NEW SUMMER CLASSICS

Fifteen artists pick tracks from the past decade for our sunshine playlist

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the new review

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

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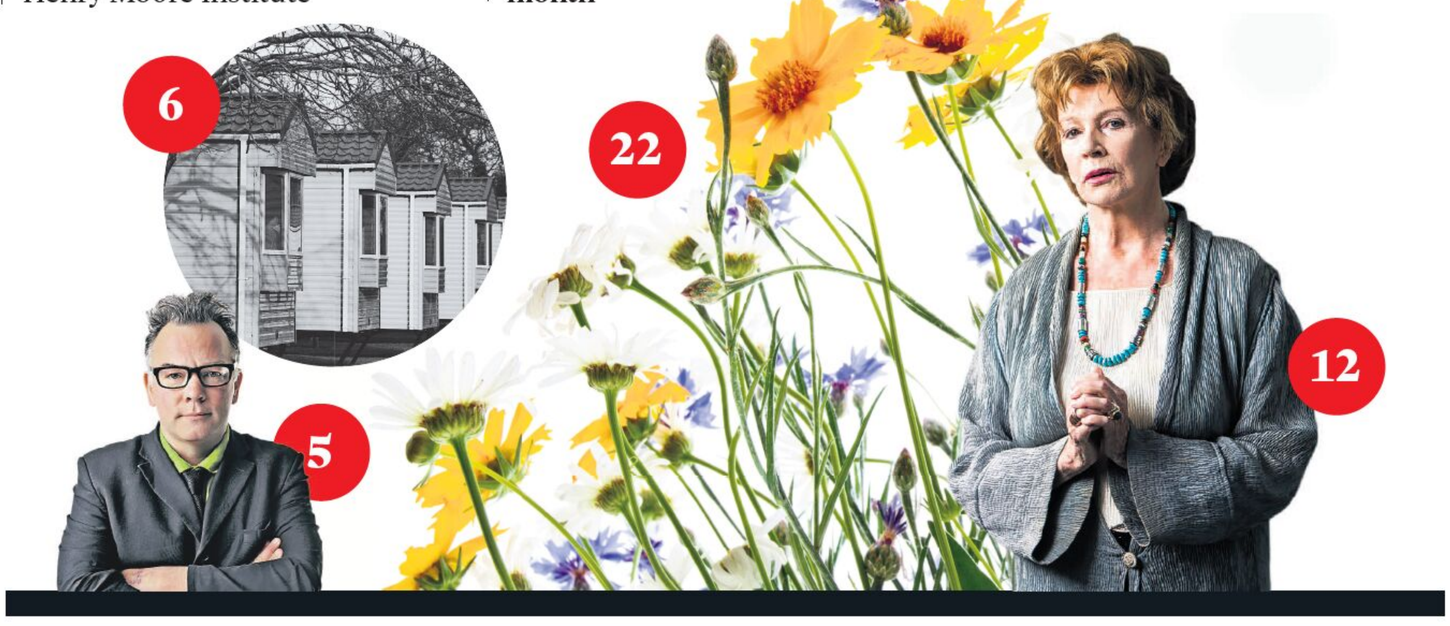

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Feedback

Last week, Tom Lamont reflected on the mini-renaissance of CDs, lamenting his past decision to discard his own collection in favour of MP3s and streaming. Here's how readers responded online:

Still buying CDs and LPs. Can't be bothered with streaming at all – the payment to artists by Spotify and others is pitiful and insulting. Besides, I prefer to have my choice of what's available kept in my hands, and I enjoy the feeling of owning a copy of work that an artist has laboured over, rather than merely renting it. **Koryckaa**

To me vinyl always seems to be about fetishising the object, searching the crates, and the process of putting it on the record player. Perfectly valid, if that's what you enjoy. But CDs are all about high-quality, cheaply available music, not the disc itself. Vinyls for show, CDs for the pro. **Alex42**

Buy CDs at festivals and gigs, direct from the artist. Show your support, have a quick chat. Then, if they make it big, you played a small part and may have added a rare early album to your rack. **Leadballoon**

Got rid of all my vinyl and – later – got rid of all my CDs. There are some advantages to living in the digital age and it is foolish not to avail ourselves of them. Nostalgia isn't what it used to be. **TwoBit**

After the resurgence of vinyl, with prices rising accordingly, the renaissance of the CD was inevitable. CDs are crazy cheap and the ability to rip them gives the convenience of portability with the reassurance that you will always have a physical copy. Next I reckon will be DVDs. **MaxTheHorse**

The big picture

Paula Bronstein captures the despair of some of the 600,000 people forced to flee Myanmar for Bangladesh in 2017, where they faced inhuman treatment

The American photojournalist Paula Bronstein took this picture of Rohingya refugees fleeing from Myanmar into Bangladesh in 2017. It is included in a retrospective exhibition of four decades of her photography at this year's Visa pour l'image exhibition in Perpignan, France. Bronstein covered the exodus of the Rohingya for the *Intercept* magazine as part of a report that detailed the systematic burning of Rohingya villages and the rape and murder of thousands of villagers. It was estimated that around 600,000 people crossed the border in a few days, taking refuge in makeshift camps in Bangladesh's Cox's Bazar district. The ones in this photo were among those who had walked for miles within Bangladesh, only to be ordered to stay in rice fields by border guards armed with bamboo whips.

Bronstein reported at the time that "it was outrageously inhuman. They made it to where they'd get water and biscuits from the World Food Programme and the authorities said: 'No, we're sorry, you have to go back into the field, the rice paddy.' They were crying, especially the children: 'These horrible Bangladeshi border guards are threatening to beat us, and we don't know what is going on.' They kept them for three days in muddy fields and then processed them. It was atrocious. Why they did this, I can't get a straight answer."

Bronstein has covered just about every mass human tragedy in recent years, with ongoing award-winning projects documenting the women and children who are victims of war in Afghanistan and Ukraine. About a million Rohingya Muslims remain stranded in the desperate camps near the border. They are banned from travel or work, and without any kind of adequate health system. The world's attention has moved on from their plight, but the families pictured here no doubt remain as unmoored, seven long years on, as they were in this photograph.
Tim Adams

Visa pour l'image is in Perpignan from 31 August to 15 September

Rohingya villagers on their gruelling journey to the refugee camp at Cox's Bazar, Bangladesh, 9 October 2017. *Paula Bronstein/ Getty Images*

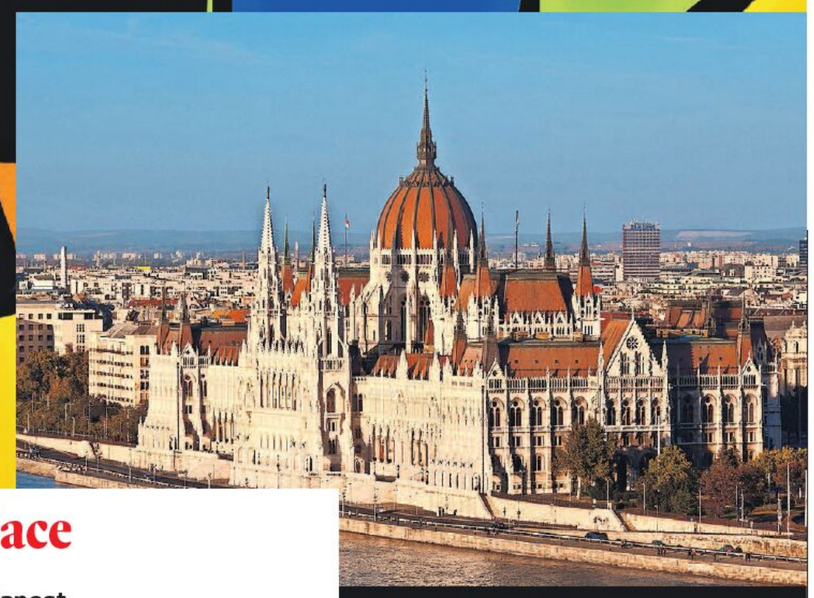
ON MY RADAR

SUE PERKINS

Sue Perkins was born in Croydon in 1969 and studied English at Cambridge. With Mel Giedroyc, her partner in the comedy duo Mel and Sue, she co-hosted the Channel 4 show *Late Lunch* and the first seven seasons of *The Great British Bake Off*. Perkins, who lives in north London, has written two books, presented numerous TV travel programmes, and is the host of *Just a Minute* on Radio 4. Her standup show *A Piece of Work in Progress* is at Pleasance Courtyard, Edinburgh from 20 to 26 August. Killian Fox

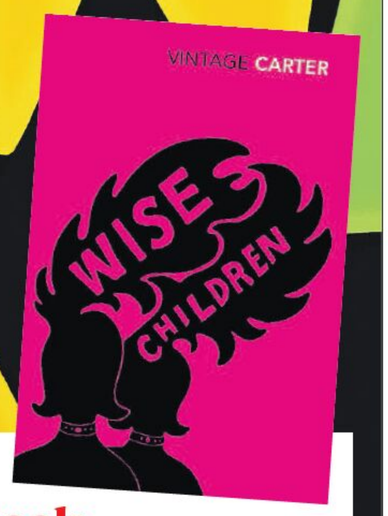
TV

The Bear (Disney+)
I hated *The Bear* at the beginning and found the first episode annoyingly chaotic, but then it grabbed me and season two was so rewarding. It's the story of a bereaved chef who comes back to run his late brother's sandwich shop in Chicago. Olivia Colman has a wonderful cameo, but the jewel in the crown for me is Jamie Lee Curtis's performance. I watched that episode ["Fishes"] twice and thought, she has committed so intensely to the madness. I haven't had time to watch the third season yet, but I might start it tonight.



Place

Budapest
The first time I went to Budapest was a whistlestop trip for a wedding, and my memories were of insane volumes of alcohol and a horrific bath experience. Last month I got to go back in a more civilised way while shooting a TV show, and I utterly loved it. It's got beautiful buildings and wonderful people, but it was the food that really got me. I had some fantastic Turkish dishes – Brody House does a mean shakshuka. It's one of those rare places where I go for work and think, yes, I'm going to come back as soon as I possibly can.



Book

Wise Children by Angela Carter
This is my pretentious pick, but I genuinely love Angela Carter. I first read *Wise Children* at university and it was insane – a real shot in the arm compared with the stuff I was reading at the time. It's about a pair of identical twins in their 70s whose biological father wants nothing to do with them. It heavily references Shakespeare and you can see the through lines back to *King Lear* and forward to *Succession*. It's a great book. I've read it a couple of times and I'll definitely be diving in again soon.

Film

Sunlight (dir Nina Conti)
I'm always intrigued by [actor and ventriloquist] Nina Conti's work. In her feature *Sunlight*, which I'm hoping to see at the Edinburgh film festival [17 August], she plays a character who dresses up as a monkey in order to escape a controlling ex-boyfriend, and goes on a road trip with a very depressed guy, played by the great Shenoah Allen. It's shot in New Mexico so it's going to look sumptuous. I'm expecting broad comedy undercut by darkness and psychological scrutiny – a great and possibly uncomfortable watch, but never boring.

Restaurant

East West Pizza, Kentish Town, north London
I've only just discovered this pizzeria in my neighbourhood and I am evangelical. It's a fusion of Indian and Italian cuisine, which sounds weird but somehow really works. You can have an ordinary pizza if you want, or you can go for a masala jackfruit. The chana masala with rosemary focaccia is utterly delicious, as are the arancini with saag paneer and truffle oil. The place is heaving and the staff are wonderful. I can pop down the road and I feel I've had both an Indian takeaway and a pizza, which is just great.

Hobby

Stained glass mosaicing
I am heavily into crafting, and my latest thing is stained glass mosaicing, which involves cutting out pieces of coloured glass and gluing them to a board. I'm making a memorial plaque for my sister's dog. It's so complicated and ornate, like a mosaic version of the Sistine Chapel. The dog was ancient when he arrived as a rescue, but he changed my sister's life. The memorial is his name, Badger, surrounded by glass flowers, ladybirds and bees. I like the idea of taking two years out of my life to commemorate an unregarded soul.

Weaponising pets is a political minefield

Stewart Lee

The Ohio senator JD Vance has attacked "childless cat ladies", going so far as to suggest infertile cat owners, or cat owners choosing life without children, should enjoy reduced voting rights. Donald Trump has already alienated Elvis Presley fans ("Elvis didn't have 50,000 people and he had a guitar... I don't have a guitar") and the wind ("I never understood wind ... I've studied it better than anybody"). Now Vance is politicising pets. The MP for Clacton, Nigel Farage, has called Vance a "top man". Farage fuels violence, as we saw in the moving cocaine-and-cider vigil in Southport last week. Should Clacton cats, and Clacton cat ladies, fear the fist of Farage?

Rightwingers aiming to weaponise pets should remember the old showbiz adage: "Never work with animals and children." Especially if, as the American alt-right theorist Jack Psobiec suggests they should, the Republicans sign up the Trumpanzee rock star Ted Nugent. The blood sports enthusiast, and author of the song Jailbait, already has demonstrably poor history with both wildlife and the young.

In 2019, the then prime minister Boris Johnson acquired a jack russell cross called Dilyn to try to seem normal. But the dog savaged the stuffed lemur of an award-winning boy, spaffed up random visiting dignitaries' trousers, and sexually assaulted a stool made from the foot of an elephant killed by Roosevelt, disrespecting the special relationship and endangered species simultaneously. The journalists outside Chequers looked from dog to man, and from man to dog, and from dog to man again; but already it was impossible to say which was which.

The former prime minister David Cameron's disputed student friendship with an accommodating pig has become legendary, largely because no one can prove it ever happened. The story was allegedly sourced by the Brexit idiot Isabel Oakeshott from the then Westminster Conservative MP Mark Field, but he denies everything. Piggate aside, Field is most famous for grappling a Greenpeace protester at a Mansion House banquet in 2019 while shouting: "This is what happens when people like you disturb our dinner." If Field had been at the Oxford feast where Cameron befriended the pig, the Mansion House banquet wouldn't have been the most disturbed dinner he ever attended, so he would definitely have remembered it.

We all know that Alastair Campbell, when Tony Blair was on the verge of first admitting the sheer depth of his religious convictions, told him: "We don't do God." What's less well known is that the spinmeister general also advised "We don't do pets," when Blair suggested winning back old Labour's northern heartlands by releasing video of himself and his wife, Cherie, dressed as prize whippet and a racing pigeon respectively.

But in choosing to denigrate cats and their owners, are the Republicans on to something? In 2021, researchers revealed that US voters with conservative beliefs tended to dislike cats. The former *Washington Post* reporter Christopher Ingraham summarised the findings: "Conservatives hold strong anti-cat biases, likely stemming from cats' disregard for social hierarchies, their general lack of loyalty, and their refusal to submit to authority." Are cats instinctively left of centre? Can it be mere coincidence that Rishi Sunak's memorably soggy election date announcement was further sabotaged by the Downing Street cat, Larry, shuffling about on the No 10 steps, like Eric Morecambe in the background of an excruciating Ernie Wise song?

I do not wish to make light of postal workers' suffering, but can it also be mere coincidence that, during the decade in which the Conservatives' dismantling of Royal Mail escalated, attacks on mail delivery people by presumably right-leaning dogs have also increased, with more than 1,000 post-persons losing a finger or part of one in the past five years? The Royal Mail's Lizz Lloyd was rightly angry to see "postman-flavour" dog treats for sale at a stately home. It is as wrong as if the JoJo Maman Bébé line were to make costly leotards emblazoned with the face of Trump's rock-star supporter Ted Nugent.

I allow two cats to live with me: one rescued from a litter in a back garden where foxes slaughtered its siblings; the other found in a cardboard box outside the Jehovah's Witnesses' Kingdom Hall on Stamford Hill. As an adoptee, I relate to them, and am fascinated as I watch their abandonment issues develop. Archie, at only a year old, drinks far too much cat milk, while Winged Ear Fingerling, a year older, I estimate, has retreated into a solipsistic world of narcissistic fantasy. And yes I, a cat man, didn't vote for Reform.

As if to prove the point, Adolf Hitler, arguably the most rightwing person who has ever lived, of course had a dog, which was given to him by his personal secretary, the Nazi Martin Bormann, another known rightwinger. Hitler named the German shepherd Blondi, which was rather on the nose given his passionate belief in Aryan supremacy. It's as if Nigel Farage had instead named his two dogs, Pebble and Baxter, after what he believed in: Money and Nothing.

But today Blondi seems a better pet name, politically, than that favoured by the Dambuster airman Wing Commander Guy Gibson, whose dog's name cannot be mentioned now because of the wokeness gone mad, those wokies and that wokery. Indeed, the dog's Scampton gravestone was replaced by the RAF in 2020, at a cost of £675. This was fortunate, as the former RAF base's fences are now used to contain asylum seekers, and an actual grave bearing a racial slur would make them paranoid. The Conservative party leadership contender and Disney-mural desecrator Robert Jenrick would doubtless have had the original grave reinstated, a deterrent even more powerful than Rwanda. I think all politicians should play by 70s swimming pool rules. No petting!

Stewart Lee's Basic Lee is on Now TV. He will preview new material at Stewart Lee Introduces the Legends of Indie at the Lexington, London, in August with guests Connie Planque (12 August), Swansea Sound (13) and David Lance Callahan (14)

It's as if Nigel Farage had instead named his two dogs, Pebble and Baxter, after what he believed in: Money and Nothing

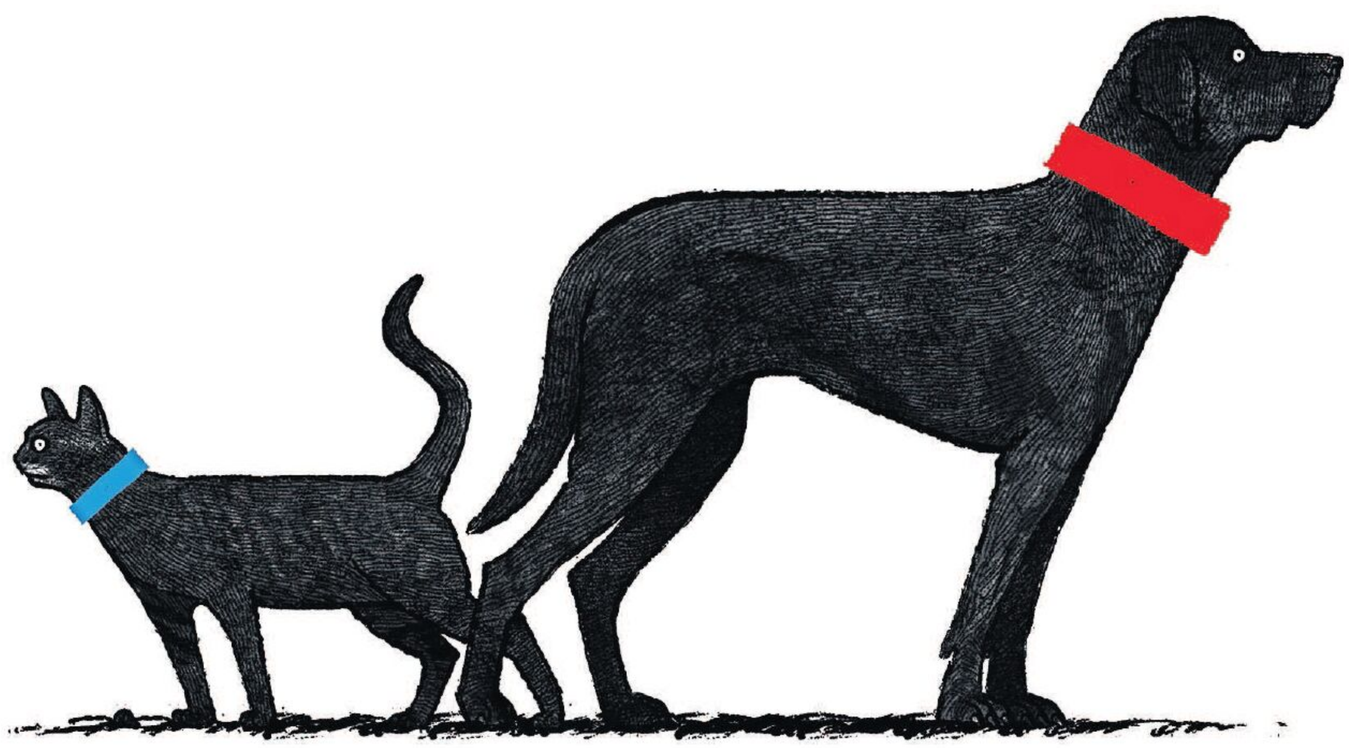
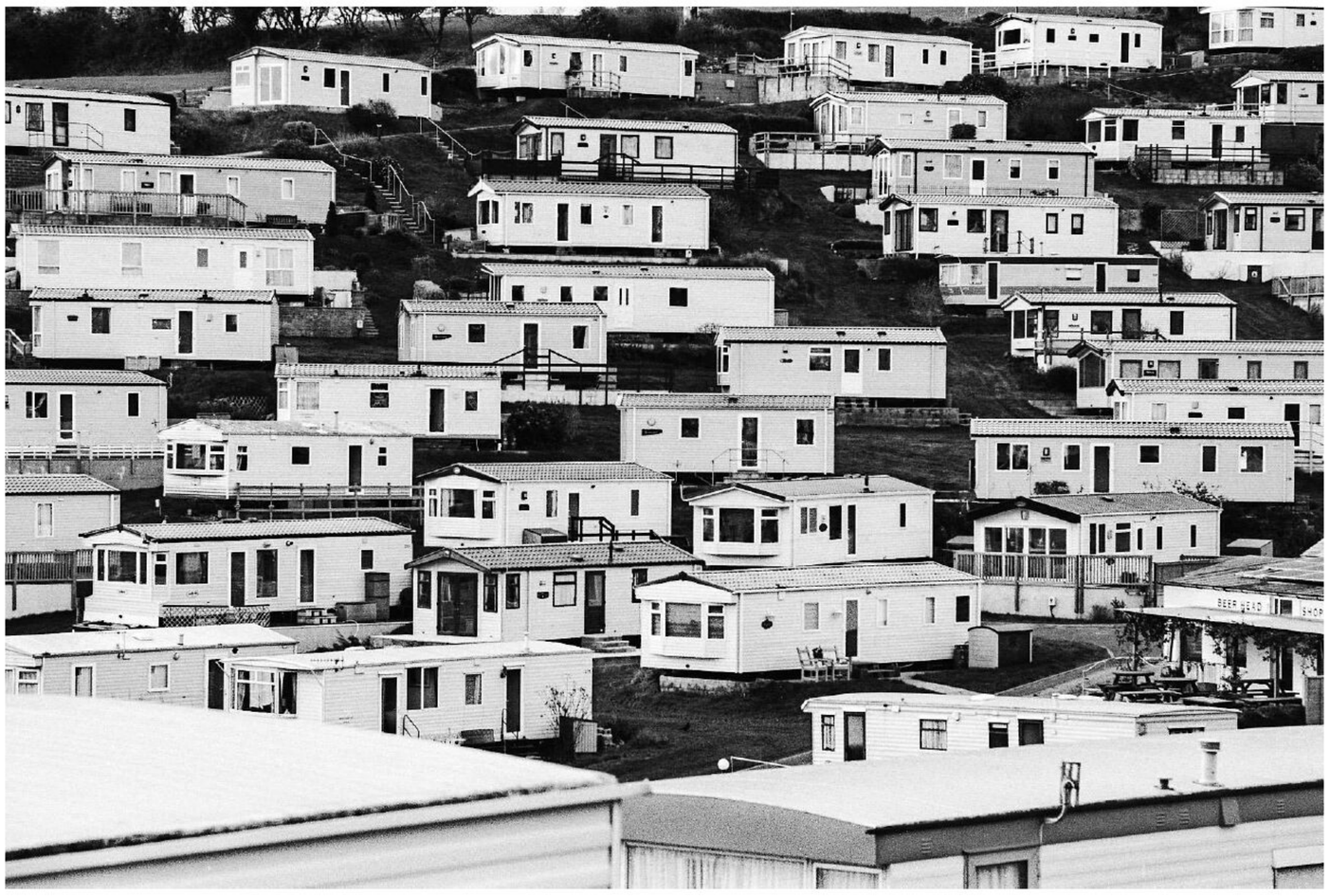
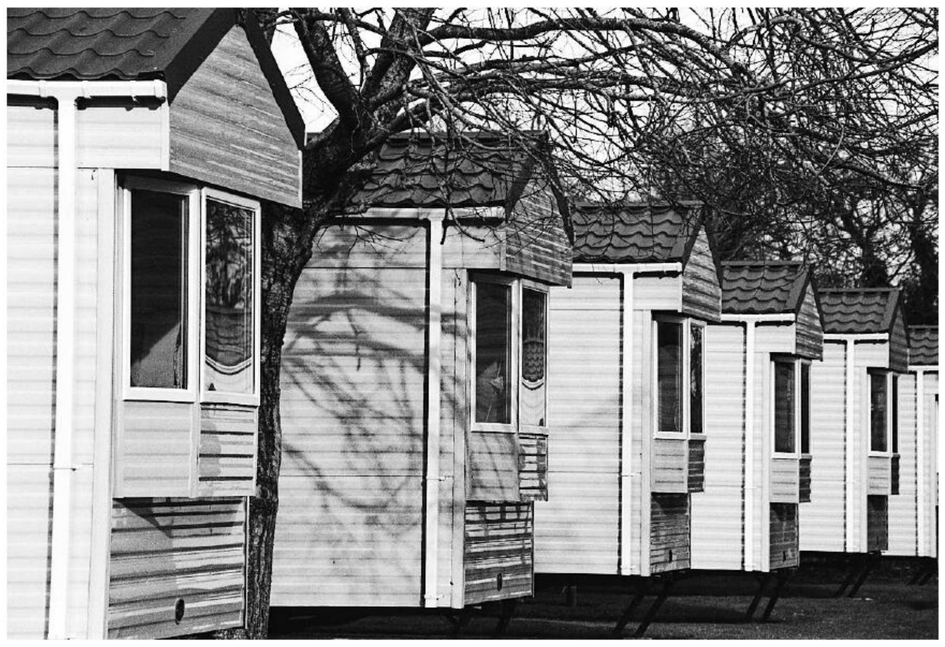


Illustration by *David Foldvari*





The grid

The secret lives of mobile homes

Whether clustered in grids across rolling hills or nestled up close to hedges, mobile homes are the subject of Dorset-based photographer Jethro Marshall's latest book, *Prefab Scout*. Shot out of season along the Jurassic Coast in south-west England, the homes are captured free of people and their belongings, revealing modernist forms that are, Marshall says, "equal parts regimented Soviet, free-living American and British kitsch". The series is part of a wider project documenting the everyday character of the south-west. For Marshall, it was also a chance to revisit his childhood through adult eyes. "As a kid, our family holidays were often six miles west to Devon. This is about appreciating the modern, functioning countryside." **Tess Reidy**

Prefab Scout is published by the Modernist

The Simone Lia cartoon

Q AND A

Nathan Thrall

Author and journalist, 45

The Jerusalem-based American Pulitzer winner on his fears for the Palestinian people and why his mother feels he is betraying their people

Nathan Thrall photographed by Enrique Kierszenbaum for the Observer New Review.

Nathan Thrall is an American journalist who has been based in Jerusalem for 20 years. His book *A Day in the Life of Abed Salama* tells the story of a 2012 school bus crash in which six Palestinian children died – including the five-year-old son of Abed Salama. Thrall's story unravelled how the Israeli government's policies, the infrastructure of "apartheid roads" and the everyday bureaucratic humiliations of Palestinian communities created and exacerbated the tragedy. The book, which was awarded this year's Pulitzer prize for general nonfiction, was published in the week of the horrific 7 October Hamas attacks that triggered the Gaza war.

I was reading an interview you did with the *Observer* immediately after 7 October, when publicity events for your book had been cancelled in London. You were saying nobody wanted to hear context and nuance about those horrors. Has that changed since then?
I think it has changed. But it's been a bifurcated response. You have an older generation who, if anything, have moved to the right since 7 October and don't want to hear. And then there is, of course, this awakening among young people who may not have had much knowledge of Israel and Palestine prior to then.

At the time, you were also predicting that Israel would flatten Gaza to prove that this won't happen again. Has the scale and brutality of that response surprised even you?
I have to say: no. The moment that we saw that Palestinians had crossed the border from Gaza, which was just an unthinkable occurrence for Israelis, it was clear we were going to see a war on a different scale.

Are you still able to see Abed, whose story your book tells?
It is quite easy for me to get to Abed, but very difficult for him to come to me. In July, I had the first book talk that I gave in Jerusalem. We tried to get Abed a permit in order to be able to visit, but we couldn't. Instead, I read out a statement from him about the bitter irony of us being two kilometres [1.25 miles] away from his home on the other side of the wall, but him being unable to be present to talk about his life.

Obviously, the situation has got worse in his village now...
In the immediate aftermath of 7 October, they closed down the entire walled enclave of about 130,000 people. It takes no more than four soldiers to do this. They have one checkpoint at the top and another at the exit from the enclave. That total strangulation didn't last very long. But [with the world watching Gaza] there has been a huge surge in violence in the West Bank from the army and from settlers.

The success of the book must be gratifying for Abed. But clearly that is set against the tragedy of his son and current fears...
Throughout the writing of the book, I had this tension. Abed would have tears in his eyes often when I spoke to him and I would apologise. And every single time, he would shut me down and say: "Don't apologise, I like crying over it. Because I feel closer to my son by talking about him."

In the past, you have said it's lonely, as a Jew, being a critic of Israel in Jerusalem. Has it become much lonelier?
Yes. The kinds of dehumanisation that I describe in the book with people here, for example, celebrating the deaths of [Palestinian] children, are entirely mainstream now.

I felt that the only chance we had for a shift in public opinion was through powerful individual stories

How have reports of campus sit-ins in the US and Europe been viewed?
The student uprisings have been disproportionately covered. The way I make sense of it is this: for Israelis, the idea of Israel is that it is a safe haven for Jews. After 7 October, that idea faced a severe blow. And I think, ideologically, the protests were used to rebuild that idea.

Have you been a target of abuse?
I get emails from crazy people, but I've been facing that for years.

You mentioned that your mother in the US does not read your work – is that still the case?
I don't know. I saw the book by her bedstand last fall. But she never told me if she read it.

Can you empathise with her position?
I understand she feels a very strong sense of Jewish nationalism. It pains her deeply to think of me as someone who's betraying our people.

How do you see events unfolding?
It's certainly the case that the Israeli military establishment doesn't want to stay in Gaza for several years – but also that a withdrawal from Gaza is now something that the Netanyahu government cannot do. Because it will collapse.

We cling to this idea that the arc of history tends towards liberty and democracy. Have you been shaken out of that feeling?
I have been pessimistic about this place for a long time. If you look at the trajectory of what has happened here, it is a story of increasing Israeli expansion and Palestinian constriction into smaller spaces. If you just project forward, we are headed towards a fate like that of the Native Americans for the Palestinians.

I guess if there's one thing that your book proves, it is that the biggest threat to that outcome, to authoritarian governments everywhere, is the power of an individual human story...
Thank you for saying that. I came to this project out of a kind of despair. I found that all of the analytical and historical writing that I was doing wasn't making a dent in what was happening. I really felt that the only chance that we had for a major shift in public opinion was through powerful individual stories. I am working on others.

Interview by Tim Adams

A Day in the Life of Abed Salama: A Palestine Story by Nathan Thrall is published by Penguin (£10.99). To order a copy for £9.67 go to guardianbookshop.com or call 020-3176 3837

CLOCKWISE FROM TOP LEFT Channel Tres, Calvin Harris, ML Buch, the Dare, Ruban Nielson of Unknown Mortal Orchestra, Chappell Roan.

FRESH SUMMER SOUNDS

From road-trip energy to lazy-days vibes, artists including Beabadoobee, Nabihah Iqbal and Lias Saoudi pick a playlist of the best summer tunes of the past decade

Interviews by
Kathryn Bromwich, Tara Joshi, Olivia Lee and Tess Reidy

NIA ARCHIVES

Bradford-born DJ, producer and singer-songwriter, a rising star of UK jungle. Her debut album, *Silence Is Loud*, is Mercury-nominated. She tours from 30 October

Perfume
The Dare (2024)

This song came out recently – I heard it two weeks ago and loved the vibe. I really liked the Dare's big tune Girls last year. Perfume is really cool: it's New York indie sleaze vibes, sort of retro. It's a good song to listen to when you're getting ready, or when you're going from A to B, maybe on the way to the pub. Wherever, really. I just have it on loop at the moment. Some songs are definitely more suited to listening to in the sunshine, and some songs you need to listen to in the rain. My favourite thing about summer is the festivals. It's been quite an intense one this year, but I do love it. I'm on the road a lot so it's nice to travel, explore new places, taste new foods, and chase the sunshine, because we didn't really get much here this year.

JOE GODDARD

Co-founder of electronic record label Greco-Roman and member of Hot Chip; his third solo album, *Harmonics*, is out now on Domino. He tours from 16 August

Cactus Water
Channel Tres (2024)

This record is very new and I have been listening to it a lot recently. Channel Tres has been around for a few years now, releasing great stuff. I saw him live a while ago in Australia, it was an incredible show. What I think is really great about it is he comes from a hip-hop world – I came across him through his work with Tyler, the Creator and people like that – and he's moved into this space which is very Prince-like. It's a little bit house and grimy disco and he's really smashing it, particularly with this new one. To me, it feels like a summer record. It's the kind of music you want to listen to driving down the PCH [Pacific Coast Highway]. It's very much made for hot weather and late nights: it's laid back, the mix is incredible, and it makes me want to be outside drinking cocktails.

JAMES SMITH OF YARD ACT

The Mercury-nominated Leeds post-punk outfit put out their second album, *Where's My Utopia?*, earlier this year. They are currently on tour across the UK and Europe

Hunnybeee
Unknown Mortal Orchestra (2018)

I do love the sunshine, it's a much needed serotonin boost. This track came out before Yard Act had started and I was DJing a lot around Leeds – early-evening slots around bars and on terraces. There was a place called Headrow House, and friends would come and hang out while I was DJing. It felt like a simpler time, very carefree. This track reminds me of that summer: it's a downtempo, throwback disco soul tune. I love Unknown Mortal Orchestra. He taps into hedonism very well, but with a sense of melancholy penetrating through it. I hadn't realised how scathing the lyrics are – "As sweeter a sting". Apparently he wrote it for his daughter: it's euphoric and uplifting but there's also that warning about the dangers of the world. We should always have those at the back of our mind when we're sipping an ice-cold beer in the sun.

ARLO PARKS

The London singer-songwriter won the Mercury prize for her debut album in 2021. Earlier this year, she had writing credits on Beyoncé's *Cowboy Carter*

Fleshless Hand
ML Buch (2023)

The songs I listen to in the summer always have this bittersweetness and an eeriness, which gives a fuller, richer experience when you're lying in the sun. There's something really emotional about this song, in a way that's quite complicated. ML Buch is a Danish artist. She records a lot of her vocals in the car and in motion. I've always gravitated to that DIY sensibility, that shoegazey indie space, especially in the summer. My favourite line is the opening: "The sun starts a fire / Sun starts a fire across the sky." Linking that to the blazing heat of summer is really beautiful. There's something dreamy and otherworldly about this song. There's a sense of hope that envelops the city when it's hot. And music is most beautiful when it is shared – I think that's why music in the summer just hits different.

Continued overleaf >>>

Continued from page 9

BEABADOOBEE

London singer-songwriter Beatrice Laus releases her Rick Rubin-produced third studio album, *This Is How Tomorrow Moves*, on 16 August

Are You the One
Basement (2019)

I discovered this recently. A band called Title Fight have been on my summer playlist a lot, and one of the related artists Spotify showed was Basement. They're an awesome band. I love the chorus – it's a melody I wish I'd come up with. I like it when a band has the sweetest, most romantic lyrics, and they're screaming them over a raging guitar. I love the lyrics: "'Cause I've been waiting / Waiting for the end / Maybe we could be / Sweet eternity / Are you the one?" It's a cool song for summer. It's giving "road trip song" – it feels like you should be driving and listening to this. The chords are so open and it feels so freeing. What I love most about the summer is when it's actually sunny in London. When Brits see sun, they're like, "Oh my god, we have to take every opportunity to soak up this little amount of sun."

LIAS SAOUDI OF FAT WHITE FAMILY

The south London band put out their fourth album, *Forgiveness Is Yours*, earlier this year. Saoudi is also a member of the groups Moonlandingz and Decius

Combustion
Pregoblin (2019)

Opening lines are tough but this one's great: "I'll wear a watch on each wrist so I cannot be missed." And what are you waiting for that's so important? It turns out: good times! I love the notion of wanting to spontaneously combust. You don't really hear about spontaneous combustion any more. The idea used to make me really anxious as a kid. This song by [London duo] Pregoblin sounds like summer: good times at the highest possible cost. In the summer there's all this regenerative energy and vitamin D, so you can push it slightly further, go up in flames if you want, and maybe you'll be all right by next week. Other than Christmas tunes, everything sounds better at this time of year. The ideal scenario for this song would be sunbathing, maybe in the Maghreb, with the aroma of someone else's sausages carrying over gently on the breeze.

NABIHAH IQBAL

The west London DJ, broadcaster and alternative and electronic musician plays Green Man in the Brecon Beacons on 17 August. Her second album, *Dreamer*, is out now

Kerosene!
Yves Tumor (2020)

When this came out I remember being blown away by the whole arrangement of it, but also the music video was just so cool. It's got a summery feel as they're driving in a convertible, blasting out music. You want to play this track out loud, in the car or just hanging out. It was different from everything they'd put out before. I listen to it on repeat. The guitar solos are really good and I love the duet parts with Diana Gordon. The sound palette is euphoric, which people associate with summer: it just makes you feel good. Anyone who's into music can identify with this idea of songs that evoke a specific time and place. Maybe you think back to a summer when you were at school or uni and the feelings associated with it. It's something I think about when I make my own music. I'm inspired by the feeling of summer.

JORDAN RAKEI

Born in New Zealand and based in London, the jazz and soul-adjacent singer and musician's fifth album, *The Loop*, is out now. He plays the Edinburgh festival on 8 August

Think About It
Sault (2019)

I first heard this only a couple of years ago: it was playing on the radio and it clung to me straight away. It feels classic and nostalgic, but at the same time fresh. In a time where music is so digital, it's nice to hear live instruments. It's loose, old-school soul, a bit of funk, a bit of Afrobeat. This is a great tune for the summer because it's not abrasive: it's just such a vibe. But at the same time, if you go for a stroll with your headphones, it's so detailed in its production. Relaxed but detailed: the perfect blend. The ideal scenario for this song? You're lying near a picnic with your dogs next to you and you're blasting it out of your little portable speaker, looking up into the blue sky. I love how much Europeans love the summer: people are just buzzing. It's quite inspiring, because we take it for granted – growing up in Australia, it's always good weather.

LOLA YOUNG

The Brit rising star-nominated Croydon pop singer released her second album, *This Wasn't Meant for You Anyway*, in June. She plays All Points East, London on 17 August

Good Luck Babe!
Chappell Roan (2024)

I love [US singer-songwriter] Chappell Roan. This feels like summer as it's uplifting, but it's still got that sad feeling I really love in a song. I presume, although you can't tell from listening, that she's talking about another woman: "You can kiss a hundred boys in bars." It's saying you can go and do whatever you want and pretend to be this person, but really we all know you're hiding and not being true to yourself. The end lyric, "You'd have to stop the world just to stop the feeling" – it's saying the whole universe would need to stop before this woman stops feeling this way about Chappell Roan. I first heard it on the radio in an Uber, and it was really striking – it reminded me of Kate Bush and Lady Gaga. It's a song for a train ride home, or for getting ready in the morning, but really for lying on a beach with a sangria in your hand.

CLOCKWISE FROM FAR LEFT Brittany Howard, Matt McBriar and Andy Ferguson of Bicep, Sault's Cleo Sol, the Cavemen, Frank Ocean, Yves Tumor, Joe Talbot of Idles.

BELOW, OPPOSITE Alex Sebley and Jessica Winter of Pregoblin.

Listen to the playlist on Spotify at **bit.ly/New SummerClassics**

ELLA EYRE

Brit award-winning singer-songwriter Ella Eyre's single domino szn is out now, marking her third as an independent artist

Adaugo
The Cavemen (2022)

This song is so healing for me. I first heard it when I was in Ghana earlier this year, visiting my best friend who had just moved out there. She was turning 30, and a group of us went out. I had been really missing her, I was going through quite a transitional period in my life and it was just the trip I needed. It was about 4am, we were hosting a party in our beach villa and it was chaos – lots of fun, lots of people. It was at the point where things were starting to die down, everyone was chilling, you could hear the waves crashing on the shore, people talking... And then this song came on and it cut through. It's such a beautiful, weightless kind of song, it lifts your spirits and creates a world around you. Some songs definitely sound better in the summer, but this one is sunny and light whenever you hear it; it's just even better when the sun is out.

KELLY LEE OWENS

Welsh producer, DJ and songwriter whose fourth album, *Dreamstate*, will be released on 18 October via new dance label dh2. She DJs at All Points East on 18 August

Glue
Bicep (2017)

Whether it's live or in a DJ set, this song just gets one of the best reactions I have ever seen. I think that's to do with the samples they've used and the simplicity of it. Summer for me is about dancing and being uplifted and that's what Bicep does with this track. From the first chord, it's so distinct: it's super uplifting, but there is also something melancholic about it. It's emotive and euphoric at the same time. I've just come back from Ibiza, and I heard it being blasted out several times on the island and I've seen so many videos of people dancing to it. With its big sunshine energy, it's one for a big group of friends gathered together experiencing a beautiful moment. People get the best out of each other in the summer and everyone's spirits are lifted.

ARTEMAS

London-based British-Cypriot singer, songwriter and producer. Two of his self-released tracks went viral in the past year, and his latest single, So Stunning, is out now

Slide
Calvin Harris ft Frank Ocean and Migos (2017)

I first heard this on Spotify's New Music Friday. It was quite a big song at the time, but not a smash hit. It's just such a feel-good track: the synths and the groovy basses, and Frank's voice is like butter on it. It's the last time he's done something that's overtly pop and he just does it so effortlessly. Some songs do make you instantly think of the beach and swimming pools – it made me feel like California before I'd even been here. It's easy for upbeat summer songs to feel a bit cheesy sometimes – I think the trick is to make it also feel quite cool and tasteful. I love summer – everyone's more at ease and you feel less guilty when you're having a good time, you feel the pressure of life less. I don't think the song works in the same way when it's not summer. I always have to be in a good mood when I put it on.

LAVA LA RUE

Part of DIY art collective NiNE8, the west London artist released their debut album, *Starface* – a sci-fi concept record – on Dirty Hit earlier this year. They tour from 30 October

Dance
Idles ft LCD Soundsystem (2023)

I first heard Idles play this track during an intimate show at Village Underground, in the lead-up to the *Tangk* album release. It's definitely a post-punk song in its textures and instruments but it also references dance music. I like the chorus, and the lyrics – "I give myself to you/ as long as you move" – for me, mean that feeling of giving your full body to dance. That's a feeling very much needed right now, and it's why we're experiencing this dance music and rap renaissance. The ideal scenario for the song is: you're on the tube to meet your mates, and you're all going to a London day festival, followed by a working men's club to play pool and do karaoke. You've got a red Perry shirt on, shorts, and low-top DMs. I love it when the sun sets so late. It makes you feel like you're in one of those movies where everything takes place in one night.

KAI CAMPOS OF MOUNT KIMBIE

London rock and electronic group whose fourth album, *The Sunset Violent*, is out now on Warp. They play We Out Here in Dorset on 15 August and Green Man on 16 August

Plushy
1-800-Mikey (2022)

I was trawling through a collection on Bandcamp when I found this record, by an Australian kid from Sydney. It's got a very pleasant DIY sound: a little drum part at the start, and then the song only lasts about a minute and a half. It's very straight-ahead pop-garage rock, influenced by people like Daniel Johnston and Jay Reatard. It's really enjoyable, quite juvenile music – not big and clever, but the songwriting is pretty classic. In the chorus he just sings "plu-shy" – it's direct and exciting and all about the delivery. You have to be under a certain age to be able to pull off this kind of thing. With summer music, it's about finding something that's going to create an easy atmosphere for people to be in. This is very poppy, so I'd get fewer complaints playing this than some of the stuff I might be listening to by myself.

LADY BLACKBIRD

Marley Munroe, once dubbed the "Grace Jones of jazz" by Gilles Peterson, releases her second album, *Slang Spirituals*, on 13 September. She joins Moby on tour from 18 September

Stay High
Brittany Howard (2019)

I've been such a fan of Brittany Howard from the Alabama Shakes days, with *Boys & Girls*, and then this album, *Jaime*, came out – I had it on repeat. I love the soul and passion and grit she sings with. The album is psychedelic soul, but she does it in her own way. Stay High just really makes me feel happy. You want to take the top off the convertible and feel the wind in your hair. You feel free. I love the hook: "I just want to stay high with you." It sounds like a great spot to stay: a peaceful, chill, fun, elevated state. I think more melancholy songs sound better in the winter, in the cold, but summer jams – they're happy, they're alive. Different songs for different seasons, I'd say. What do I love most about the summer? Picnics, barbecues, all the fun stuff – margaritas by the pool.

'Edna did not suffer a fool or hypocrite and loved a good laugh'

An email correspondence about Bosnian Serb war criminal Radovan Karadžić led to an unexpected bond between writer Ed Vulliamy and the Irish author, who died last week aged 93

At first, I thought it was a practical joke, or that perhaps there were two Edna O'Briens: one was the greatest living woman writing in English (as Philip Roth described her), while the other was someone who happened to have the same name. An email arrived out of the blue from "Edna O'Brien", wanting to meet and discuss a book with which she thought I might be able to help. I replied, delighted to oblige, trying to ask discreetly whether or not this was "the" Edna O'Brien, whose work I had admired for decades.

It was. And so began an adventure I would be shy to call "friendship", but among the more important acquaintances of its kind.

We met at a restaurant in Chelsea we both enjoyed: San Lorenzo, run by a former partisan from Tuscany, whose initially humble trattoria became a gathering place for stars and footballers after Sophia Loren tasted his mozzarella while filming in Britain. I used to like chatting to the waiters in Italian, mostly about football. Edna was having none of that: "Champagne, please – and *not* prosecco."

We talked about her idea to take a character based on the genocidaire Bosnian Serb leader Radovan Karadžić, set him on the run in rural Ireland and pair him up with a complicated Irishwoman whose downfall he would bring.

A series of meetings ensued, at the restaurant and at Edna's home in Chelsea. I had met Karadžić on three occasions, one of which was across the courtroom for the international criminal tribunal for the former Yugoslavia (ITCY), testifying against him, and tried as best I could to paint a portrait of the man whose madness would be pathetic were it not so murderous.

Edna too went to the ITCY in The Hague to study Karadžić at close range, from the front row of the public gallery. She stared at him with those hawk eyes of hers that missed nothing and could flick from beautiful to melancholy to unforgiving in a micro-moment – and took a few notes. We now went over them together, and I was honoured to read passages of the resulting book, *The Little Red Chairs*, as they happened: witness to the creation of a novel by one of the greatest ever practitioners of the art form.

The denouement scene was shocking not just in itself as literature, but for Edna's genius in mind-reading and depicting Karadžić's cruel, crazy narcissism, his twisted vanity, stone-cold heart and a soul damned even before death. Many journalists have interviewed and tried to portray Karadžić, but none come anywhere near the scalpel edge of Edna's psychological perception and mastery of language with which to convey what she finds not so much on the far side of appearances, but beneath them.

To have *The Little Red Chairs*

BELOW
'One of the greatest ever practitioners of the art form': Edna O'Brien photographed by Jane Bown for the Observer.

Before 6pm, she served tea from a pot. Between 6pm and 8pm, white wine, except in deep winter – usually montrachet

co-dedicated to me, alongside a citizen of Sarajevo Edna knew, was the honour of a lifetime. There was a publication dinner and I sat next to Ian McKellen, who (in that way that distinguishes great from good) preferred to talk about the pleasures of running a pub rather than theatre or Shakespeare. I had to make a speech, and what I said then is what I want to say now: we need to see Edna O'Brien in the context of that disproportionate presence of Irish writers in the English language, since the Celtic revival and WB Yeats, via the pantheon of Joyce, Shaw, Stoker, Wilde, Synge, O'Casey, Butler, Flann O'Brien, Beckett, Heaney, McGahern – on a continuum to Banville, Tóibín, Enright, Mahon, Durcan and others. A remarkable presence – given the island's tiny population, relative to the anglosphere – that borders on domination in some quarters; Edna is part of that.

So that was *The Little Red Chairs*. Edna and I had talked about little else for that year or so. But we had got on too well to leave it at that. There was too much else left undiscussed, not least the fact that I had begun my career in Ireland and been a devoted *fan* since barely past childhood; who had read *The Country Girls* at the age of 13 and, like many of my generation, had Cait Brady for my virginal first love. Edna was interested, I think, in the pity of war, and the resilience of good people stretched to the mind's limits – beyond Bosnia. We had a lot of books and paintings in common, worth talking about; she was also puckishly curious about the lives of others we knew mutually – to call her a gossip would be vulgar, but she did not suffer a fool or hypocrite and loved a good laugh.

Edna's house in Chelsea is, at first glance, like the only rotten tooth in an otherwise perfectly white row. I climbed those little steps to her front door a score of times or more, to hear and heed her sagacity. Sometimes we sat in her kitchen at the back, which admitted little light even in summer. On most occasions, we ascended the creaky stairs to her magnificent sitting room, study and library. Before 6pm, she served tea from a pot. Between 6pm and 8pm, white wine, except in deep winter – usually montrachet. Edna loved white roses: there was often a vase of them, sometimes a little tired, and they needed bringing, from a florist by South Kensington station.

Over tea or wine – never snacks – one realised that one was *touching* that deep Irish literary tradition, at close range. Rather naughtily perhaps, I would ask for stories about Beckett (she had many editions signed for her) and Edna told them gladly: about the time Beckett "sat in my hotel room in Paris, going through miniatures in the minibar. I told him: 'Samuel, that's an expensive way to get drunk, I hope you're going to pay.'"

Edna was born in 1930 in Tuamgraney, County Clare, to parents from backgrounds

ABOVE
O'Brien on the TV show The Magic Box, 14 January 1967.
Shutterstock

so different that she wrote: "I sometimes attribute my two conflicting selves to my contrasting grandparents, the one a lady, the other a peasant." She fled to Dublin to become enthralled by the world of the Abbey theatre, at odds with the prevailing piety. For writing *The Country Girls*, and giving expression to Ireland's secret lives of repressed joy and sex beyond the church's shadow cast, she was reviled and in effect exiled to Britain. We talked about her days feted by swinging London's arty anti-establishment: knowing Paul McCartney, taking LSD with RD Laing. Of which she said: "I was excited by this galaxy of visitors, but I was never carried away." And later, something unforgettable: "I didn't last very long as an attraction. People in England will love you as an outsider, and some will mean it. But England will never really take you to its bosom – and that, of course, is an *Irish* matter. We know who we are, and so do they."

After Brexit, we joked that Edna had fled a myopic, backward- and inward-looking land of the green letterboxes for the breezy cosmopolitanism of the red ones. "But the situation is rather reversed," she noted with her inimitable flash of smile, as young Ireland looks to its future as a European republic.

Like millions before her, Edna left Ireland, yet didn't. She was as much a child of Erin when she died last week as the day she was born. She *felt* Irish, she thought with an Irish diagonal intelligence, she had that inimitably droll Irish sense of humour and she wrote in the Irish tradition. She refused to distance herself from the Troubles: in *House of Splendid Isolation* (1994), an IRA volunteer called McGreevey laments the republic's betrayal of its cause. McGreevey is based partly on the Provo (later Irish National Liberation Army) leader Dominic McGlinchey, whom Edna visited in jail. The book was received with outrage, wonderfully defended by Edna when she told the literary critic Dawn Miranda Sherratt-Bado: "I am a savage writer with a savage eye. I write about the things we are not supposed to speak about."

Edna told me, oddly, of the Provos: "Those poor boys, doing what they thought was the right thing."

But would she ever return, especially after being honoured as a Saoi of Aosdána, Ireland's highest literary accolade, in 2015? "I'm a little old for an adventure," she said. How wrong she was.

A decade ago, I described Edna on these pages as "elegant and radiant, mischievous and passionate", possessed of "electrifying charisma, apparently frail but indomitable". That vain attempt to describe the living writer is as good as any I can muster for the one lost last week. But little did I know then: it was the "indomitable" that knew no bounds. Edna was 84 when she published *The Little Red Chairs*, only to then embark on the most extraordinary endeavour of them all: *Girl*.

In 2016 and 2017, in her mid-late 80s, Edna made two trips to Nigeria, having read a newspaper report about a girl who had escaped the brutalities and violations of Boko Haram, found wandering around the Sambisa forest. I asked (in an email) whether she really had to do this. "Yes", came the single-word reply. "Every day the newspapers are full of novels waiting to be written, but this small item resonated in my inner mind," she told my *Observer* colleague Sean O'Hagan in a 2019 interview.

"You hear these terrible stories and you absorb them," she said. "They haunt me still. I wake sometimes thinking of the girls and the horrors they experienced."

We met once, post-pandemic, during the winter of 2021. *Girl* and the summer of Covid-19 had "exhausted me", she confided. She was now more frail than indomitable.

Corresponding last week with friends who knew or admired Edna, one missive stuck out from the rest for its insight – from our mutual friend the American biographer and essayist Judith Thurman. She remarked: "However old you are, you are still a Romantic youth and she was a Romantic heroine." Capital "R". No wonder Edna loved Delacroix; she was in her way a writer and great woman in the grand tradition of European and specifically Irish Romanticism and vision. I can still smell the romance of all that dust, on all those books that were her ancestry, now her legacy.

Ed Vulliamy is a writer and journalist. His most recent book is When Words Fail: A Life With Music, War and Peace, published by Granta (£10.99)

SAM ALTMAN, CEO OF OpenAI, IS OF THE MOST

IS THAT A GOOD THING?

Sam Altman's ChatGPT promises to transform the global economy. But it also poses an enormous threat. Here, Gary Marcus, a scientist who appeared with Altman before the US Senate on AI safety, flags up the dangers in AI – and in Altman himself

On 16 May 2023, Sam Altman, OpenAI's charming, softly spoken, eternally optimistic billionaire chief executive, and I stood in front of the US Senate judiciary subcommittee meeting on AI oversight (pictured overleaf). We were in Washington DC, and it was at the height of AI mania. Altman, then 38, was the poster boy for it all.

Raised in St Louis, Missouri, Altman was the Stanford dropout who had become the president of the massively successful Y Combinator startup incubator before he was 30. A few months before the hearing, his company's product ChatGPT had taken the world by storm. All through the summer of 2023, Altman was treated like a Beatle, stopping by DC as part of a world tour, meeting prime ministers and presidents around the globe. US Senator Kyrsten Sinema gushed: "I've never met anyone as smart as Sam... He's an introvert and shy and humble... But... very good at forming relationships with people on the Hill and... can help folks in government understand AI." Glowing portraits at the time painted the youthful Altman as sincere, talented, rich and interested in nothing more than fostering humanity. His frequent suggestions that AI could transform the global economy had world leaders salivating.

Senator Richard Blumenthal had called the two of us (and IBM's Christina Montgomery) to Washington to discuss what should be done about AI, a "dual-use" technology that held tremendous promise, but also had the potential to cause tremendous harm – from tsunamis of misinformation to enabling the proliferation of new bioweapons. The agenda was AI policy and regulation. We swore to tell the whole truth, and nothing but the truth.

Altman was representing one of the leading AI companies; I was there as a scientist and author, well known for my scepticism about many things AI-related. I found Altman surprisingly engaging. There were moments when he ducked questions (most notably Blumenthal's "What are you most worried about?", which I pushed Altman to answer with more candour), but on the whole he seemed genuine, and I recall saying as much to the senators at the time. We both came out strongly for AI regulation.

Little by little, though, I realised that I, the Senate, and ultimately the American people, had probably been played.

In truth, I had always had some misgivings about OpenAI. The company's press campaigns, for example, were often over the top and even misleading, such as their fancy demo of a robot "solving" a Rubik's Cube that turned out to have special sensors inside. It received tons of press, but it ultimately went nowhere.

For years, the name OpenAI – which implied a kind of openness about the science behind what the company was doing – had felt like a lie, since in reality it has become less and less transparent over time. The company's frequent hints that AGI (artificial general

Continued on page 16

BECOMING ONE
POWERFUL PEOPLE ON EARTH.

Continued from page 14

intelligence, AI that can at least match the cognitive abilities of any human) was just around the corner always felt to me like unwarranted hype.

But in person, Altman dazzled; I wondered whether I had been too hard on him previously. In hindsight, I had been too soft.

I started to reconsider after someone sent me a tip, about something small but telling. At the Senate, Altman painted himself as far more altruistic than he really was. Senator John Kennedy had asked: "OK. You make a lot of money. Do you?" Altman responded: "I make no... I get paid enough for health insurance. I have no equity in OpenAI," elaborating that: "I'm doing this 'cause I love it." The senators ate it up.

Altman wasn't telling the *full* truth. He didn't own any stock in OpenAI, but he did own stock in Y Combinator, and Y Combinator owned stock in OpenAI. Which meant that Sam had an *indirect* stake in OpenAI, a fact acknowledged on OpenAI's website. If that indirect stake were worth just 0.1% of the company's value, which seems plausible, it would be worth nearly $100m.

That omission was a warning sign. And when the topic returned, he could have corrected it. But he didn't. People loved his selfless myth. (He doubled down, in a piece with *Fortune*, claiming that he didn't need equity with OpenAI because he had "enough money".)

Not long after that, I discovered OpenAI had made a deal with a chip company that Altman owned a piece of. The selfless bit started to ring hollow.

The discussion about money wasn't, in hindsight, the only thing from our time in the Senate that didn't feel entirely candid. Far more important was OpenAI's stance on regulation around AI. Publicly, Altman told the Senate he supported it. The reality is far more complicated.

On the one hand, maybe a tiny part of Altman genuinely does want AI regulation. He is fond of paraphrasing Oppenheimer (and is well aware that he shares a birthday with the leader of the Manhattan Project), and recognises that, like nuclear weaponry, AI poses serious risks to humanity. In his own words, spoken at the Senate (albeit after a bit of prompting from me): "Look, we have tried to be very clear about the magnitude of the risks here... My worst fears are that we cause significant – we, the field, the technology, the industry – cause significant harm to the world."

Presumably Altman doesn't want to live in regret and infamy. But behind closed doors, his lobbyists keep pushing for weaker regulation, or none at all. A month after the Senate hearing, it came out that OpenAI was working to water down the EU's AI act.

SAM ALTMAN CAREER IN BRIEF

APRIL 1985
Born in Chicago. His parents are a dermatologist and real-estate broker. He is the oldest of four children. Becomes interested in computers after acquiring an Apple Macintosh at the age of eight. Studies computer science at Stanford University but drops out after two years to found a social networking app called Loopt.

MARCH 2012
Loopt isn't very popular but is acquired by a US fintech company for nearly $45m. Altman sets up a venture capital company, Hydrazine Capital, with his brother Jack. According to the 2024 Bloomberg Billionaires index, most of Altman's estimated net worth of $2bn derives from Hydrazine.

2014
Is promoted from partner to president of startup incubator Y Combinator, which holds investments in Airbnb, Dropbox, Stripe and many others.

2015
Founds OpenAI as a nonprofit organisation to develop AI "for the benefit of humanity".

2019
Leaves Y Combinator when asked to choose between the incubator and his CEO role at OpenAI – which had raised $1bn in 2015 from Altman, Elon Musk, Peter Thiel, Y Combinator, Microsoft and Amazon, among others. Microsoft invests another $1bn.

2022
OpenAI launches ChatGPT, a chatbot based on LLM (large language models) that users can ask to summarise longer texts, write computer code, have human-like interactions, write song lyrics, generate ideas

BELOW Altman during his time as president of Y Combinator, 2016.

By the time he was fired by OpenAI in November 2023 for being "not consistently candid" with its board, I wasn't all that surprised.

At the time, few people supported the board's decision to fire Altman. A huge number of supporters came to his aid; many treated him like a saint. The well-known journalist Kara Swisher (known to be quite friendly with Altman) blocked me on Twitter for merely *suggesting* that the board might have a point. Altman played the media well. Five days later he was reinstated, with the help of OpenAI's major investor, Microsoft, and a petition supporting Altman from employees.

But a lot has changed since. In recent months, concerns about Altman's candour have gone from heretical to fashionable. Journalist Edward Zitron wrote that Altman was "a false prophet – a seedy grifter that uses his remarkable ability to impress and manipulate Silicon Valley's elite". Ellen Huet of Bloomberg News, on the podcast *Foundering*, reached the conclusion that "when [Altman] says something, you cannot be sure that he actually means it". Paris Marx has warned of "Sam Altman's self-serving vision". AI pioneer Geoffrey Hinton recently questioned Altman's motives. I myself wrote an essay called the Sam Altman Playbook, dissecting how he had managed to fool so many people for so long, with a mixture of hype and apparent humility.

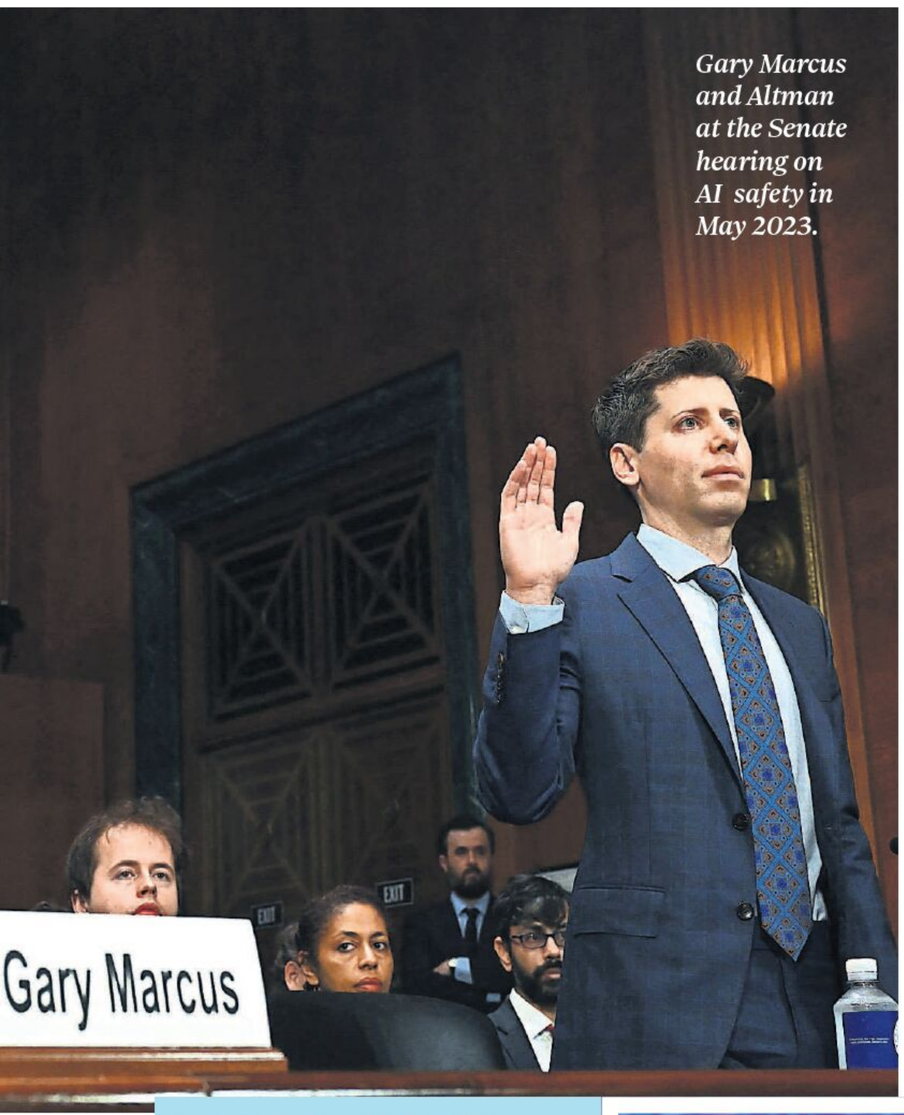
Many things have led to this collapse in faith.

For some, the trigger moment was Altman's interactions earlier this year with Scarlett Johansson, who explicitly asked him *not* to make a chatbot with her voice. Altman proceeded to use a different voice actor, but one who was obviously similar to her in voice, and tweeted "Her" (a reference to a movie in which Johansson supplied the voice for an AI). Johansson was livid. And the ScarJo fiasco was emblematic of a larger issue: big companies such as OpenAI insist their models won't work unless they are trained on all the world's intellectual property, but the companies have given little or no compensation to many of the artists, writers and others who have created it. Actor Justine Bateman described it as "the largest theft in the [history of the] United States, period".

> *As bad as social media has been for society, errant AI, which OpenAI could accidentally develop, could (as Altman himself notes) be far worse*

Meanwhile, OpenAI has long paid lip service to the value of developing measures for AI safety, but several key safety-related staff recently departed, claiming that promises had not been kept. Former OpenAI safety researcher Jan Leike said the company prioritised shiny things over safety, as did another recently departed employee, William Saunders. Co-founder Ilya Sutskever departed and called his new venture Safe Superintelligence, while former OpenAI employee Daniel Kokotajlo, too, has warned that promises around safety were being disregarded. As bad as social media has been for society, errant AI, which OpenAI could accidentally develop, could (as Altman himself notes) be far worse.

The disregard OpenAI has shown for safety is compounded by the fact that the company appears to be on a campaign to keep its employees quiet. In May, journalist Kelsey Piper uncovered documents that allowed the company to claw back vested stock from former employees who would not agree to not speak ill of the company, a practice many industry insiders found shocking.



Gary Marcus and Altman at the Senate hearing on AI safety in May 2023.

communications". Three days later, after threats from OpenAI employees to resign and pressure from Microsoft, he is reinstated.

JANUARY 2024
Marries engineer Oliver Mulherin at their estate in Hawaii. They live in San Francisco and spend weekends in the Napa wine region. Altman is a prepper, in 2016 telling the *New Yorker*: "I have guns, gold, potassium iodide, antibiotics, batteries, water, gas masks from the Israel Defense Forces, and a big patch of land in Big Sur I can fly to."

FEBRUARY 2024
OpenAI co-founder Elon Musk (below) sues the company for abandoning its original non-profit mission and reserving its most advanced technology for paying clients. The company pushes back, publishing emails from Musk in which he suggests Tesla should acquire OpenAI and acknowledges the company needs to make vast sums of money to finance its ambitions. In June Musk drops the lawsuit.

and many other tasks. It takes ChatGTP five days to reach 1 million users (it took Facebook 10 months).

2023
Embarks on a global tour, meeting leaders such as Rishi Sunak (right), Emmanuel Macron and Narendra Modi to talk about the pros and cons of AI – the economic opportunities and the societal risks. Appears at the US Senate hearing about AI safety. In November, the OpenAI board removes Altman and fellow founder Greg Brockman from the board because Altman "was not consistently candid in his

GETTY IMAGES, AFP

Soon after, many former OpenAI employees subsequently signed a letter at righttowarn.ai demanding whistleblower protections, and as a result the company climbed down, stating it would not enforce these contracts.

Even the company's board felt misled. In May, former OpenAI board member Helen Toner told the *Ted AI Show* podcast: "For years, Sam made it really difficult for the board... by, you know, withholding information, misrepresenting things that were happening at the company, in some cases outright lying to the board."

By late May, bad press for OpenAI and its boss had accumulated so steadily that the venture capitalist Matt Turck posted a cartoon on X: "days since last easily avoidable OpenAI controversy: 0."

Yet Altman is still there, and still incredibly powerful. He still runs OpenAI, and to a large extent he is still the public face of AI. He has rebuilt the board of OpenAI largely to his liking. Even as recently as April 2024, homeland security secretary Alejandro Mayorkas travelled to visit Altman, to recruit him for homeland security's AI safety and security board.

A lot is at stake. The way that AI develops now will have lasting consequences.

Altman's choices could easily affect all of humanity – not just individual users – in lasting ways. Already, as OpenAI has acknowledged, its tools have been used by Russia and China for creating disinformation, presumably with the intent to influence elections. More advanced forms of AI, if they are developed, could pose even more serious risks. Whatever social media has done, in terms of polarising society and subtly influencing people's beliefs, massive AI companies could make worse.

Furthermore, generative AI, made popular by OpenAI, is having a massive environmental impact, measured in terms of electricity usage, emissions and water usage. As Bloomberg recently put it: "AI is already wreaking havoc on global power systems." That impact could grow, perhaps considerably, as models themselves get larger (the goal of all the bigger players). To a large extent, governments are going on Altman's say-so that AI will pay off in the end (it certainly has not so far), justifying the environmental costs.

Meanwhile, OpenAI has taken on a leadership position, and Altman is on the homeland security safety board. His advice should be taken with scepticism. Altman was at least briefly trying to attract investors to a $7tn investment in infrastructure around generative AI, which could turn out to be a tremendous waste of resources that could perhaps be better spent elsewhere, if (as I and many others suspect) generative AI is not the correct path to AGI [artificial general intelligence].

Finally, overestimating current AI could lead to war. The US-China "chip war" over export controls, for example – in which the US is limiting the export of critical GPU chips designed by Nvidia, manufactured in Taiwan – is impacting China's ability to proceed in AI and escalating tensions between the two nations. The battle over chips is largely predicated on the notion that AI will continue to improve exponentially, even though data suggests current approaches may recently have reached a point of diminishing returns.

Altman may well have started out with good intentions. Maybe he really did want to save the world from threats from AI, and guide AI for good. Perhaps greed took over, as it so often does.

Unfortunately, many other AI companies seem to be on the path of hype and corner-cutting that Altman charted. Anthropic – formed from a set of OpenAI refugees who were worried that AI safety wasn't taken seriously enough – seems increasingly to be competing directly with the mothership, with all that entails. The billion-dollar startup Perplexity seems to be another object lesson in greed, training on data it isn't supposed to be using. Microsoft, meanwhile, went from advocating "responsible AI" to rushing out products with serious problems, pressuring Google to do the same. Money and power are corrupting AI, much as they corrupted social media.

We simply can't trust giant, privately held AI startups to govern themselves in ethical and transparent ways. And if we can't trust them to govern themselves, we certainly shouldn't let them govern the world.

I honestly don't think we will get to an AI that we can trust if we stay on the current path. Aside from the corrupting influence of power and money, there is a deep technical issue, too: large language models (the core technique of generative AI) invented by Google and made famous by Altman's company, are unlikely *ever* to be safe. They are recalcitrant, and opaque by nature – so-called "black boxes" that we can never fully rein in. The statistical techniques that drive them can do some amazing things, like speed up computer programming and create plausible-sounding interactive characters in the style of deceased loved ones or historical figures. But such black boxes have *never* been reliable, and as such they are a poor basis for AI that we could trust with our lives and our infrastructure.

That said, I don't think we should abandon AI. Making better AI – for medicine, and material science, and climate science, and so on – really could transform the world. Generative AI is unlikely to do the trick, but some future, yet-to-be developed form of AI might.

The irony is that the biggest threat to AI today may be the AI companies themselves; their bad behaviour and hyped promises are turning a lot of people off. Many are ready for government to take a stronger hand. According to a June poll by Artificial Intelligence Policy Institute, 80% of American voters prefer "regulation of AI that mandates safety measures and government oversight of AI labs instead of allowing AI companies to self-regulate".

To get to an AI we can trust, I have long lobbied for a cross-national effort, similar to Cern's high-energy physics consortium. The time for that is now. Such an effort, focused on AI safety and reliability rather than profit, and on developing a new set of AI techniques that belong to humanity – rather than to just a handful of greedy companies – could be transformative. More than that, citizens need to speak up, and demand an AI that is good for the many and not just the few.

One thing I can guarantee is that we won't get to AI's promised land if we leave everything in the hands of Silicon Valley. Tech bosses have shaded the truth for decades. Why should we expect Sam Altman, last seen cruising around Napa Valley in a $5m Koenigsegg supercar, to be any different?

Gary Marcus is a scientist, entrepreneur and bestselling author. He was founder and chief executive of machine learning company Geometric Intelligence, which was acquired by Uber, and is the author of six books, including the forthcoming Taming Silicon Valley (MIT Press)

‘My son was imbued with the spirit of the struggle. Unfortunately, he had no choice’

He was the first black boss of a UK record label, she was one of the Mangrove Nine. Here, Darcus Beese and his mother Barbara reflect on the ‘madness’ of Darcus’s childhood, his father Darcus Howe, and a memoir that records their amazing legacies. Interview by Sean O’Hagan

LEFT
Darcus Beese and his mother Barbara photographed at his home for the Observer New Review.

RIGHT
Darcus, front, as a boy of six with his mother, attending an anti-racist march in support of Brick Lane's Bengali community in 1976. Paul Trevor

In the expansive basement of his house in an exclusive neighbourhood of Chiswick in west London, Darcus Beese, 55, is sipping a cappuccino below a large framed press photograph, which provides an illuminating glimpse of his singular childhood. It shows him, aged 11, alongside his late father, the renowned Trinidadian-born British activist Darcus Howe, and several others, at the Black People's Day of Action, which took place in London in March 1981. "That's me in the hat," he says, pointing to his baby-faced younger self sitting alongside his older brother.

In a related photograph, taken in 1976, when he was just six years old, he is holding hands with his mother, Barbara Beese (now 78), another prominent black activist of the time, who is sporting an Angela Davis-style afro. They are in the frontline of an anti-racist march in support of Brick Lane's Bengali community. He looks happy and excited. "It's what I knew as a kid and I just assumed it was normal," he tells me, laughing.

I ask his mother, who is sitting opposite him, if, back then, she thought her young son might one day follow in her footsteps. "Well, he did tend to get dragged off to various demos and protests as a little boy," she says. "So in that sense he was imbued with the spirit of the struggle. Unfortunately for him, he had no choice." They both crack a smile. "Back then, though," she continues, "he had a lot of energy, so I thought he might do something athletic."

Instead, as his imminent memoir, *Rebel With a Cause*, makes clear, the teenage Darcus Beese blagged a job in the music industry and, as the book's blurb puts it, "worked his way up from being the 'tea boy' to becoming the president of one of the UK's biggest and most successful record labels: Island Records".

Described by the industry journal *Music Week* as "one of the great A&R people of his, or any, generation", Beese's ascendancy was rapid and groundbreaking: in 2013 he became the first ever black chief executive of a UK record company, and in 2018 moved to New York to become head of Island Records in the US. Around us, the walls are covered with ample evidence of his talent for spotting and developing precocious pop performers, including framed gold discs for Florence + the Machine, Drake, Hozier, Sugababes, Taio Cruz and Amy Winehouse, his most famous – and troubled – artist. "When I first turned up to see her play," he recalls, "she was doing small songwriter shows in the black community, and drawing on hip-hop and soul as much as jazz. It was clear she was already rooted in these traditions."

How challenging was it to deal with someone so seemingly self-destructive? He pauses for a long moment. "Well, there were stages, but it was hard. In the beginning, she just smoked weed, but then it accelerated. Amy was so strong-willed, you thought she would somehow come through, and when she didn't, I think a lot of us felt a lot of guilt. If an artist is on your watch you feel it is your responsibility to a degree, but then again you cannot watch someone 24-7."

Beese was just a year old in 1970, when his parents, along with seven others, were arrested and charged with "inciting a riot" at a march to protest against police racism and harassment against the proprietor and customers of the Mangrove restaurant, a hub of the black community on All Saints Road in west London. At the Old Bailey, the trial of the so-called Mangrove Nine made headlines for several weeks, not least when Darcus Howe and another defendant, Altheia Jones-LeCointe, chose to dispense with their lawyers and speak for themselves. Barbara, who like Jones-Lecointe was a member of the British Black Panthers, now sees that decision as pivotal in terms of their subsequent acquittal. Their victory is now regarded as

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Portrait by *Eddie Otchere*

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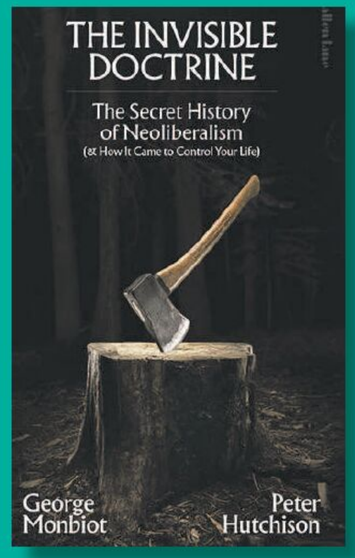

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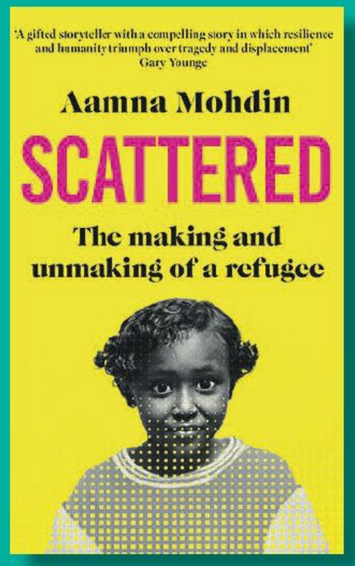

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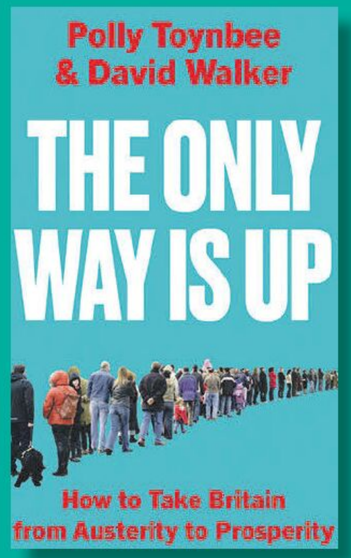

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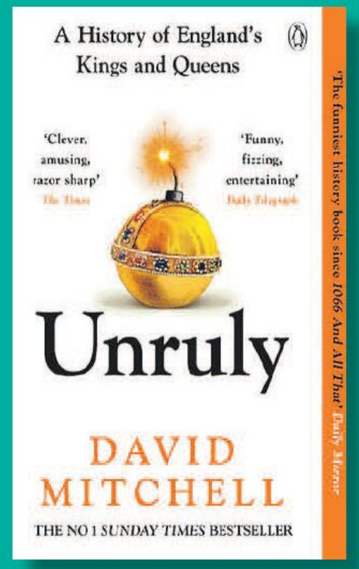

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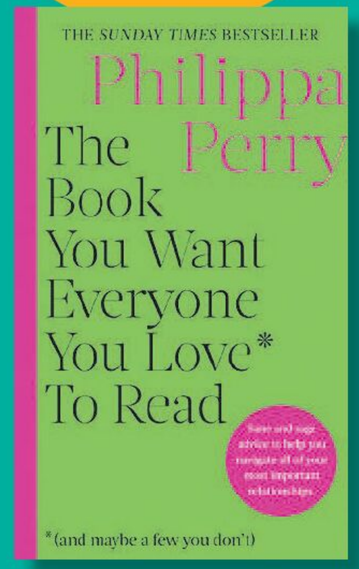

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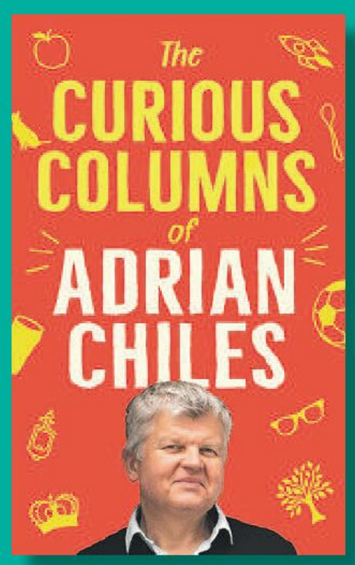

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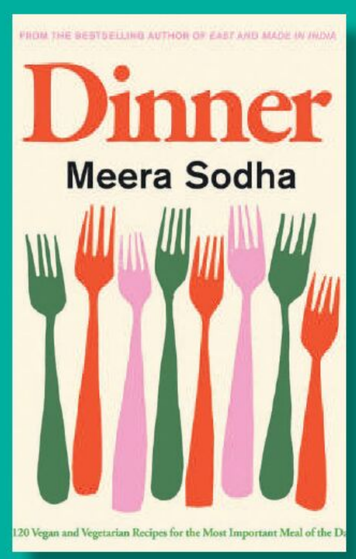

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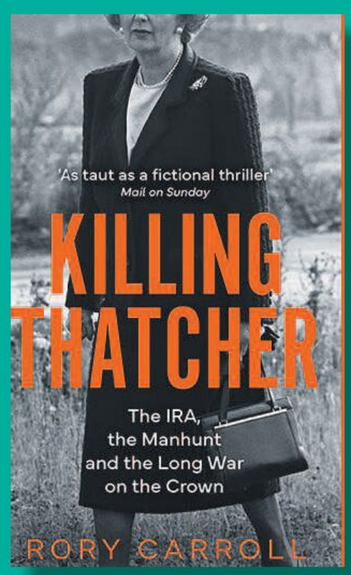

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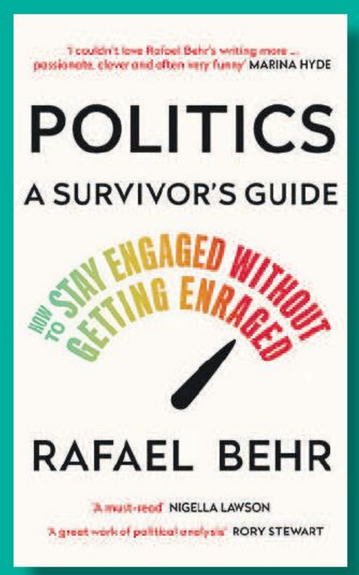

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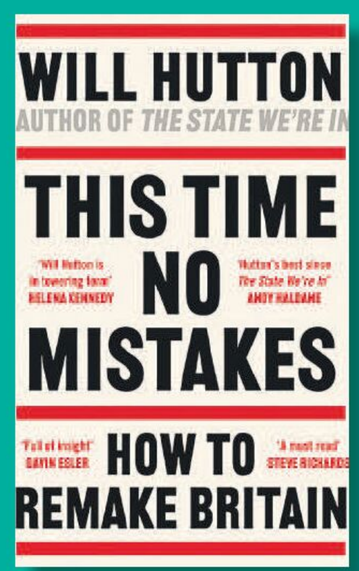

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a landmark moment in the long struggle against racism in Britain.

What was it like, though, to be a black feminist in a movement that was predominantly male? "It was very much a macho environment and, if you were a feminist in support of more freedom for women, you'd be called a lesbian. It was, like, you don't like black men? We're not good enough for you? The liberation of women, and in particular black women, was not high on their agenda."

When I ask her why she has never written a memoir, or indeed given that many press interviews, her reply gives some insight in to her fiercely independent nature. "My reticence as regards interviews is that you don't have control. We've had our stories retold, and used, and abused many times so I don't really want another agent involved unless they have a deep understanding of that time and the issues involved."

Given that, how did she feel about Steve McQueen's 2020 drama *Mangrove*, in which she was played by British actor Rochenda Sandall? "For me, it was important that the story was told, and even though there was a certain creative licence at work, I think the spirit of the film was great and the kernel of it was true to the events."

At Darcus's request, I am interviewing him alongside his mother, whose surname he bears. (His more famous father died in 2017.) "The book is about who I am, and what I've achieved, and my parents are a huge part of that," he says. "When my dad was alive, he always got the spotlight, as men do, so it's important that mum should be given the space to speak about what it was like to be a confident black woman and to bring up a young black man in what were tough times. The book is as much her story as it is mine."

It was at his mum's suggestion that the teenage Darcus, having left Henry Compton School for Boys in Fulham "with no qualifications to speak of", paid a visit to a hairdressing salon she frequented in Kensington in search of employment. He was hired to sweep up, but later graduated to a more fashionable salon in central London, where he made his first tenuous music biz connections. Two employees of Island Records frequented it and soon he was being invited to parties and hanging out with music and fashion people – "an early version of what we now call 'influencers'", as he puts it in the book.

Eight of the Mangrove Nine, with Beese's famous activist father, Darcus Howe, far right in the back row and Barbara Beese in front of him. *Evening Standard*

> *For me, as a kid at the time, everybody seemed angry, not just my parents*

On a visit to Island's office to blag some new releases, he bumped into one of his acquaintances from the salon who, assuming he was looking for a job, told him of a vacancy that had just come up. A week later, he was working there. That chance encounter dramatically altered the course of his life. "Back then, like most teenagers, music was just something I was really into," he says. "I'd buy mix tapes and records, but the idea of actually working in the music industry was so far removed from my day-to-day life as to be impossible."

The book deals in some depth with the pressures of his role as one of the few black people working in the upper echelons of the music industry. Those pressures were amplified when he moved to New York in 2018. He arrived during Donald Trump's tumultuous term in office, when the burgeoning Black Lives Matter protests were being countered by often violent responses from the "alt-right". In 2020, the year of the Covid pandemic and the killing of George Floyd in Minneapolis, Darcus increasingly began to feel his life was starting to spiral out of control. During lockdown, anxious and smoking weed in an attempt to "slow things down", he found himself "disappearing down a rabbit hole of online footage of police killings of black people".

"When that stuff happens and you're in the middle of it, it's horrible and unbelievable," he says. Having since gone through therapy and being diagnosed with ADHD, he now understands how much his anxiety was amplified by his condition. "Back then, I just thought it was Darcus energy and that I was wired a bit differently to everyone else. It was a relief to get the diagnosis." His mum nods in agreement. "I didn't know any of this until I read the American chapters of the book," she says quietly. "It made me feel quite tearful."

Darcus Beese: 'The book is as much my mum's story as it is mine.'

In early 2021, Darcus made the decision to resign from his job and return to the UK, where he now runs his own independent label, Darco Recordings. Writing the book was a journey of self-discovery in other liberating but also painful ways. Beese's father was a towering figure in black British culture and politics as an activist, broadcaster, author and editor of *Race Today* magazine. It is evident from the book that he also took up a lot of space in their lives – as he did in anything he was involved in. An early chapter begins: "As difficult as it is to say, Dad had a propensity for violence, and not just in a revolutionary, anti-police manner." He goes on to reveal how his parents would often have alcohol-fuelled "blazing rows which would turn physical".

How difficult was it to confront that shadow legacy? "For me, as a kid at the time, everybody just seemed angry, not just my parents," he says. "And people expressed their anger most forcefully when there was alcohol around. But even when my mother tried to keep a lid on it, there was tension."

I ask Barbara how she felt when she first read that chapter. She gives the question some considerable thought. "A mixture of things, really," she says quietly. "I was pleased that he did it, because only he could express how those rows made him feel. Also, it was kind of liberating for me in a way as well, because in the back of my mind I had always wondered if I had been a good parent. As an activist, I was absent for a lot of the time because of my commitment to the struggle, and when we were both present as parents, we didn't think how the tensions and the explosions between us were impacting on our son. As you go through life, you realise they must have done, but I've never been able to have that conversation with him until now."

How long did it take her to walk away from the relationship? "Longer than it should have, which is nearly always the case." Did they manage to stay friends? "No. We could be in the same room, but that was about it."

Darcus lets slip that she did not attend Howe's funeral. "No," she says, matter-of-factly, "I didn't." I ask her if, with hindsight, her activism took precedence over everything else. "That's an interesting question. Certainly, the dynamic flips when you think your responsibility is to be out there on the street and be active, and to have that militancy because that is what is important above all. Maybe even more so than family."

For all that Darcus had a good relationship with his father, there are several moments in *Rebel With a Cause* when I found myself thinking maybe *Rebel* Without *a Cause* might have been a more apposite title given the complex dynamic he has negotiated throughout his life: how to be mega-successful in corporate capitalist music *and* the son of leftwing black revolutionary activists. Revealingly, when he was offered an OBE in 2014 for outstanding services to the music business, Darcus immediately rang both his parents to sound out their response. "I was thinking that my dad would be the one that would have an issue with it, because of the legacy of British colonialism and all that. My mum was just proud that I'd done so well and, as it turned out, so was he." As he recalls in the book, his father's response was characteristically blunt and to-the-point: "Darcus, most people who are awarded OBEs are cunts. You are not a cunt. Go pick up your OBE."

Did he himself have reservations?

"My thinking was that, as a black person, you walk around for so long feeling you are being tolerated, so at what point do you reconcile this with the fact that you are finally being acknowledged by the establishment? For me, accepting the OBE was saying: 'I belong here.'"

Was his parents' legacy a heavy weight to carry? "At times, maybe, but, for all the madness of those times when I was growing up, I don't know where I would have been without that grounding. In a very real way, what they achieved underpinned my success."

Both together and separately, they have been on quite an epic and tangled journey of self-discovery. What have they learned along the way? Darcus goes first. "Be careful what you wish for here. As a black person, you can come up through the system like I did, and no matter how successful you are, you still feel you somehow got the job because of the optics of the business and that you are being tolerated because of your blackness. I shouldn't have felt like that because of what I achieved, but it's only since I laid it all out in the book that I started to realise I needed to own it."

His mother takes her time to answer, before describing the familiar sense of communal uplift she experienced at a Black Lives Matter-related event she attended in London. "For me, just witnessing the sheer range of experiences and issues that the young people there were involved with was energising in itself. So, the struggle doesn't stop. That's a cliche, but it's true and it will always be the case. And I don't say that pessimistically. I say it optimistically."

It strikes me that they have both, in their separate ways, taken the long road to a rare kind of peace – with themselves and their shared legacy.

Rebel With a Cause is published by Nine Eight (£20). To order a copy for £17.60 go to guardianbookshop.com or call 020-3176 3837

I garden for wildlife: but is it worth the trouble?

The extremes of the climate crisis mean it's harder than ever to provide a garden haven for birds, insects and other animals. Jules Howard reflects on his experience of trying to do the right thing – and what happened to the frogs in his backyard

Getty

More than two decades ago, I had the honour of running the world's last (possibly only) frog telephone helpline. No, this is not a set-up for a punchline. It was a real service. Gardeners would grab the *Yellow Pages*, dial the frog helpline number and physically manifest, using their voice, sentences most of us would type into Google today: "If I dig a pond, will frogs come?" callers would ask, or: "How can I make my garden more attractive to amphibians?"

My role was simple. I was to fire these callers into action, offering realistic guidance on how gardens could be made more suitable for wildlife, especially frogs. Froglife, the charity that owned the helpline, saw in gardens a way for more amphibian habitats to be secured, away from the countryside which was then (and is still) being ravaged by pollution, land-use changes and more. And so, paid a minimum-wage salary, I spoke to 9,000 callers over a period of about three years.

It was perhaps the best job I ever had. In my spare time, I turned our small concrete backyard into a nature oasis, with two ponds for amphibians. In the years that followed, barely a day would go by when I wouldn't see a frog stirring or hear the distinctive "plop" of one diving for cover as I walked past the pond. Some years, we had 15 frogs at a time; in spring, the bigger pond became a theatre for raucous, slimy sex. It was like a seasonal soap opera.

Until it wasn't. Because, as of 2024, all the frogs are gone and no frog helpline can save me from despair. As far as I can tell, the cause of this mass-mortality event was twofold: first, many frogs locally were hit by the heatwave of 2022, which saw temperatures soar to 40C; then came Storm Noa in April 2023, which washed countless blobs of neighbourhood spawn, pairs of frogs still coupling, downstream in a deluge of broiling turbidity. The frogs are gone. And so, naturally, I find myself in a reflective mood. Bluntly, I wonder, was it all worth it? Did my little wildlife garden ever really help, in the long term, frogs and other local wildlife? Were my efforts futile?

First, the good news. Data about the impact the wildlife gardening movement has had on species is limited, but there are many sources that suggest it has been broadly positive. "In the 1970s, garden birdfeeders were dominated by only two species – house sparrow and starling," says Mike Toms of the British Trust for Ornithology (BTO). "Today, a much broader range of species is commonly seen taking advantage of the growing variety of supplementary foods on offer – particularly for goldfinch and wood pigeon." According to BTO data, feeding opportunities in many British gardens have enabled one species of migratory bird, the blackcap, to evolve new migration routes that divert through our gardens as if they were calorie-rich service stations, which in a way, they are.

TOP RIGHT
Jules Howard.

RIGHT
Gardens allowed to grow at least a little wild can be a lifeline for struggling pollinator populations.

CENTRE
The migratory patterns of the blackcap have changed because of the availability of food in UK birdfeeders.

BOTTOM
Common frogs and other amphibians will spawn in the most modest of garden ponds.

The Guardian; Kirin Photo/ iStockphoto/ Getty; David Whitaker/ Alamy; Bigemrg/ iStockphoto/Getty

Wildlife gardening efforts in the past few decades are likely to have been important to amphibians, too. "There are around half a million ponds in the British countryside and a range of sources suggest that UK gardeners have created a further 2 to 3 million garden ponds," says Jeremy Biggs of Freshwater Habitats Trust, a charity seeking to reverse wildlife declines in rivers, lakes and ponds. "Between 5% and 10% of these ponds support nationally threatened species, including great crested newts and common toads, which can't be a bad thing."

"We are certainly seeing greater species diversity in the urban environment than the rural," says Paul Hetherington of the charity Buglife. "That is likely to be down to the wildlife gardening movement, which is having a positive impact."

Butterflies (a showy insect people can easily monitor) provide important data showing that wildlife gardening matters to insects and other invertebrates. According to research published in April by the charity Butterfly Conservation, letting part of gardens grow wild, allowing for long grasses especially, sees butterfly numbers increase by 18% in urban areas and up to 93% in arable parts of the UK. And so gardens, for some insects, are likely to be a lifeline in some parts of Britain.

Each year is different, of course. As others have reported, 2024 seems so far to be a poor year for bats, wasps and some wildflower species. Even Jeremy Clarkson, usually loudly ambivalent on issues of climate, has stated (without any hint of irony) that he is "a bit alarmed" at how few butterflies there appear to be this year.

Will urban and suburban wildlife adapt to an era of changing climate and more extreme weather? In some cases, it's already happening. In the UK, for instance, butterflies and moths have been found to emerge (on average) one to six days earlier, for each decade that passes. Many aphid species now hatch a month earlier than they did half a century ago. In the UK, between 1971 and 1995, 63% of bird species nested earlier, by an average of nine days. So, yes – animals are evolving. The question is: will they adapt quickly enough to deal with the challenges we are throwing their way? Are my frogs the mucus-covered harbingers of worse to come?

According to Kate Bradbury, author of the recent wildlife gardening memoir *One Garden Against the World*, my worries about amphibians have seen me fall into (what she calls) an "eco-anxiety sinkhole" that isn't helpful to anyone. "I pretty much tell people who are despairing to hold on in there, to keep going, and to focus on what is here over what isn't, which I try to do myself," she says. "But yes, it can be pretty miserable."

To help garden wildlife in these topsy-turvy seasons, Bradbury has resorted to leaving piles of worms for robins, planting crocuses for queen bumblebees needing shelter next spring and hand-rearing caterpillars. She has recently installed a metre-deep trench that stays damp in punishingly hot summers, day and night, which she calls her "climate change bunker" for wildlife. She sounds like a battlefield medic, I tell her, entering her warzone each day, tending to the desperate needs of her animal residents. "Well, yeah. It's an emergency," she responds. "But what's the alternative – letting it all slip away without trying?"

Chris Baines's 1985 classic book, *How to Make a Wildlife Garden* (which influenced many gardeners, including Monty Don and Alan Titchmarsh), never spoke with such urgency. Wildlife gardening all seemed rather quaint, back then. There was a general assumption (you see it in all of the glossy two-page spreads of old wildlife gardening books) that 100% of readers had at their disposal exactly the same long, lush, semi-detached suburban garden, with hedgehogs and great spotted woodpeckers queuing up around the edges, eager to come and explore. There was barely a mention of the climate catastrophe and certainly no mention of plastic grass – a wildlife-demeaning blight thought to exist in as many as one in 10 of the UK's 30m gardens today. Nor were there pleas that people refrain from paving over their front gardens – a trend, partly to make space for vehicles, that has seen 4.5m potential sites for wildlife lost in recent years.

Grass, or rather the length of grass, has become another contentious issue in wildlife gardening lore. Monty Don, for instance, used to be a strong advocate for leaving patches of long, messy grass for wildlife, but confessed only last week to having a love of the manicured lawn all along. ("The lawn is back, Monty Don decrees", the *Telegraph* declared). Alan Titchmarsh, considered gardening royalty by some, has also frustrated wildlife campaigners in recent years. In a 2023 House of Lords inquiry he said of the movement: "a rewilded garden will offer nothing but straw and hay from August to March," and that this "fashionable and ill-considered trend" may go on to "deplete our gardens of their botanical riches". Is it time for these established voices to commit more fully to the long grass? Perhaps.

So what is the best wildlife gardening advice in 2024? Wildlife charities have plenty of suggestions. Now that some insects no longer hibernate through the winter, for instance, Buglife is keen to see wildlife gardening become more of a year-round activity, where carefully chosen nectar-producing plants are available in every season to suit the appetite of the species most in need. Mike Toms of the BTO thinks messaging about diseases is important in wildlife gardening literature, pointing to recent declines in greenfinches and chaffinches linked to diseases transmitted, in part, via garden birdfeeders. Butterfly Conservation wants to encourage those without large, manicured gardens to do their bit: those with a balcony or a small patio can still help wildlife through pots filled with the nectar-rich flowers and food plants (such as nasturtiums) that butterflies can use to complete their lifecycle.

Advice about garden ponds could also do with an update: "Small ponds can be more vulnerable to heating and drying than larger sites, so we might advise ensuring that ponds in gardens are a bit more shaded to mitigate the impact of hot weather," suggests Jeremy Biggs of the Freshwater Habitats Trust. "The most important message nowadays for anyone with a pond is that freshwater wildlife needs clean, unpolluted water. More facilities to store rainwater, such as water butts, would help."

"Gardening is unlikely to stop climate change," says Kate Bradbury, "but backyard nature can connect us with the natural world, making us more aware of the destruction all around us – tuning us into the life systems that support us. I see that as a good thing."

The youthful, wet-behind-the-ears helpline operator in me stirs. I start to feel slightly more optimistic. With any luck, new frogs will find their way to my patch one of these days. But if they don't, there's still plenty to occupy my time. My community is about more than just this one amphibian, I am learning. I poke my head out of my eco-anxiety hole; I step out of the bunker.

Nathalie Cabrol

The director of the Carl Sagan Center talks to Killian Fox about the possibility of life elsewhere in our solar system, what Venus can teach us about global heating – and what she thinks of Elon Musk

The astrobiologist Nathalie Cabrol was born in 1963 and raised near Paris. She completed a PhD at the Sorbonne on the evolution of water on Mars and moved to the US in 1994 as a researcher at Nasa Ames in California. She has worked extensively in the Atacama desert and the Chilean Andes, exploring how life adapts to extreme environments analogous to those on other planets. Cabrol, who lives in Northern California, is now the director of the Carl Sagan Center at the Seti [Search for Extraterrestrial Intelligence] Institute. Her latest book, *The Secret Life of the Universe: An Astrobiologist's Search for the Origins and Frontiers of Life*, is published on 15 August.

How did you get interested in the heavens?
It's not difficult to be interested in the heavens, we are in the heavens! I have a recollection of watching the sky, aged five or six, and starting to ask myself: "What is this all about? Why does this exist?"

When searching for extraterrestrial life, is it a mistake to look only for Earth-like planets and life as we understand it?
It's not necessarily bad to look at our biochemistry and the kind of environment that brought us here. Astronomy is telling us that the stuff we're made of is so common, and we're learning that carbon was created so much earlier than we thought. And with the discovery of exoplanets [planets outside our solar system], we're also realising that, although there is probably no exact replica of the Earth anywhere in the universe, there are environments that are probably as suitable for life, or more so. But from that standpoint we are bottlenecking ourselves into looking for another version of ourselves. I'm looking more at the universal markers of life – markers that would be true anywhere in the universe, regardless of biochemistry.

What makes you so sure there's something out there, rather than nothing?
The easy answer is Carl Sagan's response: "That would be an awful waste of space." We have been searching intellectually for life for thousands of years, but searching in a meaningful way with technology for only 60 years, so this is a very young search. Also, you have to look at the distances. Even if by some miracle [alien life forms] are thinking and communicating in similar ways to us and are interested in what's happening around them, our radio bubble is barely 200 light years in diameter. That's small. Then there's the fact that we are searching for life but we don't really know what life is, or intelligence, or even less consciousness. We have no clue what those three things are. We're still looking for them, which is fine, because otherwise you go nowhere.

Where in our solar system would you most expect to find life bubbling up?
I believe that Mars still has some big surprises for us. They won't be at the surface, but unlike many people I don't think it's going to be that far below. There is still volcanism on Mars and we know that there is water and plenty of nutrients – magnesium, potassium and so on. Elsewhere in the solar system, Europa [a moon of Jupiter] might have an oxygenated ocean that may provide a chance for more complex life evolving. It also has sources of carbon.

We're talking about oceans under miles of surface ice.
Yes. And the thing is, you don't have to invest in submarines to explore it; you can let mother nature bring the stuff to you. Because of the gravitational tides on Europa, you have these convective movements and a sort of slush coming regularly to the surface. You land next to it, grab that stuff and look at what's in there. You let the ocean come to you.

But Enceladus [a moon of Saturn] is definitely my favourite. I love it because it's just throwing stuff at you in geysers or plumes [shooting up from the surface]. Obviously it's quite complicated to slow down a spacecraft to grab samples, but we could do incredible things on Enceladus.

Nathalie Cabrol: 'UAPs? Of course I'm interested.' *Portrait by Saroyan Humphrey for the Observer*

> *"Sending a Tesla into space was not the right message when you want to prevent planetary contamination*

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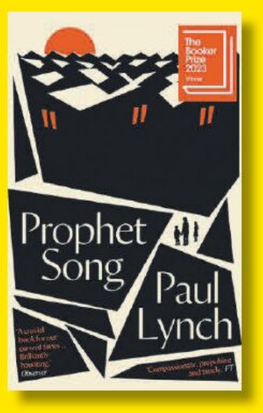

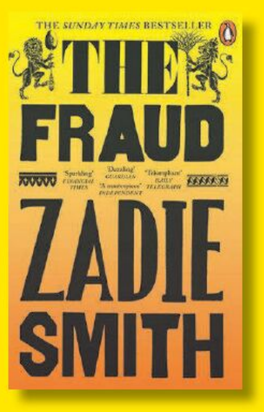

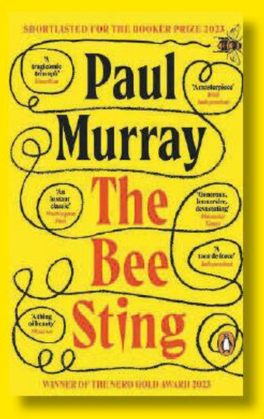

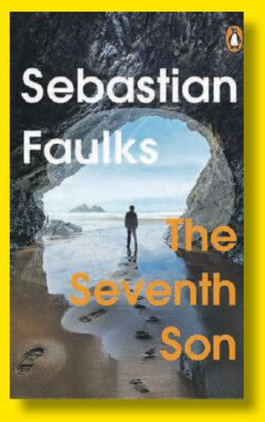

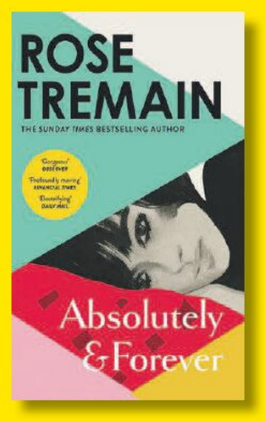

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Do other planets give us lessons about what to expect from global heating on Earth?
When you look at what happens to a planet when you have a runaway greenhouse effect taking place, then this is Venus. And the planet that's too hot that's losing its water, that's Mars. We have that right in front of our eyes.

What's your view on people such as Elon Musk who speak of colonising other planets?
Well, first, I hate the word colonising. And the idea of putting outposts on another planet because we are escaping our own is an insult to the spirit of exploration. Migrants usually move because they're desperate for better conditions. That's not the case on Mars. It's much worse. I think that we should go to Mars not because it's an easy escape, but because we have grown up and we're using it as a training ground for a much more adult civilisation to take its first steps towards becoming interplanetary, and later on, interstellar. But we should also use all that technology to look back at the Earth.

Projecting ourselves into space is challenging our brains to find solutions that we would not otherwise be seeking on our planet. Certainly, sending a Tesla into space [as Musk did in 2018] was not the right message when you are trying to create space policy and prevent planetary contamination.

There's been a lot of excitement about UAPs [unidentified anomalous phenomena] recently. Do you give it much attention?
As a scientist, UAPs are interesting to me, because first we have to take them for what they are: unidentified phenomena. The jump I'm not making is saying that they are necessarily extraterrestrial phenomena, as in flying saucers and so on. We know that 96% of them are going to find a natural explanation. One thing to consider is that we are seeing a lot more unusual atmospheric phenomena, because our planet is changing. And then there are undisclosed government activities that you weren't supposed to see. Finally, there is the half percent or so that is unexplained. Of course I'm interested.

But Seti is not into aerial phenomena – our instruments are pointed much farther away. I always say, joking, that we are looking for ET in its own habitat, whereas people looking for UAPs are trying to see ET in ours. But if you tell me tomorrow that you have irrefutable evidence of an alien spacecraft that's been captured in a video somewhere, I'll be the happiest person in the world.

The Secret Life of the Universe by Nathalie A Cabrol is published by Simon & Schuster (£22). To order a copy for £19.36 go to guardianbookshop.com or call 020-3176 3837. Delivery charges may apply

The networker

John Naughton

Silicon Valley's Trump supporters are dicing with the death of democracy

In *How Democracy Ends*, his elegant book published after Trump's election in 2016, David Runciman made a startling point. It was that while the liberal democracy that we take for granted won't last for ever, it will not fail in ways familiar from the past: no revolutions, no military coups, no breakdowns of social order. It will *fail forwards* in an unexpected manner. The implication was that people making comparisons to what happened in 1930s Germany were misguided.

Until a few weeks ago, that seemed like sound advice. But then something changed. Significant sectors of Silicon Valley – which for decades had been a Democrat stronghold – started coming out for Trump. In 2016, Peter Thiel, the contrarian billionaire and co-founder of PayPal, had been the only prominent Valley figure to support Trump, which merely confirmed the fact that he was the region's statutory maverick. But in the past few weeks, quite a few of the Valley's big hitters (Elon Musk, Marc Andreessen and David Sacks, to name just three) have revealed themselves to be supporters of – and donors to – Trump. Musk has set up and donated to a Republican-aligned political action committee (or Super Pac). On 6 June, the venture capitalist Sacks hosted a $300,000-a-plate fundraising dinner for Trump at his San Francisco mansion. And so on.

Why all this sudden interest in politics? It's probably a mix of several different factors. One is Biden's plan for a billionaire tax (and his administration's enthusiasm for antitrust litigation). Another is Trump's newfound enthusiasm for cryptocurrencies. A third is that Biden had raised far more money in campaign contributions. Finally, and most importantly, before Biden's withdrawal the Trump bandwagon had begun to look unstoppable.

The last two factors are what bring the 1930s to mind. In 1932, the Nazi party was in deep financial trouble and when Hitler became Chancellor the following year he made a personal appeal to business leaders for help. The money rolled in from 17 different business groups, with the largest donations coming from IG Farben and Deutsche Bank. At the time, those donations must have looked like shrewd bets for the industrialists who placed them. But, as the historian Adam Tooze put it in his landmark book on the period, it also meant that German industrialists were "willing partners in the destruction of political pluralism in Germany". In return for their donations, Tooze wrote, owners and managers of German businesses were granted unprecedented powers to control their workforce, collective bargaining was abolished and wages were frozen at a relatively low level. Corporate profits also rose very rapidly, as did corporate investment. Fascism turned out to be good for business – until it wasn't.

One wonders if any of these thoughts went through what might loosely be called the minds of the tech titans savouring their $300,000 dinners on a June evening in San Francisco. My guess is not. The denizens of Silicon Valley, you see, really don't do history, because they're in the business of creating the future. Accordingly, they have nothing to learn from the past.

Which is a pity, because history has some lessons for them. Those German industrialists who decided in 1933 that they had to back Hitler might not have had a clear idea of what he had in store for Germany and possibly knew nothing of his plans for the "final solution". David Sacks's dinner guests, though, have no such excuse: Project 2025, the plans for Trump's second term, are out in the open in a 900-page document on the web.

It makes for interesting reading. It has four core aims: protecting children and families; dismantling the administrative state; defending the country's borders; and restoring individual "God-given" freedoms. But at heart, it's a plan for a vast increase in presidential power (including bringing the Department of Justice under presidential control), replacing nonpartisan civil servants with loyalists, rolling back environmental legislation, mass deportations and a lot of hysterical stuff about deleting "sexual orientation and gender identity, diversity, equity and inclusion, gender, gender equality, gender equity, gender awareness, gender-sensitive, abortion, reproductive health, reproductive rights" from every federal rule, agency regulation, contract, grant, and piece of legislation.

The rationale for Project 2025 was concern that when Trump came to power in 2016 he hadn't the faintest idea what to do with his new powers, and to ensure that next time he will. As public concern about the document has risen, he has tried to dissociate himself from it. This could be because he doesn't think he will need a plan after he's elected. Speaking to a Christian convention in Florida the other day he said "Get out and vote. Just this time. You won't have to do it any more. Four more years, you know what: it'll be fixed, it'll be fine. You won't have to vote any more, my beautiful Christians."

And the moral? Be careful what you wish for. Silicon Valley, please copy.

Donald Trump's newfound enthusiasm for cryptocurrency may be one reason why Silicon Valley has embraced him. *Kevin Wurm/Reuters; The Washington Post/Getty*

What I'm reading

John Naughton's recommendations

Where to start?
Tim Harford has written a really interesting essay titled "How to fix the UK? Let me count the ways" in the *Financial Times*.

In the ether
Molly White's (below) sceptical blogpost for her newsletter, Citation Needed, reflects on when cryptocurrency policy became an election issue.

False balance
There's a thoughtful Substack by the historian Timothy Snyder on both-sides-ism, a pernicious delusion of mainstream media.

Critics

Theatre

Red, white and askew

Susannah Clapp

Death of England: The Plays: Michael; Delroy
@sohoplace, London W1; until 28 September

The Grapes of Wrath
Lyttelton, London SE1; until 14 September

Please Right Back
Gulbenkian Arts Centre, Canterbury; at the Studio, Edinburgh, until next Sunday

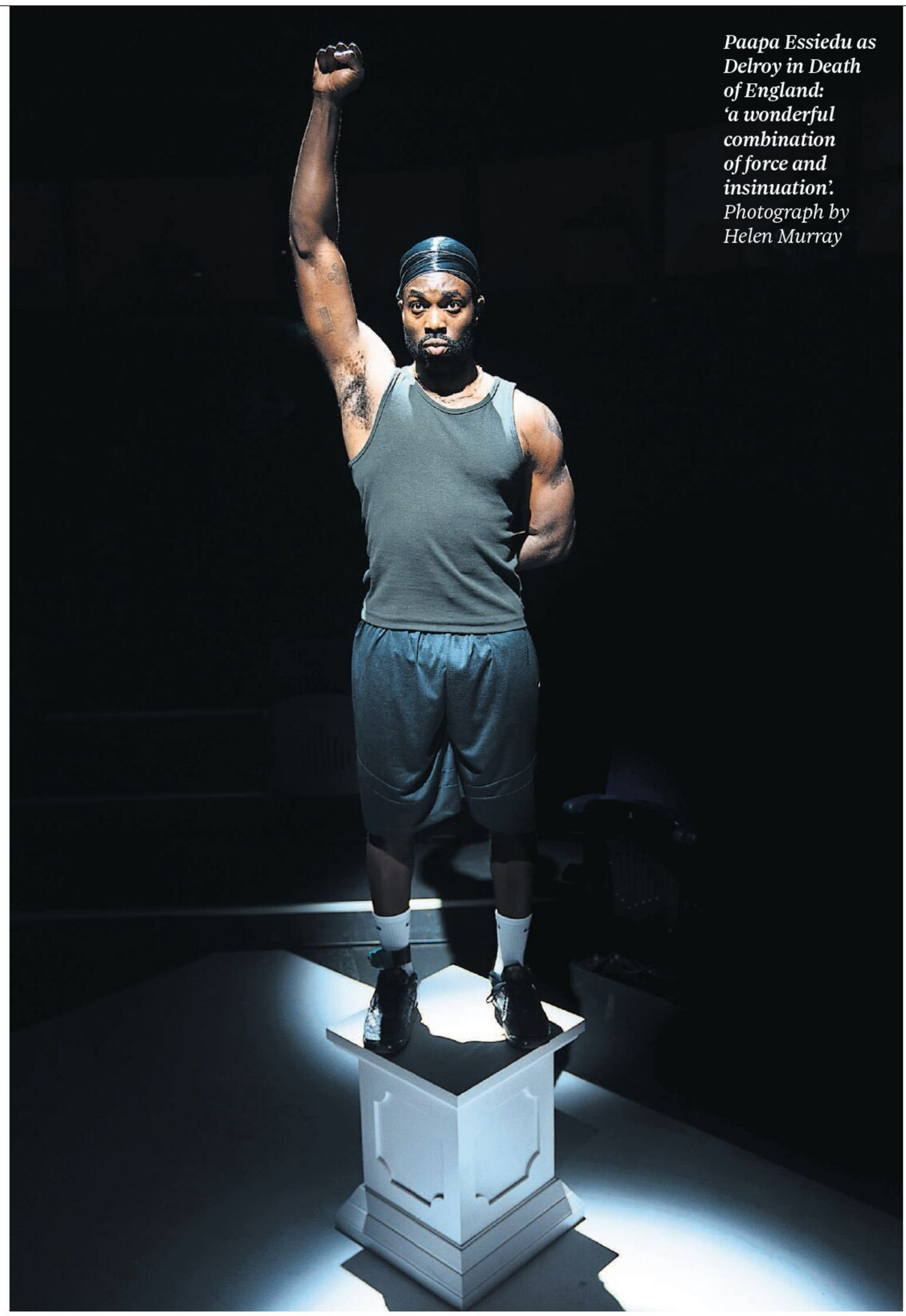
Thomas Coombes and Paapa Essiedu grip in an all too timely revival of Clint Dyer and Roy Williams's state-of-the-nation monologues. Plus, slow-motion Steinbeck and 1927's latest flight of fancy

Strange to be watching the tremendous **Death of England** monologues last week. First having begun to glimpse – I think – the country's rebirth, then, after Southport, seeing its subterranean horrors. Originally seen separately at the National four years ago, the first two parts of Clint Dyer and Roy Williams's trilogy (the third follows later this month) flare on to the stage as dark memories, warnings – and glorious celebrations of acting power.

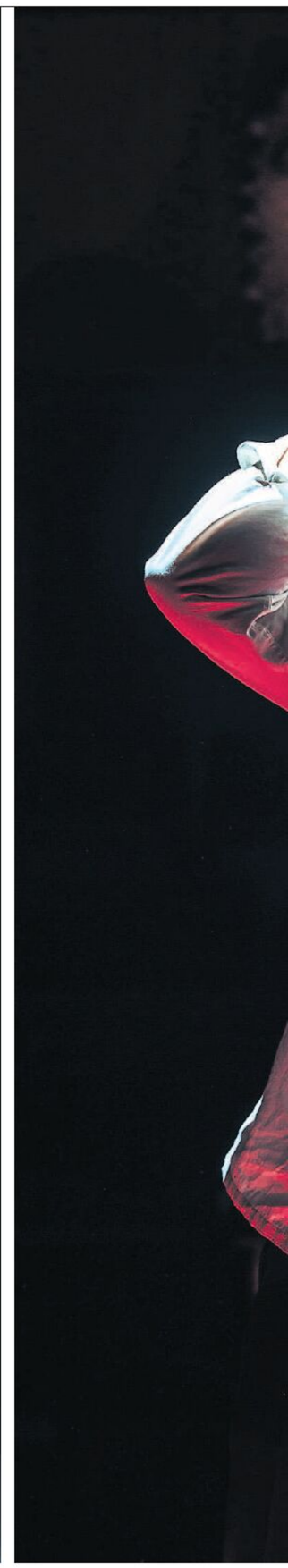
Less like plays than tumults made flesh, *Michael* and *Delroy* would be treasurable as records of the divisions and despair that became glaringly apparent – or more discussed – after Brexit and through the pandemic. Yet they are more than chronicles. These dramatic imaginings of the lives of two young men from Leyton, east London, whose friendship is ringed and threatened by racism – one is black, one white – twist and turn unpredictably: is that racist, flower-selling father quite what he seems? Most important, they are richly expressed: where else would someone hear a pair of eyes rolling behind him?

The intensity is unremitting: both plays would profit from a 15-minute tuck. Yet Dyer's production is dynamic, helped by the clarity and drive of the design, by Sadeysa Greenaway-Bailey and Ultz. Two platforms intersect to form a St George's Cross – at one point the red floor covering gets ripped up and parcelled among the audience. Crucial objects are arranged around the stage like installations or offerings in a mausoleum: boxing gloves, a cameo of Britannia, funereal white flowers spelling out "DAD".

Since admiring him as he punched his way through *Barbarians* nine years ago, I have wanted to see Thomas Coombes again on stage: he has been snaffled by TV (most recently in *Baby Reindeer*). He is terrific as Michael, the white boy whose father dies while watching England lose at football (the script takes in the most recent defeat), delivering his 100-minute speech like a convulsion. He roars and continually shudders, as if waves of anger and bewilderment were rushing through him into words. Paapa Essiedu, in a more sympathetic role as Delroy, is a wonderful combination of force and insinuation, gliding through degrees of bafflement and outrage, both frank and subtle. Both use the stage like standups, confronting or cajoling the audience (have a banana), sometimes ventriloquising other characters, sometimes

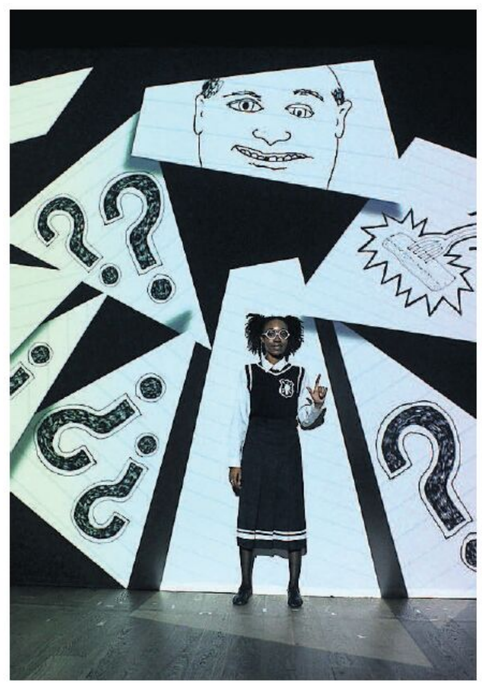


Paapa Essiedu as Delroy in Death of England: 'a wonderful combination of force and insinuation'. *Photograph by Helen Murray*



BELOW The Grapes of Wrath at the National. *Photograph by Richard Hubert Smith*

BELOW RIGHT Chardae Phillips in Please Right Back. *1927*



Television
The Paris Olympics, page 36

standing to the side, looking at an empty stage as if trying to populate a void.

Dyer and Williams thought of bringing their monologues together as a single play. But this shard-like treatment is true to their vision of a country looking at itself over gulfs. James Graham gave us his healing team version in *Dear England*.

There is no doubting the necessity for **The Grapes of Wrath**. John Steinbeck's novel shines an unflinching light on the brutal circumstances of the Oklahoma tenant farmers who in the 1930s left their drought-devastated, dust-stormed land to trek to promised work in California. His account of the forces – environmental and economic – that brought about the horror still resounds: exploitation of land; exploitation of the workforce; cruelty towards the new arrivals – unforgettably seen in Dorothea Lange's dust bowl portraits – classified as migrants rather than people.

Still, it is hard to feel the need for this theatrical version. Carrie Cracknell's production of Frank Galati's adaptation has a patient, restrained performance by Cherry Jones as the Joad family matriarch. It is partly steered by the commanding, cool voice of Maimuna Memon – she of *Standing at the Sky's Edge* – who delivers her own keening country songs. It gets in Steinbeck's lingo and most of the catastrophes: stillbirth and flood and penury and beatings and pointless evictions and small-minded condemnation. It ends with some hope of political awakening and the human symbol of a bereaved mother breastfeeding a starving man. The current echoes ring out as the Joads settle into their tent camp.

Yet, apart from an opening swirl of dust bowl darkness, this scarcely evokes the novel's terrain or suggests the great distances, emotional and physical, that are travelled. The evening is more like tottering along a pavement than struggling across great wastes of land. Alex Eales's design features a well-rusted truck – crammed with the three-generational family, an ex-priest, a bucket and a tarpaulin – which revolves gently to suggest the journey. For a cataclysmic fight, characters go into slow motion with their mouths hanging open. Like a drama exercise festooned with sad sayings.

The theatre company 1927 jumble categories with beautiful inventiveness. Their shows mingle bright human acting, with a pierrot edge, and cartoon-like graphics. Neither form is ever merely background; each slips into the other with a wild celebration of variety ("diversity", if you like) and make-believe.

Please Right Back (the child heroes aren't much good at spelling but very good at imagining) is a co-production with the Vienna Burgtheater, directed and written by Suzanne Andrade with film, animation and design by Paul Barritt. A small, white, roundfaced boy is an animated drawing; his sister is a flesh-and-blood black teenager. When someone blows smoke from their mouth, the vapour turns into an illuminated graphic question mark. When soup is made, a gang of cartoon onions break into dance.

This "dysfunctional family show" features a father who is in prison, though his children dream up exotic explanations for his absence; a girl who is bullied at school (mostly by having fried food chucked at her); a grim official visitor who thinks "even pudding should be purposeful"; and a lugubrious cartoon lion who is separated from his cubs.

The graphics and flights of fancy (a Ministry of Joy has women trilling out of windows) are first-rate. Large swathes of the well-intentioned script are redundant, its humane points entrenched in the abandon-your-preconceptions visual work, a century ahead of the company's name.

'Delivers his 10-minute speech like a convulsion': Thomas Coombes, above, as Michael in Death of England. *Photograph by Helen Murray*

> *Where else would someone hear a pair of eyes rolling behind him?*

Theatre

Alice in Wonderland

Williamson Park, Lancaster; until 25 August

We are sitting in a wooded dell, ranged on felled tree trunks around a small clearing. The summer's evening is warm; fairy lights in bunting twinkle between branches. Four children arrive, with their stomping, snapping, camping-trip leader, Miss Dodgson. "Where are we?" she barks. One of the children, Lewis, consults a map: "Wonderland." Dodgson snatches it from him: "Unfold it, silly! Now see what it says – Water on Blanding!" As it turns out, of course, Lewis is right. We are all in a wonderland of sorts – the make-believe world created by the Dukes theatre company in Williamson Park.

Andrew Pollard's script reframes Lewis Carroll's 1865 story as a quest. When Lewis is snatched by the vicious and voracious Jabberwock, Alice sets out to rescue her fellow camper. Encounters along the way provide the "weapons" she will need: a rattle from a pair of warring baby twins; pepper from the Duchess's kitchen; tea leaves from the Mad Hatter's party. As she goes, Alice learns to recognise her faults, stand up for what is right, and to answer the question Lewis sings before he is abducted: "How do you say sorry?" (one of the catchy numbers composed by musical director, Steven Markwick).

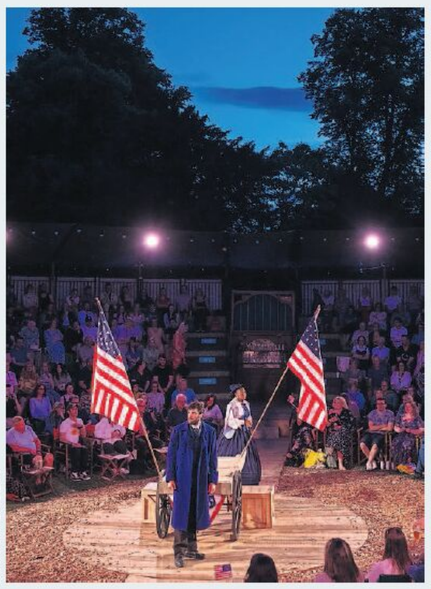
Pollard's story has a logic and a moral purpose alien to the original. If the adaptation comes across to me as pleasant but pedestrian, to the children running up and down the paths it is thrilling to follow the talkative White Rabbit through the park, spying clues along the way: Lewis's broken ukulele; ginormous claw marks on a tree trunk; a giant, curly turd (Jessica Curtis, designs).

Most hair-raising moment? The jabberwock's arrival anticipated by roaring noises through breeze-danced branches (Kate Harvey's sound design). An indefatigable ensemble (special mention to Eve Pereira's Alice and Helen Longworth's Red Queen) delivers director Kirstie Davies's production to child-delighting effect, as the sun sets red and the last light fades, beyond the park, over Morecambe Bay.

Clare Brennan

GABI DAWKINS

'Indefatigable': Eve Pereira (Alice), centre, and co in Alice in Wonderland in Lancaster.



MARK MCNULTY

The Gangs of New York

Grosvenor Park Open Air theatre, Chester; until 31 August

Sprays of liquor outnumber spurts of blood in this slightly sanitised new adaptation – written by Kieran Lynn, direction by John Young – of Herbert Asbury's 1928 book *The Gangs of New York*. Vying for rule of the city are the nativists, led by Bill "the Butcher", and Irish Catholics who gradually converge around immigrant John Morrissey, fresh off the boat and in search of prosperity. Contradiction slices through the drama like a blade: dance lessons are juxtaposed with sparring lessons; weddings follow funerals; politics alternates with punch-ups.

Oisín Thompson teases out the hypocrisy of Morrissey, who becomes more disreputable the more he strives for honour. But his story, of an outsider establishing himself, is reduced to straggly offcuts with sporadic references to immigrants as "invaders", when it should run through the meat of the play.

James Sheldon's Bill is more bruiser than brute, lacking fearsome flashes of temper. The in-the-round staging (design, Elizabeth Wright) creates a boxing ring, reminding us these are men with bellicose instincts, but powder-keg conflict is limited. Instead of frenetic, scrappy clashes, each swing and blow is synchronised with a steady drumbeat.

Yolanda Ovide gives Morrissey's love interest, Suzie, spirit and intelligence, so the women aren't (for once) impotent and dependent. She twists around the stage as if writhing out of the men's grasp, swishing her hoop skirt as though hoping the wind might lift her out of this patriarchy.

While the play presents politicians as another gang, the city's corruption is sent up by Robert Maskell's wheezy, comically craven mayor. These streets aren't quite mean enough, but the gore, when it arrvies, is grisly: a gargled geyser of blood follows a pliered-out tooth. At the end, flares pump red, white and blue smoke that swirls into muddy purple. A bruise: the true colours of this embattled city. **Matt Barton**

Film of the week

'Wistful yearning': Aaron Chang, Izaac Wang, Tarnvir Singh and Raul Dial in Dìdi. *Talking Fish Pictures/AP*

Sons and mothers

Ellen E Jones

Dìdi
(94 mins, 15) Directed by Sean Wang; starring Izaac Wang, Joan Chen, Shirley Chen

Sean Wang's award-winning debut is the tender, semi-autobiographical tale of a 13-year-old skateboarder and his devoted immigrant mum in 00s California

It takes a certain maturity to make – and appreciate – a good coming-of-age film. Sean Wang's debut feature is the tale of Chris Wang (Izaac Wang, no relation to the director), a Taiwanese American boy growing up in the Bay Area, California, in the late 00s – a time of AOL Instant Messenger and emo punk posturing. But it's also about Chris's mum, Chungsing (Joan Chen), offering a compassionate insight into the struggles of an immigrant parent that few self-involved 13-year-olds could muster.

The tender teen years have been lovingly chronicled by successive generations of first-time US film-makers, but up until fairly recently it was rare for kids such as Chris – the children of immigrants from places like India, Korea, China and Iran – to see their young lives reflected on screen with any kind of cultural specificity. Much less the woven-in, naturalistic kind that *Dìdi* pursues from its title onwards: "Dìdi", the Chinese word for "little brother", is what Chris's family call him, an endearing, slightly infantilising nickname that he is all too eager to shake off. Whereas outside home, Chris introduces himself as Wang Wang, a juvenile and mildly insulting nickname that he doesn't yet realise he's ready to outgrow.

Since Chris and his "bridge generation" peers didn't yet have *Dìdi*, they watch *Superbad*, the 2007 comedy about high school seniors, played by Jonah Hill and Michael Cera, attempting to lose their virginity. Or maybe the 1999 teen gross-out comedy *American Pie*, which *Dìdi* also gently riffs on, without featuring directly. Thankfully, Chris doesn't pound a patriotic baked desert in an attempt to gain sexual experience, but his low-key version involves apple slices and a YouTube kissing tutorial, and is no less awkward or "American" for it.

In this way, *Dìdi* takes its place alongside other racially diverse entries to the coming-of-age canon such as Pixar's feature animation *Turning Red*, about a 13-year-old Chinese Canadian girl who periodically transforms into a giant menstruation metaphor, and *Fresh Off the Boat*, ABC's Taiwanese-American family sitcom (2015-2020) about fitting in in suburban Florida.

With its wistful yearning and sun-bleached parking lot palette, though, *Dìdi* owes more to Richard Linklater's very good – and very white – 2014 opus *Boyhood*. And like Bo Burnham's *Eighth Grade*, this film understands that, irrespective of where your parents were born, or what part of the world they raised you in, if you grew up in the late 00s, you grew up primarily online.

MySpace was the secret diary where thoughts were recorded and favourites listed; Facebook was the community dance hall where crushes were formed and flirting happened; and YouTube was the playing field where youthful energies were expended. Or, in Chris/Sean's specific case, a film-making vocation was discovered.

This is Chris's ploy to get in with a local skate crew: he'll offer to be their videographer, just as the young Sean Wang did in real life after being inspired by Spike Jonze's early work. Wang went on to attend film school at the University of Southern California, and made several short films (including the Oscar nominated doc *Nai Nai & Wài Pó*) before eventually breaking through with this Sundance award-winning debut feature at the age of 29. So, retrospectively at least, it feels like a self-deprecating in-joke when Chris's fledgling film-making

> *Joan Chen's understated performance allows us to see all the things that her son isn't yet able to*

efforts turn out to be an #EpicFail – to use the terminology of the era – instead of a Spielbergian success a la *The Fabelmans*. The boy does not become a man, or an artist, overnight. Nor even over the course of one transformative and cinematic summer.

But it doesn't really matter, because while Chris is preoccupied with impressing his peers, the film uses a wider lens to view his life, bringing the relationship with his mother to the foreground. Chen's understated performance allows us to see all the things that Chris isn't yet able to: her sacrifice of her own creative ambitions; how patiently she puts up with her mother-in-law's endless griping; and, most of all, how constantly she loves her son. It turns out the dismissive way Chris treats his mother is far more devastating to his cool image than any out-of-focus ollie or poorly framed flip. The parting words of a sagacious skatepark buddy could have been this film's bittersweet tagline: "Dude, don't talk to your mom like that."

Wendy Ide is away

Screen Deep: How Film and TV Can Solve Racism and Save the World by Ellen E Jones is out now (Faber)

And the rest... by Ellen E Jones

Kensuke's Kingdom

(84 mins, PG) Directed by Neil Boyle and Kirk Hendry; voiced by Aaron MacGregor, Ken Watanabe, Cillian Murphy and Sally Hawkins

To have the new children's laureate, Frank Cottrell-Boyce, adapt a book by former children's laureate Michael Morpurgo into a feature-length animation is surely to embark on an unsinkable voyage towards kids' movie greatness. Especially when the Morpurgo novel in question is *Kensuke's Kingdom*, published in 1999 but harking back to the *Swallows and Amazons* heyday of summer hols adventure stories.

Our young hero, Michael, has been taken out of school by his, in my view, wildly irresponsible parents to go on a round-the-world sailing trip. It's exciting at first; the sense of derring-do further buoyed up by Stuart Hancock's sweeping orchestral score. But then a storm hits and Michael and his dog, named Stella Artois – a red flag, surely? – are thrown overboard, later washing up on desert island.

Michael and Stella are saved from certain starvation by Kensuke, an elderly Japanese man who was shipwrecked on this same island long ago and has learned to live in harmony with his surroundings. Kensuke wordlessly teaches Michael about this natural world, aided by Lupus Films's beautifully hand-drawn wildlife, which does much to convey a heartfelt environmentalist message. Eventually, Kensuke also opens up about his own wartime loss. An ink splodge is a memorable way to hint at the devastation of Nagasaki, without veering too close to the traumatising, anti-war truths of Studio Ghibli's *Grave of the Fireflies*, or the panic-inducing plausibility of Raymond Briggs's *When the Wind Blows*.

This is all nobly intended, with impeccable credentials and expertly crafted, but the fear remains that without the cute anthropomorphised animals and silly snark that's come to characterise the major studio animations, *Kensuke's Kingdom* will fall squarely into the category of "Films Parents Think Their Kids *Ought* to Enjoy".

Harold and the Purple Crayon

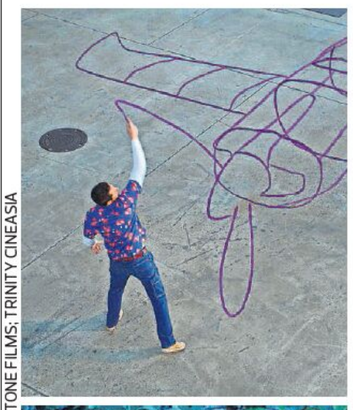
(90 mins, PG) Directed by Carlos Saldanha; starring Zachary Levi, Zooey Deschanel, Jemaine Clement

Crockett Johnson's much loved 1950s children's books have been adapted several times before, though British viewers may be more familiar with CBBC's Su Pollard-voiced equivalent, *Penny Crayon*. This time round, it's a live-action film with animated elements, starring Zachary Levi as an adult version of the onesie-wearing, magic crayon-wielding Harold.

The film begins in cartoon world, where, in a moment of existential curiosity, animated Harold draws a door marked "Real World", and before you can say "Hey, isn't this the plot of the *Barbie* movie?", he's tumbling through it, with his talking animal pals close behind. They crash-land into the lives of Mel (Benjamin Bottani) and his overworked mum (Zooey Deschanel, essentially reprising her *Elf* role, only now with added weariness and wrinkles).

Since Levi is the single-use plastic of screen performers – flat, shiny, desperately unfashionable – it's left to Jemaine Clement to provide the story's charismatic core as Gary, the villainous failed fantasy novelist with a thing for Mel's mum.

There's also a hastily sketched moral here about the power of imagination or something, but perhaps the film is more usefully read as a caution against wasteful consumerism in the age of Amazon deliveries. When you can summon an item as soon as think of it, what value does anything have?



ALAMY; © 1993 CROSSGRAIN PICTURES © 2021 MILESTONE FILMS; TRINITY CINEASIA

From top: the 'expertly crafted' Kensuke's Kingdom; Zachary Levi in Harold and the Purple Crayon; Mizan Kirby and Victoria Gabrielle Platt in Alma's Rainbow. Below: Xu Jiao in Malaysian schlock-horror A Place Called Silence.

Alma's Rainbow

(89 mins, 15) Directed by Ayoka Chenzira; starring Kim Weston-Moran, Victoria Gabrielle Platt, Mizan Kirby

It's a woman's world for Rainbow Gold (Victoria Gabrielle Platt) in this dusted-off 90s gem from a pioneering Black film-maker, getting its first, very belated, release in UK and Irish cinemas. Rainbow's mother, Alma (Kim Weston-Moran), is the respectable proprietor of a beauty parlour, operated out of their Brooklyn brownstone and between appointments as she instructs her teenage daughter in the principles of financial independence and keeping one's legs shut. Rainbow, however, has other ideas, encouraged by her fabulous, French-speaking Aunt Ruby (Mizan Kirby) and her own raging hormones.

Ayoka Chenzira wrote and directed this film only a few years after Julie Dash's *Daughters of the Dust* became the first feature film directed by an African American woman to get a US theatrical release. But 1994 was apparently still too soon for this appealing mother-daughter story to reach the same audiences who had warmly embraced *Steel Magnolias* (1989) and *Mermaids* (1990).

A complex combination of racial politics and marketing missteps is likely to blame, but 30 years on, this Dash-championed 4K restoration makes one thing clear: *Alma's Rainbow* has matured into a worthwhile watch, with appropriately colourful costumes, a curvy jazz score and plenty of hard-won womanly wisdom to impart.

A Place Called Silence

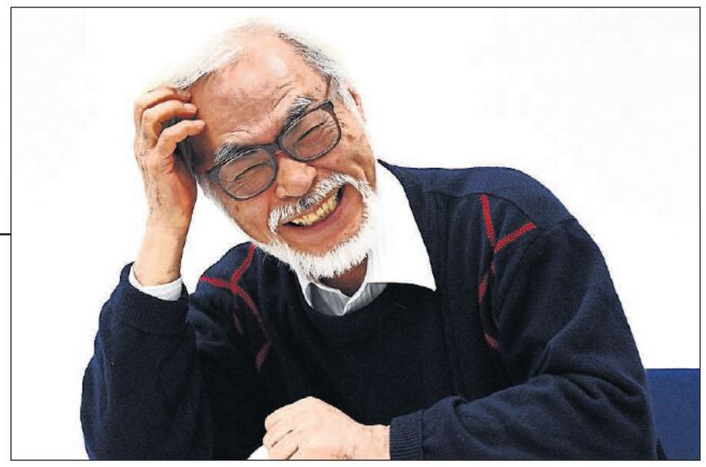
(120 mins, 15) Directed by Sam Quah; starring Chuan-jun Wang, Janine Chun-Ning Chang, Francis Ng

The pounding rain never lets up in this macabre and moralising schlock-horror about the deadly consequences of high school bullying and overprotective parents. Malaysian director Sam Quah took the unusual step of remaking and entirely recasting his own 2022 film, after the original male lead was embroiled in a #MeToo scandal, which prevented a Chinese release. Quah's efforts have now been vindicated: this 2024 version is a box-office hit all over east Asia.

The story concerns Li Han (Janine Chang), such a beautiful, saintly and apparently devoted single mother that she's taken on a cleaning job at the school attended by her mute daughter Tong (Shengdi Wang), just to be close at hand. Shame there's a cagoule-wearing killer on the loose, targeting the school's students.

Though clearly aspiring to social commentary, *A Place Called Silence* lacks either the intricate intelligence of Hirokazu Kore-eda's similarly themed recent release *Monster* or the scathing black comedy of genre classic *Heathers*. Instead, there are tonally jarring comic caricatures – the bumbling local cops and the busybody landlady. These, plus an abundance of suspenseful set pieces and proper plot twists, keep us adequately entertained. Unless, of course, you've already seen the 2022 original.

Mark Kermode on...
Hayao Miyazaki



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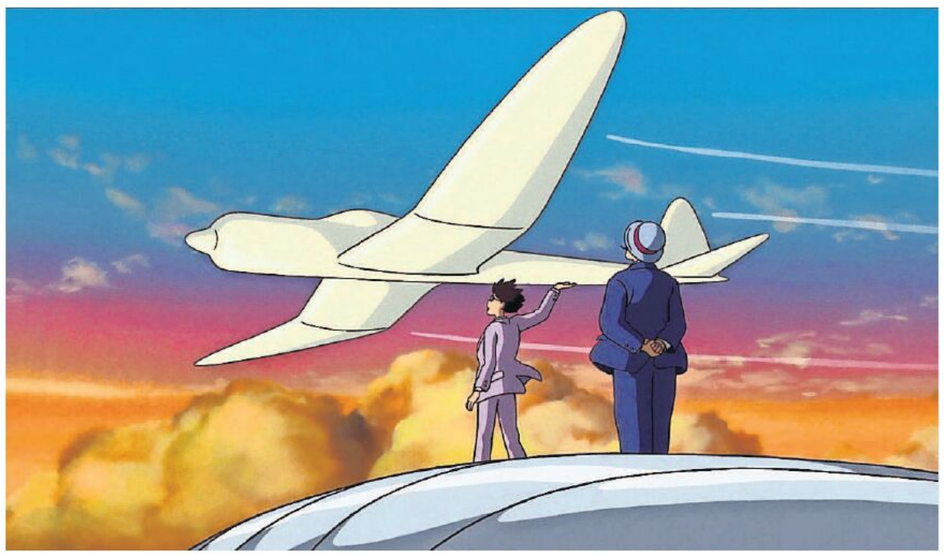


'A universal language that transcends national boundaries' (clockwise from left): My Neighbour Totoro; Hayao Miyazaki, pictured in 2016; his first swansong, 2013's The Wind Rises.

The veteran Japanese animator, whose 1988 hit My Neighbour Totoro is back in UK and Irish cinemas, speaks to the child in all of us while never shying away from life's grittier elements

Is Japanese film-maker Hayao Miyazaki "the greatest family entertainer of our time"? That was the conclusion I reached about the writer-director behind such animated wonders as **Kiki's Delivery Service** (1989), **Spirited Away** (2001) and **Howl's Moving Castle** (2004) when reviewing Miyazaki's 2008 charmer **Ponyo** in this paper. A few years later, while compiling a list of the 25 best films for children – a list that ranged from Chaplin's 1921 classic *The Kid* to Nora Twomey's 2017 beauty *The Breadwinner* – I wrote that "it's hard to decide which of Hayao Miyazaki's matchless animations to include in this list".

Born in Tokyo City in 1941, Miyazaki joined Toei Animation in 1963 and co-founded Studio Ghibli in 1985, creating a stream of world-beating animations, any one of which would have been a worthy contender. In the end I plumped for **My Neighbour Totoro** (1988; Netflix), the beloved Studio Ghibli gem about youngsters befriending forest spirits that retains a special place in viewers' hearts, not least because it perfectly embodies the pan-generational appeal of Miyazaki's finest work.

Now, *My Neighbour Totoro* is back in UK and Irish cinemas, offering audiences raised on Studio Ghibli DVDs and Blu-ray box sets, or watching on Netflix since 2020, when most of the back catalogue hit the streamer, the chance to see the film on the big screen for what may well be the first time. The highest-ranking animated feature (joint 72nd place) in *Sight and Sound*'s 2022 poll of the Greatest Films of All Time, it gave Studio Ghibli its mascot logo – a giant furry creature with rabbit-like ears and a beige belly whose rounded shape resembles that of an inquisitive owl. The image of Totoro standing half in shadow at a bus stop next to a young girl holding an umbrella has become one of the defining images of modern animation, along with the flying elephant from Disney's *Dumbo*, or the figures of Woody and Buzz from Pixar's *Toy Story*. Today, you can find the unmistakable figure of Totoro adorning the lunchboxes and backpacks of millions of kids around the world – and a fair number of adults too.

While Miyazaki's feature credits date back to such early works as **Lupin III: The Castle of Cagliostro** (1979; on various platforms) and **Nausicaä of the Valley of the Wind** (1984), my own first encounter with the maestro's films came fairly late, in 2003, when Radio 4 asked me to review *Spirited Away* in an English-language dub overseen by *Toy Story* creator John Lasseter. Disney had signed a deal with Studio Ghibli in the 90s to increase the international reach of Miyazaki's work, but had demurred from releasing the impressively violent **Princess Mononoke** (1997) under their own banner, instead issuing it through Miramax into mainly arthouse cinemas. *Spirited Away*, however, promised to have wider appeal. I vividly remember watching it with my five-year-old daughter and being utterly baffled by this heady tale of a young girl whose parents turn into pigs, and who encounters a dizzying array of spirits on her quest into a world of bath houses and beyond. It scrambled my head, and yet my daughter was transfixed – as if the film was speaking more directly to her than me.

> *I vividly remember watching Spirited Away with my five-year-old daughter and being utterly baffled*

This, of course, is the true genius of Miyazaki's movies – that he works in a universal language of imagery that transcends national boundaries, and speaks directly to the child in all of us. ("I believe that the tool of an animator is the pencil" says the director, whose painstaking attention to hand-drawn detail rings through every frame of his work.) Over the years, I would learn much about the appeal of the director's films through watching the effect they had on my kids – an enriching experience that subtly recalibrated my understanding of animation and, more broadly, the world in general. Crucially, while Miyazaki's outlook may be embracingly pantheistic, his features have never shied away from the harsher elements of life, which he believes that children both want and *need* to address through the miracle of animation.

Intriguingly, Miyazaki's most "grownup" feature, **The Wind Rises** (2013), was declared to be his final film – a breathtaking dream of flying inspired by the life of second world war Zero fighter plane designer Jiro Horikoshi, and the writings of Tatsuo Hori (the film is dedicated to both). Despite being a "work of complete fiction", *The Wind Rises* seemed to possess autobiographical details for aviation devotee Miyazaki, chronicling a man whose devotion to his dream seems to possess "an element of madness... yearning for something too beautiful can ruin you".

For fans of Studio Ghibli – which took its name from a hot desert wind that became the popular nickname of a plane – *The Wind Rises* felt like a melancholy swansong for Miyazaki's career. Yet last Christmas, UK cinemagoers were treated to a brand *new* Miyazaki feature, *The Boy and the Heron* (2023; not yet on streaming), a typically invigorating adventure with another sumptuous score by Miyazaki's regular composer Joe Hisaishi. Storyboarding for *The Boy and the Heron* began while Miyazaki was working on the short film *Boro the Caterpillar* (2018). A decade after announcing that he was serious about retirement, the 83-year-old Miyazaki seems to be as creative as ever. Hooray!

Extras

Chuck Chuck Baby
Writer-director Janis Pugh's debut feature has been described as Ken Loach meets *La La Land*, but that doesn't come close to capturing the empowering momentum of this gritty romance with its feet on the floor of a chicken-processing factory and its head in the clouds of Jacques Demy's *The Umbrellas of Cherbourg*.

Searching for Dexys Midnight Runners
For a die-hard Dexys devotee such as me, Nige Tassell's very personal account of his attempts to track down the multitudinous members of Kevin Rowland's ever-changing gang hits the sweet spot between gritty detail and heartfelt fandom. **MK**

'Collective breath and heart': the Ukrainian Freedom Orchestra, Songs for Ukraine Chorus and soloists, conducted by Keri-Lynn Wilson, at St Paul's Cathedral. Photograph by Mark Allan

In their own words

Solidarity with Ukraine resounded in every sense in an emotionally charged Beethoven's Ninth at St Paul's Cathedral. Plus, an exemplary song recital and blazing Shostakovich

Fiona Maddocks

Ukrainian Freedom Orchestra and Songs for Ukraine Chorus
St Paul's Cathedral, London EC4

Three Choirs festival
Worcester Cathedral; St Martin's church, Worcester

Prom 16
Royal Albert Hall, London SW7

Under the lofty dome of the Grand Palais on Monday night, Ukraine had its first triumph at the Paris Olympics: Olha Kharlan dedicated her bronze fencing medal to her embattled homeland. The same evening, under a different soaring dome, that of St Paul's Cathedral, London, the **Ukrainian Freedom Orchestra** and 180 singers of the UK-based **Songs for Ukraine Chorus** united to perform Beethoven's Ninth Symphony, in the year of the work's 200th anniversary. The choral finale was sung not in Schiller's original German but in Ukrainian. "Freude" (joy) was replaced with "slava" (glory). Flags were waved, "Slava Ukraini" cried on both sides of the Channel. The two soft powers of sports and culture united in obliging synchronicity.

At St Paul's, filled to capacity, the atmosphere was heady, familial, talkative. Many, on stage and off, wore traditional embroidered white shirts. When the Ukrainian ambassador gave a welcome address from the pulpit, the noisy cheers were a reminder of his national hero status: General Valerii Zaluzhnyi was commander-in-chief of Ukraine's armed forces until February 2024. The chorus's first Ode to Joy utterance, Slavic vowel sounds adding a rich and unfamiliar aural filter, provoked applause mid-movement, together with a light show of phones held high: potent memories to send home.

The concert opened with Bucha. Lacrimosa, a short, affecting work by the Ukrainian Victoria Vita Polevá (b.1962), written in response to the massacre there in April 2022. A solo violin (Marko Komonko) releases curls of notes into the cavernous space, until thuds of war, percussive and chilling, ambush the peace.

The impact of such cultural occasions, elusive and personal, cannot be measured. Gainsayers snub them as feelgood activities, funded by rich patrons and therefore, never mind the lack of logic, ineffectual. You had to be there to know otherwise. Made up of Ukrainian musicians from home and abroad, the orchestra was formed in 2022 by the Canadian-Ukrainian conductor Keri-Lynn Wilson in collaboration with, among others, the Metropolitan Opera, New York. Ukraine's first lady, Olena Zelenska, has given her support to the enterprise. Last month, as part of their summer tour, orchestra and choir performed in a Gdansk shipyard, in the presence of Lech Wałęsa, the former Polish president and a key figure in the Solidarity movement. The orchestra is constant. Each city provides its own chorus. The UK-based Songs for Ukraine Chorus was formed in spring 2023 as part of the Royal Opera House's creative exchange programme.

Given the symbolism we heap on the Ninth, we risk, somewhat carelessly, neglecting its genius: as mould-breaker, trendsetter; grand in scale, revolutionary in style, risky, complex, virtuosic and taxing to play. St Paul's is not the place to show off intricacy or counterpoint, only magnitude. Some moments were inaudible, some giddying, others deafening. Depending who you believe and whether full or empty, the building's reverberation can be up to 13 seconds. Wilson handled the acoustic delay with aplomb, letting grand chords hang in the air as if waiting for each straggling note to reach a particular landmark before striding on.

> *This Slavic Ode to Joy provoked applause mid-movement*

The playing sounded well drilled. To add "in the circumstances" is not damning with faint praise. The bass baritone Andrii Kymach (BBC Cardiff Singer of the World winner in 2019) delivered his opening acclamation with might and elegance, leading a strong lineup of soloists (Olga Bezszmertna, Nataliia Kukhar and Valentyn Dytiuk) and a chorus that uttered its slavas with collective breath and heart. The concert ended with a hymn-like paraphrase, for violin and strings, of Ukraine's national anthem called We Do Exist, by Yuri Shevchenko (1953-2022). At that moment of stillness, we were all Ukrainians.

Ideas of home have also featured in the **Three Choirs festival**, this year based in Worcester, alongside its broader theme, celebrating nature. In the short time I was able to be there, I heard the BBC Singers, conducted by Sofi Jeannin, give a formidable performance of Francis Poulenc's cantata *Figure Humaine* (1943), a febrile cry, in several vocal lines, against the Nazi occupation of France. It ends with a solo soprano quietly singing "Liberté" on a high E (think of the very highest sound a human can make and you may be spot on). This was part of a concert that also featured Anna Lapwood playing her own arrangement, for organ, of Britten's *Sea Interludes*, with radiant choral settings by Kristina Arakelyan (b.1994) interspersed (though each work could have stood alone, perhaps better), and *In the Land of Uz*, first heard at the Proms in 2017, by Judith Weir, a featured composer.

An exemplary afternoon song recital, Songs from My Homeland, was given by the rising-star Nigerian American soprano Francesca Chiejina (below) and the British pianist Jocelyn Freeman. The repertoire choice was ambitious as well as varied, from Benjamin Britten's On This Island to Samuel Barber's wistful *Knoxville: Summer of 1915* and companion songs by Gerald Finzi, Francis Poulenc, Madeleine Dring, Florence Price and more. Chiejina and Freeman ended their engaging collaboration with three jubilant Yoruba songs (arranged by Ayo Bankole).

Referring to his Fourth Symphony, Dmitri Shostakovich said that if the Stalinist regime cut off his hands, he would compose "holding my pen in my teeth". Alienation and terror burnt their way into the BBC Philharmonic's scorching account at Wednesday's **Prom 16**, conducted by John Storgårds. Listen to all 65 minutes of it, if you dare, on BBC Sounds, but be sure to hear the strange, unearthly end. The performance followed Cassandra Miller's Viola Concerto (2023), a reticent but powerful lament that takes its title, I Cannot Love Without Trembling, from the French philosopher Simone Weil. It was written for the dazzling Lawrence Power, no virtuosic puppet but, as Miller demands, a soulful poet of sound.

Art

'Object and image tangled up': Mumble, 2023 by Hany Armanious. *Courtesy the artist and Fine Arts, Sydney/ Henry Moore Institute*

BELOW Bracelets 2013. *Courtesy the artist and Phillida Reid, London/Henry Moore Institute*

Strangely unfamiliar

Creating a sense of wonder with resin casts of everyday objects, the Egyptian-born Australian sculptor Hany Armonious is an inspired choice to reopen the Henry Moore Institute after a major refurbishment

Critic of the year
Laura Cumming

Hany Armonious: Stone Soup
Henry Moore Institute, Leeds; until 3 November

A curved walkway seems to float in midair, above the street, like the bridge in some Japanese watercolour. Stand in the middle and you have unexpected views of the Leeds street below. It is an aerial joy, but there is a bigger purpose: which is to carry viewers from the Victorian splendour of Leeds Art Gallery, with its satirical Hogarths and its swooning pre-Raphaelite damsels, its Rodins and Epsteins and early Paula Regos, to the Henry Moore Institute next door.

The bridge has been closed for several years, severing the connection between ancient and modern, and specifically between sculpture dating back to 1712 in the old building and forwards to the 21st century in the new. But now it has reopened, along with a refurbished sculpture institute intent on wider welcomes, brighter decor, better research facilities and so forth. The choice of artist to mark this improvement could hardly be more apt, even though he is scarcely known in this country: the brilliantly original Hany Armanious.

Armanious was born in Egypt in 1962 and emigrated to Australia with his family at the age of six. Everything he makes has this air of coming across a new world. Nothing he left behind was quite like what he encountered in this other continent, from actual objects to spoken language. The strangeness is there in the show's title: Stone Soup – a lump in the throat, a paradox, a weirdness you cannot swallow.

Take *Moth*, which opens the exhibition. This curious, shoebox-sized object sits on a window ledge. Its upper section is a dry brown carapace that might be

BELOW
Moth, 2020: 'suddenly you hear a remembered sound'.
Photograph by Rob Harris

made of terracotta. Below is some kind of plant pot holder, which might have exoskeletal overtones – but only if you are looking for a direct connection between sculpture and title.

There is a nose (or is it the opposite?) that appears to be made out of one end of a baguette, stuffed into a crust. Do moths love bread? This outlandish object definitely has force of personality, and perhaps there is some approximation to a winged critter, but what it most looks like – speaks of, refers to – is its own novel self.

You may recognise some of the components – a shoelace, a candlesnuffer, a lump of Blu-Tack or an empty jam jar – but Armanious strips away their original associations, so that you too are looking anew. Here is an agglomeration of stone chips, concrete and mortar – a chunk of building materials, as it seems – lying on the ground. Below lies a strip of pavement, performing the role of sculptural plinth. The work is titled *The World* (and what is a world if not a sedimentary mass beneath our feet?).

Here is a noticeboard, turned sideways, all its pinpricks now registering as an outer space of starry constellations. A couple of rubber bands on a peg become amber bracelets. Some adjustments are small, others seem vast.

The sense of remoteness, estrangement, comes partly through Armanious's method, which is to cast everything in resin. Soft objects – foam, wax, felt – become hard to the touch at one remove. A log suspended from a hook looks flaccid as a Claes Oldenburg soft sculpture, but is actually as rigid as a Giacometti bronze. It is marked all over with the teardrop patterns characteristic of a particular palm frond, and the polystyrene plinth below is apparently pitted with tears. The title is *Weeping Woman*, nodding straight at Pablo Picasso.

Other titles allude to tears, but Armanious seems anything but lachrymose. One of the most quizzical of the 30 works here is *Mumble*, from 2023, in which a shoelace gets caught around what look like wax crayons. Can't get the words out – or the images free – from this strangled cat's cradle.

Object and image are constantly tangled up. The back of a painting, its frame stuffed with soil, becomes a sculpture (wittily titled *Flat Earth*). Two sections of a garden gate are fused so that the wrought iron curlicues turned into lithe calligraphy: writing on the wall. Marooned on the floor is an old sink, holding a scattering of autumn leaves. It is simply titled *Image*.

Armanious – head of sculpture at Sydney's National Art School and Australia's representative at the 2011 Venice Biennale – is at the peak of his art. That this show, curated with exemplary empathy by the Henry Moore Institute's director, Laurence Sillars, should be the sculptor's first in a European museum comes as a surprise.

Armanious's fascination with the world of forms extends all the way to modernist sculpture (the Blu-Tack reminiscent of the old jibe about the chewing-gum elasticity of Henry Moore's sculptures), but there is something more lyrical at play in this show. A picture frame, now minus its picture, leans against the wall, its glazing positioned at a slight angle so that it seems to collect the hazy impressions of people's feet as they pass. It is titled *Sleeping Under Water*.

And best of all are two more sculptures titled *Moth*. One involves a table tennis bat, so that suddenly you hear a remembered sound even as the form conjures the form of folded wings. The other is just purely beautiful: a fragment of woven basket spreading its papery wings halfway up to the ceiling. How does it stay there, this sculpture, this insect, this fragile drawing on the wall?

ABOVE
'Force of personality': another work called Moth, 2020.

LEFT
Hany Armanious at the Henry Moore Institute.
Min Young Lim, courtesy Henry Moore Foundation

> *"That this show is his first in a European museum comes as a surprise*

Dance & Games

There Was Still Time; Folklore Dynamics
Venice Dance Biennale

One of Wayne McGregor's innovations as artistic director of the Venice Dance Biennale – a position he will continue to hold for the next two years – was to introduce an open call for work by Italian choreographers. The commission aims to support dance-makers in the tricky mid-period of their careers, when they are neither rising stars nor established talents, giving them opportunity to develop, to run risks, to grow.

Both this year's commissions were shown on a single day, and both felt full of ideas and intent. **There Was Still Time**, by Maria Chiara de' Nobili and Alexander Miller, who work together as Miller de Nobili, is explicitly inspired by Samuel Beckett's *Waiting for Godot*. Yet while its two dancers, Nam Tran Xuan and Alessandro Ottaviani, one a specialist in hip-hop, the other in breaking, quote from the play and refer to its scenes, their absurdist hour upon the stage takes different forms.

Their relationship, both needy and aggressive, unfolds through a series of fluent duets, bodies melting into each other's shapes, or tangling in absurdist wit – Ottaviani's pink socks poking between Nam's legs to catch his attention, Nam compulsively twitching his trousers up or tucking in his shirt. Sometimes they cling to one another, sometimes they fight, sometimes they dance alone and in agony. The ending lurches into unexpectedly upsetting darkness. As a study of patience and agitation, it's impressive.

Vidavè is the umbrella name for two more choreographers – Noemi Dalla Vecchia and Matteo Vignali – and **Folklore Dynamics** is about conformity and the need for resistance. It contains some soaring moments – a little hop offstage with hands knotted; an urgent, questioning duet; a whirling dance in Alessandro Caso's smoky orange light, where capes look like shadows and wings. But ultimately its earnestness undermines its impact, the piece losing itself in windy polemic rather than developing its own sharp promise.

Sarah Crompton

ANDREA AVEZZÙ

'Absurdist wit': hip-hop dancer Nam Tran Xuan and breaker Alessandro Ottaviani in There Was Still Time.

Voice Mimicry Show
Takahiro Miyazawa; Nintendo Switch

During the *Guitar Hero* craze of the early 2000s, you would occasionally show up to a house party to find a constellation of plastic instruments arranged around the television set. Intrepid visitors could try playing along with the hits of Weezer, Journey or the Beatles, tapping brightly coloured buttons in time with the music while the game appraised their timing. Soon, however, the zeitgeist moved on, and the plastic guitars and colour-coded drum kits shuffled into cupboards.

It is into this scorched earth genre that *Voice Mimicry Show* bumbles – a gloriously ridiculous party game that invites players to mimic not the hits of Motörhead, but a variety of common samples and sound effects: the growl of a chainsaw, the cluck of a chicken or the stomp of a monster's foot. Via a USB microphone, the game compares the waveform of the source material with whatever sound came out of your mouth, then scores the result out of 100.

Developed by experimental Japanese designer Takahiro Miyazawa, and sold for less than the cost of a London pint, the social cost of entry is also surprisingly trivial. Even your great-aunt will have a go at copying a frog croaking, or an axe chopping firewood. And because success at the game isn't limited to the tuneful, everyone feels equally unqualified. Each round is over so quickly, and filled with so many laughs, that, unlike the previous generation of karaoke-adjacent video games, *Voice Mimicry Show* never outstays its welcome.

The presentation is low-budget, the scoring inconsistent (and often riotously unfair), and you can't even enter the names of contestants, but the selection of 131 sound files is ingenious. They range from the everyday ("bleat of sheep"; "gust of wind") to the delectably vague ("delusion"; "anxiety").

Video games, at their best, allow us to inhabit the lives of people who are different from us, or to assume the roles of protagonists in stories we have the power to shape, or fiddle with recreations of the systems that underpin civilisations. But they can also be a very silly little joke, shared among friends, which for 15 minutes or so make everyone love each other a tiny bit more.

Simon Parkin

Music

Artist of the week

'Comes in hard from the off': Michael Santiago Render, AKA Killer Mike.
Photograph by Jonathan Mannion

Killer Mike's guide to life

The Run the Jewels rapper follows up last year's Grammy-winning Michael with an album of soulful rewinds and combative new tracks addressing a tumultuous few months

Kitty Empire

Killer Mike
Michael & the Mighty Midnight Revival: Songs for Sinners and Saints
(Loma Vista)

F Scott Fitzgerald's maxim – that there are no second acts in American lives – has not held true for some time, if ever it did. Still, the curveball third act of Michael Santiago Render's hip-hop career has been no less surprising, nor exciting, to behold.

Killer Mike is now 49 – an old, activist head in a young, Auto-Tuned person's game. Earlier this year he won three rap Grammy awards – a clean sweep – for his most recent album, *Michael* (2023), a hard-hitting, yet vulnerable romp around hot topics in southern Black masculinity. Or, as a line from Humble Me, the lead track from this follow-up record puts it: "Swept up like a janitor."

Having begun his recording career in the company of fellow Atlantans OutKast before grinding it out as a solo artist in the 2000s, Killer Mike eventually found success with the more political, less mainstream Run the Jewels (with New York rapper and producer El-P), whose four-album run and *Black Panther* tie-in provided Render with financial stability. Mike returned to solo form in the wake of his mother's death, after therapy; he had some straight-talking to get off his chest that could not be said within Run the Jewels.

Render's Grammy win was coloured by its aftermath. At the ceremony in February, he was arrested after an altercation with a security guard. Killer Mike walked free; no charges were pressed. But it was a case in point in how Black men, even those who have become honoured pillars of their community, can still so easily find themselves in handcuffs. Just as notable, maybe, was the online reaction to Killer Mike's Grammy sweep. The internet was alight with outraged bafflement from younger rap fans, not at Killer Mike's arrest, but wondering who the hell this random was, beating Travis Scott.

Humble Me deals with Render's triumph, his tribulation ("like Daniel was sitting with the lions" – Render is never short of a biblical metaphor), and how being led away in handcuffs was not the most notable thing that happened in that 48-hour period. After the legal dust settled, Render's son received a long-awaited kidney transplant. It's an almighty mic drop about not sweating the small stuff and trusting that righteousness wins out.

Humble Me comes packaged here with nine other tracks, a few reworked from *Michael*, plus a slew of unheard material. Billed as a coda to *Michael*, it feels like a long reaction shot. Key tracks have been transformed in the wake of Killer Mike touring them with a gospel-inclined set of backing vocalists (that's the Mighty Midnight Revival choir).

Hot tracks

Porridge Radio
Sick of the Blues
The intense indie rockers return with the musical equivalent of screaming "I'm happy!" at you while crying.

Father John Misty
I Guess Time Just Makes Fools of Us All
Part of his drolly titled *Greatish Hits* compilation, the singer-songwriter's latest is an exuberant disco whirlwind.

The Blessed Madonna
Godspeed
Dancefloor bounce on the title track from the DJ's forthcoming debut album. Godspeed the boogie!

> *When he swept the Grammys, the internet was alight with young fans wondering who the hell this random was, beating Travis Scott*

Michael's Slummer (about the young Render's teenage girlfriend aborting a pregnancy) and Something for Junkies (a track that treats users of all kinds with compassion) have become Slummer 4 Junkies, a two-part, 10-minute extended meditation retelling the stories, but filling in details, upping the emotion, interpolating Sly and the Family Stone's Everyday People, underscoring the ubiquity of addiction.

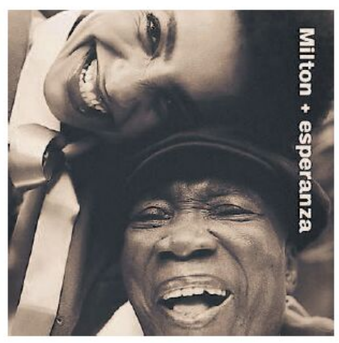
Exit 9 (Scenic Route) – about Mike's gratitude for how far he's come – gains an Offset guest spot and features plenty of the choir's grace. There's poignancy here, not least because Offset is a third of Migos, the last decade's big Atlanta talent, but also because fellow Migos member Takeoff died of a shotgun wound in 2022 – another rapper not afforded the privilege of getting old.

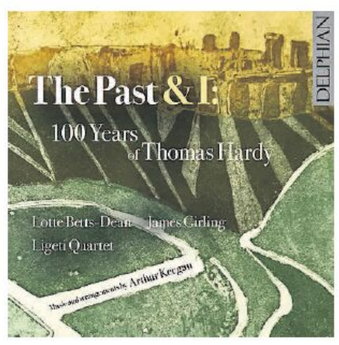
These rewinds are couched in quality new tracks. Killer Mike comes in hard from the off, after an Otis Redding sample, backing himself. "It ain't dope if you can't sell it, it ain't gas if you can't smell it," he barks on Bussin Bricks Intro, a slapping beat underlining his pugnaciousness. Immediately after comes Nobody Knows, soulful and gospel-infused.

If *Songs for Sinners and Saints* has a drawback, it's the overabundance of these piano-tinkling, grownup themes. We're rarely not in church, giving praise for redemption and multiple chances – a residency that lends a little credence to the younger generation's impatience with dad rap's war stories. (Render put his money into property, now he's "landlord rap".) Higher Level, meanwhile, relies on an insensitive allusion to Helen Keller.

And yet it's Killer Mike's more unfiltered flows that perk up the end of the tracklist, on 97 3-6 Freestyle and a reworked Talk'n That Shit called Still Talk'n That Shit. It takes aim at the young haters. "You gonna respect me like a motherfuckin' Grammy winner, like I cooked your favourite rapper like a granny dinner," Killer Mike preens. "I would hate me too," he concludes, with a wry smirk.

Other albums





Meshell Ndegeocello
No More Water: The Gospel of James Baldwin
(Blue Note)

American polymath Meshell Ndegeocello won a Grammy for her 2023 LP *The Omnichord Real Book*, and this multi-voiced, jazz-adjacent theatrical opus ramps up the veteran bassist and singer's ambitions further. Marking the centenary of the writer James Baldwin's birth, and with its roots in a Baldwin-themed 2016 performance, this 17-track outing reconsiders his work in the light of the 2020 #BlackLivesMatter uprisings and their aftermath.

Part church service and part exploration of the strife and succour built into Black identity, *No More Water* is no straightforward listen, but one that jolts and inspires. Of particular note is Jamaican-born poet Staceyann Chin, whose voice and incendiary words ignite tracks such as Raise the Roof and Tsunami Rising.

Elsewhere, singer Justin Hicks's more mellifluous tones soar and mourn, often in tandem with Ndegeocello's. The funk is brought by Ndegeocello's bass, never more physically than on Pride II, one of many reckonings here with white violence on Black bodies. She and Chin are queer women taking intersectional inspiration from queer Black intellectual forebears (Baldwin, Audre Lorde) who focused on humanity as a whole, and tracks such as Love and Hatred have universal teachings. **Kitty Empire**

Orville Peck
Stampede
(Warner)

You can date country music's position as pop's rising force back to Lil Nas X's inescapable Old Town Road. It began an uncomfortable conversation about homophobia and racism, and proved there's a hunger for queer or Black country acts. Also in 2019, South African-born Orville Peck released his excellent debut *Pony*, yoking a magisterial baritone to beautiful torch songs about gay cowboy love. Peck is famous for his numerous masks, and during this duets collection he tries as many musical hats, roaming the American songbook, searching for sympathetic styles such as gospel, MOR, chamber country and power balladry.

Midnight Ride is bright, beautiful disco with a killer chorus slightly hobbled by Kylie's wispy contribution. She's too obvious a choice – the song could've done with a Chrissie Hynde or Stevie Nicks to complement Peck's rich vocals. Still, he's a generous singing partner, weaving words or verses in among each guest, giving them space to shine. Willie Nelson is brilliant, bringing time-weathered wisdom to Cowboys Are Frequently Secretly Fond of Each Other, and Elton John is in fine fettle on a fun Saturday Night's Alright (For Fighting). No one, though, quite matches Allison Russell's formidable contribution to Chemical Sunset. **Damien Morris**

Milton Nascimento and Esperanza Spalding
Milton + Esperanza
(Concord)

Brazilian singer Milton Nascimento has long fascinated western musicians, in particular US jazzers such as the late sax titan Wayne Shorter. American bassist, singer and jazz sprite Esperanza Spalding first worked with Nascimento in 2010 (they were introduced by Herbie Hancock), though it has taken a decade more for this full-blown collaboration between the 81-year-old and his garlanded 39-year-old acolyte.

It's a quixotic affair, built around versions of Nascimento classics such as Outubro and Saudade Dos Aviões Da Panair, on which the pair's contrasting vocals combine and entrance. Spalding sings high and larkish, Nascimento low and rugged (his soaring days are done) and invariably with a nostalgic tinge. Among the standouts is his duet with Paul Simon on Um Vento Passou. Nothing can save Michael Jackson's Earth Song from empty pomposity, not even Dianne Reeves singing lead, while their version of the Beatles' A Day in the Life is upbeat and, under tropical skies, plain odd. Some bright, brief Spalding originals and snatches of spoken word whimsy are woven through this warm but fragmentary offering. **Neil Spencer**

The Past & I: 100 Years of Thomas Hardy
Lotte Betts-Dean, James Girling, Ligeti Quartet
(Delphian)

Anyone with an ear for Thomas Hardy's poetry will respond to the sinewy variety of *The Past & I* – settings, composed or arranged by Arthur Keegan (b 1986), and outstandingly performed by Lotte Betts-Dean (mezzo-soprano), James Girling (guitar) and the Ligeti Quartet. The album opens with Keegan's Elegies for Emma, six songs that explore the sad complexity of Hardy's feelings for his dead first wife. Derek Holman's Midnight on the Great Western, for voice and string quartet, with a gently lurching rhythm and splashes of dissonance, is the first of three "train" poems included here.

In Benjamin Britten's At the Railway Station, Upway, a boy plays his violin on a crowded platform. Here, the transfer to guitar (from the piano original) is especially sensuous. Betts-Dean, who has an acute response to the texts, is equally at home in the pastoral wistfulness of Gerald Finzi and Imogen Holst as in the quirky originality of Kerry Andrew (b 1978). The recital ends with Keegan's String Quartet No 1, Elegies for Tom, an atmospheric response to the opening songs for Emma and a fitting end. **Fiona Maddocks**

One to watch

Paris Paloma

Her feminist anthem Labour went viral; now the English folk-pop artist with gothic sensibilities turns her attention to Greek myth

"All day, every day, therapist, mother, maid/ Nymph then a virgin, nurse then a servant," chants Derbyshire-born Paris Paloma on Labour. Last year, this rousing, folk-pop questioning of gender inequality earned the 23-year-old a legion of feminist TikTok response videos, a UK Top 40 single and more than 146m streams on Spotify alone.

Paloma started writing songs while studying for a fine art degree at Goldsmiths, London, which perhaps accounts for the literary world-building that marks out her work. Labour was inspired by Madeline Miller's witchy novel *Circe*, while 2021 track The Last Beautiful Thing I Saw Is the Thing That Blinded Me references Daphne du Maurier's *Rebecca*.

Paloma's forthcoming debut album, *Cacophony*, takes its inspiration from Stephen Fry's book of Greek myth retellings, *Mythos*, to create a narrative album that goes on a "hero's journey". The record ranges from literal screams – on opener My Mind (Now) – to the brooding, string-laden melancholy of His Land, or Triassic Love Song, whose tender sparseness recalls early Billie Eilish. The through line is an eye for wild women and cruel men, untamed passions and wind-whipped, doomed romances that should gift Kate Bush's recently acquired new generation of fans their next infatuation. **Lisa Wright**

Cacophony is out on 30 August via Nettwerk. Paris Paloma plays Leeds festival (23 Aug), Reading festival (25th) and tours the UK, 17–28 Nov

Critics

Television

This sporting life

After opening ceremony japes, Olympic competitors go higher, stronger, faster. Elsewhere, Japan's atomic bomb survivors look back, and British comedy at its lewdest

Barbara Ellen

Paris Olympics 2024 *BBC/ Eurosport/ Discovery Plus*
Atomic People *BBC Two*
Saucy! Secrets of the British Sex Comedy *Channel 4*
House of the Dragon *Sky Atlantic*

CORBIS/ GETTY IMAGES; TOM JENKINS/GUARDIAN; REUTERS; GETTY IMAGES; HBO; TOM JENKINS

Clockwise from top left: the 'incomparable' gymnast Simone Biles at the Paris Olympics; divers Tom Daley and Noah Williams; silver and tears for swimmer Adam Peaty; Alex Yee after winning triathlon gold.

RIGHT TOP Matt Smith in House of the Dragon.

RIGHT Margaret Heald and Robin Askwith in Saucy! Secrets of the British Sex Comedy: 'tries valiantly to be a serious sociological affair'.

Time to be frank: the **Paris Olympics** have sent us doolally, haven't they? Or maybe that's just moi. I've got those five rings burned on the back of my retina, like enchanted hoopla.

There's so much to see. One day I was glued to the sofa watching the skateboarding, relishing 14-year-old female wunderkind Coco Yoshizawa's win for Japan. Staged in a futuristic concrete jungle, La Concorde urban park, it's like *Squid Game* meets school sports day. And the gymnastics! Without meaning to be reductive, I've got serious bling envy for the women's leotards. It's as if they've been rolled in diamond dust.

Over at La Défense Arena, there's dark talk of a "slow pool" (too shallow or something) affecting race times. The pools certainly host a fair amount of Team GB drama: Adam Peaty's tears after he failed to defend his 100m breaststroke gold. Tom Daley and Noah Williams winning silver in the 10m synchro diving, flying off the platform together like muscular photocopies of one another.

Elsewhere, the incomparable Simone Biles swooped through uneven bars and charged over vaults to help the US win the team gymnastics gold (among the spectators, Tom Cruise and Ariana Grande gawped in awe). Back with Team GB, Andy Murray staged a comeback with Dan Evans in round two of the tennis doubles, that signature defiant fist held aloft. Tom Pidcock puffed, panted and barged his way to a hard-won gold in the cross-country mountain bike event after suffering that most British-seeming of setbacks – a badly timed puncture. We'd barely recovered from that when GB struck again, and indeed again, not least with Alex Yee wining the men's triathlon, and the women's skulls four rowing to gold medal glory in a photo finish.

It all felt a long way from the Paris Olympics's farcical, rain-drenched opening ceremony, which will surely go down as the *Heaven's Gate* of sporting spectaculars (at one point it looked as if Serena Williams was going to be tipped into the Seine). Due to the financing and rights palaver, at times the BBC is noticeably lagging behind in the coverage stakes (Eurosport and its Discovery+ app have wall-to-wall broadcasts of *everything*). The BBC can also come across a tad partisan, clucking over Team GB like an actual doting Auntie, even when they're so out of the running, they're practically still on the Eurostar.

Still, generally, Olympics telly is impressive – so close to the action, you're getting high on Deep Heat fumes. All these days in, I'm still waiting impatiently for the new breaking (breakdancing) event – give me people twizzling on their heads like it's 1989! – but what sparks and larks. Who needs Marvel superpowers when human beings are this extraordinary?

From some of the best humanity has to offer to the unconscionable worst. Megumi Inman and Benedict Sanderson's unsparing, feature-length documentary **Atomic People** (BBC Two) marks the forthcoming 79th anniversary of the bombs dropped on the Japanese cities of Hiroshima and Nagasaki by the US military to end the second world war.

> *"Staged in a futuristic concrete jungle, the skateboarding is like Squid Game meets school sports day*

Hundreds of thousands died, either instantly in the initial blasts, or later of radiation poisoning or cancers. Here, the appalling events are related by the survivors – *hibakusha* – who were mainly children when the bombs dropped. They vividly describe the explosions ("It felt like the sun had fallen") and their aftermath. The charred babies ("black as coal"), the stains on the street where people had been. One saw her friend's skin falling off ("I said: 'Your face is dripping like candle wax'").

The US government tried to cover up the aftermath (deaths, sickness, deformed foetuses). The *hibakusha* were shunned in their country as damaged goods, eventually joining forces as activists for medical care, compensation and to campaign for nuclear disarmament. With an average age of 85, they feel an ever-greater urgency to bear witness to "what happened under the mushroom cloud that day".

Bearing witness... Kikuyo Nakamura, one of those who survived the atom bombs dropped on Japan in 1945. *BBC/Minnow Films Ltd*

Looking around (the likes of Vladimir Putin posturing with nuclear weapons as though they were water pistols), I can see why. While Christopher Nolan's film *Oppenheimer* sought to capture the crushing horror of causing mass death, *Atomic People* gives voice to those at the sharp end.

I'll say this for the two-part Channel 4 docuseries **Saucy! Secrets of the British Sex Comedy**: it tries valiantly to be a serious sociological affair. For the blissfully unaware, British sex comedies were films (mainly made in the 1970s) that were ruder, more vulgar than the *Carry On* franchise, but still firmly in the quintessential "Oo-er, missus"/ saucy seaside postcard camp of innuendo-fuelled British sexuality.

Pulling together stars, directors et al, *Saucy!* examines the lot: repressed 20th-century British mores (the infamous "dirty mac brigade"); casualties (including actor Barry Evans, who had to hide his sexuality); old-style British film censors; and female actors rolling their eyes at the pre-#MeToo horror of the casting couch.

All this is interesting. Then the

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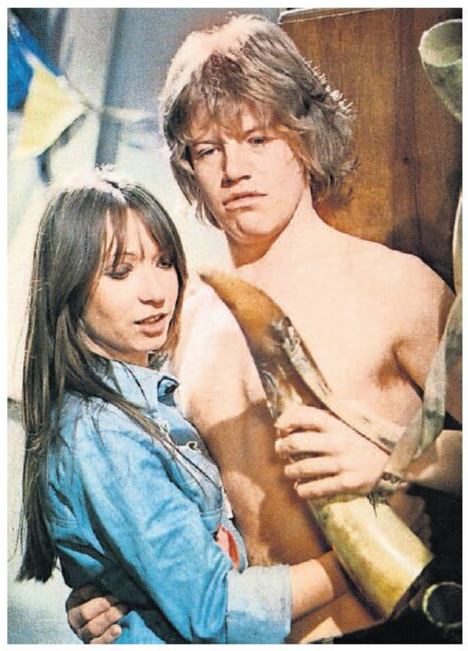


screen fills with clips from the actual films, and it's game over for the serious societal appraisal. It's just too much of a smörgåsbord of bare boobs, grunts ("Cor!") and pale male bottoms undulating rather tragically.

Looking ahead to the second instalment, some dissenting voices are featured. One is Oliver Tobias (Joan Collins's co-star in *The Stud*), who sits being sniffy in a cardigan so garish, chunky and cosy, it sets me off giggling uncontrollably. *Saucy!* is worth a look, but it's difficult to take seriously.

An appeal to Sky Atlantic: attend to **House of the Dragon** (spoilers ahead)! I really enjoyed the first quartet of episodes in this second series, which blended subtlety and sulphurous tension, climaxing in savage, tragic dragon aerial combat.

Since then, there's been an energy dip, and now we've reached the penultimate episode. Power-hungry Daemon (Matt Smith), by far the most compelling character, has been wasted in a satellite storyline where he mainly has tedious visions and dreams. Otto (Rhys Ifans) has gone awol. Rhaenyra (Emma D'Arcy) is constantly auditioning "small folk" to become dragon riders. All it needs is a row of buttons and it could be Dragonstone's Got Talent.

I'm still confident there'll be a blowtorch of a finale, but *HOTD* needs to pick up the pace. The first series prowled and menaced like an actual dragon; the second increasingly feels as if it's asleep in a giant dog basket.

WATCH LIST

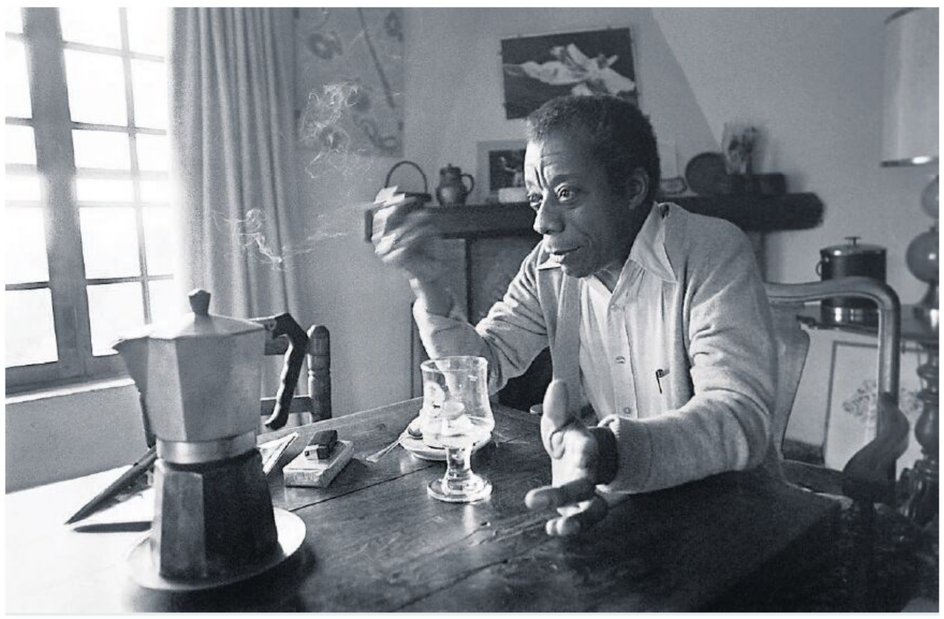
Barbara Ellen's best of the rest

Cowboy Cartel
(Apple TV+)
Intense docuseries about a rookie FBI agent who cracked the case of one of Mexico's most ruthless drug cartels-cum-money-laundering operations. Jaws will drop.

Love Island Final
(ITV2)
Big spoiler klaxon! *Love Island* isn't what it was, but this latest series turned out to be watchable. It features reality star Joey Essex (*The Only Way Is Essex*). Also (that spoiler I mentioned), the first black couple to win.

Totally Completely Fine
(ITVX)
Dark, witty Australian comedy drama starring Thomasin McKenzie (below). Going to stay at her grandfather's clifftop house, her character encounters people who want to use it as a suicide leap spot.

Podcasts & radio



James Baldwin in his house in Provence in 1976. AFP

What James Baldwin left behind

Miranda Sawyer

The Lost Archive of James Baldwin *BBC Radio 4*
Extreme: Muscle Men *BBC Radio 4*
Olympics *BBC Radio 5 Live*

The Lost Archive of James Baldwin is a sweetly surprising documentary about a collection of possessions belonging to the American writer and civil rights activist who died in 1987. Baldwin, whose novel *Giovanni's Room* was read by Kyle Soller in Radio 4's late book slot last week, was a hugely influential figure, and a favourite of presenter Tony Phillips when Phillips was a student of American literature in the late 1980s.

This documentary is not all about Baldwin though. It's partly about Jill Hutchinson, a Yorkshire woman who has lived in Provence in the south of France for decades. We hear her banging and clanking around an outhouse, opening doors, jangling keys, shuffling papers. "Here it is," she says. Through an unexpected set of circumstances, she has an astonishing amount of Baldwin's "personal things", from when he lived nearby in the 1970s and 80s: his dining/writing table, his typewriter, his record collection, personal notes, pieces of paper that evidence his desire to set up a James Baldwin residency for young black writers... loads of it. All now in storage in this French outhouse, under Hutchinson's care.

The story of how she came to be its custodian is incredibly touching (essentially, she falls in love with Baldwin's brother). Philips asks Hutchinson to tell that story, and she does it well, though, as they are having a conversation rather than a formal interview, he occasionally crashes over her answers. But it doesn't matter; the whole atmosphere of their encounter is lovely. It's enhanced and highlighted by sensitive soundwork by the always excellent Axel Kacoutié.

Hutchinson explains that she has contacted a suitable museum to see if they might take the archive off her hands, but their delays and caveats have meant the collection is still hers, which she doesn't want. She'd like Baldwin's writing room to be recreated (it was destroyed when his house was sold to developers, who built luxury flats on the land). But without the right contacts, how will this happen? Jill is getting older ("but I don't feel old!" she says), and every time she's asked to go through the story of how and why she's the custodian of Baldwin's posssessions she gets upset. "Yeah," she says, her voice breaking. "Total closure... It would be so right to have it somewhere where people can touch the table he wrote on... the typewriter, to see the artwork he had all around him." A moving listen, and one that, you hope, may mean something is done about finding a suitable home for this precious archive.

One for the fitness bunnies, **Extreme: Muscle Men** (Radio 4) is a couple of episodes in and it's certainly pumping iron. Hosted by Natalia Mehlman Petrzela, an academic who specialises in the history of personal fitness, it's a fun, campy listen that moves from a sweaty 1980s California gym to some darker areas. Petrzela presented the brilliant *Welcome to Your Fantasy* podcast, which told the unexpectedly gripping story of the Chippendales (muscles! Money! Murder!) and was one of my favourite shows of 2021. With *Extreme*, which doesn't – so far – appear to be a true crime tale, she starts in the late 1970s. We meet William Dillon, an ordinary kid from Illinois who gets mildly bullied by some older boys. Then and there, says Dillon, he decides to get strong so it will never happen again. He begins to bodybuild, and he is our insider on the scene.

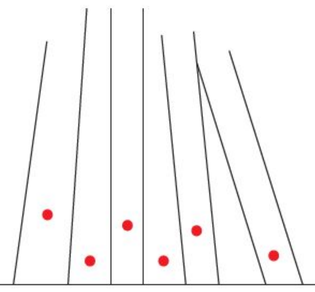
Alongside Dillon's personal tale, we meet other bodybuilders and start to learn that some of these wildly hunky men and women are relying on something else other than weights and cardio to get those ridiculous muscles. Steroids.

Petrzela knows how to entertain – her interviews are wry without being mean-spirited – and there are some hilarious moments, including a clip from Arnold Schwarzenegger, who at the time said that bodybuilding was, to his mind, like having an orgasm over and over. We meet people who supply steroids, people who took them. One, Dan Duchaine, who supplied an awful lot of people, reminds me of all those podcast bros who are determined never to age. "His philosophy in life was, there is a good purpose for every drug," remembers Dillon. Duchaine biffed Nubain (nalbuphine) – "a drug they would give you before an operation" (ie an opioid) – every three hours. Why? We don't hear, but presumably it kept him enhanced.

And speaking of fit people – though, you hope, not ones who take performance enhancers – you may have noticed that the **Olympics** are on. Radio 5 Live is doing its best to cover everything, and is succeeding, for the most part, treating much of what's going on as news. In-studio chats are broken up by neverending bulletins about "Team GB" and how someone we've never heard of has just missed out on a medal in the rugby sevens or epee or trap.

There have been some great moments: on Tuesday, with the men's 4x200m freestyle swimming relay; on Wednesday, when Alex Yee won the men's triathlon. But, it has to be said, some sports suit radio more than others. Cricket and tennis, with their regular ticking up of scores, are ones that are easily covered; any race with a definite finishing line is also great for gripping commentary. But on Tuesday, it was the women's artistic gymnastics team final, featuring Simone Biles, and it wasn't 5 Live's finest listen.

Eleanor Oldroyd (above) and Louis Smith had to battle to be heard over a Romanian gymnast's oompah floor music, and when they were, they weren't particularly enlightening. Oldroyd was as coolly professional as ever, outlining competitors' circumstances and stats; but Smith, there for his insider gymnastics knowledge, gave limited insight: "half-twist on, one-and-a-half off", yes, and? The resulting commentary felt redundant. For some sports, you need to see the pictures.



Books

Memoir

When dollars are thicker than blood

The nephew of former US president Donald Trump tries to set himself aside from his notorious clan in this history of the family, but their vicious and venal conduct is apparent at every turn, writes Peter Conrad

All in the Family: The Trumps and How We Got This Way
Fred Trump
Simon & Schuster, £25, pp352

Forget about the sanctity of the human family or its sticky glue of love. If you're a Trump, the institution is a convenient mechanism for ensuring inheritance, whether of gilded financial assets or brazen moral defects. Trumps are branded merchandise, and their dynastic DNA is a double helix of greed, graft and feuding malice.

Since numbers on ledgers are what matter to this mercenary dynasty, they advance arithmetically. In *All in the Family*, the last in a series of Fred Trumps identifies his great-grandfather – who absconded from Germany to avoid military service and founded a property empire by establishing a chain of brothels in Canada – as Fred Zero. His son Fred I, a rack-renting landlord in the New York suburbs, then begat Fred II, who defied the family by preferring a career as an airline pilot; then, after being reduced to a "second-tier Trump", he drank himself to an early death, which made his younger brother Donald the heir apparent. Fred III, the author of this memoir, aspires to be "a different kind of Trump" but coyly trades on his tainted surname, describing himself on LinkedIn as "a third-generation member of a prominent New York real estate family".

Trumpism consists, as Fred III puts it, of "name promotion". Fred I advertised the homes he built by anchoring a yacht emblazoned with Trump signs off Coney Island on summer weekends. The logo has since been affixed to hotels, golf clubs, a failed airline, a dodgy university and several bankrupt casinos; it currently sells Bibles, high-top sneakers that yell "FIGHT FIGHT FIGHT" and a Victory cologne that purports to waft out the intimate essence of Donald.

At a recent rally, Donald promoted himself as a pure-bred product of 'the racehorse theory'

What Fred III calls the "T-word" – almost as odious as the forbidden N-word, which he remembers Donald using when enraged by vandals who damaged his car – undergoes some slick mutations in the course of this chronicle. Fred Zero was born Friedrich Drumpf, which sounds like a belch or sneeze. Anglicised, the surname evokes trump cards and trumped-up accusations, a better match for the family's ruthlessly competitive creed. Fred I's middle name was Christ, rhyming with mist, which he derived from his German mother. But he worried that this might repel the Jewish tenants in his New York apartment blocks, so he dropped the "h" and called himself Crist instead. Fred III adopted the new spelling when he bizarrely christened his first son Cristopher; there would be no Fred IV, he decided, because "it was time to stop counting".

The other Trumps remained at their adding machines, policing the succession. Donald's sister, Maryanne – a judge who retired from the bench after a charge of misconduct, foiling his whimsical scheme to appoint her to the supreme court – complained because Fred III jumped the queue by producing Cristopher: according to her dotty theory of primogeniture, her own son, Fred I's oldest grandchild, had the right to marry and procreate first. Then when Donald's creditors threatened to foreclose on his debts during the 1990s, Maryanne and the other siblings produced a will altered by the already senile Fred I that disinherited Fred II's offspring and cruelly cut off the medical insurance for Fred III's severely disabled son William.

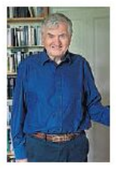
Fred III and his sister, Mary, sued to claw back a portion of the spoils to which they felt entitled. Mary, a trained psychologist, additionally declared war on the family in her book *Too Much and Never Enough*, published as a spoiler during Donald's re-election campaign in 2020; in it, incensed by his mismanagement of the pandemic, she accuses him of "mass murder". Her brother's charges against their uncle are milder. Anxious to maintain a semblance of peace, Fred III reminiscences fondly about his access to the Oval Office and takes pride in his complimentary membership of a Trump golf club. The family's handed-down anecdotes about Donald's bratty behaviour amount, as Fred III sees it, to little more than "stupid kid stuff": hyper-aggressive and liable to tantrums, he delighted in "the pain he hoped he had caused" by stealing toys from other children or hurling an eraser at a teacher he disliked. That might sound trivial, but these infantile urges still activate the old man who itches to regain power and they will be converted into vengeful authoritarian policies if he is re-elected.

Despite a settlement, the financial dispute with the aunts and uncles continues to rankle. For the Trumps, Fred III realises: "Blood only went so far – as far as the dollar signs." Arguing about his grandfather's will, he defends the protocols of "multigenerational wealth", but that very terminology splices together genetic and economic heritage. As he ought to know, families pass on congenital failings as well as stocks and shares. His father once told him

This week

Moon Unit Zappa
Nick Duerden reviews a sublime memoir by the daughter of 70s rock oddball Frank Zappa

Jess Phillips
Rachel Cooke on the Labour MP making the case for a new type of honest politics



Richard Evans
The Third Reich expert on his final book about nazism, conspiracy theories and The Zone of Interest

LEFT Donald Trump with his father, Fred, in 1980. Above: the author circa 2000. *Bill Truran/Alamy; NY Daily News/Getty*

that he had "inherited a bad gene" and warned him to be careful about drinking; Fred III admits to having had his own foreordained struggle with alcoholism.

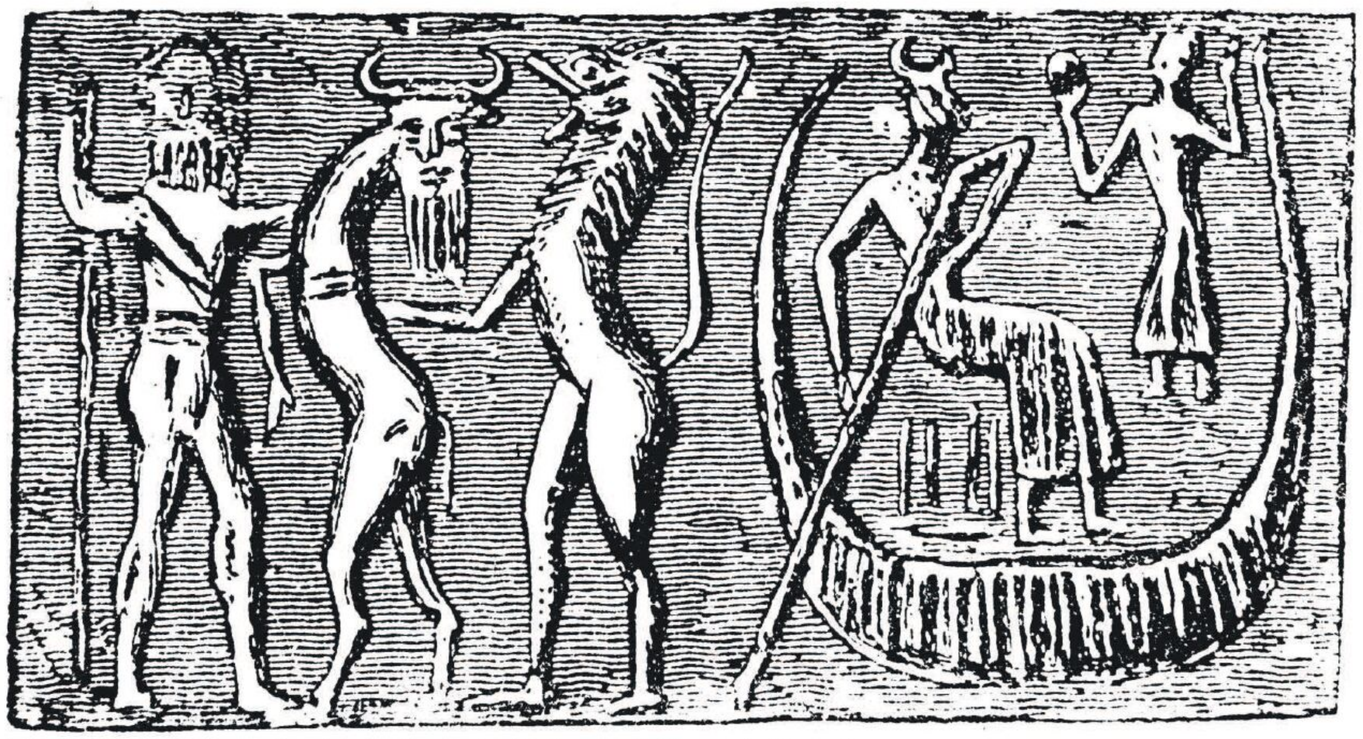
Donald, like Hitler, trusts in eugenics. At a recent rally in Minnesota, he promoted himself as a pure-bred product of "the racehorse theory", and he fancies that his genes make him "a very stable genius". His apostles agree. He recovered from Covid, according to the self-styled Maga life coach Brenden Dilley, because "he's got God-tier genetics, top fucking one percentile genetics, right?" This insane conceit explains Donald's spasm of disgust when Fred III tells him that William's affliction is "some kind of genetic thing". "Not in *our* family," Donald replies with a snort, "there's nothing wrong with *our* genes!"

The most lethal moment in the book occurs when Donald helpfully suggests that Fred III, rather than spending money on William's care, should "just let him die and move down to Florida". The advice comes from a remote-control executioner: after the death of the Iraqi terrorist Abu Bakr al-Baghdadi, Fred III listens to Donald exultantly telling the king of Jordan on the phone: "I killed him, I killed him like a dog." What shocks me most, reading the exchange about William, is the casual logic of the follow-up. Why Florida? It's Donald's home, now that he is such a pariah in New York, and he commends it to his nephew as a moral Bermuda Triangle, a swamp for human alligators.

Fred III makes a final attempt to redeem his tarnished lineage by citing "something that William inherited from our family". No, this is not a trust fund; it is the young man's "heart-melting blue eyes", his only means of communicating with the world. It's a nice try, but a harsher truth is proclaimed by the book's epigraph from *The Godfather*, which quotes Michael, soon to be installed as mob boss, when he shrugs that the gangsterism of the Corleones is "not personal, it's strictly business". Donald, who customarily deflects condemnation by projecting it on to others, used to rant about "the Biden crime family"; indirectly exposing the self-disgust that skulks behind his self-love, he was of course describing the vicious, venal conduct of his own clan.

To order All in the Family for £22.50 go to guardianbookshop.com or call 020-3176 3837

Fiction



A depiction of the great flood from the Epic of Gilgamesh. *Nastasic/Getty Images*

Water, water everywhere

The links between a 19th-century Londoner who escapes poverty and a Yazidi girl born 200 years later are gradually revealed in an absorbing novel that reflects on global inequality, writes Alex Clark

There Are Rivers in the Sky
Elif Shafak
Viking, £18.99, pp496

Two children are divided by centuries, countries, language and religion, though each of those things also unite them, aided by the principle of "aquatic memory" that dominates a novel that is always absorbing and often painfully affecting. The first is Arthur Smyth, born on the foreshore of the River Thames in 1840 to an impoverished and terrified young woman, and given his name by the "toshers" – shoreline scavengers and foragers – who gather around her and pronounce him King Arthur of the Sewers and Slums. Arthur is both blessed and cursed by a phenomenal memory, and although grinding poverty and a vicious, violent father blight his early life, his intellectual gifts allow him first to find work at a printing and publishing company and then at the British Museum.

In 2014, at the edge of the Tigris, Narin lives in a small village in which her Yazidi community forms an even smaller, and increasingly marginalised, part. Cared for by her grandmother, a water-dowser and storyteller, she is losing her hearing and anticipates that soon, her world will fall silent. Before then, however, she is to travel to Iraq to be baptised in the holy valley of Lalish, the more usual home ceremony having been made impossible by the encroachment of the bulldozers working on a vast dam.

The links between the two young characters will take several hundred pages to unfold, although the narrative is seeded throughout with hints and signs, and given additional help by a determined contemporary hydrologist, Zaleekhah, whose passion for uncovering the world's buried rivers is providing a distraction from her broken marriage.

It is, by evident design, a complicated structure and a busily peopled milieu: the reader is presented with a portrait of ancient Mesopotamia and the destruction of Nineveh, the roiling, stinking streets of Victorian London and the far more recent persecution of the Yazidis, including the massacre of thousands in Sinjar at the hands of Islamic State in 2014. It would be possible for these juxtapositions – meat pies, pickled whelks and a cameo from Charles Dickens giving way to child abduction and enslavement – to strike a jarring, and even twee, note. But Shafak is a novelist whose interest in mapping the intricately related world and its history goes beyond literary device; her determination to trace connections is a matter of ambition, not merely aesthetics.

Elif Shafak: 'a voraciously eclectic reader'. *Pål Hansen/Observer*

It is also a novel that reflects on the persistence of global inequality: the image of the apocalyptic flood appears in the *Epic of Gilgamesh* before the Bible; the lapis lazuli tablets on which the poem is carved end up in Victorian imperial museums; the displaced and captured child from a war zone might represent the chance of a healthy new organ to her rich, western counterpart.

Like Arthur – who is modelled on the real-life assyriologist George Smith, who taught himself to decode cuneiform tablets and first translated *Gilgamesh* into English – Shafak is a voraciously eclectic reader. The reign of Ashurbanipal, John Snow's fight to prove cholera outbreaks originated in London's tainted water supply and not its foul air, the science behind changing hydroclimates; all find their way into her novel. You can feel overwhelmed by the sheer volume of information, and the almost breezy briskness with which it is relayed, but it is balanced by the delicacy of Shafak's observations about human dynamics, the furtiveness of her characters' most deeply held emotions and desires.

To order There Are Rivers in the Sky for £16.14 go to guardianbookshop.com or call 020-3176 3837

Fiction

The search for a mother

A young Indian woman studying abroad is recognised by a shape-shifting stranger in a short, exquisite novel that shows Anita Desai has lost none of her powers with age, writes Stephanie Merritt

Rosarita
Anita Desai
Picador, £12.99, pp95

Over a literary career spanning six decades, Anita Desai, now 87, has returned repeatedly to themes of family bonds and the place of women within them: that perennial conflict between duty and desire, expectations and independence, that plays out in different but familiar forms through each generation. In *Clear Light of Day*, the first of her three novels to be shortlisted for the Booker prize and the book she called "the most autobiographical", this examination of family politics takes place against the backdrop of partition, a theme she revisits in *Rosarita*, her first new novel in more than a decade; a spare and haunting story of little more than 90 pages that nevertheless touches on complex ideas of memory, identity and the response of art to violence.

Bonita, a young Indian woman studying languages in Mexico, is accosted one day in the public gardens by a flamboyant old woman who claims to recognise her. The woman declares that she knew Bonita's late mother – "my adored Rosarita" – years ago when Rosarita visited San Miguel to study art. Bonita is caught off-guard; as far as she knows, her mother – whose name was Sarita – neither travelled nor painted. Her instinctive response is to reach for her dark glasses, "so as to screen yourself from her and hide. But hide from whom – this stranger or your mother?"

The Stranger, as the narrative initially styles her, is persuasive enough that Bonita agrees to follow her on a pilgrimage around locations that her mother supposedly visited, while The Stranger's stories reawaken questions that have always surrounded her mother's history. Insisting that Sarita was not an artist, Bonita nevertheless recalls an incongruous "sketch in wishy-washy pale pastels" that hung above her childhood bed: "it had never occurred to you to ask who had made it". She also unearths the memory of an extended stay in the patriarchal household of her paternal grandparents during her mother's unexplained absence, and a sense of disapproval hovering over her parents' marriage, her mother's "unsuitability as a wife". Despite herself, she begins to admit the possibility that The Stranger could be offering her the missing piece of this puzzle.

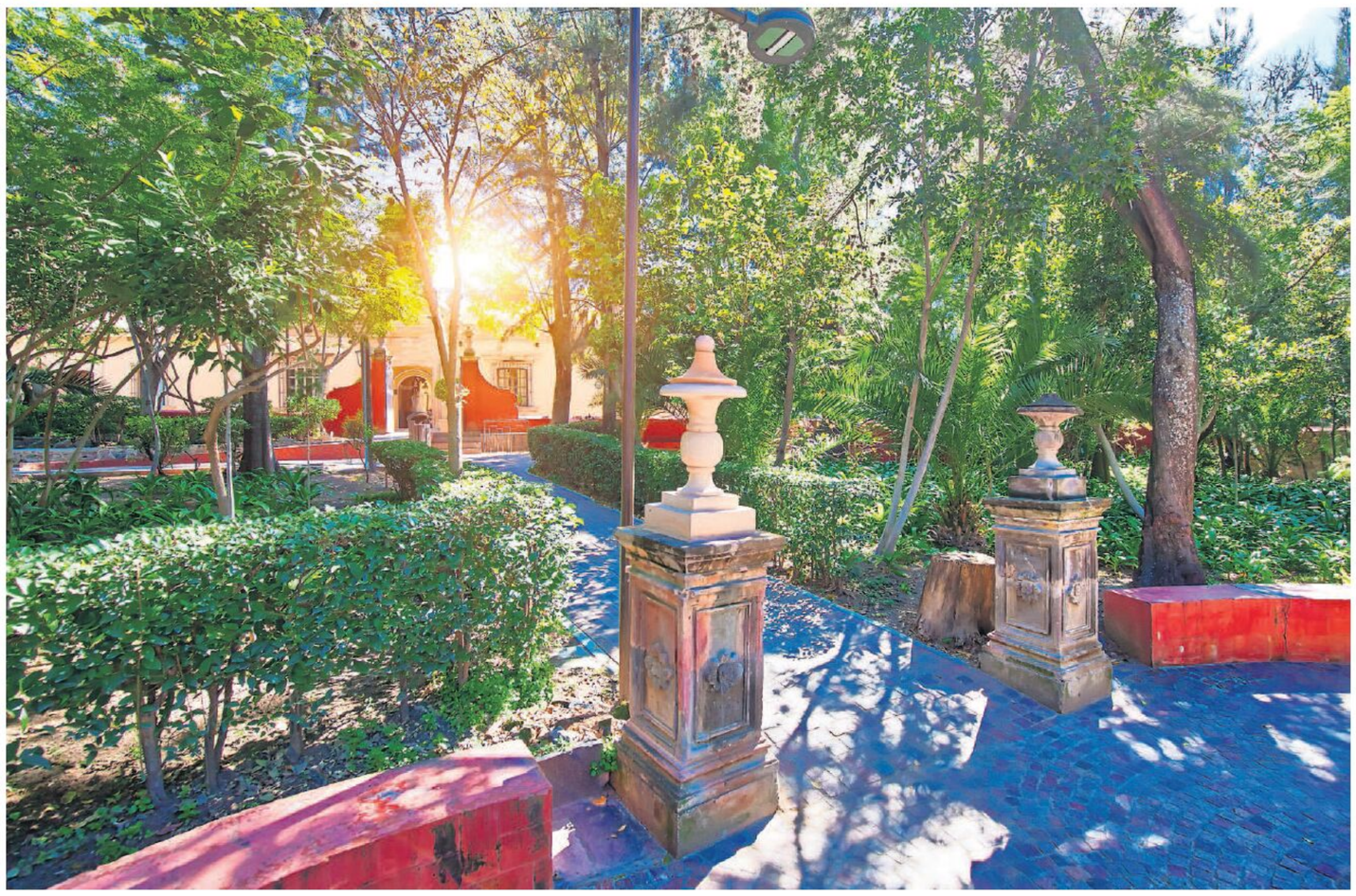
"You had resisted her fantastical tale but now find you would like to believe it. Could she, like a wizard or a magician, bring your mother to life again even if it is a life you never knew or suspected?"

Desai writes with a poetic touch, her imagery both luminous and precise, especially when it comes to rendering landscape. But at the heart of the book is a shocking moment in which Bonita imagines the catalyst for her mother's flight to Mexico – an art exhibition at the embassy in Delhi that drew parallels between the violence of the Mexican revolution and partition. "[W]hat emerges is the artists' engagement with their history, in scene after scene of carnage." The graphic descriptions of brutality against women and children in both conflicts are as distressingly familiar as current newsreels: "this is Man, intrinsically, this is his history: look!"

Desai has described *Rosarita* as "a fragment", and the book has that elusive, unresolved quality of a passing glimpse into its characters' lives. The second-person present tense creates a distancing effect, but at the same time, inevitably, gives the impression of the author addressing an iteration of herself. The narrative resists easy explanations or conclusions, but its images and questions long outlive the brevity of the story. It's an exquisite miniature; confirmation that, while some octogenarians' powers may be fading, Desai's remain gloriously undimmed.

Desai writes with a poetic touch, her imagery both luminous and precise

To order Rosarita for £11.04 go to guardianbookshop.com or call 020-3176 3837



San Miguel de Allende in Mexico, where The Stranger says she met the protagonist's late mother. *Elijah Lovkoff/Alamy*

Fiction

Old grudges die hard in rural Ireland

Heart, Be at Peace
Donal Ryan
Doubleday, £16.99 , pp224

In Donal Ryan's 2012 debut, *The Spinning Heart*, set in the aftermath of the financial crash, 21 characters living in and around a village in County Tipperary open up about their private lives as the Celtic tiger era turns to dust around them.

The first voice we hear belongs to Bobby Mahon, a well-liked builder whose team has been shafted by a local property developer. He fantasises about killing his father. Subsequent characters confess infidelities, plot kidnappings and rake over decades-old grievances that are as fresh as the day they were hatched. Together, the overlapping stories yield a sharp-eyed portrait of rural Ireland in a time of upheaval that's been widely praised – *The Spinning Heart* won several prizes, including the *Guardian* first book award.

Since then, Ryan has stuck close to his native Tipperary, with some of the characters from his debut cropping up in later novels, among them *The Thing About December*, set in the same community 10 years earlier. Now he's reviving all 21 narrators of *The Spinning Heart* a decade on, despite the fact that one is dead and others will have met their ends before the story is done. If violence was simmering gently in the earlier novel, now it's frothing over the sides.

We begin again with Bobby, whose business is back on its feet – he's building extensions instead of ghost estates – but whose marriage is threatened by an incriminating photo circulating on WhatsApp. He's also nursing murderous feelings towards a local drug gang, whose malign influence affects nearly every character in the book. Ireland's financial woes might have eased but there's no shortage of other crises to fill the gap.

The structure that worked so well for Ryan in *The Spinning Heart* is reprised here. Each successive narrator moves us forward in time and the main plotlines are often glimpsed from the side rather than experienced head-on. The recapping required to bring us up to speed can feel laboured at times but is more than compensated for by the rough-edged poetry that Ryan spins from his environment.

One character describes a romantic rival as having "a face like a bulldog chewing a scorpion". More lyrically, a daughter recalls how her late father's eyebrows "bushed like wild hedgerows". Occasionally, wordiness gets the better of Ryan, as in the case of Trevor, the child-snatcher from the earlier novel, whose madness has taken on an oddly antique style. And when one narrator, who is writing a series of monologues very like the ones we're reading here, refers to the "hack" author of *The Thing About December*, the tricksiness is at odds with the book's heartfelt tone.

Donal Ryan: 'spins rough-edged poetry from his environment'.

It's not all indignation and despair, though when characters experience joy they think twice about making a show of it. "You can't be going around acting too happy," says one narrator. "When lads start moaning about shite, giving out about wives and children and wages and tax and cars breaking down and horses not coming in and the weather and the price of everything I nod and agree away" – but really he feels like telling them to "just take life easy, enjoy it while you have it". In Ryan's world of trauma and bone-deep resentments, that's easier said than done. **Killian Fox**

To order Heart, Be at Peace for £14.44 go to guardianbookshop.com or call 020-3176 3837

In brief
by Alexander Larman

The Newsmongers: A History of Tabloid Journalism
Terry Kirby
Reaktion, £20, pp392

The average *Observer* reader might be unfamiliar with contemporary tabloid newspapers, but in this informative survey of that subsection of journalism, Terry Kirby studies everyone from Daniel Defoe to Rupert Murdoch, ruthlessly dissecting their venality and opportunism. He also, in the interests of balance, salutes them when they dared to do something their competition would have balked at, notably the *Daily Mail*'s famously ballsy "Murderers" front page headline on the killing of Stephen Lawrence.

The Night in Venice
AJ Martin
W&N, £22, pp320

From Thomas Mann to Daphne du Maurier, Venice has always been fertile territory for authors. AJ Martin – the alter ego of the excellent Andrew Martin – here serves up an immensely readable addition to the panoply. The story of an overimaginative 14-year old orphan, Monica, who heads to Italy with her overbearing guardian, Rose Driscoll, only to fear that she has accidentally killed her and blotted out all memory of doing so, is rich in atmospheric dread.

Vital Organs: A History of the World's Most Famous Body Parts
Suzie Edge
Wildfire, £12.99, pp320 (paperback)

Suzie Edge's highly enjoyable history book focuses on an overlooked aspect of biography: the body parts of the great, good and nefarious. Over the course of *Vital Organs*'s often riotous pages, Edge examines everything from Adolf Hitler's missing testicle to Fanny Burney's severed breast, with her anaesthetic-free mastectomy described in detail to her sister in a vivid and still horrifying letter. Equal parts history and accessible science treatise, this is fascinating stuff.

To order The Newsmongers for £17.60, The Night in Venice for £19.36, or Vital Organs for £11.43 go to guardianbookshop.com or call 020-3176 3837

Jess Phillips in her Westminster office, January 2024. *Nicola Tree*

Memoir

The honest truth? She was pushed for time

The fourth book from the admirable Labour MP Jess Phillips is part memoir, part rallying cry – but it feels a bit rushed and too familiar, writes Rachel Cooke

Let's Be Honest: Truth, Lies and Politics
Jess Phillips
Gallery UK, £25, pp256

To paraphrase Rishi Sunak at the dispatch box the other week, politics comes at you pretty fast. Doubtless Jess Phillips expected and very much hoped her new book would be published before a general election was called. As she corrected her proofs, she cannot have known that by the time it squeezed its way into bookshops, the election campaign would be long over and she would find herself the new parliamentary under-secretary of state at the Home Office. All the people (I mean Tories) she complains about in its pages! Metaphorically speaking, they've evaporated into thin air. Though she somehow clung on to her seat, Esther McVey, previously so-called minister for common sense, is really only good for the GB News studio now, which means Phillips's civil servants are henceforth free to wear their rainbow lanyards with alacrity, should that be their thing (McVey wanted to ban them).

Government is incredibly challenging, and one day in the future Phillips, the member for Birmingham Yardley since 2015, will surely want to reframe *Let's Be Honest*, a text whose essential message may be summed up as: "Politics is a very fine thing except when it's done by anyone other than me and my party." Almost without exception, the only truly good books about life at Westminster are the work of ex-practitioners, their disillusionment rising from each page like steam from a giant cow pat (Rory Stewart's *Politics on the Edge* is fascinating – and some of his descriptions of former colleagues certainly had me reaching for a clothes peg). But for now, we have only the volume that's in front of us – and alas, its title is a bit of a hostage to fortune. Dishonesty takes many forms, and here it comes in the guise of the sin of omission; in the end, it's hard to disagree with Phillips's own analysis, which is that tribal politics is a sickness from which she suffers just as much as the next MP.

Phillips doesn't like it when people moan that politicians are all the same. She isn't, for one! But on the other hand, she knows what they mean. Large sections of her book, with its subtitle *Truth, Lies and Politics*, are devoted to criticising David Cameron, Boris Johnson and Liz Truss – though she also goes for fruit that is not so much low-hanging as soggy windfall, there simply to be scooped up. A Conservative MP called Nick Fletcher ("a political non-entity") gets a good blast of her invective for doing "naff all" about young men and violence even as he complains that male role models such as the Doctor in *Doctor Who* and the Ghostbusters are being played by women (again, the good news is that Fletcher lost his seat at the election: his "meh-ness" will trouble her no more). I suppose it's vaguely revealing to read that ahead of a visit by Cameron, a youth project on which she was working before she became an MP was given "thousands of pounds" of funding for a graffiti installation, to make him look edgy – though most of us long ago grasped he wanted briefly to be down with the kids. But generally, she's telling us what we already know in buckets. Theresa May was paralysed by Brexit! Truss's financial mayhem sent Phillips's mortgage repayments shooting up! And then there's the writing. (Where was her editor?) Johnson, she says, is "shy and withering", which makes you pause, the two things seemingly in contradiction. So you read on. Apparently, he has always looked "terrified" whenever she has met him in person... Ah, so she doesn't mean withering but wimpy, maybe, or perhaps something else beginning with "w"?

Like many voters, I like Phillips, and admire her to a degree (never more so than on election night, as she struggled to speak above those who were trying to shout her down). I understand that she's frantically busy: the groaning constituency workload, the long days in London far from her family. But why bother to write a book if you don't have the time to do it properly? If you're going to rely on quoting your husband, your brother and, sometimes, Wikipedia? If your best way of adding emphasis to your argument is to deploy again and again the word "fucking" (as in "fucking angry")? It's great that she believes in herself (this is her fourth book). But there is a lot of stuff here she should really leave to other people to write ("I don't want to blow my own trumpet but there is literally no one elected in the UK and much of the world who would be better suited for this job than me").

The best chapter is about violence against women, and what can be done to change it

The best chapter is about violence against women, and what can be done to change it, an example she chooses as a means of illustrating what politics might be capable of were it to set its mind to a straight and committed course (and also because of her own undoubted expertise in this area). We need proper data, she says, which is interesting; we need funding, she says, which is less so. She's right to emphasise that Labour must tell the truth on this subject: it *will* struggle to end this epidemic, even if targets are set. There is no quick fix. But she avoids some of her party's recent issues when it comes to gender, the Equality Act and single sex spaces – failures of articulation that have left many women wondering if they trust Labour. If she's perfectly right to say that the Tories have been dogged by more extreme wings of their party (for instance, the European Research Group), they're hardly the only ones. Jeremy Corbyn does not appear in her book. Kate Osborne, the Labour MP for Jarrow and Gateshead East, has made nearly as many stupid and unacceptable pronouncements in my eyes as Miriam Cates, the former Conservative MP for Penistone and Stocksbridge (Cates is another of Phillips's bugbears).

So, yes, let's be honest. But let us not be selective. If Phillips's book is a blueprint for the kind of politics she wants to see in the future, the plain speaking must apply to all; failure, if and when it comes, cannot be ducked, whoever is responsible. Anything else will only stoke the very disaffection and alienation she says she longs to dispel.

To order Let's Be Honest for £17.60 go to guardianbookshop.com or call 020-3176 3837

Memoir

How I fell foul of Putin

A compelling chronicle of the country's decline by the BBC's former Moscow correspondent captures the tyranny and dark comedy of the president's rule, writes Luke Harding

Goodbye to Russia: A Personal Reckoning from the Ruins of War
Sarah Rainsford
Bloomsbury, £22, pp368

In August 2021 Sarah Rainsford flew back to Moscow from a reporting trip in Belarus. After a mysterious wait at passport control, a border guard approached. He produced a piece of paper. Reading with a "solemn air that was almost theatrical", he intoned: "Sarah Elizabeth, you are banned from entering Russia as a threat to national security."

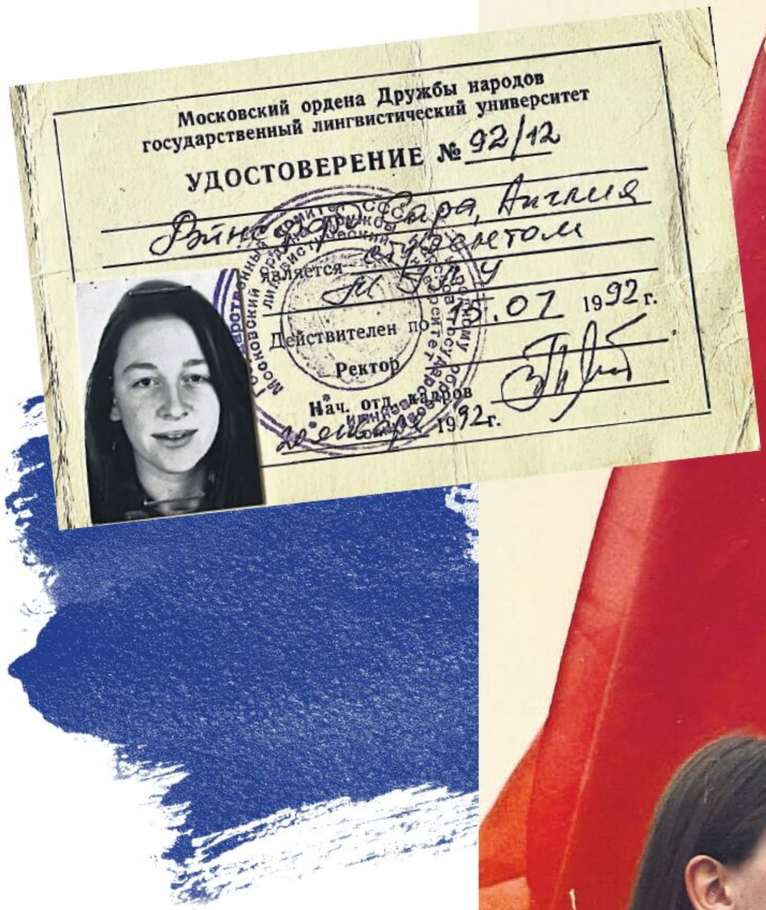
Rainsford, the BBC's Russia correspondent, was being expelled. After some hours at Sheremetyevo airport she was allowed to enter the country. Foreign ministry officials, however, soon made clear her reprieve was temporary. They told her she was being kicked out for good. It was, they said, a "mirror response" after the UK government refused to renew the journalist visa of a suspected Kremlin spy in London.

I read *Goodbye to Russia* – Rainsford's excellent memoir of more than two decades reporting from Moscow – with a wry smile. In 2011 I was expelled in similar circumstances. In my case, a migration service guard pronounced: "For you, Russia is closed." Like Rainsford, I was outraged. And then curious: what do these KGB-style episodes, mixing menace and dark comedy, say about what Russia has become? And its malign view of the world?

Prior to my kicking out, FSB goons broke into our Moscow family apartment and left behind a sex manual. The spies who entered Rainsford's flat brought a different calling card – "a large unflushed deposit in each toilet". These intimidation tactics are well known: a fuck you from a secret state. The BBC's security team gave her a motion sensor to detect break-ins. It didn't work; her husband used it to play Cuban salsa.

Rainsford's expulsion meant an end to a long love affair with Russia that began in January 1992. A sixth-form teacher, Mr Criddle, kindled her interest in the language. Aged 18, she spent five months teaching English in Moscow. Her new home was "vast and still mysterious", she writes; hungry people queued outside bare shops. President Boris Yeltsin had recently vanquished a coup by hardline communist plotters. Democracy, seemingly, had arrived.

So had organised crime. As a Russian student at Cambridge, she returned in 1994-1995 to study in St Petersburg. The city was a gangster paradise. One rising person was an ex-KGB officer, previously stationed in communist East Germany, and now deputy mayor: Vladimir Putin. Rainsford improved her conversational skills by getting a job in an Irish pub. "It's possible I once pulled Putin a pint of Guinness. Or maybe a half," she recalls.



She did a stint as a telephonist on the royal yacht Britannia, when the Queen sailed in for a visit. By the time she returned to Moscow in 2000, as a BBC producer and reporter, Putin was president. Russia, she found, "provided an endless flow of stories". She visited Chechnya, interviewed the liberal journalist Anna Politkovskaya and reported on the horrific Beslan school massacre, where 334 people – most of them children – were killed.

Putin was taking Russia backwards. It was becoming a full-blown authoritarian state with retro Soviet characteristics. Government critics and dissenters were ruthlessly persecuted and bumped off. Rainsford's book begins with an account of the murder in 2015 of Boris Nemtsov, a charismatic politician and ex-deputy prime minister, gunned down next to the Kremlin. Politkovskaya and other independent journalists were killed as well.

Her London flat is full of reminders of her life in Russia, including Putin mugs. She bins them

Like her reporter predecessors, who in the 1970s covered the Soviet Jewish dissident movement, Rainsford spent time with brave Kremlin critics. One is Vladimir Kara-Murza, a Cambridge-educated journalist and activist who is serving 25 years in jail, convicted primarily of "treason". In 2019 she covered anti-government protests led by opposition leader Alexei Navalny. The Kremlin poisoned him and banned his anti-corruption foundation; in February he died in a gulag.

Rainsford was in Ukraine when Putin launched his full-scale invasion and is now the BBC's eastern Europe correspondent. "Any lingering nostalgia I had for Russia, and regret at being expelled, were extinguished in an instant," she writes. As the first bombs fell, she describes Putin's "snarling face" on TV and her "hands shaking". "Reporting on the war was like covering no other conflict for me. My shame was mixed with revulsion," she confesses.

Her book is a vivid and moving chronicle of Russia's dysfunctional slide into mass murder. Rainsford tours Bucha, the Kyiv satellite town where young Russian soldiers tortured and executed civilians, and investigates the kidnapping of Ukrainian children. Her London flat is full of reminders of her life in Russia, including a collection of cheesy Putin mugs. She bins them. "For a long time I couldn't bear to see any of the Russia stuff," she says.

To what extent are ordinary Russians complicit in this? Ukrainians hold the entire nation responsible, including its

Fiction

Bridget Jones in the jazz age

Ex-Wife
Ursula Parrott
Faber, £9.99, pp304

"This is the end. Why don't I cry or something?" thinks the heroine of this novel. It's the beginning of the book but the end of her marriage, and her feelings are mixed. "I hoped I looked devastated; I hoped I looked lovely" – though she is sitting alone, with no one to see.

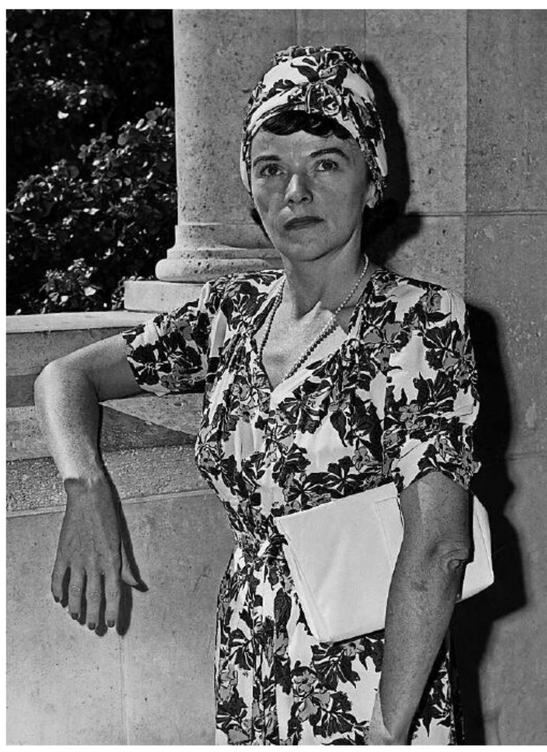
Ex-Wife, Ursula Parrott's first novel, was published in the US in 1929, but never in Britain until now. The book was put out anonymously, not for fear of scandal but as a marketing gimmick – though it's easy to see that it could have been controversial, with its frank depictions of abortion and casual sex. ("Chastity, really, went out when birth control came in," says one character.)

Certainly our narrator, advertising executive Patricia, leaves no subject untouched: she has a lot to offload and she is saying it all. It's 1925 and her husband, Peter, has left her after she admitted sleeping with his best friend; now Patricia places herself firmly in the category of ex-wife, defining herself by what she lacks. As her friend Lucia points out: "An ex-wife is a woman with a crick in her neck from looking back over her shoulder at her matrimony."

Feeling herself to blame, Patricia gives herself six months to win Peter back, and seems undeterred by the horrible violence he inflicts on her as they argue, even as she acknowledges that it "did something rather permanent to my soul". There are further complications: her chipper front conceals mourning for her baby boy who died, giving us an exceptionally affecting scene where she asks a friend what two-year-old children – the age her son would have been – talk about.

Her mixed feelings continue. She gets pregnant again, has an abortion, and then sleeps with the doctor who carried it out. She does and doesn't want to move on from Peter. She wants to be a modern woman but hankers after the certainties of the sexist past. "If the next generation of women have any sense, they'll dynamite the statue of [women's rights activist] Susan B Anthony and start a crusade for the revival of chivalry." At times Patricia reads like a precursor to Bridget Jones, or an American rendering of German novelist Irmgard Keun's young women (*Gilgi, One of Us* or *The Artificial Silk Girl*) trying to make a life on their own terms.

Ex-Wife is funny, lively and sometimes harrowing, engaging with its own contemporary culture in a way novels rarely do – Patricia reads Fitzgerald, Hemingway and Galsworthy – and covering work life as well as love life. (When Patricia's



Clockwise from top left: Sarah Rainsford's ID in 1992; at a protest in Moscow's Red Square in the same year; a shrine to the victims of the 2004 Beslan school massacre. Inset: the author in 2021. Sarah Rainsford; AP

intellectuals, many of whom have now fled. Rainsford disagrees. She identifies Kara-Murza and Navalny as patriots, damned as "traitors" by Putin's shrill clique. She notes the "immense power of propaganda", a way of controlling society. "It hangs in the air all around. It takes immense self-control not to breathe a little bit of it," she reflects.

Rainsford has written a compelling study of Russia's post-Soviet transformation into a fascist dictatorship. The BBC hangs on in Moscow, just. Other media organisations, including the *Guardian*, have gone, following the arrest of *Wall Street Journal* reporter Evan Gershkovich. Last month a court jailed him for 16 years for "espionage". The Kremlin no longer cares about its international image, if it ever did. The bright future Rainsford once imagined – of a Russia happy and free – is far away.

Luke Harding's Mafia State: How One Reporter Became an Enemy of the Brutal New Russia is published by Guardian Faber. To order Goodbye to Russia for £19.36 go to guardianbookshop.com or call 020-3176 3837

'Turned to writing potboilers after the huge success of Ex-Wife': Ursula Parrott in 1943. Earl Shugars/AP

manager has a "thorough nervous breakdown" she "inherited his problems and his secretary".) And the novel's author is just as interesting as its narrator. Ursula Parrott led a busy life; she turned to writing potboilers after the huge success of *Ex-Wife*, and – according to her son – earned around $700,000 between 1930 and 1945 (equivalent to at least $12m today). But she liked to spend and give it away, and spent the last five years of her life in hiding from her creditors. She died from cancer in 1957, aged 58, in a charity ward, her books forgotten. Now, a century on from her first success, it's cause for celebration that she can be read once more. **John Self**

To order Ex-Wife for £8.99 go to guardianbookshop.com or call 020-3176 3837

Memoir

My father, the 'pagan absurdist'

This funny and waspish memoir by 70s rock oddball Frank Zappa's daughter is a frequently gobsmacking tale of survival, writes Nick Duerden

Earth to Moon
Moon Unit Zappa
White Rabbit, £22, pp368

That famous Philip Larkin quote people reach for whenever they wish to convey just how detrimental parents can be towards their children reaches some kind of zenith here in Moon Unit Zappa's extraordinary family memoir. This is a book that frequently takes the breath from the lungs, and leaves the reader with the conviction that Zappa's complicated clan must surely have been among America's most dysfunctional.

Even those of us who know precious little about Frank Zappa seem somehow to know the basics: avant-garde 60s/70s rock star, routinely hailed a visionary and a genius; hair, nose, moustache. In *Earth to Moon*, real-life Zappa is a spectral figure whose attention span stretches only to his own proclivities, while his wife, Gail, is required to deal with everything else. Together, Zappa and Gail would have four children: Moon Unit, Dweezil, Ahmet and Diva. Their oldest was given the middle name of Unit because Zappa believed that her arrival would bond them all for ever. Not so. Zappa was a rock star, after all, and had a reputation to perpetuate. There was art to create, and many women to sleep with. Briefly, there was one who lived within the family home, in the basement.

Moon realised quickly that hers was an atypical upbringing that she could only connect with at one remove, and sardonically. "Growing up, I was just like you," she writes. "I had a rock star for a dad, two invisible camels for playmates, and daydreamed about my future following in Frank's footsteps by helping people and making them laugh, only I'd be dressed like a nun."

As creativity chafed against domesticity, her father, "a pagan absurdist", was mostly absent. Those times he *was* at home, Moon did whatever she could to earn his attention. When he laughed at her mimicry of 1980s California teen speak, he got her into the studio to record Valley Girl, a novelty song that surprised him by becoming, in 1982, his only global hit, and by making his daughter, aged 14, a star. This rankled. From here, she became an actor, mixing with Molly Ringwald and Tom Cruise, but rarely felt comfortable in her skin. "Everyone says I look just like Dad. My dad is always saying he's ugly. I guess that means I am ugly, too." She bailed out of acting and into ashrams instead, returning home "wearing a Bindi, smiling vacantly and smelling of wet hairy armpit".

The more errant Frank's behaviour, the angrier her mother grew. This she took out on Moon, who remained utterly devoted to him regardless. Later in life, when he was ill with cancer, she writes: "I would trade my life for his."

Gail was discomfited by the adoration. Her daughter annoyed her. The book's title is a reference to how her mother would mock her for daydreaming, and relations did not improve when Moon grew up. Later, Gail would execute her husband's will in a way that would drive a wedge between the children that survives to this day.

For such a thoroughly dispiriting saga, *Earth to Moon* is somehow an unconscionably entertaining read. This is in no small part thanks to the prose. Moon, who published one novel (*America the Beautiful*) in 2001, is a sublime writer who dips her pen in Nora Ephron's ink. She is funny, waspish and arch, and maintains the recall of... well, a memoirist, summoning up detailed conversations she had with a psychic at five and surly TV executives at 15.

By adulthood, she's had thousands of hours of therapy in elusive pursuit of calm ("make peace with what hurts and move towards joy", she implores at one point), and emerges from this mess as kind, reasonable and remarkably sane. This is tested, though, when Gail tells her that "we need to sell your house. You cost us $200,000 to raise you, and we have to pay for your father's cancer treatment." After he dies, Gail's reaction is "quiet glee". Years later, when Moon's daughter undergoes a medical emergency and Moon summons her mother to the hospital for support, Gail is too busy at a birthday party.

If Moon herself comes across as the innocent victim in all this, then the reader remains keenly aware that each of her siblings would likely have *very* different accounts. But then why shouldn't she, at 56, tell *her* story, *her* way? This is a tale of survival, after all, and having lived within its shadow for so long, she emerges to claim her own narrative at last. And what a narrative it is.

To order Earth to Moon for £19.80 go to guardianbookshop.com or call 020-3176 3837

'Thousands of hours of therapy in elusive pursuit of calm': Moon Unit Zappa. Randall Slavin

She bailed out of acting and into ashrams instead, returning 'smelling of wet hairy armpit'

Crime and thrillers of the month

On the most wanted list...

In a month full of big hitters, Kate Atkinson's Jackson Brodie returns, Mick Herron's reissued debut doesn't disappoint – and Janice Hallett is as ingenious as ever. By Alison Flood

The 'brilliant' Kate Atkinson, author of the 'Agatha Christie-esque' Death at the Sign of the Rook. Inset: Mick Herron. David Levenson/Getty; David Levene/Guardian

It has been five years since the award-winning Kate Atkinson last gifted us a Jackson Brodie novel, in *Big Sky*. Now her private investigator, who has "climbed to the wrong side of 60", is back, and it is a real joy to see him again. **Death at the Sign of the Rook** (Doubleday) throws Brodie into the middle of an Agatha Christie-esque mystery when he is hired by elderly siblings to find a painting that has gone missing from their late mother's wall. Brodie discovers parallels with the theft of a Turner painting from a nearby stately home. As he is wont to say, "a coincidence is just an explanation waiting to happen", and he's delighted to discover that old friend Reggie Chase, the orphan who saved his life back in *When Will There Be Good News?*, was in charge of that investigation. Reggie is less pleased – "we're not a partnership, we're not 'Brodie and Chase, Detectives'," she tells him – but they are soon back in harness when a handy snowstorm means they're trapped in the stately home, along with a cast of vicars, butlers, majors, aged dowagers, etc, of whom Christie would be proud. An axe murderer stalks the moors, there's a body in the pantry and a cast of actors on the loose.

This stands alone as a crime novel, but it is better enjoyed having read the previous books in the Brodie series. And why wouldn't you – they are all a delight. I defy you not to snort with laughter as the novel progresses to its farcical denouement. Atkinson is brilliant.

If you're one of the many who love Mick Herron's Jackson Lamb novels, but missed his previous series, starring the Oxford-based private investigator Zoë Boehm, never fear: the first in the sequence and Herron's debut, **Down Cemetery Road** (Baskerville), is about to be adapted by Apple TV (starring Emma Thompson and Ruth Wilson). Handily, it's being reissued and is a not-to-be-missed treat.

This novel is less about Zoë than her partner, Joe, who is called on by an Oxford housewife, Sarah, to investigate when a house on her street explodes, killing two adults. Sarah becomes obsessed with what has happened to their young daughter, as no one else seems interested, and asks Joe to help.

As they dig deeper, they discover all sorts of nefarious government goings-on, and we see a side of Sarah she'd previously kept hidden. "Inside, Sarah was storms and hurricanes. Twisters. Summer madness." Herron's incisive portraits, of everyone from Sarah's awful husband, Mark, to her hippy friend, Wigwam, are as pitch perfect as ever, and even if you've read this series before, it's worth reminding yourself of its excellence.

I am a huge fan of Janice Hallett, from *The Appeal* to *The Mysterious Case of the Alperton Angels*, so I was excited to get my hands on her latest, **The Examiner** (Viper), which has the excellent setting of an art course at the (fictional) Royal Hastings University. As ever with Hallett, it's told in an innovative way: an external examiner is looking over the mature students' coursework and comes to believe that one of them has been murdered. The reader reviews their various essays, emails and messages along with him, trying to work out a) if anyone is actually dead at all, and b) if so, who might have dunnit. The students are an intriguing crew, from City boy Cameron to the talented and ambitious young Jem ("Just this summer I took a course in sound electronics that meant I had to go to Stevenage every day for a week. That's how committed I am"). The plot gets increasingly complex as they are asked to design an art installation for a local company, and mysterious radios get involved. I can't fault Hallett's ingenuity and her characters are a lot of fun, but this all became too convoluted for me by the end.

Britain's favourite lexicographer Susie Dent has turned to crime, with the release of her debut novel, **Guilty By Definition** (Zaffre). Suitably enough, this follows the fortunes of a dictionary editor, Martha, who is back in Oxford after many years' absence following the disappearance of her older sister, Charlie. When a cryptic letter comes to her workplace at the (fictional) Clarendon English Dictionary, hinting that secrets about Charlie's disappearance have been covered up, she and her fellow lexicographers start investigating.

By dint of their (and their creator's) occupation, there is an awful lot of etymology scattered around as they uncover the mystery at the novel's heart. They're always considering a word's history, which, while fascinating, slows things down in a crime novel. All sorts of celebrities are writing crime these days, with varying degrees of success. Dent's love of words gives her a head start on most.

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Fiction

Nature's mystical powers

The Gardens
Clare Beams
Atlantic, £16.99, pp304

What lengths would a woman go to if she were desperate to give birth? Clare Beams follows that question to its darkest ends in this dreamlike chiller, which carries shivery echoes of everything from *Rosemary's Baby* to *Pet Sematary*.

In 1948, protagonist Irene Willard arrives at an archetypal gothic country house, where fertility doctors trial experimental procedures on women who've had multiple miscarriages. The mysterious country building comes with a mysterious country garden, and it's to this darkly enchanted terrain that Irene and the other patients turn when the doctors' schemes falter. Without giving too much away, it seems that the landscape responds to the women's intense desire for gestation and birth by enabling the reanimation and resurrection of Mother Nature's various creatures.

It's a bold thematic brew, splicing together *The Secret Garden*, *Bambi*, *Doctor Faustus* and the zombie apocalypse. Beams skilfully conveys the intensity of Irene's fear and longing, her dread of childbirth and miscarriage, motherhood and being childless. She writes vividly about the reality of miscarriage: "the wave, the streak, the clot, the pool, the groan, the clench, the seep, the first slight cramp, each moment a terrible balance of hoping and dreading, listening and trying not to listen, feeling and trying not to feel".

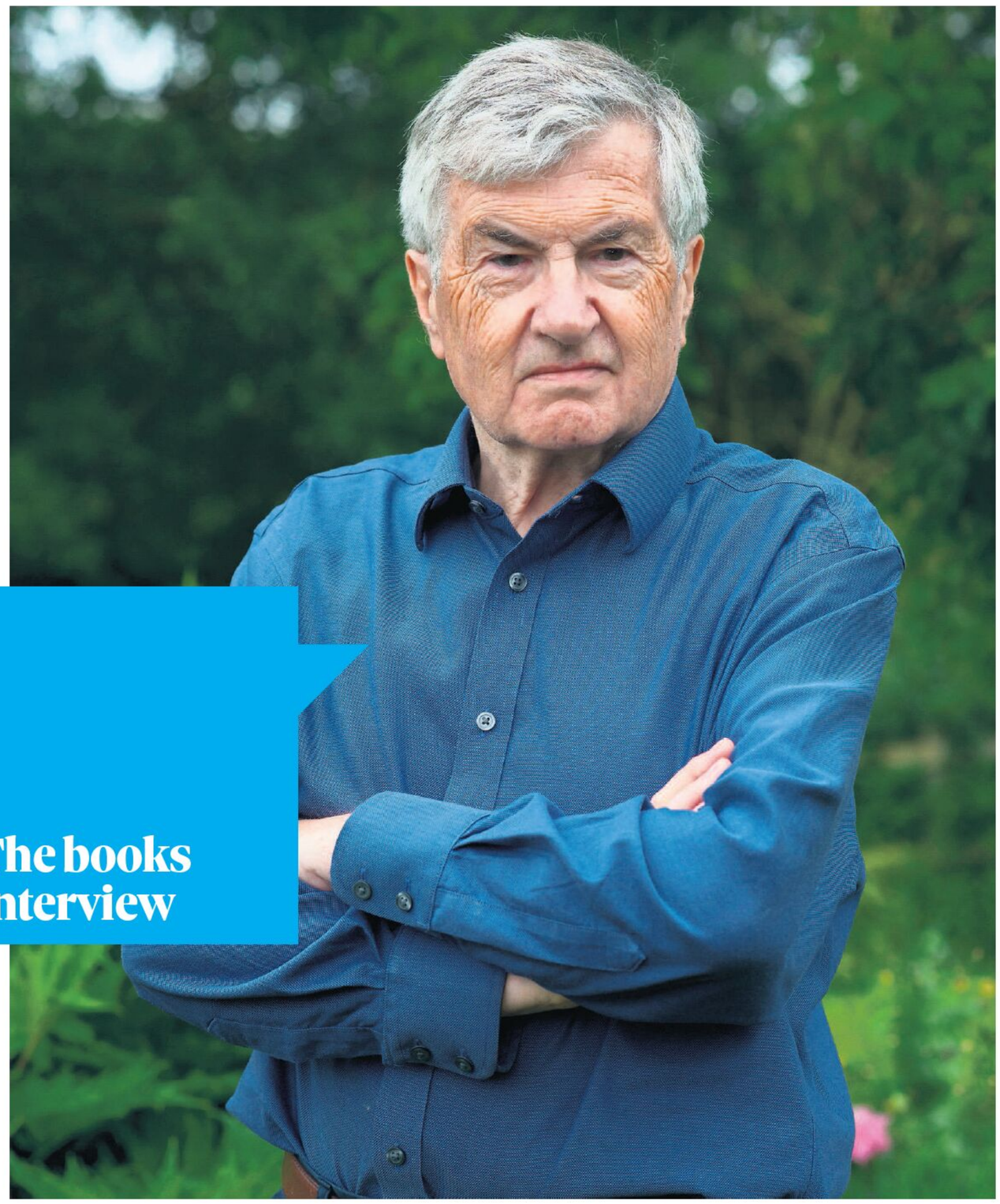
Overall, however, the prose is slow-going, its incantatory rhythm hard to grasp. After one occult act, Irene isn't sure "what anything they would or wouldn't find would tell them... the blood would be gone or not gone, but the creature their act had served or not served was hidden inside Margaret either way, buried in her flesh, saved or not saved by what they'd done, transformed or not transformed, in any case inaccessible".

Some readers may savour *The Garden* in small doses, but many others will find it soporific. There's a great novella buried here, fighting to get out. **Bidisha Mamata**

To order The Garden for £14.95 go to guardianbookshop.com or call 020-3176 3837

Richard J Evans
'I want to try a more cheerful subject than Nazis'

The author of the definitive account of the Third Reich on revisiting nazism one last time, the danger of Trump, and what he thought of The Zone of Interest. By Tim Adams



The books interview

'We are engaged in a search for the truth': Richard J Evans photographed in his garden in Royston, Cambridgeshire, by Sophia Evans for Observer New Review, July 2024.

Richard J Evans was regius professor of history at Cambridge University from 2008 to retirement in 2014. In the millennium year, he served as the expert witness for Penguin Books in the libel case brought unsuccessfully by Holocaust-denier David Irving. Evans's three-volume history of the Third Reich, completed in 2008, is the definitive account. A new book, *Hitler's People*, re-examines that history through the life stories of prominent Nazis.

After completing your trilogy on the Third Reich, why did you want to return to this material now?
There were several reasons. One was that the biographical approach to German history became very unfashionable – because historians were wary of the Nazi cult of personality. But I think around about the turn of the century, the biographical approach came back; the big pioneer there was Ian Kershaw's wonderful biography of Hitler. And also that approach coincided with the rise of strongmen and would-be dictators in Europe, and also, of course, more recently in the States. So it has become urgently important to study why people, again, at every level, have started to depart from democratic norms.

You're so steeped in this history, obviously, but this was also a voyage of discovery for you...
When I was involved in the Irving libel case, as an expert witness, the lawyers asked me for a good, detailed, up-to-date history of nazism. And I actually realised the really good ones were out of date. So I decided to do one myself. The last of that trilogy came out in 2008. Going back to it 15 years later gave me a chance to use this new perspective, but also take into account all the masses of new source material that have come out since the turn of the century – for example, the 32 volumes of Goebbels's diaries.

In the intervening years, you've done quite a lot of work on conspiracy theories. Why is that?
Some historians have spent an entire lifetime working on nazism. But I think you have to find a way to ward off the depression that inevitably affects you when you study humans behaving in the worst possible way. I wrote a couple of other books, one of which was on counterfactuals.

Did you believe that the Irving trial might put an end to Holocaust denial?
I thought that we had discredited Irving and we had established the factuality of the Holocaust beyond any reasonable doubt. But then within a short time, along came the internet, along came Holocaust denial websites and the removal of the gatekeepers such as news editors. Denial has spread as a result.

We used to think of conspiracy theories as being eccentric or benign – less so now...
Yes. Or as Donald Trump's spokesperson described them, "alternative facts". For journalists and historians and scientists, that's not acceptable. We are engaged in a search for the truth. We can't compromise on that.

A simplistic question, but do you feel that you know Hitler and his circle?
Well, the reason I wrote the book is that I felt, despite all that work, I didn't really know these people very well. I found out things about them that hadn't been given that much prominence. For example, there are several examples of prominent Nazis who, as children or adolescents, watched their father lose his position in society, or leave Germany in disgrace. I found that very striking.

Did you watch Jonathan Glazer's film *The Zone of Interest*?
I saw the film and I actually helped Martin Amis with the original book on which it was based. He asked me to go through it and I found 50-odd mistakes. He was a wonderful writer, but I think the whole thing is slightly morally questionable, really.

In the sense that it departs from historical fact?
Yes, and the film actually departs from the book in a number of interesting, significant ways. I think there's a problem in that the film portrays the central commandant figure as a person who has this sort of happy bourgeois home life. The diaries of Rudolf Höss, the commandant of Auschwitz, suggests that was far from the case. Even so, it's a very powerful, thought-provoking film.

'Martin Amis asked me to go through his book The Zone of Interest. I found 50-odd mistakes'

There were lots of parallels being drawn during the political upheavals of 2016 with the 1930s. It seems, knowing what we know about Trump, those parallels are more pertinent this time around...
Yes, I'm very, very concerned. Mark Twain said that history doesn't repeat itself, but sometimes it rhymes. Trump is not Hitler. Nazism was militaristic, hellbent on conquering other countries. Trump is an isolationist. But still I think he and his supporters are a real threat to democracy, in their fanaticism and denial of truth.

What are you doing next?
Well, I want to try a more cheerful subject: I'm planning to write a book about pandemics. I've had enough of Nazis.

Is this your final word on them?
I hope so. I grew up in east London. I remember going into parts of Hackney in the early 50s and seeing huge bomb damage. My interest in history was awakened by the question: who on earth has done this? And here I am, 70 years later, still trying to answer that.

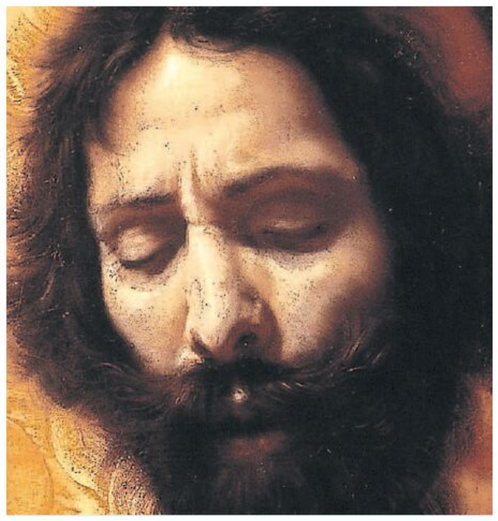
I imagine that your biography of Eric Hobsbawn (published in 2019) not only provided a model for that kind of longevity, but also some inspiration to never stop.
It's funny, I was elected a fellow of the Royal Society of Literature and the first thing they do is ask you for material for your obituary. They also asked me to write something about Eric. I went to his house and I found an absolute treasure. He never threw anything away and he lived to be 95: letters, diaries, correspondence. He was not only a great historian, he also took part in and observed the major events of the 20th century. So that was certainly a distraction!

You mentioned the danger of getting depressed when immersed in these horrors – how do you avoid that?
First, I have a good natural constitution, I don't easily get depressed. And then, of course, I do things I love. I play music, go for walks with the dogs – and to concerts and plays. In terms of books, I read Dickens, and, of course, I always find PG Woodhouse a reliable light relief.

Hitler's People: The Faces of the Third Reich by Richard J Evans is published by Allen Lane (£35). To order a copy for £30.80 go to guardianbookshop.com or call 020-3176 3837

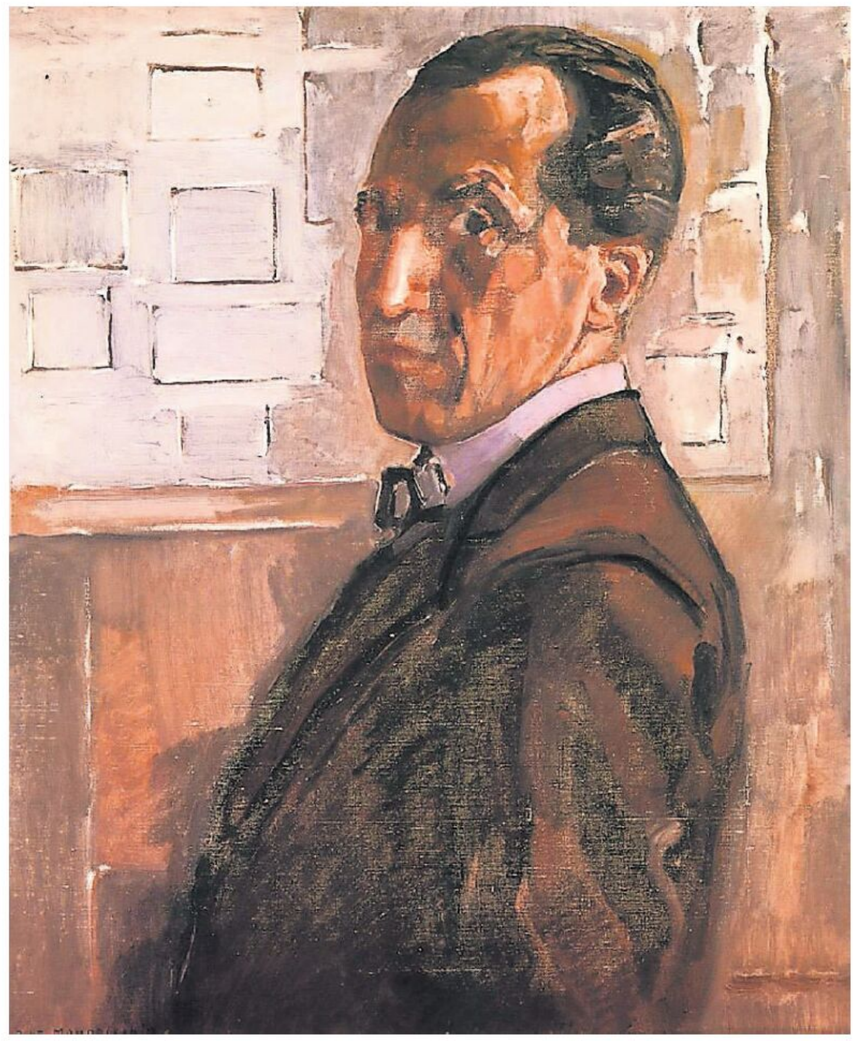
Puzzles

Guess the painting by Laura Cumming



This week's question:
Whose face is this (above)? Answer next Sunday.

Last week's detail (below) showed a Mondrian canvas being painted by Piet Mondrian himself, in 1918. It is the strangest image. The Dutch artist appears in his studio, hard at work on one of the geometric grids for which he will come to be known. Behind him, the canvas within the canvas is all rectilinear abstraction in neutral colours. But he himself appears as a figurative self-portrait in conventional dress, right down to the stiff collar and bowtie. Mondrian is on the cusp, midway between two idioms at the end of the first world war. The future lies ahead (though also behind him) in the abstract picture on the easel.

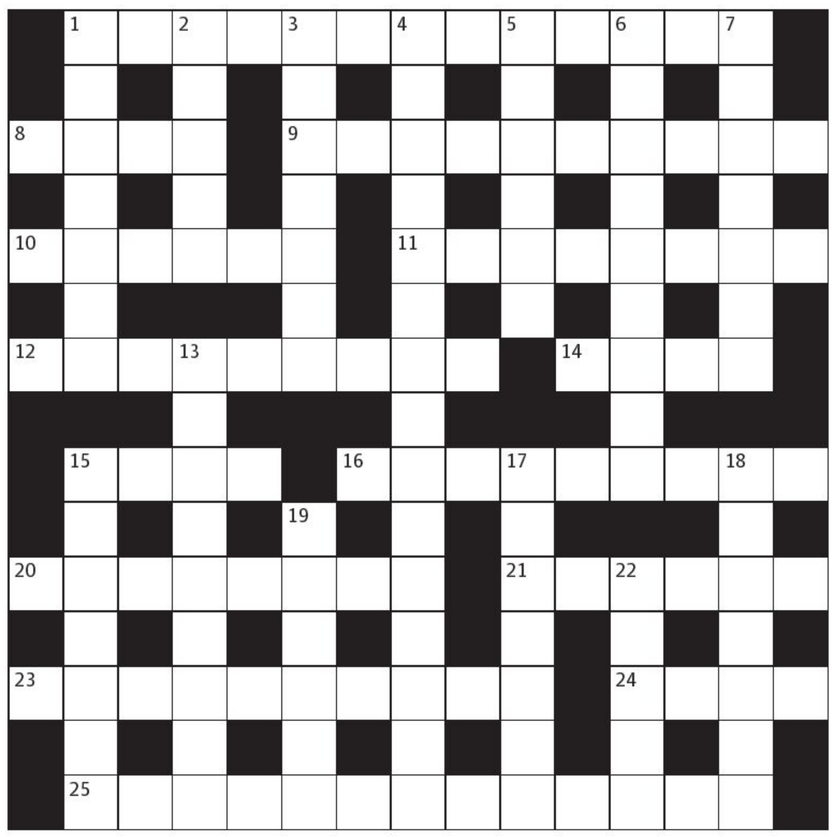


Cinema Connect

Each week we show three stills. Guess the films in question and the female actor who connects them. (Bonus point if you can put them in chronological order.)

Set by Killian Fox
Answers on page 47

Everyman crossword No.4,059



Across

1 Two descriptions of freshly-baked cake that's finished off? (4,3,6)
8 Suddenly realise: t-toupée! (4)
9 Flights, not all ending in landings? (10)
10 Particle; Rutherford originated this one's name, orginally! (6)
11 Rashly tasering Tangiers' ingrates, picking any that's most furious? (8)
12 As a report misrepresented Pavarotti? (5,4)
14 Deceiver in bar rebuffed (4)
15 On reflection, fan – Everyman admitted – is ... not a sophisticated type (4)
16 Contemptuous quality, characteristic of nit? (9)
20 Here you may see advocate – or advocaat (2,3,3)
21 Pacino's stunning in *Somewhere in France* (6)
23 Glamorous types' bit of glam rubbish at #1? (10)
24 That woman had place to keep tools (4)
25 Modern inequality, focus of flip-flop? (7,6)

Down

1 Morning's fresh water and powder sprinkled around duke (7)
2 Report of Bishop's neighbour's darkest hours (5)
3 Agrees, in a hearing, say, to be heard (7)
4 Moving round Asia – and El Dorado! – showing no animation (4,2,1,8)
5 Removes ropes from a French doctor, son (6)
6 Customs planting Detective Inspector in time-share (9)
7 Furniture item as'll help actor (7)
13 The cigars distributed in Parliament (9)
15 Earned around half a C; caused irritation (7)
17 Drunkenly wails welcoming greeting – language! (7)
18 Hide, in part of Mediterranean island closest to Cairo (7)
19 Demur, having a thing (6)
22 Dish – often fish, portion of *Hippoglossus hippoglossus* (5)

Name
Address
Post code

£15 book tokens for the first five correct solutions opened.
Solutions postmarked not later than Saturday night to:
The Observer PO Box 17566, Birmingham, B33 3EZ or fax 0121 742 1313.
No enclosures please other than name and address. Results on Sunday week.

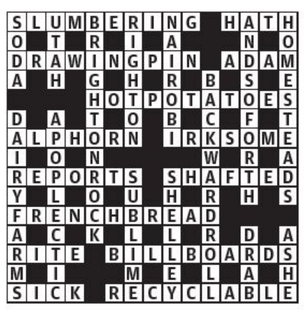
Sudoku classic

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

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

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

SOLUTION No. 4,058



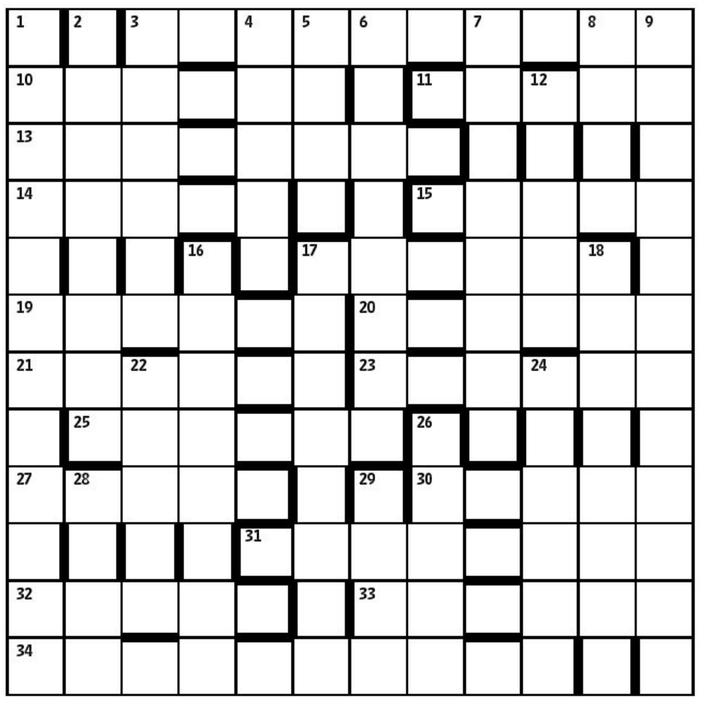
Everyman No. 4,057 winners
G Snelling, Surbiton, Surrey
Ms Minell Yazid, Wallasey, Wirral
Grace Rowswell, Potters Bar, Hertfordshire
Geoff Woolfe, Bristol
Sean Young, Pershore, Worcestershire

SUDOKU SOLUTIONS

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

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

Azed No. 2,720 Plain - Competition Puzzle



Across

- *3 Student of the customs etc of common people (10)
- 10 Area of Spanish speakers, in life comprehending Arabic (6)
- 11 Scout in sports ground beside church (5)
- 13 One showing sequins? No good in false pearls (8)
- 14 Part of vent remains as orifice (5)
- 15 Learning about what's socially OK in slow dance (5)
- 17 Wherein hunting is common, less ordinary horse is trained (6)
- 19 Article as seen distributed in what you are reading (6)
- 20 Stopped Scotch I had returned, not drinking it (6)
- 21 It was found in old distillery, main branch, copy, type lost (6)
- 23 Traverse getting out of groove? (6)
- 25 Conchy turned spy, hollow (6)
- 27 Not outside, dressed in old clothes – it's wet (5)
- 30 Bit of Asian music in the style of a piano (5)
- 31 Doorbell not right for knocking-shop! (8)
- 32 End of sentence given in lawsuit – did that mean 'nuff said'? (5)
- 33 Some eggs immersed poach slowly (6)
- 34 Record with cans one's plugged in is amusing (10)

Down

- 1 Complex course: boats negotiated intervening space, a number separated out (12, 2 words)
- 2 Nose inside cotton cloth endlessly smelling like Nanny? (8)
- 3 Restraining ligaments twitching far and near (mostly) (6)
- 4 Sunken wreckage filled with silver jack brought up (5)
- 5 Stunner – get a load of that – something to get Serbs dancing (4)
- 6 Sheltered child? Medic'd turned up old-fashioned remedy (8)
- 7 Con man penning short letter for journalist (8)
- 8 Blush? Let off nasty mark (4)
- 9 Fungal growth after treatment peters out – olé! (12)
- 12 Salt's vessel revealing ship's company no longer on time (5)
- 16 Petrel? Clumsy vessel raised one as leaving oceans (8)
- 17 Old fellow in party with sharp gnashers (8)
- 18 Maybe FBI's sent message in criminal dealings (8)
- 22 Watery fabric no less I'll be seen in (5)
- 24 Areas of study to do with charity (6)
- 26 Bones creating endless racket in N. African pop (5)
- 28 Grandma's turned up? I'm afraid I don't understand (4)
- 29 Treasurer cutting limits (British) for star group (4)

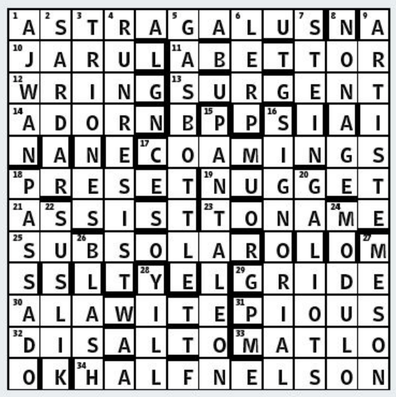
The Chambers Dictionary (2016) is recommended.

Name

Address

Post code

Azed No. 2,717 solution & notes



Across 10, i.e. jar(f)ul; 11, bet in rota (rev.); 17, c + anag.; 21, (b)assist; ref. Paul M, Beatles bass guitarist; 30, a law ite(m); 31, see piou-piou.
Down 4, r + is in unrest; 6, prel(I'm) (rev.); 7, ref. Rick S., TV chef; 15, tale in p anon; 16, ignor(e) in sial; 22, S US + lik(e); 24, dul(l) in moo.

Azed No. 2,717 winners
John and Angela Price, Marlborough, Wiltshire
Haydn John, Bellper, Derbyshire
Bill Stewart, Leicester

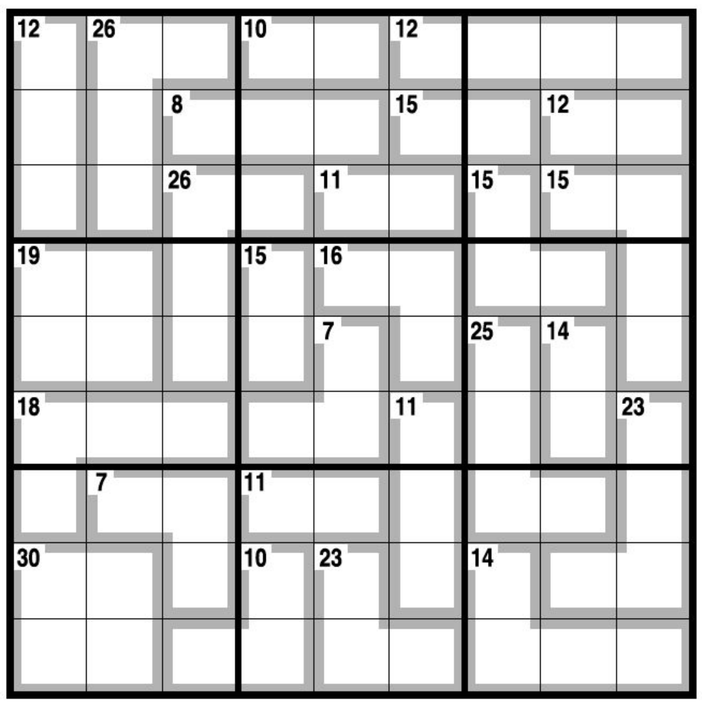
Rules and requests
Send correct solution (one only) and clue to replace definition asterisked (on separate sheet also bearing name and address, securely attached) to Azed No. 2,720, PO Box 518, Oxford, OX2 6WX. Entries must be received by Monday week following publication at the latest and be postmarked no later than the Saturday following publication. Please include a brief explanation of your clue. Emailed entries will be accepted for overseas submissions only, addressed to *jcrowther2000@hotmail.com* and must reach Azed by no later than the Saturday following publication of the relevant competition puzzle.

£35, £30 and £25 book tokens will be awarded to the three clues judged best (which accompany correct solutions to the puzzle) respectively. The three winners will also each receive an Azed bookplate. The prizes will be sent by post.

The Azed Slip, containing details of successful competition entries and Azed's comments, is available on subscription at £16 a year. Cheques, payable to the Azed Slip, should be sent to *The Azed Slip, Coombe Farm, Awbridge, Romsey SO51 OHN*. To receive a sample slip, please send a stamped, self-addressed envelope to this address. Subscriptions may also be paid via online bank transfer to The Crossword Club, a/c no. 31020250, sort code 40-39-05.

For further information visit *theguardian.com/crosswords/2014/dec/30/azed-faq*

Killer by Godefridus



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

Cinema Connect answers
The Souvenir (2019), *Edward II* (1991) and *A Bigger Splash* (2015) all star Tilda Swinton.

Chess by Jonathan Speelman

Diagram 1
David Howell played 24 ... R8e3! 25 Qxe3 Rxe3 26 fxe3. Can you see his next move, which further destabilised White's position, and perhaps explain why this particular position with a queen for two rooks favours the queen? (See the note to 27.)

The 110th annual British championships have been taking place in Hull, finishing today. First contested in Hastings in 1904, this is one of the world's oldest fixtures and has been played every year since, apart from some war years and in 2020 due to Covid. It consists not only of the championship itself but a whole raft of events including the major open and age-restricted events ranging from the over-50s and over-65s down to under-16s, 14s, 12s, 10s, and even under-eights.

This year's event is especially strong, with all of the England Olympiad team apart from our new top board, Nikita Vitiugov. Last year's tournament in Leicester was won convincingly by the top seed Michael Adams and he is back again, this time as the second seed behind David Howell and ahead of Gawain Jones, Luke McShane and Stuart Conquest in a field of 86. Adams occasionally starts slowly and he did so this time, drawing against candidate master, Tom Villiers, but he recovered and after three rounds was one of nine players on 2.5, behind four on a perfect 3/3.

Those four were Jones, who beat IM Matthew Wadsworth, and Howell, who was defeated by Shreyas Royal, setting up Royal (White) v Jones in round five.

Stuart Conquest v Eldar Gasanov
Hull 2024 (round four)
Sicilian Najdorf

1 e4 c5 2 Nf3 d6 3 d4 Nf6 4 Nc3 cxd4 5 Nxd4 a6 6 Be3 Ng4 7 Bc1 *7 Bg5 h6 8 Bh4 g5 9 Bg3 Bg7 Is a well-known line. Instead Conquest reset with Bc1, after which there is nothing better for Black than to reset too.*
7 ... Nf6 8 f4 *Choosing a different variation.*
8 ... e5 9 Nf3 Nbd7 *9 ... Qc7 Is also sometimes played to prevent Bc4.*
10 Bc4 Be7 11 0-0 b5 12 Bb3 Bb7 13 fxe5 dxe5 14 Nh4 0-0 *Obvious but a little slow. 14 ... Nc5! 15 Qf3 0-0 16 Nf5 Ncxe4 17 Nxe4 Bxe4 18 Qh3 gives White decent compensation for the pawn but not more.*
15 Nf5 b4 16 Nd5 Nxd5 17 exd5! Bc5+ 18 Kh1

Diagram 2
18 ... g6? *The knight is very annoying, but this invites a winning sacrifice. Instead 18 ... Kh8 19 Qg4 Qf6 20 Be3 is unpleasant but least bad.*
19 Nh6+ Kg7 20 Nxf7! Rxf7 21 Bh6+! Kxh6 *If 21 ... Kg8 22 d6 Nf6 23 Bg5 White will emerge at least the exchange up.*
22 Rxf7 Bc8 23 Qd2+ g5 *23 ... Qg5 loses at once to 24 Rxh7+! Kxh7 25 Qxg5.*
24 Raf1 e4 *If 24 ... Qb6 25 Qd3 Qg6 26 Qh3+ Qh5 27 Rxh7+!.*
25 Qe2 *25 h4 (threatening 26 R1f6+ Nxf6 27 Qxg5 mate 25) ... e3 26 Qd3 was a more forcing route to victory.*
25 ... Qe8 *Indirectly protecting h5. If say 25 ... Ra7 26 Rxh7+! Kxh7 27 Qh5+ Kg8 28 Qg6+ Kh8 29 Rf7 Qg8 30 Qh6+ Qh7 31 Qxh7 mate.*
26 Ba4 *Threatening Bxd7 and R1f6+.*
27... Bd4

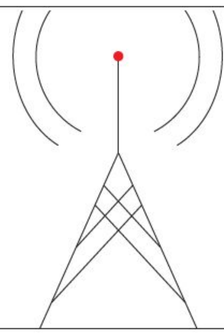
Diagram 3
27 Qc4 *This both hits the bishop and threatens Qc6+. Black resigned because, if for example 27 ... Ne5 28 Qxd4 Nxf7, simply 29 Bxe8.*

In diagram 1 **24 ... R8e3!** *Forced the exchange of the white queen for the two black rooks.*
25 Qxe3 Rxe3 26 fxe3 c5! *This nice move further destabilises White, since if 27 dxc5 bxc5 28 Bxc5 Qc6+.*
27 Ba3 Qe6 *In positions in which one player has a queen in return for several pieces, the most important factors are the safety of the pieces' king and the soundness of their position. If the king is safe and the pieces are battened down – pawn b2 and Bc3 is ideal – then the queen may have nothing significant to attack, in which case the pieces may predominate. But here not only is White's king vulnerable, but his position is very "loose", with several vulnerable pawns and no decent safe square for the bishop. Computer engine Stockfish gives Black's advantage as nearly five pawns!*
28 Rhe1 Qxc4 29 Kf3 f5 30 Bb2 Qd3 *I also liked 30...Qd5+ 31 Kf2 Bd8!*
31 Re2 Bg3! 32 gxf5 gxf5 33 Rg1 f4 34 Bc1 f5 *Threatening Qe4 mate and so forcing*
35 Rxg3 fxg3 36 Bd2 f4 37 h4 c4 38 Be1 Kf7 39 d5 Kf6 40 d6 Kf5 41 Rd2 Qf1+ *And White resigned.*

1 Artem Lutsko v David Howell (to play)

2 Stuart Conquest v Eldar Gasanov (to play)

3 Stuart Conquest (to play) v Eldar Gasanov



Television

By Phil Harrison

Films by Jonathan Romney

The week's highlights

Today

Pick of the Day

Gladiators

Sky Nature, 8pm

Nature's masters of war are the focus of this beautifully shot series exploring conflict zones, ranging from jungle to tidelands. We begin at a rare, year-round waterhole in the African savannah. Needless to say it's oversubscribed, with beasts including elephants, lions, honey badgers and scorpions relying on it for life. Sean Bean narrates as the battles for water get under way – with an extraordinary miniature war between ants and termites. **PH**

Vienna Blood

BBC Two, 9pm

The artful odd-couple crime drama set in 1900s Austria returns for a fourth series. Freud disciple Max (Matthew Beard) has barely put down his holiday luggage before gruff copper Oskar (Jürgen Maurer) drags him back into the fray. Psychological insights are required to track down a mole who could torpedo the entire Austro-Hungarian empire. **Graeme Virtue**

Saucy! Secrets of the British Sex Comedy

Channel 4, 10pm

After the bawdy slapstick innocence of the first wave of British sex comedies, the business becomes more serious in the concluding part of this documentary, with the arrival of David Sullivan and his discovery of a loophole that allowed the publication of much more explicit material. **PH**

Film

They Live

(John Carpenter, 1988)
Talking Pictures TV, 11.40pm

The output of genre maestro John Carpenter is notoriously patchy, but this one has a special prominence, if only because the central idea is so simple and so creepily brilliant. Wrestler turned actor "Rowdy" Roddy Piper plays a drifter who discovers glasses that reveal the world as it really is – ruled by skull-faced aliens who oppress us through advertising billboards that read, "CONFORM", "CONSUME", "OBEY". Pitched somewhere between Philip K Dick and David Cronenberg, *They Live* is an enjoyable mix of paranoia, black humour and knock-down action. It inspired an exegesis by philosopher/theorist Slavoj Žižek, who hailed it "one of the neglected masterpieces of the Hollywood left ... a true lesson in critique of ideology". **JR**

Monday

Pick of the Day

House of the Dragon

Sky Atlantic, 9pm

Rhaenyra (Emma D'Arcy) has raised her dragon-flying "army of bastards". Alicent (Olivia Cooke) is having a breakdown. Daemon (Matt Smith) is being bossed around by a gutsy little boy. And the dragons are getting more screen time than ever before – even Silverwing is back with a Flea Bottom drunk on her back. The season finale is ripe for a blazing showdown, and with no previews available, anything could – and probably will – happen and change the course of the story. **Hollie Richardson**

Yorkshire By the Sea

Channel 4, 8pm

The ruggedly beautiful Yorkshire coastline is the focus of this factual series. We meet the Robson family from Bridlington who have been fishing in the area for generations, meet volunteers looking to protect the half a million birds nesting on the region's chalk cliffs – and head to the resort fondly known as Scarbados. **PH**

The Great

Channel 4, 11.40pm & 12.40am

The Pugachev plot has left her country in chaos, and with a peasant uprising imminent Catherine (Elle Fanning) has plenty to be depressed about. Still, pointing a possibly loaded gun at your head every morning probably isn't the safest way to determine a divine right to rule. The season concludes with a double bill. **Ellen E Jones**

Film

Wings of Desire

(Wim Wenders, 1987)
Film4, 1.20am

Few films end up being part of both cinema history and of history in the real-world sense. Wenders's metaphysical romance – his last really great fiction feature – endures as an extraordinary piece of visionary cinema, and as a panoramic poetic snapshot of the old divided Berlin. Bruno Ganz, wearing his overcoat like the weight of all the world's knowledge, plays the angel who trades in his wings for the love of a mortal woman, trapeze artist Marion (Solveig Dommartin). Different types of earthly awareness are embodied by Nick Cave and the Bad Seeds, and by the great Peter Falk. Legendary cinematographer Henri Alekan (*La Belle et la Bête*) sees the city as it has never been seen. **JR**

Tuesday

Pick of the Day

First Dates

Channel 4, 10pm

The funny, sweet and occasionally toe-curling dating show is back, with Fred Sirieix welcoming a pretty varied bunch to his restaurant. There's William, a 24-year-old who has never kissed a girl and is on his first ever date; Glen, who, rather boldly, compares himself to Christian "50 Shades" Grey; and perhaps most memorably, Sarah, who has a pornographic Marge Simpson tattoo on her arm and is looking for "someone who's not an arsehole". Good times await. **PH**

Cooking With the Stars

ITV1, 8pm

This week, can Linford Christie cook a better meal using store cupboard ingredients than Ellie Simmonds? And will Katherine Ryan survive a fierce cook-off, also using tinned and frozen ingredients, against the man who is such a reality-show legend he only needs one name: Biggins? Emma Willis and Tom Allen oversee the culinary misadventures. **Jack Seale**

Elsbeth

Sky Witness, 9pm

Enjoyment of this how-dunnit *The Good Wife* spin-off continues to rest on your feelings about Carrie Preston's titular lead, who'll strike you as either infuriatingly daffy or charmingly quirky. Her next case: Elsbeth runs into the villainous maker of exploitative reality show *Lavish Ladies* after one of its stars is found dead in her bath. **PH**

Film

Songs My Brothers Taught Me

(Chloé Zhao, 2015)
Film4, 1am

Before *Nomadland*, director Chloé Zhao made a splash with this debut, about life on a Lakota Indian reservation. Casting nonprofessionals for an unfakable sense of authenticity – a technique she used in follow-up *The Rider* and in *Nomadland* – Zhao follows Johnny Winters (John Reddy), a high-schooler involved in bootlegging alcohol, and one of 25 children of his late father, a bull rider. Now he's considering a move to LA – which would be bad news for his 11-year-old sister Jashaun (JaShaun St John). Loosely structured and laidback, it was described by *New York Times* critic Stephen Holden as "a Native American answer to *The Last Picture Show*", which certainly catches the melancholic mood. **JR**

Wednesday

Pick of the Day

Trump v Harris: The Battle for America

Channel 4, 9pm

With less than four months to go until polling day, the US presidential race has suddenly become very interesting indeed. Joe Biden's withdrawal has seemingly supercharged Democrat hopes of averting the catastrophe of a second Donald Trump term – Kamala Harris presents a very different kind of challenge, and suddenly Trump is the candidate looking elderly and vulnerable. Matt Frei presents this documentary exploring the race. **PH**

Irvine Welsh's Crime

ITV1, 9pm

After the conclusion of the traumatic Confectioner case, Dougray Scott's DI Ray Lennox is hoping to put the past behind him. Good luck with that: as this second season begins, Lennox investigates an attack on a former colleague but is soon suspecting a high-level cover-up as establishment figures conspire to slam every door. **PH**

Mr Bigstuff

Sky Max, 9pm

Danny Dyer is still getting plenty of mileage out of a patchy script as this slight but amiable comedy reaches its penultimate episode. This week, urgent action is required as Lee (Dyer) discovers that his past has caught up with him. And, as the wedding day approaches, Kirsty (Harriet Webb) has a confession to make. **PH**

Film

Eternal Sunshine of the Spotless Mind

(Michel Gondry, 2004)
Sky Cinema Greats, 8am, 3.20pm

Far more than merely ingenious, this sci-fi romcom offers a poetic contemplation of love, memory and the language of cinema. Written by wayward genius Charlie Kaufman with director Gondry and artist Pierre Bismuth, it features a touching Jim Carrey as Joel, a man who pays a specialist firm to erase his memories of a star-crossed romance with blue-haired free spirit Clementine – Kate Winslet, buoyant in a role that was destined to become Exhibit A in critical discussions of that iffy cinematic archetype, the Manic Pixie Dream Girl. Gondry's imaginative exploration of the processes of the mind makes this one of the century's outstanding movies – like a comic-strip rebirth of Alain Resnais. **JR**

Thursday

Pick of the Day
Classic Movies: The Story of Brief Encounter
Sky Arts, 8pm
A new series of Ian Nathan's engaging film histories begins with David Lean's masterpiece. It's often described as the most romantic film of all time, but did its story of transient, forbidden love strike a chord because of its timing? Released in 1945, it marked the end of fear and uncertainty, but also a return to normality after the second world war. And what role did the hidden sexuality of its writer Noël Coward play in its themes? **PH**

Interview With the Vampire
BBC Two, 9pm
This clever, entertaining series manages to have its cake and eat it, leaning into the kitschy, campy vibe of vampires in Paris while raising a wry eyebrow at the genre assumptions underpinning it. Louis's (Jacob Anderson) quiet life is sent into a tailspin by a visit to the theatre. Claudia (Delainey Hayles), however, is enraptured. **PH**

Fantasmas
Sky Comedy, 10pm & 10.40pm
A double bill of Julio Torres's star-studded digressive oddball comedy that is at once an autobiographical sitcom and a fever dream. First, Julio learns of a programme that promises to free the mind from the body. But then, in the second episode, he looks as if he has landed a superhero role in a new film. Surely, there's some mistake? **PH**

Film
All the President's Men
(Alan J Pakula, 1976)
BBC Four, 9pm
Adapted by William Goldman from the 1974 book by Carl Bernstein and Bob Woodward, this revered blockbuster offers a gripping account of the *Washington Post*'s investigations into the Watergate affair, which would end the presidency of Richard Nixon. Director Pakula shows his mastery of real-life conspiracy material after the paranoid fictions of *Klute* and *The Parallax View*; Dustin Hoffman and Robert Redford bring the noble brows as Bernstein and Woodward, but it is Jason Robards who steals the show as the *Post*'s executive editor Benjamin Bradlee. Also starring Jack Warden and Martin Balsam as *Post* eminences, and Hal Holbrook as the secret informant drolly codenamed, in the spirit of the 70s, "Deep Throat". **JR**

Friday

Pick of the Day
Celebrity PopMaster TV
Channel 4, 8pm
Ken "Pop Master" Bruce's amiable – if frequently pretty challenging – music quiz returns, and kicks off the second season with a pair of celebrity editions. Can the people who earn their living from music retain the same exhaustive knowledge as the fans? We're about to find out. This opener features Toyah Willcox, Richard Blackwood, Sally Lindsay, MistaJam and Kimberly Wyatt, who battle it out to see who'll take home the silver or gold disc. **PH**

A Kanneh-Mason Playlist at the Proms
BBC Four, 8pm
Sheku and Braimah Kanneh-Mason join forces with the Brazilian guitarist Plínio Fernandes and the Fantasia Orchestra to perform a wildly varied selection of music in which Brahms rubs metaphorical shoulders with Bob Marley's Redemption Song and Antônio Carlos Jobim's The Girl from Ipanema. **PH**

Miriam Margolyes: A New Australian Adventure
BBC Two, 9pm
What distinguishes Margolyes from most traveloguers is her unwillingness to gush. For example, she struggles with the commercialisation of one-time hippy paradise Byron Bay and the influx of "influencers", a word she pronounces as if it carries a particularly foul smell. **PH**

Film
Children of Men
(Alfonso Cuarón, 2006)
BBC Two, 11.05pm
PD James's 1992 novel spawns a tense road adventure set in a run-down, despair-laden 2020s Britain in which children are no longer being born. Clive Owen plays a man trying to help a young woman (Clare-Hope Ashitey) who offers hope for the future – hope to be protected at all costs, on a journey to a battle-torn edge of England. The cast includes Julianne Moore, Michael Caine and Chiwetel Ejiofor, and Emmanuel Lubezki's long-take camerawork includes a breathtaking, how-did-they-do-that car sequence. Rattling narrative, vivid scene-setting and a genuinely potent vision of social chaos make this one of the most substantial dystopian dramas of recent years – and the only film yet to bring dystopia to Bexhill. **JR**

Saturday

Pick of the Day
Elizabeth Taylor: The Lost Tapes
Sky Documentaries, 9pm
Nanette Burstein's fascinating documentary uses recently discovered audio tapes from 1964 to offer a new perspective on Elizabeth Taylor's life and work. The actor often seems vulnerable – insecure about both the value of her art and her often volatile personal life. But she's also entertaining, perceptive and self-aware, talking candidly about her treatment by male directors and the line she drew between her flesh-and-blood reality and the "cellophane" unreality of her public persona. **PH**

WW2: Women on the Frontline
Channel 4, 7pm
More stories of heroism from some of the unseen female heroes of the second world war. This week's episode includes the astonishing story of the Night Witches – the all-female Russian air battalion led by Marina Raskova whose modus operandi involved turning off their planes' engines and gliding towards their targets in order to avoid detection. **PH**

Love & Death
ITV1, 10.35pm
The gripping true story of a brutal murder in Texan suburbia continues. This week, a shocked and dazed Candy (Elizabeth Olsen) attempts to maintain a veneer of normality as events begin to escalate out of her control. However, she can't hold back the nightmare of police involvement for ever – and the law is seemingly coming for Allan too. **PH**

Film
Love & Mercy
(Bill Pohlad, 2014)
BBC Two, 12.30am
Here is an intelligent, evocative biopic of the Beach Boys' resident genius Brian Wilson, played in his youthful 1960s prime by Paul Dano and in his damaged later years by John Cusack. Dano is uncanny, both capturing Wilson physically, and in his shy, driven exaltation, although you can't easily imagine his Brian ever turning into the saturnine husk of a man played by Cusack. The film takes you into Wilson's mind and his music, especially in the studio sequences covering the creation of masterpiece album *Pet Sounds*. Wilson's resident monsters are played chillingly by Bill Camp, as father Murry, and Paul Giamatti, as psychologist and would-be svengali Dr Eugene Landy. **JR**

Radio *By Stephanie Billen*

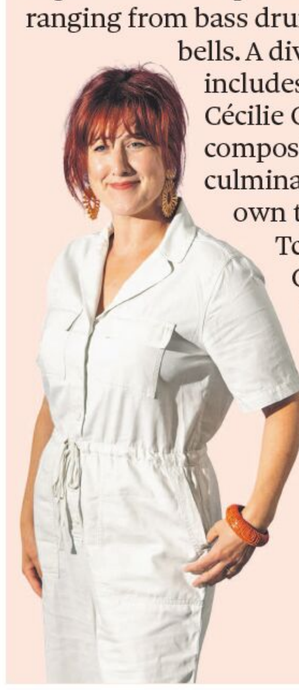
Picks of the Week

An atmospheric two-part adaptation of Donna Leon's ***Death at La Fenice*** *(Sunday, Radio 4, 3pm)* begins with the city of Venice reeling after a world-class conductor is found murdered in his dressing room during a production of *La traviata*. Surely no local resident would do such a thing? Commissario Brunetti begs to differ as he discovers that just about everyone had a grudge against the intolerant maestro. Julian Rhind-Tutt is excellent as the laid-back police chief supported by an impressive cast featuring Jeany Spark and Siobhan Redmond.

In ***Becoming German*** *(Sunday, Radio 4, 7.15pm)*, Lois Pryce, whose ancestors include the German physicist Max Born, discusses the emotions triggered when Britons become German citizens via a restoration scheme for German Jews and their descendants. Ben Elton, also related to Born, is among those revisiting painful family histories in a programme exploring whether seeking a German passport could be seen as a betrayal of Britain. The fallout from leaving the EU adds an extra dimension with comedian Matt Lucas explaining how his desire for dual nationality was fuelled by practical considerations as well as "existential despair" over Brexit.

TikTok comedians Will Robbins and Ben Cohen are excited to have a change of scene as they arrive at the BBC for their new series, ***The Lovely Boys Talk Good*** *(Wednesday, Radio 4, 11pm)*. Vowing to bring an "alpha mindset", they make a promising start with laugh-out-loud sketches including Bear Grylls's ultimate survival challenge – divorce – and a fabulously over-the-top ad for the "supercharged" Crampon Max-7, boasting "ramrod technology" and reliable provenance as "the only tampon designed by men – for women".

Also bringing its A game is the 9,999-pipe instrument taking centre stage for ***Prom 29*** *(Saturday, Radio 3, 11am)*. Live at the Royal Albert Hall, Jonathan Scott will bring out the best in the famous organ which can produce multiple sounds ranging from bass drum to tubular bells. A diverse programme includes Wagner, Bach and Cécilie Chaminade's serene composition Autumn, culminating in Scott's own transcription of Tchaikovsky's 1812 Overture, which he believes might transcend its majestic setting: "I think it will be so big you'll be able to hear it outside..."



Lois Pryce. *Roberto Ricciuti/Getty*

Monday 5

Yorkshire by the Sea, Channel 4, 8pm
Meet Luke and Steph Allen from the Weston Hotel, Scarborough

BBC One

6.0 Breakfast (T) **6.45** Olympics: Paris 2024 (T) JJ Chalmers and Jeanette Kwakye introduce the start of day 10 at the Games, including the triathlon mixed relay, athletics, badminton and individual artistic gymnastics finals. **1.0** News (T) **1.30** Regional News (T) Weather **1.45** Olympics: Paris 2024 (T) Hazel Irvine introduces continued coverage of the artistic gymnastics final at Bercy, as the medals are decided in the women's floor final. **6.0** News (T) **6.30** Regional News (T) Weather

7.0 Olympics: Paris 2024 (T) An evening of athletics from the Stade de France to round off day 10, including finals in the men's pole vault, and the women's discus, 5,000m and 800m, which should feature British gold medal hope Keely Hodgkinson.

10.0 News (T)
10.30 Regional News (T) Weather
10.40 Olympics: Paris 2024 – Tonight at the Games (T) A look back at day 10, as 17 gold medals were awarded, and the track cycling began.
12.0 Kin (T) (R) (1 & 2/8) Season two A Turkish cartel is chasing a debt. **1.40** Weather for the Week Ahead (T) **1.45** News (T)

BBC Two

6.45 Breakfast (T) **9.0** Dom Does America (T) (R) **9.30** Wanted Down Under Revisited (T) (R) **10.15** A Countryside Summer (T) (R) **10.45** The Farmers' Country Showdown (T) (R) **11.15** Homes Under the Hammer (T) (R) **12.15** Bargain Hunt (T) (R) **1.0** Olympics (T) **1.45** Make Me a Dealer (T) (R) **2.30** The Customer Is Always Right (T) (R) **3.0** Escape to the Country (T) (R) **3.45** Very Northern Road Trip (T) (R) **4.30** The Repair Shop (T) (R) **5.15** Flog It! (T) **6.0** Olympics (T) **7.0** House of Games (T)

7.30 EastEnders (T) Linda has a complex decision to make.
8.0 Grand Tours of Scotland's Rivers (T) (R) Paul Murton explores the Annan in Dumfries and Galloway.
9.0 Forensics: The Real CSI (T) (R) An armed gang steal £300,000 worth of gold from a Birmingham jeweller's.

10.0 Spent (T) (5/6) Mia reluctantly steps up as guardian for Ella when Chrissy is taken ill.
10.30 Newsnight (T) Weather
11.05 FILM **The Piano** (Jane Campion, 1993) (T) Period drama starring Holly Hunter and Harvey Keitel.
1.0 Sign Zone Countryfile (T) (R) **1.55** Bidding Room (T) (R) **2.40** This Is BBC Two (T)

ITV1

6.0 Good Morning Britain (T) **9.0** Lorraine (T) **10.0** This Morning (T) **12.30** Loose Women (T) **1.30** News (T) Weather **1.55** Local News (T) Weather **2.0** Dickinson's Real Deal (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) Will and Kim mistrust each other, Samson finally finds the bravery to stand up to Josh, and Brenda is horrified by Pollard's actions.

8.0 Coronation Street (T) Lauren fears for the life of her premature baby, and Hope dumps Sam and turns her attention to Jack.
9.0 Long Lost Family: False Identities Special (T) (R) Davina McCall and Nicky Campbell tell the stories of two men born in Ireland to unmarried mothers.

10.0 News (T) Weather
10.30 Local News (T) Weather
10.45 TikTok: Murder Gone Viral (T) (R) The case of south Asian women's rights campaigner Sania Khan.
11.40 Piglets (T) (R) Comedy.
12.0 Shop on TV 3.0 Family Fortunes (T) (R) **3.50** Unwind With ITV (T) **5.05** Jimmy's Taste of Florida (T) (R)

Channel 4

6.20 Cheers (T) (R) Double bill. **7.10** Everybody Loves Raymond (T) (R) Four episodes. **9.0** Frasier (T) (R) Four episodes. **11.0** The Simpsons (T) (R) Double bill. **12.0** News (T) **12.05** Paris 2024 Paralympics: Meet the Athletes (T) (R) **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) **6.0** Come Dine With Me (T) (R) **6.30** The Simpsons (T) (R) **7.0** News (T)

8.0 Yorkshire By the Sea (T) New series. A Bridlington family head to Whitby for a boat repair, and volunteers at Bempton Cliffs work to protect seabirds.
9.0 24 Hours in A&E (T) Pedestrian Jane is rushed to Queen's Medical Centre with life-threatening injuries.

10.0 On the Edge Wet Look, Letting Go & The Final Countdown (T) A trilogy films on the importance of care and caring.
11.40 The Great (T) (9 & 10/10)
1.40 FILM **Proxima** (Alice Winocour, 2019) (T) Sci-fi. **3.25** Becoming Elizabeth (T) (R) (7/8) **4.25** Food Unwrapped (T) (R) **4.50** Frasier (T) (R) Double bill.

Channel 5

6.0 Milkshake! 9.15 Jeremy Vine (T) The broadcaster discusses the issues of the day. **11.30** Storm Huntley (T) The discussion continues. **12.45** Friends (T) (R) Double bill. **1.40** News (T) **1.45** Home and Away (T) (R) **2.15** FILM Mummy's Deadly Son (Chris Lancey, 2022) (T) **4.0** The Cruise: Fun-Loving Brits at Sea (T) (R) **5.0** News (T) **6.0** Amazing Railway Journeys With Nick Knowles (T) (R) (1/6) The broadcaster explores Prague, Bratislava and Budapest.**7.0** Traffic Cops (T) (R)

8.0 Motorway Cops (T) Sgt Dave Roberts races to the scene when a child is knocked off his bike.
9.0 Lucy Letby: Did She Really Do It? (T) A look at the case against the former neonatal nurse, who was found guilty of murdering seven babies and attempting to kill six more.

10.0 999: Police Hour of Duty (T) (R) A man claims his housemate is threatening to kill him and his partner.
11.05 Police 999: Clear and Present Danger (T) (R)
12.05 Traffic Cops (T) (R) **1.0** Live Casino Show (T) **3.0** The Royals in Wartime (T) (R) (1 & 2/2) **4.40** Wildlife SOS (T) (R)

BBC Four

7.0 Great British Railway Journeys Kielder Forest to Edinburgh (T) (R) (2/15) Michael Portillo is in Northumbria, discovering what lay behind a national initiative to plant one of the largest manmade woodlands in Europe. **7.30** Gareth Edwards' Great Welsh Adventure (T) (R) The rugby star and wife Maureen are on the Llangollen Canal.

8.0 Art of France (T) (R) (3/3) Andrew Graham-Dixon examines the development of impressionism.
9.0 Rebuilding Notre-Dame: The Next Chapter (T) (R) Lucy Worsley is given access to the cathedral in Paris at a critical point of the restoration as the date to reopen draws closer.

10.0 Paris (T) (R) (3/3) Underground movements that have defined the city.
11.0 Becoming Matisse (T) (R) Documentary profile.
12.0 Art on the BBC: Van Gogh (T) (R) **1.0** Great British Railway Journeys (T) (R) **1.30** Great Welsh Adventure (T) (R) **2.0** Becoming Matisse (T) (R) **3.0** Art of France (T) (R)

Other channels

BBC Three

7.0pm Top Gear **8.0** Shark Tank: Dragons' Den US **8.0** The Catch Up **8.45** Becoming... Furiosa **9.0** Stacey Dooley Sleeps Over **9.50** High: Confessions of An Ibiza Drug Mule (3/5) **10.25** Him & Her **10.50** Him & Her **11.15** Drugs Map of Britain (3 & 4/4) **12.15** Stacey Dooley Sleeps Over **1.0** Top Gear **2.0** High... (3/5) **2.35** My Mate's a Bad Date **3.0** Him & Her **3.30** Him & Her

U&Dave

7.10am Whose Line Is It Anyway? USA **7.35** Whose Line...? USA **8.0** Border Force: America's Gatekeepers **9.0** Border Force... **10.0** Rick Stein's Mediterranean Escapes **11.0** Rick Stein's Cornwall **11.30** Rick Stein's Cornwall **12.0** Storage Hunters UK. Four episodes. **2.0** Extreme Fishing With Robson Green **3.0** Top Gear **4.0** Top Gear **5.0** Rick Stein's Mediterranean Escapes **6.0** Rick Stein's Cornwall **6.30** Rick Stein's Cornwall **7.0** Would I Lie to You? **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** Taskmaster **12.0** Mock the Week **12.40** Would I Lie to You? **1.20** Room 101 **2.0** 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** 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 Monsters v Aliens (2009) **12.50** FILM Dunston Checks In (1996) **2.35** FILM Star Trek: Nemesis (2002) **4.50** FILM One Million Years BC (1966) **6.50** FILM Sister Act 2: Back in the Habit (1993) **9.0** FILM xXx (2002) **11.35** FILM Attack the Block (2011) **1.20** FILM Wings of Desire (1987)

ITV2

6.0am Craig of the Creek **6.15** Teen Titans Go! **6.25** Teen Titans Go! **6.40** Bugs Bunny Builders **6.50** Mr Bean: The Animated Series **7.05** Mr Bean: The Animated Series **7.15** Mr Bean: The Animated Series **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** Family Guy. Five episodes. **11.30** American Dad! **12.0** American Dad! **12.30** Bob's Burgers **1.0** Bob's Burgers **1.30** Deal Or No Deal **2.35** Unwind

Sky Max

6.0am NCIS: New Orleans **7.0** SEAL Team **8.0** Supergirl **9.0** Stargate SG-1 **10.0** Stargate SG-1 **11.0** NCIS: New Orleans **12.0** Supergirl **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** Freddie Fries Again **9.0** Mr Bigstuff **9.30** The Walking Dead **10.30** Warrior **11.30** The Force: Manchester **12.30** Brit Cops: Frontline Crime UK **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 John Wilson Orchestra Presents Cole Porter in Hollywood **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: Kate Winslet **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** Punchdrunk: Behind the Mask **3.0** Sky Arts Book Club **4.0** Discovering Film **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** Andre Rieu: Live in Brazil **10.0** Golden Age: Milos at Blenheim Palace **11.10** Nigel Kennedy: The Four Seasons **12.20** Ray Charles: Live at Montreux **1.45** Les Misérables and Victor Hugo **3.0** Classic Literature and Cinema **4.0** Cheltenham Literature Festival **5.0** The Art of Architecture

Sky Atlantic

6.0am Urban Secrets **7.0** Urban Secrets **8.0** Riviera **9.05** Riviera **10.10** Britannia **11.10** Britannia **12.10** Game of Thrones **1.25** Sopranos **2.30** Sopranos **3.35** Riviera **4.40** Riviera **5.45** Britannia **6.45** Britannia **7.45** Game of Thrones **9.0** House of the Dragon **10.25** The Last of Us **11.25** House of the Dragon **12.50** Succession **1.55** The Leftovers **3.05** Game of Thrones **4.10** Urban Secrets **5.05** Urban Secrets

On the radio

Radio 3

6.30am Breakfast. Kate Molleson presents. **9.30** Essential Classics. With Ian Skelly. **1.0** Classical Live. Tom McKinney presents another chance to hear Saturday night's Prom, with the BBC SO and Chorus in Jonathan Harvey's *Tranquil Abiding*, Elgar's Cello Concerto and Holst's *The Cloud Messenger*. Senja Rummukainen is the cellist. Also in today's show, performances by the Berlin Chamber Orchestra. **4.0** Composer of the Week: Joseph Bologne (1/5) **5.0** In Tune **7.0** Classical Mixtape **7.30** Prom 23. Rachmaninov: Symphonic Dances. c 8.05 Interval. c 8.25 Busoni: Piano Concerto. Benjamin Grosvenor (piano), Rodolfus Choir, London Philharmonic Orchestra and Choir, Edward Gardner. **10.15** Night Tracks **11.30** 'Round Midnight **12.30** Through the Night

Radio 4

6.0am Today **9.0** Orwell v Kafka: But I'm Not Guilty! (R) (5/6) **9.30** Natalie Haynes Stands Up for the Classics: Aesop (5/7) **10.0** Woman's Hour **11.0** Policing Protest. With Mark Easton. (3/3) **11.45** Battle Grounds: Culture Wars in the Countryside - Vegans. Anna Jones examines cultural conflicts in rural areas. (R) **12.0** News **12.04** You and Yours **1.0** The World at One **1.45** How They Made Us Doubt Everything: Talc Tales. Phoebe Keane looks at the tactics used by companies to change the narrative of big stories. First, a woman diagnosed with a rare cancer who discovered that her condition may have been caused by asbestos in her makeup and talcum powder. (1/5) **2.0** The Archers (R) **2.15** Ed Reardon's Week: Ed in Paris (R) (4/6) **2.45** Gambits: The Scoresheet (R) (10/10) **3.0** Great Lives: Miriam Margolyes on Charles Dickens (1/9) **3.30** Extreme: Muscle Men - The Guru. Natalia Mehlman Petrzela on the influence of cult bodybuilding figure Dan Duchaine. (2/9) **4.0** Living Without Our Smartphones: The Adults' Turn (R) **4.30** Alexei Sayle's Strangers on a Train: Edinburgh to Aberdeen (R) (3/5) **5.0** PM **6.0** News **6.30** The Unbelievable Truth (1/6) **7.0** The Archers **7.15** Front Row **8.0** The Briefing Room (R) **8.30** Inside Science (R) **9.0** History's Secret Heroes: Josefina Guerrero - The Maid of Manila (R) (5/10) **9.30** To Catch a Scorpion: Dangerous Meddling (R) (4/8) **10.0** The World Tonight **10.45** Book at Bedtime: Enlightenment, by Sarah Perry. (1/10) **11.0** Harland: Tiwesdæg. Supernatural thriller by Lucy Catherine. (R) (2/5) **11.30** Lights Out: The Last Taboo. A personal account of familial childhood sexual abuse. (R) (2/4) **12.0** News **12.30** Battle Grounds (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 Lord Jim (6/6) **6.30** Monty's Revolver **6.45** The One About the Social Worker (1/5) **7.0** Anything Legal (4/8) **7.30** Stop Messing About! (8/13) **8.0** In and Out of the Kitchen (6/6) **8.30** No Room for Secrets (1/5) **8.45** Where Angels Fear to Tread (1/10) **9.0** Mark Steel's in Town (6/6) **9.30** New Storytellers (2/5) **9.45** Daily Service **10.0** Radiolab (8/8) **11.0** Lord Jim (6/6) **11.30** Monty's Revolver **11.45** The One About... **12.0** Anything Legal (4/8) **12.30** Stop Messing About! (8/13) **1.0** In and Out of... **1.30** No Room for... **1.45** Where Angels Fear... **2.0** Just a Minute (5/10) **2.30** Snap (6/6) **3.0** The Carlingford Chronicles: Miss Marjoribanks (1/4) **4.0** Radiolab (8/8) **5.0** Lord Jim (6/6) **5.30** Monty's Revolver **5.45** The One About... **6.0** Anything Legal (4/8) **6.30** Stop Messing About! (8/13) **7.0** In and Out of... **7.30** No Room for... **7.45** Where Angels Fear... **8.0** Just a Minute (5/10) **8.30** Snap (6/6) **9.0** Miss Marjoribanks **10.0** Mark Steel **10.30** Goodness Gracious Me (3/6) **11.0** Catherine Bohart: TL;DR (2/6) **11.30** The Ape That Got Lucky (3/4) **12.0** Radiolab (8/8) **1.0** Lord Jim (6/6) **1.30** Monty's Revolver **1.45** The One About... **2.0** Anything Legal (4/8) **2.30** Stop Messing About! (8/13) **3.0** In and Out of... **3.30** No Room for... **3.45** Where Angels Fear... **4.0** Just a Minute (5/10) **4.30** Snap (6/6) **5.0** Miss Marjoribanks

Tuesday 6

Elsbeth, Sky Witness, 9pm
Was the death of a reality TV star in the bath really an accident?

BBC One

6.0 Breakfast (T) **8.0** Olympics: Paris 2024 (T) Live coverage of day 11, with the women's 1500m, men's javelin and men's 400m hurdles all getting under way, along with the individual equestrian jumping final. **1.0** News (T) **1.30** Regional News (T) Weather **1.35** News (T) **1.45** Olympics: Paris 2024 (T) Hazel Irvine introduces further coverage of day 11, featuring diving, the women's 10m platform diving final and women's team pursuit track cycling. **6.0** News (T) **6.30** Regional News (T) Weather

7.0 Olympics: Paris 2024 (T) The athletics schedule features the women's 400m hurdles semi-finals, men's long jump and 1500m finals, and finals in the women's hammer, 3,000m steeplechase and 200m. Plus, the men's track cycling team sprint at Saint-Quentin-en-Yvelines.

10.0 News (T)
10.30 Regional News (T) Weather
10.40 Olympics: Paris 2024 – Tonight at the Games (T) Isa Guha and Mark Chapman recap all the headlines from day 11 in the French capital, as 15 events concluded.
12.0 Kin (T) (R) (3 & 4/8) **1.40** Weather for the Week Ahead (T) **1.45** News (T)

BBC Two

6.30 A To Z of TV Gardening (R) **7.15** Sign Zone: The Bidding Room **8.0** Breakfast **9.0** Dom Does America **9.30** Wanted Down Under Revisited **10.15** A Countryside Summer **10.45** The Farmers' Country Showdown **11.15** Homes Under the Hammer **12.15** Bargain Hunt **1.0** Olympics **1.45** Make Me a Dealer **2.30** The Customer Is Always Right **3.0** Escape to the Country (R) **3.45** Ricky & Ralf **4.30** The Repair Shop **5.15** Flog It! **6.0** Olympics **7.0** House of Games (T) **7.30** EastEnders

8.0 Inside the Factory (T) (R) Gregg Wallace learns the secrets of rice pudding.
9.0 Murder Trial: The Disappearance of Renee and Andrew MacRae (T) (R) (1/2) Documentary about the trial of William MacDowell for the murders of Renee MacRae and her son Andrew in 1976.

10.0 Bad Education (T) (R) First episode of the comedy.
10.30 Newsnight (T) Weather
11.05 Atomic People (T) (R) The survivors of the bombs dropped on Japan in 1945.
12.35 Sign Zone The Turkish Detective (T) (R) (7 & 8/8) The truth about Kayra Khan. **2.10** Dom Does America (T) (R) **2.40** This Is BBC Two (T)

ITV1

6.0 Good Morning Britain (T) **9.0** Lorraine (T) **10.0** This Morning (T) **12.30** Loose Women (T) **1.30** News (T) Weather **1.55** Local News (T) Weather **2.0** Dickinson's Real Deal (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) Lydia arrives with news from Samson's plea hearing, Pollard has a confession to make, and Kim admits that her marriage is crumbling.

8.0 Cooking With the Stars (T) With Katherine Ryan, Linford Christie and Ellie Simmonds.
9.0 Vera Tyger Tyger (T) (R) (3/6) The detective investigates a daring robbery at a port and uncovers a web of intrigue when it turns out to be an inside job.

10.45 News (T) Weather
11.20 Local News (T) Weather
11.35 British Touring Car Championship Highlights (T) Round six highlights – Croft Circuit, North Yorks.
12.50 Shop on TV 3.0 On Assignment (T) (R) **3.30** Big Zuu's 12 Dishes in 12 Hours (T) (R) **4.05** Unwind With ITV (T) **5.10** Ainsley's Taste of Malta (T) (R)

Channel 4

6.20 Cheers (T) (R) Double bill. **7.10** Everybody Loves Raymond (T) (R) Four episodes. **9.0** Frasier (T) (R) Four episodes. **11.0** The Simpsons (T) (R) Double bill. **12.0** News (T) **12.05** Paris 2024 Paralympics: Meet the Athletes (T) (R) **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) **6.0** Come Dine With Me (T) (R) **6.30** The Simpsons (T) (R) **7.0** News (T)

8.0 Worst House on the Street (T) In Nottingham, Luke and Shurel completely overhaul their dated house.
9.0 The Body Detectives (T) A forensic garment analyst, an oceanographer and a forensic psychologist piece together evidence to identify a man found dead in the North Sea 30 years ago.

10.0 First Dates (T) New series.
11.05 Love in the Limelight: Untold (T) Chloe Burrows on dating in the public eye.
12.05 Women on Death Row (T) **1.0** The Rise and Fall of Boris Johnson (T) (R) (1/4) **2.25** Kitchen Nightmares USA (T) (R) **3.15** Love It Or List It Australia (T) (R) **4.10** Find It, Fix It, Flog It (T) (R) **4.20** Food Unwrapped (T) (R)

Channel 5

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 Who Killed Our Father? (Roxanne Boisvert, 2023) (T) **4.0** The Cruise: Fun-Loving Brits at Sea (T) (R) **5.0** News (T) **6.0** Amazing Railway Journeys With Nick Knowles (T) (R) A trip to Italy. **7.0** Our Great Yorkshire Life (T) Barnsley farmers Rob and Dave Nicholson head to Halifax to find out more about their mum's side of the family.

8.0 The Yorkshire Vet: At Home With the Greens (T) Peter Wright takes a look at the Greens' 10-year-old collie-cross-whippet.
9.0 Your Kitchen: 60 Years of Fads and Gadgets (T) (2/2) The story of Britain's kitchens from the 1980s to the present day, including a look at the microwave.

10.0 A Killer Makes a Call (T)
11.05 Killer at the Crime Scene (T) (R) Bodies found in a freezer.
12.05 Motorway Cops: Catching Britain's Speeders (T) (R) **1.05** Live Casino (T) **3.05** Secrets of the Royals on Tour (T) (R) **3.50** Ketchup vs HP Sauce (T) (R) **4.40** House Busters (T) (R) **5.05** House Doctor (T) (R)

BBC Four

7.0 Great British Railway Journeys Falkirk to Dundee (T) (R) (3/15) The broadcaster reaches the Westerglen Transmitting Station in Falkirk, before visiting Gleneagles and Berry Town en route to his final stop on this leg, the city of Dundee. **7.30** Gareth Edwards' Great Welsh Adventure (T) (R) The Montgomery Canal.

8.0 Keeping Up Appearances (T) (R) Hyacinth tries to meet the owner of a stately home.
8.30 Butterflies (T) (R) Ria nearly runs over a dog.
9.0 Ardal O'Hanlon: Tomb Raider (T) (R) The actor explores some of the most important archaeological finds in Ireland's history.

10.0 Corridors of Power: Should America Police the World? Iraq: For Every Insect There Is An Insecticide (T) (1/8)
11.0 The Mysterious Career of Lee Harvey Oswald (T) (R)
12.45 Great British Railway Journeys (T) (R) **1.15** Great Welsh Adventure (T) (R) **1.45** Corridors of Power (T) (R) **2.45** Rebuilding Notre-Dame: Next Chapter (T) (R)

Other channels

BBC Three

7.0pm Top Gear **8.0** Shark Tank: Dragons' Den US **8.0** The Catch Up **8.45** Becoming... Dumbledore **9.0** Stacey Dooley Sleeps Over **9.45** High: Confessions of An Ibiza Drug Mule (4/5) **10.20** This Country **10.50** This Country **11.20** Brickies **11.50** Brickies **12.20** Top Gear **1.20** High... **1.55** This Country **2.25** This Country **2.55** Brickies **3.25** 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** Border Force... **10.0** Rick Stein's Mediterranean Escapes **11.0** Rick Stein's Cornwall **11.30** Rick Stein's Cornwall **12.0** Storage Hunters UK. Four episodes. **2.0** Extreme Fishing With Robson Green **3.0** Top Gear **4.0** Top Gear **5.0** Rick Stein's Mediterranean Escapes **6.0** Rick Stein's Cornwall **6.30** Rick Stein's Cornwall **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** Room 101 **2.0** 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** Come Dine With Me **8.0** Below Deck **9.0** Gogglebox **10.0** Naked Attraction **11.05** First Dates: Valentine's Special 2020 **12.10** 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 **3.40** Kitchen Nightmares USA **4.30** The Neighborhood **4.55** The Neighborhood **5.20** Brooklyn Nine-Nine

Film4

11.0am FILM The Call of the Wild (2020) **1.0** FILM Muppets from Space (1999) **2.45** FILM The Karate Kid (1984) **5.10** FILM The Lavender Hill Mob (1951) **6.50** FILM Flight of the Phoenix (2004) **9.0** FILM Nobody (2021) **10.50** FILM Tropic Thunder (2008) **1.0** FILM Songs My Brothers Taught Me (2015)

ITV2

6.0am Craig of the Creek **6.15** Teen Titans Go! **6.25** Teen Titans Go! **6.40** 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** Family Guy. Five episodes. **11.30** American Dad! **12.0** American Dad! **12.30** Bob's Burgers **1.0** Bob's Burgers **1.30** Deal Or No Deal **2.35** Unwind

Sky Max

6.0am NCIS: New Orleans **7.0** SEAL Team **8.0** Supergirl **9.0** Stargate SG-1 **10.0** Stargate SG-1 **11.0** NCIS: New Orleans **12.0** Supergirl **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 League of Their Own Road Trip: Southeast Asia **9.0** Agatha Raisin **11.0** The Walking Dead: Daryl Dixon **12.10** An Idiot Abroad **1.15** The Walking Dead **2.30** Road Wars **3.0** Hawaii Five-0 **4.0** SWAT **5.0** Highway Patrol **5.30** Highway Patrol

Sky Arts

6.0am Anyone Can Sing **7.0** Reinventing the Orchestra With Charles Hazlewood (2/6) **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 Film **12.0** The Joy of Painting **12.30** The Joy of Painting **1.0** Tales of the Unexpected **1.30** Tales of the Unexpected **2.0** The Art of the Garden **3.0** Classic Literature & Cinema **4.0** Discovering: Ryan Gosling **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** Lily and Lolly: The Forgotten Yeats Sisters **9.30** Landscape Artist of the Year National Trust Favourites **10.30** FILM Escher: Journey Into Infinity (2018) **12.05** Hopper: An American Love Story **1.15** FILM The Painter and the Thief (2020) **3.15** Sky Arts Book Club **4.10** Cheltenham Literature Festival **5.10** The Art of Architecture

Sky Atlantic

6.0am Urban Secrets **7.0** Urban Secrets **8.0** Riviera **9.05** Riviera **10.10** Britannia **11.10** Britannia **12.10** Game of Thrones **1.20** Sopranos **2.30** Sopranos **3.35** Riviera **4.40** Riviera **5.45** Britannia **6.45** Britannia **7.45** Game of Thrones **9.0** The Staircase **10.10** House of the Dragon **11.35** Sopranos **12.40** Winning Time: The Rise of the Lakers Dynasty **1.45** The Leftovers **3.0** Game of Thrones **4.10** Urban Secrets **5.05** Urban Secrets

On the radio

Radio 3

6.30am Breakfast. Kate Molleson presents. **9.30** Essential Classics. With Georgia Mann. **1.0** Classical Live. Recordings from the Edinburgh festival, and a chance to hear the Sinfonia of London and John Wilson's evening of American music at the Proms. Introduced by Tom McKinney. **4.0** Composer of the Week: Joseph Bologne, Chevalier de Saint-Georges (2/5) **5.0** In Tune. Sean Rafferty is joined by Guy Verrall-Withers, artistic director of Waterperry Festival Opera. **7.0** Prom 24. Purcell: The Fairy Queen. Paulina Francisco (soprano), Georgia Burashko (mezzo-soprano), Rebecca Leggett (mezzo-soprano), Juliette Mey (mezzo-soprano), Rodrigo Carreto (tenor), Ilja Aksionov (tenor), Hugo Herman-Wilson (baritone), Benjamin Schilperoort (bass-baritone), Samuel Florimond, Anahi Passi, Alary-Youra Ravin, Timothée Zig, Baptiste Coppin, Daniel Saad (dancers), Compagnie KAFIG, Les Arts Florissants, Paul Agnew, Mourad Merzouki (choreographer and stage director). **10.0** Night Tracks **11.30** 'Round Midnight **12.30** Through the Night

Radio 4

6.0am Today **9.0** The Life Scientific (7/7) **9.30** Inside Health (3/6) **10.0** Woman's Hour **11.0** Screenshot: Mermaids (R) **11.45** Battle Grounds: Culture Wars in the Countryside – Birds of Prey (R) (2/5) **12.0** News **12.04** Call You and Yours **1.0** The World at One **1.45** How They Made Us Doubt Everything: Talc Tales (2/5) **2.0** The Archers (R) **2.15** Drama: Wholesome, by Georgia Affonso. **3.0** Becoming German (R) **3.30** Beyond Belief: A Suffering God. With Giles Fraser. (6/8) **4.0** Inside the Wasp Factory. Simon Pegg explores Iain Banks's controversial 1984 novel *The Wasp Factory*. **4.30** You're Dead to Me: Robert Bruce (R) **5.0** PM **6.0** News **6.30** Do Gooders: The Walk (2/6) **7.0** The Archers **7.15** Front Row **8.0** Retracted. Rosa Ellis speaks to Steve Shafer about publishing scientific research. **8.45** In Touch **9.0** Crossing Continents: The Italian Town where Praying is a Political Issue. Sofia Bettiza visits Monfalcone in Friuli-Venezia Giulia, where the mayor is trying to ban Muslim collective prayer – and cricket. (3/8) **9.30** Great Lives: Miriam Margolyes on Charles Dickens (R) **10.0** The World Tonight **10.45** Book at Bedtime: Enlightenment, by Sarah Perry. (2/10) **11.0** Jon Holmes Says the C-Word: What Do My Insides Look Like? (5/8) **11.30** Lights Out: Greenham Convictions. Women who joined the RAF Greenham Common anti-nuclear protests. (2/6) **12.0** News **12.30** Battle Grounds (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 The Decoy **6.45** The One About the Social Worker (2/5) **7.0** Greywing (3/6) **7.30** The Goon Show **8.0** Miracles R Us (4/4) **8.30** No Room for Secrets (2/5) **8.45** Where Angels Fear to Tread (2/10) **9.0** Do Gooders (1/6) **9.30** New Storytellers (3/5) **9.45** Daily Service **10.0** A Good Read **10.30** The Women Who Wrote Rock **11.0** The Decoy **11.45** The One About... **12.0** Greywing (3/6) **12.30** The Goons **1.0** Miracles R Us (4/4) **1.30** No Room for... **1.45** Where Angels Fear... **2.0** The Personality Test (2/6) **2.30** Tickets Please (2/4) **3.0** The Carlingford Chronicles: Miss Marjoribanks (2/4) **4.0** A Good Read **4.30** The Women Who... **5.0** The Decoy **5.45** The One About... **6.0** Greywing (3/6) **6.30** The Goons **7.0** Miracles R Us (4/4) **7.30** No Room for... **7.45** Where Angels Fear... **8.0** The Personality Test (2/6) **8.30** Tickets Please (2/4) **9.0** Miss Marjoribanks **10.0** Do Gooders (1/6) **10.30** The Consultants (3/4) **10.45** Warhorses of Letters (3/4) **11.0** Clare in the Community (3/6) **11.30** Dave Podmore's World of Cricket (3/4) **12.0** A Good Read **12.30** The Women Who... **1.0** The Decoy **1.45** The One About... **2.0** Greywing (3/6) **2.30** The Goons **3.0** Miracles R Us (4/4) **3.30** No Room for... **3.45** Where Angels Fear... **4.0** The Personality Test (2/6) **4.30** Tickets Please (2/4) **5.0** Miss Marjoribanks

Wednesday 7

Irvine Welsh's Crime, ITV1, 9pm
Dougray Scott and Joanna Vanderham return as Lennox and Drummond

BBC One

6.0 **Breakfast** (T) **8.0** Olympics: Paris 2024 (T) JJ Chalmers and Jeanette Kwakye present the opening coverage on day 12, including athletics heats, sailing, track cycling and sport climbing's speed event. **1.0** News (T) **1.30** Regional News (T) Weather **1.45** Olympics: Paris 2024 (T) Hazel Irvine introduces another afternoon of Olympic coverage with hockey, weightlifting and track cycling taking centre stage in the French capital. **6.0** News (T) **6.30** Regional News (T) Weather

7.0 **Olympics: Paris 2024** (T) The women's pole vault, featuring British medal hope Molly Caudery, and the 400m, with Matt Hudson-Smith due to feature, are some of the athletics events tonight. In the boxing ring, the men's 63.5kg and 80kg weight categories are in action.

10.0 **News** (T)
10.30 **Regional News** (T) Weather
10.40 **Olympics: Paris 2024 – Tonight at the Games** (T) A look back at day 12 in Paris, featuring athletics, boxing, track cycling and skateboarding.
12.0 **Kin** (T) (R) (5 & 6/8) Viking is put in an impossible position. **1.40** Weather (T) **1.45** News (T)

BBC Two

6.30 **Sign Zone** Great Coastal Railway Journeys **7.30** See Hear **8.0** Breakfast **9.0** Dom Does America **9.30** Wanted Down Under **10.15** A Countryside Summer **10.45** Farmers' Country Showdown **11.15** Homes Under the Hammer **12.15** Bargain Hunt (R) **1.0** Olympics (T) **1.45** Make Me a Dealer (R) **2.30** The Customer Is Always Right (R) **3.0** Escape to... (R) **3.45** Natural World (R) **4.30** The Repair Shop (R) **5.15** Flog It! (T) (R) **6.0** Olympics (T) **7.0** House of Games (T) (R) **7.30** EastEnders (T)

8.0 **The Repair Shop** (T) (R) The experts restore a velvet poster of a black panther.
9.0 **Murder Trial: The Disappearance of Renee and Andrew MacRae** (T) (R) (2/2) As the trial continues, the jury hear the testimony of Renee's best friend, while a final witness is called.

10.0 **Man Like Mobeen** (T) (R) The first episode of the comedy with Guz Khan.
10.20 **Jobless** (T) (R) Comedy
10.30 **Newsnight** (T) Weather
11.05 **Miriam Margolyes: A New Australian Adventure** Perth, WA (T) (R) (1/3)
12.05 **Sign Zone** See Hear (T) (R) **12.35** Ambulance (T) (R) **1.35** Atomic People (T) (R) **3.05** This Is BBC Two (T)

ITV1

6.0 **Good Morning Britain** (T) **9.0** Lorraine (T) **10.0** This Morning (T) **12.30** Loose Women (T) **1.30** News (T) Weather **1.55** Local News (T) Weather **2.0** Dickinson's Real Deal (T) (R) The team are in Wolverhampton. **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) Mandy's financial worries are acute, Tracy is nearly overcharged at the salon, and Will's feelings get hurt.

8.0 **Coronation Street** (T) Stu's decision to employ Mason proves highly unpopular.
9.0 **Irvine Welsh's Crime** (T) (1/6) DI Ray Lennox is determined to prove he can put the Confectioner case behind him and be a normal cop. Drama with Dougray Scott and Joanna Vanderham.

10.0 **News** (T) Weather
10.30 **Local News** (T) Weather
10.45 **McDonald & Dodds** Wedding Fever (T) (R) (3/3) A wedding ends in tragedy when the vicar is found murdered.
12.25 **Shop 3.0** Champions: Full Gallop (T) (R) (1/6) David v Goliath **3.50** Unwind With ITV (T) **5.05** Wheel of Fortune (T) (R)

Channel 4

6.20 **Cheers** (T) (R) Double bill. **7.10** Everybody Loves Raymond (T) (R) Four episodes. **9.0** Frasier (T) (R) Four episodes. **11.0** The Simpsons (T) (R) Double bill. **12.0** News (T) **12.05** Paris 2024 Paralympics: Meet the Athletes (T) (R) **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) **6.0** Come Dine With Me (T) (R) **6.30** The Simpsons (T) (R) **7.0** News (T)

8.0 **Kirstie and Phil's Love It Or List It: Brilliant Builds** (T) A look back on builds where plans had to change.
9.0 **Trump v Harris: The Battle for America** (T) Matt Frei examines the candidates for US president, including the impact of Joe Biden's withdrawal as the Democratic candidate.

10.0 **Gogglebox** (T) (R)
11.05 **First Dates** (T) (R)
12.05 **24 Hours in A&E** (T) (R) **1.05** The Rise and Fall of Boris Johnson (T) (R) (2/4) **2.0** Kitchen Nightmares USA (T) (R) **2.45** FILM Honey Boy (Alma Har'el, 2019) (T) Drama. **4.20** Food Unwrapped (T) (R) **4.50** Frasier (T) (R) Double bill. **5.40** Countdown (T) (R)

Channel 5

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 My Killer Reunion (Dave Thomas, 2023) (T) **4.0** The Cruise: Fun-Loving Brits at Sea (T) (R) **5.0** News (T) **6.0** Amazing Railway Journeys With Nick Knowles (T) (R) (3/6) Romania. **7.0** Reuben & Clive: Beyond the Yorkshire Farm (T) (R) (1/4) Clive Owen and his son Reuben embark an exciting digging business venture together.

8.0 **Cumbria: The Lakes and the Coast** (T) The new manager of Muncaster Castle makes plans.
9.0 **Cause of Death** (T) (5/5) Paramedics are called to the home of an old couple to find the wife dead on a stairlift and the husband severely injured at the bottom of the stairs.

10.0 **Casualty 24/7: Every Second Counts** (T) (R) Sister Jane helps a man who has been arrested for being drunk and disorderly.
11.05 **Lucy Letby: Did She Really Do It?** (T) (R)
12.05 **Police Interceptors: Pursuit and Capture** (T) (R) **1.0** Live Casino Show (T) **3.0** Tyrant: The Rise of Adolf Hitler (T) (R) (1/3)

BBC Four

7.0 **Great British Railway Journeys** (T) (R) (4/15) The boadcaster travels from Dundee to Aberdeen, stopping off at Glamis Castle, where the Queen Mother grew up, and making an excursion into the eastern Highlands. **7.30** Gareth Edwards's Great Welsh Adventure (T) (R) A visit to the Brecon Beacons, Bannau Brycheiniog.

8.0 **Pole to Pole** (T) (R) Michael Palin crosses Sudan.
8.50 **Glacier Mountain Goats** (T) The wildlife of Glacier National Park in the US.
9.0 **Catching Britain's Killers: The Crimes That Changed Us** (T) (R) (3/3) How a 1970s miscarriage of justice led to a new method of police interrogation.

10.0 **Jonathan Creek** The Wrestler's Tomb (T) (R) First episode of the mystery series.
11.30 **Ruby With Alan Davies** (T) (R) Round-table celebrity chat, hosted by Ruby Wax.
12.15 **Great British Railway...** (T) (R) **12.45** Great Welsh Adventure (T) (R) **1.15** Pole to Pole (T) (R) **2.05** Catching Britain's... (T) (R)

Other channels

BBC Three
7.0pm Top Gear **8.0** Shark Tank: Dragons' Den US **8.0** The Catch Up **8.45** Becoming... Nathan Drake **9.0** The TikTok Effect **9.55** FILM Booksmart (2019) **11.30** Fleabag **11.55** Fleabag **12.25** Drugs Map of Britain **12.55** The TikTok Effect **1.50** Top Gear **2.50** Fleabag **3.15** Fleabag **3.45** Press X to Continue

U&Dave
7.10am Whose Line Is It Anyway? USA **7.35** Whose Line...? USA **8.0** Border Force: America's Gatekeepers **9.0** Border Force... **10.0** Rick Stein's Mediterranean Escapes **11.0** Rick Stein's Cornwall **11.30** Rick Stein's Cornwall **12.0** Storage Hunters UK. Four episodes. **2.0** Extreme Fishing With Robson Green **3.0** Top Gear **4.0** Top Gear **5.0** Rick Stein's Mediterranean Escapes **6.0** Rick Stein's Cornwall **6.30** Rick Stein's Cornwall **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** Room 101 **2.0** 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** Come Dine With Me **8.0** The Great Celebrity Bake Off for Stand Up to Cancer **9.0** Gogglebox **10.0** First Dates **11.05** Naked Attraction **12.05** The Big Bang Theory **12.35** The Big Bang Theory **1.05** Brooklyn Nine-Nine **1.35** Brooklyn Nine-Nine **2.05** Modern Family **2.35** Modern Family **3.0** Gogglebox **3.55** Kitchen Nightmares USA **4.45** The Neighborhood **5.10** The Neighborhood **5.35** The Neighborhood

Film4
11.0am FILM We Bought a Zoo (2011) **1.25** FILM Turner & Hooch (1989) **3.30** FILM The Karate Kid Part II (1986) **5.45** FILM Transformers: Age of Extinction (2014) **9.0** FILM Glass (2019) **11.35** FILM Stand By Me (1986) **1.20** FILM The Hate U Give (2018)

ITV2
6.0am Craig of the Creek **6.15** Teen Titans Go! **6.25** Teen Titans Go! **6.40** 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 for Soccer Aid **8.0** Bob's Burgers **8.30** Bob's Burgers **9.0** Family Guy **9.30** Family Guy **10.0** Plebs **10.30** Plebs **11.0** Family Guy **11.30** American Dad! **12.0** American Dad! **12.30** Bob's Burgers **1.0** Bob's Burgers **1.30** Deal Or No Deal **2.35** Unwind

Sky Max
6.0am NCIS: New Orleans **7.0** SEAL Team **8.0** Supergirl **9.0** Stargate SG-1 **10.0** Stargate SG-1 **11.0** NCIS: New Orleans **12.0** Supergirl **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 2 **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 Arts Uncovered **6.20** FILM Matthew Bourne's Romeo & Juliet (2019) **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: Ryan Gosling **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** Wonderland: From JM Barrie to JRR Tolkien **3.0** Julie Andrews Forever **4.0** Discovering: John Mills **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** Alfred Hitchcock Presents **7.30** Alfred Hitchcock Presents **8.0** Landscape Artist of the Year 2022 **9.0** Cleo Laine: The Unseen Home Movies **10.0** Johnson & Knopfler's Music Legends: Tom Jones (1/6) **11.0** The Ronnie Wood Show **11.30** The Rolling Stones: Grrr Live! **2.30** Elbow: Flying Dream 1 **3.0** The Art of the Garden **4.0** Cheltenham Literature Festival **5.0** The Art of Architecture

Sky Atlantic
6.0am Urban Secrets **7.0** Urban Secrets **8.0** Riviera **9.05** Riviera **10.10** Britannia **11.10** Britannia **12.10** Game of Thrones **1.30** The Sopranos **2.30** The Sopranos **3.45** Riviera **4.45** Riviera **5.45** Britannia **6.45** Britannia **7.45** Game of Thrones **9.0** The Last of Us **10.05** Big Little Lies **11.05** The Wire **12.20** My Brilliant Friend **1.35** The Leftovers **2.50** Game of Thrones **4.0** Urban Secrets **5.0** Urban Secrets

On the radio

Radio 3
6.30am Breakfast. Kate Molleson presents. **9.30** Essential Classics. With Georgia Mann. **1.0** Classical Live. Another chance to hear the Kanneh-Masons' Songs and Dances Prom, plus piano duos by Schubert and others with Leif Ove Andsnes and Bertrand Chamayou at Schwarzenberg. **3.0** Choral Evensong: Winchester Cathedral. Featuring music by Bairstow, Wood, Fauré, Stanford and Parry. **4.0** Composer of the Week: Joseph Bologne (3/5) **5.0** In Tune. Sean Rafferty is joined by the conductor Maxim Emelyanychev. **7.0** Classical Mixtape **7.30** Prom 25. Georgia Mann presents live from the Royal Albert Hall. Schumann: Genoveva – Overture. Sibelius: Pohjola's Daughter. Hans Abrahamsen: Horn Concerto. 8.15 Interval: Tom Service looks back on the role of the French horn in classical music. 8.35 Tchaikovsky: Symphony No 4 in F minor. Stefan Dohr (horn), BBC Philharmonic, John Storgårds. **10.0** Night Tracks **11.30** 'Round Midnight. With Soweto Kinch. **12.30** Through the Night

Radio 4
6.0am Today **9.0** Sideways (5/8) **9.30** Worse Than Murder: The Waiting Game. When Muriel's kidnapper, M3, stops calling, the McKay family use Alick's media contacts to keep the story in the press. (3/7) **10.0** Woman's Hour **11.0** Retracted (R) **11.45** Battle Grounds: Culture Wars in the Countryside – Right to Roam (R) (3/5) **12.0** News **12.04** You and Yours **1.0** The World at One **1.45** How They Made Us Doubt Everything: Talc Tales. The epidemiologist Dan Cramer begins research into a connection between talcum powder and ovarian cancer. (3/5) **2.0** The Archers (R) **2.15** Drama: Contender, by Melanie Spencer. **3.0** Reflections: Michael Portillo (R) **3.30** The Drug Death Detective **4.0** The Media Show. With Ros Atkins and Katie Razzall. **5.0** PM **6.0** News **6.30** Ian Smith Is Stressed. New comedy. (1/4) **7.0** The Archers **7.15** Front Row **8.0** The Moral Maze (9/10) **9.0** The Life Scientific (R) **9.30** Inside Health (R) **10.0** The World Tonight **10.45** Book at Bedtime: Enlightenment, by Sarah Perry. (3/10) **11.0** The Lovely Boys Talk Good. Sketch show. (1/4) **11.15** Maisie Adam: The Beautiful Game – Let Girls Play (R) (4/4) **11.30** Lights Out: Lithified. Laura Grace Simpkins reflects on modern society's dependency on lithium. (R) (3/6) **12.0** News **12.30** Battle Grounds (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 Someone Dangerous (1/2) **6.45** The One About the Social Worker (3/5) **7.0** Ballylenon (4/4) **7.30** The Missing Hancocks (1/5) **8.0** Tom Wrigglesworth's Hang-Ups (3/4) **8.30** No Room for Secrets (3/5) **8.45** Where Angels Fear to Tread (3/10) **9.0** Geoff Norcott's Working Men's Club (4/4) **9.30** New Storytellers (5/5) **9.45** Daily Service **10.0** Boy, Oh Boy, He's Going Down **11.0** Someone Dangerous (1/2) **11.45** The One About... **12.0** Ballylenon (4/4) **12.30** The Missing Hancocks (1/5) **1.0** Tom Wrigglesworth **1.30** No Room for... **1.45** Where Angels Fear... **2.0** Wordaholics (6/6) **2.30** Elephants to Catch Eels (6/6) **3.0** The Carlingford Chronicles: Miss Marjoribanks (3/4) **4.0** Boy, Oh Boy, He's... **5.0** Someone Dangerous (1/2) **5.45** The One About... **6.0** Ballylenon (4/4) **6.30** The Missing Hancocks (1/5) **7.0** Tom Wrigglesworth **7.30** No Room for... **7.45** Where Angels Fear... **8.0** Wordaholics (6/6) **8.30** Elephants to... **9.0** Miss Marjoribanks **10.0** Geoff Norcott **10.30** Chain Reaction (2/6) **11.0** Seekers (2/6) **11.30** Yours Truly, Pierre Stone (1/4) **11.45** The Pin (1/4) **12.0** Boy, Oh Boy, He's... **1.0** Someone Dangerous (1/2) **1.45** The One About... **2.0** Ballylenon (4/4) **2.30** The Missing Hancocks (1/5) **3.0** Tom Wrigglesworth **3.30** No Room for... **3.45** Where Angels Fear... **4.0** Wordaholics (6/6) **4.30** Elephants to... **5.0** Miss Marjoribanks

Thursday 8

Interview With the Vampire, BBC Two, 9pm
A visit to a rather special theatre opens Louis's eyes

BBC One

6.0 Breakfast (T) **8.0** Olympics: Paris 2024 (T) Jeanette Kwakye and JJ Chalmers present the opening coverage on day 13, with much of the British focus on the start of Katarina Johnson-Thompson's quest for heptathlon gold. **1.0** News (T) **1.30** Regional News (T) Weather **1.45** Olympics: Paris 2024 (T) Diving and track cycling take centre stage as day 13 continues, featuring the men's 3m springboard final from 2pm. Hazel Irvine hosts. **6.0** News (T) **6.30** Regional News (T) Weather

7.0 Olympics: Paris 2024 (T) Gabby Logan introduces live taekwondo and athletics coverage as day 13 concludes, with the women's 400m hurdles and men's 200m and javelin among the highlights in the Stade de France.

10.0 News (T)
10.30 Regional News (T) Weather
10.40 Olympics: Paris 2024 – Tonight at the Games (T) Highlights from day 13, with taekwondo, athletics and track cycling featuring British hopefuls.
12.0 Kin (T) (R) (7 & 8/8) The chaos created by Bren reaches its peak. **1.40** Weather (T) **1.45** News (T)

BBC Two

6.30 Sign Zone Great Coastal Railway Journeys (T) (R) **7.0** Gardeners' World (T) (R) **8.0** Breakfast (T) **9.0** Dom Does America (T) (R) **9.30** Wanted Down Under Revisited (T) (R) **10.15** A Countryside Summer (T) (R) **10.45** Farmers' Country Showdown (T) (R) **11.15** Homes Under the Hammer (T) (R) **12.15** Bargain Hunt (T) (R) **1.0** Olympics (T) **1.45** Make Me a Dealer (T) (R) **2.30** Beechgrove Repotted (T) (R) **2.45** The Hundred (T) **6.0** Olympics (T) **7.0** House of Games (T) (R) **7.30** EastEnders (T)

8.0 Why Bridges Collapse: The Genoa Disaster (T) (R) An investigation into the Ponte Morandi disaster in 2018.
9.0 Interview With the Vampire (T) A visit to the Théâtre des Vampires disrupts Louis's quiet life.
9.50 Live at the Apollo Bites (T) With Ardal O'Hanlon, Lou Sanders and Kae Kurd.

10.0 Not Going Out (T) (R)
10.30 Newsnight (T) Weather
11.05 Colin from Accounts (T) (R)
11.35 FILM **Mud** (Jeff Nichols, 2012) (T) Drama starring Matthew McConaughey.
1.40 Sign Zone Miriam Margolyes: A New Australian Adventure (T) (R) (1/3) **2.40** Dom Does America (T) (R) **3.10** This Is BBC Two (T)

ITV1

6.0 Good Morning Britain (T) **9.0** Lorraine (T) **10.0** This Morning (T) **12.30** Loose Women (T) **1.30** News (T) Weather **1.55** Local News (T) Weather **2.0** Dickinson's Real Deal (T) (R) The team are in Swindon. **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) Victoria meets a relative stranger, Jimmy is concerned, and Mandy is determined to resolve her debts when Gail gives her an idea.

8.30 Tom Kerridge Cooks Britain (T) The chef heads to the border between England and Wales, starting in Powys, where he searches for free-range chicken.
9.0 Irvine Welsh's Crime (T) (2/6) With the discovery of another body, Lennox's hunch that a serial attacker is about are confirmed.

10.0 News (T) Weather
10.35 Local News (T) Weather
10.45 FILM **Mission: Impossible** (Brian De Palma, 1996) (T) Action thriller starring Tom Cruise and Jon Voight.
12.35 Shop on TV 3.0 Big Zuu's 12 Dishes in 12 Hours (T) (R) **3.35** Unwind With ITV (T) **5.05** In for a Penny (T) (R) **5.30** Gino's Italian Express (T) (R)

Channel 4

6.20 Cheers (T) (R) Double bill. **7.10** Everybody Loves Raymond (T) (R) Four episodes. **9.0** Frasier (T) (R) Four episodes. **11.0** The Simpsons (T) (R) Double bill. **12.0** News (T) **12.05** Paris 2024 Paralympics: Meet the Athletes (T) (R) **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) **6.0** CDWM (T) (R) **6.30** The Simpsons (T) (R) **7.0** News

8.0 The Supervet: Noel Fitzpatrick (T) (R) A labrador puppy is rushed in after being hit by a car.
9.0 George Clarke's Amazing Spaces (T) The architect meets a pair converting a rusty ship's wheelhouse into head-turning accommodation for their Welsh glampsite.

10.0 Kitchen Nightmares USA Bask 46, New Jersey (T)
11.0 8 Out of 10 Cats Does Countdown (T) (R)
12.0 Gogglebox (T) (R) **1.0** Kitchen Nightmares USA (T) (R) **1.50** FILM Primal (Nick Powell, 2019) (T) **3.25** Love It Or List It Australia (T) (R) **4.20** Food Unwrapped (T) (R) **4.50** Frasier (T) (R) Double bill.

Channel 5

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 Murder and Matrimony (Tom Shell, 2021) (T) **4.0** The Cruise: Fun-Loving Brits at Sea (T) (R) **5.0** News (T) **6.0** Amazing Railway Journeys With Nick Knowles (T) (R) The broadcaster tours Morocco, from Casablanca to the Atlas Mountains. **7.0** Bank Scams: Don't Get Caught Out (T) (R) A banking app infiltrated by criminals.

8.0 Fresh v Frozen: Which Is Better? (T) A look at how a groundbreaking fast-freezing process – still used to make potato waffles – revolutionised the food industry.
9.0 Susan Calman's Grand Day Out (T) The comedian visits Eastbourne on the south-east English coast.

10.0 The Child Snatcher: Manhunt (T) (R) Documentary about the serial killer Robert Black.
11.55 Cold Case Killers (T) (R)
1.0 Live Casino Show (T) **3.0** Tyrant: The Rise of Adolf Hitler (T) (R) (2/3) **3.50** Britain's Great Cathedrals With Tony Robinson (T) (R) **4.40** House Busters (T) (R) **5.05** House Doctor (T) (R)

BBC Four

7.0 Great British Railway Journeys Elgin to Loch Ness (T) (R) (5/15) The former MP visits Lossiemouth and Inverness. His journey ends at Loch Ness, where he joins a Deep Scan research team scouring the deep for signs of the elusive monster. **7.30** Gareth Edwards's Great Welsh Adventure (T) (R) The canals of Swansea and Neath.

8.0 Eyewitness to History: Norma Percy (T)
8.10 Watergate Break-In (T) (R) (1/5) Documentary series from 1994.
9.0 FILM **All the President's Men** (Alan J Pakula, 1976) (T) Fact-based political drama starring Robert Redford and Dustin Hoffman.

11.15 Watergate to Trump: Amol Rajan Interviews (T) (R) An interview with journalists Bob Woodward and Carl Bernstein.
12.0 Paris (T) (R) (3/3) **1.0** Great British Railway Journeys (T) (R) **1.30** Gareth Edwards's Great Welsh Adventure (T) (R) **2.0** Watergate (T) (R) **2.50** Ardal O'Hanlon: Tomb Raider (T) (R)

Other channels

BBC Three
7.0pm Top Gear **8.0** Dragons' Den US: Shark Tank **8.0** The Catch Up **8.45** Becoming... The Batman **9.0** Who Stole Tamara Ecclestone's Diamonds? **10.0** Sneakerhead **10.30** Man Like Mobeen **10.55** Man Like Mobeen **11.20** Man Like Mobeen **11.45** Who Stole...? **12.40** Top Gear **1.40** Man Like Mobeen **2.05** Man Like Mobeen **2.30** Man Like Mobeen **2.55** FILM It's What She Would Have Wanted (2022) **3.05** Who Stole...?

U&Dave
7.10am Whose Line Is It Anyway? USA **7.35** Whose Line...? USA **8.0** Border Force: America's Gatekeepers **9.0** Border Force... **10.0** Rick Stein's Mediterranean Escapes **11.0** Rick Stein's Cornwall **11.30** Rick Stein's Cornwall **12.0** Storage Hunters UK. Four episodes. **2.0** Extreme Fishing With Robson Green **3.0** Top Gear **4.0** Top Gear **5.0** Rick Stein's Mediterranean Escapes **6.0** Rick Stein's Cornwall **6.30** Rick Stein's Cornwall **7.0** Would I Lie to You? **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? **1.20** Room 101 **2.0** 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** Come Dine With Me **8.0** The Great Celebrity Bake Off for Stand Up to Cancer **9.0** Gogglebox **10.05** Naked Attraction **11.05** First Dates **12.10** The Big Bang Theory **12.40** The Big Bang Theory **1.10** Rick and Morty **1.40** My Adventures With Superman **2.10** Brooklyn Nine-Nine **2.35** Brooklyn Nine-Nine **3.0** Modern Family **3.25** Modern Family **3.50** Kitchen Nightmares USA **4.40** The Neighborhood **5.05** The Neighborhood **5.30** Brooklyn Nine-Nine

Film4
11.0am FILM Stardust (2007) **1.35** FILM Percy Jackson and the Lightning Thief (2010) **3.55** FILM The Legend of Zorro (2005) **6.30** FILM Mortal Engines (2018) **9.0** FILM Old (2021) **11.10** FILM The Running Man (1987) **1.10** FILM Cube (1997)

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 for Soccer Aid **2.0** Supermarket Sweep **3.0** Charmed **4.0** Dawson's Creek **5.0** Dress to Impress **6.0** Celebrity Catchphrase **7.0** Ant & Dec's Limitless Win **8.0** Bob's Burgers **8.30** Bob's Burgers **9.0** Family Guy. Five episodes. **11.30** American Dad! **12.0** American Dad! **12.30** Bob's Burgers **1.0** Bob's Burgers **1.30** Deal Or No Deal **2.35** Unwind

Sky Max
6.0am NCIS: New Orleans **7.0** SEAL Team **8.0** Supergirl **9.0** Stargate SG-1 **10.0** Stargate SG-1 **11.0** NCIS... **12.0** Supergirl **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** Rob & Romesh v K-Pop **9.0** The Walking Dead: Daryl Dixon **10.10** Never Mind the Buzzcocks **10.55** The Walking Dead **11.50** Last King of the Cross **12.50** Entourage **1.25** Entourage **2.0** Road Wars **3.0** Hawaii Five-0 **4.0** SWAT **5.0** Highway Patrol **5.30** Highway Patrol

Sky Arts
6.0am Gilbert and Sullivan: A Motley Pair (1 & 2/5) **7.0** Backstage With the London Philharmonic **8.0** Joy of Painting **8.30** 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: John Mills **12.0** Joy of Painting **12.30** Joy of Painting **1.0** Tales of... **1.30** Tales of... **2.0** My Greatest Shot: Street/Animals **3.0** Buster Keaton: The Genius Crushed By Hollywood **4.0** Discovering: Michelle Yeoh **5.0** Joy of Painting **5.30** Joy of Painting **6.0** Tales of... **6.30** Tales of... **7.0** Alfred Hitchcock **7.30** Alfred Hitchcock **8.0** Classic Movies: Brief Encounter **9.0** The Directors **10.0** Kubrick By Kubrick **11.35** Have You Got It Yet? The Story of Syd Barrett and Pink Floyd **1.35** Comedy Legends **2.35** The Other Art Show **3.35** Inside Art: Lubaina Himid at Tate Modern **4.0** Cheltenham Literature Festival **5.0** The Art of Architecture

Sky Atlantic
6.0am Fish Town **7.05** Fish Town **8.10** Riviera **9.15** Riviera **10.15** Britannia **11.15** Britannia **12.15** Game of Thrones **1.35** Sopranos **2.40** Sopranos **3.45** Riviera **4.45** Riviera **5.45** Britannia **6.45** Britannia **7.45** Game of Thrones **9.0** House of the Dragon **10.25** Yellowjackets **11.30** Succession **12.40** Winning Time: The Rise of the Lakers Dynasty **1.45** Watchmen **2.55** We Own This City **4.0** Fish Town **5.0** Fish Town

On the radio

Radio 3
6.30am Breakfast. Kate Molleson presents. **9.30** Essential Classics. With Georgia Mann. **1.0** Classical Live. Tom McKinney presents another chance to hear Monday night's Prom featuring the pianist Benjamin Grosvenor the Rodolfus Choir and the London Philharmonic and Choir conducted by Edward Gardner. The programme begins with Rachmaninov's *Symphonic Dances* and following that, Busoni's Piano Concerto. To start, however, chamber music from the Edinburgh festival. **4.0** Composer of the Week: Joseph Bologne (4/5) **5.0** In Tune **7.0** Classical Mixtape **7.30** Prom 26. Beethoven: Violin Concerto in D major. 8.20pm Interval: Before Sarah Gibson's *warp & weft*, and after her untimely death last month at the age of 38, Georgia Mann talks to Leah Broad about the her work and the legacy of women composers over the past 200 years. 8.40pm Gibson: warp and weft. Brahms: Symphony No 4 in E minor. Tobias Feldmann (violin), BBC Philharmonic, Anja Bihlmaier. **10.15** Night Tracks **11.30** 'Round Midnight **12.30** Through the Night

Radio 4
6.0am Today **9.0** The Briefing Room (5/16) **9.30** The Long History of Ignorance, From Confucius to Q-Anon: The Psychology of Ignorance (5/6) **10.0** Woman's Hour **11.0** The Infinite Monkey Cage: What a Gas! (5/7) **11.45** Battle Grounds: Culture Wars in the Countryside - Trees (R) (4/5) **12.0** News **12.04** You and Yours **12.30** Dough: Irons. With Sam White. (4/5) **1.0** The World at One **1.45** How They Made Us Doubt Everything: Talc Tales. With Phoebe Keane. (4/5) **2.0** The Archers (R) **2.15** Drama: Belgrano. Richard Monks's drama about the leaking of papers that concerned the sinking of the General Belgrano. (R) (1/2) **3.0** Open Country: The Sound of the Fens. With Martha Kearney. (1/13) **3.27** Radio 4 Appeal: STOP THE TRAFFIK (R) **3.30** Feedback (8/9) **4.0** Across the Red Line: Should Obesity Be Classed as a Disease? (7/7) **4.30** Inside Science **5.0** PM **6.0** News **6.30** The Train at Platform 4: Is This Your Seat? (3/4) **7.0** The Archers **7.15** Front Row **8.0** The Media Show (R) **9.0** Loose Ends (R) **9.45** Empire of Tea: One for Each Person and None for the Pot (R) (8/10) **10.0** The World Tonight **10.45** Book at Bedtime: Enlightenment, by Sarah Perry. (4/10) **11.0** The Today Podcast **11.30** Lights Out: Four Walls (R) (5/6) **12.0** News **12.30** Battle Grounds (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 Someone Dangerous (2/2) **6.45** The One About the Social Worker (4/5) **7.0** Our Man at Wembley (3/4) **7.30** Dad's Army (23/20) **8.0** My Teenage Diary (4/6) **8.30** No Room for Secrets (4/5) **8.45** Where Angels Fear to Tread (4/10) **9.0** The Train at Platform 4 (2/4) **9.30** New Storytellers (1/5) **9.45** Daily Service **10.0** Great Lives (4/10) **10.30** The Greatest Ever Faker **11.0** Someone Dangerous (2/2) **11.45** The One About... **12.0** Our Man at... **12.30** Dad's Army (23/20) **1.0** My Teenage Diary (4/6) **1.30** No Room for... **1.45** Where Angels Fear... **2.0** Dilemma (2/6) **2.30** No Commitments (1/6) **3.0** The Carlingford Chronicles: Miss Marjoribanks (4/4) **4.0** Great Lives (4/10) **4.30** The Greatest Ever Faker **5.0** Someone Dangerous (2/2) **5.45** The One About... **6.0** Our Man at... **6.30** Dad's Army (23/20) **7.0** My Teenage Diary (4/6) **7.30** No Room for... **7.45** Where Angels Fear... **8.0** Dilemma (2/6) **8.30** No Commitments (1/6) **9.0** Miss Marjoribanks **10.0** The Train at... **10.30** Knowing Me, Knowing You (5/6) **11.0** Britain in Bits With Ross Noble (3/4) **11.30** I've Never Seen Star Wars (6/6) **12.0** Great Lives (4/10) **12.30** The Greatest Ever Faker **1.0** Someone Dangerous (2/2) **1.45** The One About... **2.0** Our Man at... **2.30** Dad's Army (23/20) **3.0** My Teenage Diary (4/6) **3.30** No Room for... **3.45** Where Angels Fear... **4.0** Dilemma (2/6) **4.30** No Commitments (1/6) **5.0** Miss Marjoribanks

Friday 9

A Kanneh-Mason Playlist at the Proms, BBC Four, 8pm
Join Sheku (left), brother Braimah and guests for music ranging from Bob Marley to Brahms

BBC One

6.0 Breakfast (T) **8.0** Olympics: Paris 2024 (T) Jeanette Kwakye and JJ Chalmers present as day 14 gets under way, with the long jump and javelin disciplines of the heptathlon among the highlights at the Stade de France. **1.0** News (T) **1.30** Regional News (T) Weather **1.45** Olympics (T) Hazel Irvine hosts another afternoon, including the women's 3m springboard diving final and the finals of the men's sprint and women's madison track cycling. **6.0** News (T) **6.30** Regional News (T) Weather

7.0 Olympics: Paris 2024 (T) Gabby Logan introduces athletics at the Stade de France as day 14 of the Games concludes, including the finals of the women's 400m and men's 400m hurdles and the heptathlon 800m.

10.0 News (T)
10.30 Regional News (T) Weather
10.40 Olympics: Paris 2024 – Tonight at the Games (T) The highlights of day 14.
12.0 FILM **Green Book** (Peter Farrelly, 2018) (T) Comedy-drama starring Viggo Mortensen and Mahershala Ali. **2.0** Weather for the Week Ahead (T) **2.05** News (T)

BBC Two

6.15 A to Z of TV Gardening **7.0** Con Or Cure **7.30** Big Little Crimes **8.0** Breakfast **9.0** Dom Does America **9.30** Wanted Down Under Revisited **10.15** A Countryside Summer **10.45** Farmers' Country Showdown **11.15** Homes Under the Hammer **12.15** Bargain Hunt **1.0** Olympics **1.45** Make Me a Dealer **2.30** The Customer Is Always Right **3.0** Escape to the Country **3.45** Natural World **4.30** Repair Shop (R) **5.15** Flog It! (R) **6.0** Olympics (T) **7.0** House of Games (R) **7.30** Beechgrove Garden (T)

8.0 Gardeners' World (T) Adam Frost shares tips on how to build a green roof on a log store, and Arit Anderson visits a nurseryman who is bucking the trend in the world of houseplants.
9.0 Miriam Margolyes: A New Australian Adventure (T) (2/3) The actor visits Byron Bay, New South Wales.

10.0 Gavin & Stacey (T) (R) The first ever episode of the comedy.
10.30 Newsnight (T) Weather
11.05 FILM **Children of Men** (Alfonso Cuarón, 2006) (T)Thriller starring Clive Owen, Michael Caine and Julianne Moore.
12.45 Sign Zone Ambulance (T) (R) **1.45** Linford (T) (R) **3.15** This Is BBC Two (T)

ITV1

6.0 Good Morning Britain (T) **9.0** Lorraine (T) **10.0** This Morning (T) **12.30** Loose Women (T) **1.30** News (T) Weather **1.55** Local News (T) Weather **2.0** Dickinson's Real Deal (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) A stranded John is ruffling feathers, Mandy sets up her online profile, and Jimmy is left unsettled when an inspector arrives.

8.0 Coronation Street (T) Cassie kidnaps Alina to contrive a meeting with Tyrone, and Mason is annoyed at Betsy.
9.0 Champions: Full Gallop (T) (4/6) Paul Nicholls and former assistant Dan Skelton go head to head in a series of big-money races at Cheltenham.

10.0 News (T) Weather
10.30 Local News (T) Weather
10.45 FILM **Mission: Impossible 2** (John Woo, 2000) (T) Action thriller sequel starring Tom Cruise, Dougray Scott and Thandiwe Newton.
12.45 Shop 3.0 Love & Death (T) (R) (3/7) **4.0** Unwind (T) **5.10** Jimmy & Shivi's Farmhouse Breakfast (T) (R)

Channel 4

6.20 Cheers (T) (R) Double bill. **7.10** Everybody Loves Raymond (T) (R) Four episodes. **9.0** Frasier (T) (R) Four episodes. **11.0** The Simpsons (T) (R) Double bill. **12.0** News (T) **12.05** Paris 2024 Paralympics: Meet the Athletes (T) (R) **12.10** A New Life in the Sun (T) (R) **1.10** Car SOS (T) **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) **6.0** Come Dine With Me (T) (R) **6.30** The Simpsons (T) (R) **7.0** News (T)

8.0 Celebrity PopMaster TV (T) Ken Bruce hosts a celeb edition of the music quiz.
9.0 8 Out of 10 Cats Does Countdown (T) Jon Richardson and Katherine Ryan take on Richard Ayoade and Laura Smyth in the comedy panel show, while Mat Ewins helps out in Dictionary Corner.

10.0 Jimmy Carr's I Literally Just Told You (T) Quizshow.
11.05 Gogglebox (T) (R)
12.10 Kitchen Nightmares USA (T) (R) **1.0** FILM The Kid Detective (Evan Morgan, 2020) (T) Comedy drama. **2.40** Kitchen Nightmares USA (T) (R) **3.30** Come Dine With Me (T) (R) Five episodes. **5.45** Everybody Loves Raymond (T) (R)

Channel 5

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 Murder By Design (David DeCoteau, 2022) (T) **4.0** The Cruise: Fun-Loving Brits at Sea (T) (R) **5.0** News (T) **6.0** Amazing Railway Journeys With Nick Knowles (T) (R) (5/6) The broadcaster travels from the Alps to the Adriatic through Slovenia and Croatia. **7.0** Motorway Cops: Catching Britain's Speeders (T) (R)

8.0 Motorway: Hell on the Highway (T) Examples of road rage, including a driver who used his pick-up to ram a vehicle off a freeway.
9.0 Terror at 30,000 Feet (T) A commuter flight from Heathrow to Belfast in 1989, during which flames are seen in one of the plane's engines.

10.0 When TV Stunts Go Horribly Wrong (T) (R) Jonathan Pearce narrates edge-of-the-seat stunts from around the globe.
1.0 Live Casino Show (T) **3.0** Tyrant: The Rise of Adolf Hitler (T) (R) (3/4) **3.50** Nightmare New Builds (T) (R) **4.40** House Busters (T) (R) **5.05** House Doctor (T) (R)

BBC Four

7.0 Top of the Pops (T) (R) Ian Wright presents the edition of 16 May 1996, featuring JX, Horace Brown, Black Grape, Gina G, Bryan Adams, George Michael and Alanis Morissette. **7.30** Top of the Pops (T) (R) Jack Dee and Jeremy Hardy present music by the Backstreet Boys, M-Beat feat Jamiroquai, Peter Andre. From 30 May 1996.

8.0 A Kanneh-Mason Playlist at the Proms (T) Sheku and Braimah Kanneh-Mason with an eclectic selection.
9.20 Top of the Pops (T) (R) With New Order, Sinitta and Wet Wet Wet. From 1987.
9.50 Joe Jackson: Sight and Sound in Concert (T) (R) The singer and his band on stage in January 1983.

10.30 Joe Jackson: Rock Goes to College (T) (R) From 1979.
11.10 TOTP2 (T) (R) With Boney M, Ringo Starr, Mica Paris.
11.35 Joe Jackson: That Was Then, This Is Now (T) (R) Profile from 1980.
12.05 TOTP: 1979 (T) (R) **1.05** TOTP (T) (R) **2.35** Sight and Sound in Concert (T) (R) **3.15** Rock Goes to College (T) (R) Hatfield Poly, 1979...

Other channels

BBC Three
7.0pm FILM The Book of Life (2014) **8.25** The Catch Up **8.30** The Fast and the Farmer-ish **9.0** FILM Point Break (2015) **10.55** Virgil Abloh: How to Be Both **11.50** Body on the Beach: What Happened to Annie? (1-4/4) **1.50** The TikTok Effect **2.45** Becoming... The Batman **3.0** Virgil Abloh: How to Be Both

U&Dave
7.10am Whose Line Is It Anyway? USA **7.35** Whose Line...? USA **8.0** Border Force: America's Gatekeepers **9.0** Border Force... **10.0** Rick Stein's Mediterranean Escapes **11.0** Rick Stein's Cornwall **11.30** Rick Stein's Cornwall **12.0** Storage Hunters UK. Four episodes. **2.0** Robson's Extreme Fishing Challenge **3.0** Top Gear **4.0** Top Gear **5.0** Rick Stein's Mediterranean Escapes **6.0** Rick Stein's Cornwall **6.30** Rick Stein's Cornwall **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** Room 101 **2.0** 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** Come Dine With Me **8.0** The Great Celebrity Bake Off for Stand Up to Cancer **9.0** Celebrity Gogglebox 2022 **10.05** FILM Bad Boys for Life (2020) **12.35** FILM What Men Want (2019) **2.50** The Big Bang Theory **3.15** The Big Bang Theory **3.40** Brooklyn Nine-Nine **4.05** Brooklyn Nine-Nine **4.30** Modern Family **4.55** Modern Family **5.20** The Neighborhood

Film4
11.0am FILM Diary of a Wimpy Kid: The Long Haul (2017) **12.50** FILM Playing With Fire (2019) **2.40** FILM The Art of Racing in the Rain (2019) **4.50** FILM The Land That Time Forgot (1975) **6.40** FILM The Day After Tomorrow (2004) **9.0** FILM The Hitman's Bodyguard (2017) **11.20** FILM AI: Artificial Intelligence (2001) **2.10** FILM Krisha (2015)

ITV2
6.0am Craig of the Creek **6.15** Teen Titans Go! **6.25** Teen Titans Go! **6.40** 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 for a Penny **1.30** In for a Penny **2.0** Supermarket Sweep **3.0** Charmed **4.0** Dawson's Creek **5.0** Dress to Impress **6.0** Celebrity Catchphrase **7.0** Ant & Dec's Limitless Win **8.0** Bob's Burgers **8.30** Bob's Burgers **9.0** FILM Pitch Perfect (2012) (FYI Daily is at 10pm) **11.15** Family Guy **11.45** Family Guy **12.15** American Dad! **12.45** American Dad! **1.15** Bob's Burgers **1.45** Deal Or No Deal **2.45** Unwind

Sky Max
6.0am NCIS: New Orleans **7.0** SEAL Team **8.0** Supergirl **9.0** Stargate SG-1 **10.0** Stargate SG-1 **11.0** DC's Legends of Tomorrow **12.0** Supergirl **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** A League of Their Own Road Trip: Southeast Asia **10.0** Mr Bigstuff **10.30** The Walking Dead: Daryl Dixon **11.45** The Walking Dead **12.50** The Walking Dead **1.55** Road Wars **3.0** Hawaii Five-0 **4.0** SWAT **5.0** Highway Patrol **5.30** Highway Patrol

Sky Arts
6.0am André Rieu: Live in Brazil **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: Michelle Yeoh **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** National Treasures: The Art of Collecting **3.0** Charles Hazlewood: Beethoven and Me **4.0** Discovering: Kevin Bacon **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** Alfred Hitchcock Presents **7.30** Alfred Hitchcock Presents **8.0** Fleetwood Mac: Live in Boston (1 & 2/2) **10.15** Lennon's Last Weekend **11.45** Steve Martin and the Steep Canyon Rangers With Edie Brickell **2.05** Live at the Waterfront **4.0** Cheltenham Literature Festival **5.0** The Art of Architecture

Sky Atlantic
6.0am Fish Town **7.05** Fish Town **8.10** Riviera **9.10** Riviera **10.10** Britannia **11.10** Britannia **12.10** Game of Thrones **1.30** Sopranos **2.35** Sopranos **3.45** Riviera **4.45** Riviera **5.45** Britannia **6.45** Britannia **7.45** Game of Thrones **9.0** Chernobyl **10.20** House of the Dragon **11.45** The Last of Us **12.45** The Wire **1.50** Game of Thrones **2.55** Game of Thrones **4.10** Fish Town **5.05** Fish Town

On the radio

Radio 3
6.30am Breakfast **9.30** Essential Classics **1.0** Classical Live. Another chance to hear Wednesday night's Prom featuring the horn player Stefan Dohr and the BBC Philharmonic conducted by John Storgårds, in Schumann's overture to his opera *Genoveva*, Sibelius's *Pohjola's Daughter* Hans Abrahamsen's Horn Concerto and Tchaikovsky's Symphony No 4. To start today's show, the soprano Elizabeth Llewellyn makes her Edinburgh festival debut, joined by the pianist Simon Lepper in a treasury of late Romantic song. **4.0** Composer of the Week: Joseph Bologne (5/5) **5.0** In Tune **6.0** Prom 27. Saariaho: Mirage (12 mins). Mozart: Piano Concerto No 9 in E flat major, Jeunehomme, K271. 6.45pm Interval. 7.05pm Richard Strauss: An Alpine Symphony. Silja Aalto (soprano), Anssi Karttunen (cello), Seong-Jin Cho (piano), BBC SO, Sakari Oramo. **8.30** Andrew Davis at the Proms. A tribute to the conductor and musician. **10.30** Prom 28. Heiner Goebbels: Songs of Wars I Have Seen. London Sinfonietta, OAE, Chloe Rooke. **11.45** 'Round Midnight **12.30** Through the Night

Radio 4
6.0am Today **9.0** Desert Island Discs: Mark Knopfler (R) **10.0** Woman's Hour **11.0** The Food Programme: How Did Food Help Finland Become the Happiest Country in the World? With Sheila Dillon. **11.45** Battle Grounds... The Urban/Rural Divide (R) (5/5) **12.0** News **12.04** Rare Earth: Save Our Seabirds (5/10) **1.0** The World at One **1.45** How They Made Us Doubt Everything: Talc Tales (5/5) **2.0** The Archers (R) **2.15** Drama: 11 Minutes Dead, by Lucy Catherine. After losing consciousness in a surfing accident, Beth is faced with a horrifying vision of the future. Scarlett Brookes and Claire Lams star. (1/5) **2.45** Communicating With Ros Atkins: Sarada Peri, Obama's Former Speechwriter (8/8) **3.0** Gardeners' Question Time **3.45** Short Works: Peregrine, by Cynan Jones. **4.0** Last Word **4.30** Sideways (R) (5/8) **5.0** PM **6.0** News **6.30** Catherine Bohart: TL;DR (3/6) **7.0** The Archers **7.15** Screenshot: Shock Value (6/6) **8.0** Any Questions? **8.50** A Point of View **9.0** The Death of the Eccentric. Will Self explores resistance to social conformity. (R) **10.0** The World Tonight **10.45** Book at Bedtime: Enlightenment (5/10) **11.0** Americast **11.30** Lights Out: Crossings (R) **12.0** News **12.30** Battle Grounds (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** Front-lines of Journalism: The Why Is As Important As the What (R) (5/10)

Radio 4 Extra
6.0am Prize Fighting **6.45** The One About the Social Worker (5/5) **7.0** Comedy Showcase (1) **7.30** Share and Share Alike (4/9) **8.0** Daliso Chaponda: Citizen of Nowhere (3/4) **8.30** No Room for Secrets (5/5) **8.45** Where Angels Fear to Tread (5/10) **9.0** Kat Sadler's Screen Time (1/2) **9.30** New Storytellers (4/5) **9.45** Daily Service **10.0** Soul Music (4/6) **10.30** Carnival Queens **11.0** Prize Fighting **11.45** The One About... **12.0** Comedy Showcase (1) **12.30** Share and Share... **1.0** Daliso Chaponda **1.30** No Room for... **1.45** Where Angels Fear... **2.0** All the Way from Memphis (4/6) **2.30** The Brothers (1/6) **3.0** The Annunciation **4.0** Soul Music (4/6) **4.30** Carnival Queens **5.0** Prize Fighting **5.45** The One About... **6.0** Comedy Showcase (1) **6.30** Share and Share... **7.0** Daliso Chaponda **7.30** No Room for... **7.45** Where Angels Fear... **8.0** All the Way from... **8.30** The Brothers (1/6) **9.0** The Annunciation **10.0** Scott Agnew: Dead Man Talking (1/3) **10.30** Matt Berry Interviews (1/4) **10.45** Tom Mayhew Is Benefit Scum (1/4) **11.0** Absolute Power (3/6) **11.30** As Told to Craig Brown (3/6) **12.0** Soul Music (4/6) **12.30** Carnival Queens **1.0** Prize Fighting **1.45** The One About... **2.0** Comedy Showcase (1) **2.30** Share and Share... **3.0** Daliso Chaponda **3.30** No Room for... **3.45** Where Angels Fear... **4.0** All the Way from... **4.30** The Brothers

Saturday 10

Raising the Mary Rose: The Lost Tapes, Channel 4, 6pm
The inside story of a great nautical archaeology project

BBC One

6.0 Breakfast (T) **6.45** Olympics: Paris 2024 (T) Live coverage of the men's marathon, which starts at the Hôtel de Ville and finishes on the Esplanade des Invalides. Plus, sport climbing, canoe sprint and golf. **11.0** Olympics (T) Further live coverage of the 15th and penultimate day of the Games, with medals in climbing and kayaking. **1.15** News (T) **1.30** Olympics (T) Medals are decided in diving, track cycling, golf and rhythmic gymnastics. **5.30** News (T) **5.40** Regional News (T)

5.50 Olympics: Paris 2024 (T) Clare Balding and Gabby Logan introduce the busiest night of the Games, as the athletics concludes with eight finals at the Stade de France and Britain go for glory in boxing, pentathlon and taekwondo.

10.0 News (T) Weather
10.20 Olympics: Paris 2024 – Tonight at the Games (T)
11.40 FILM **Shadow in the Cloud** (Roseanne Liang, 2020) (T) A female pilot with top secret documents is haunted by a sinister presence. Second world war horror with Chloë Grace Moretz, Nick Robinson.
12.55 Weather (T) **1.0** News (T)

BBC Two

6.45 Breakfast (T) **8.0** One Zoo Three (T) (R) **8.20** Blue Peter (T) (R) **8.50** Newsround (T) **9.0** Gardeners' World (T) (R) **10.0** Saturday Kitchen: Matt's Dream Dishes (T) **11.30** The Hairy Bikers' Chicken and Egg (T) (R) **12.35** FILM The Man Who Never Was (Ronald Neame, 1956) (T) Fact-based second world war drama. **2.15** The Hundred (T) **5.30** Olympics: Paris 2024 (T) **5.50** Flog It! (T) (R) **6.20** Celebrity Antiques Road Trip (T) (R) **7.20** Pointless Celebrities (T) (R)

8.10 Casualty (T) A desperate Jacob faces another dead end in his search for Blake.
9.0 Weather Hits at the BBC (T) Carol Kirkwood and Tomasz Schafernaker present weather-related songs from the archives, such as Ain't No Sunshine When She's Gone and Why Does It Always Rain on Me?

11.30 TOTP2: Summertime Special (T) (R) Archive summer sounds from the Undertones, Bananarama, Bay City Rollers, Fun Boy Three, the Style Council...
12.30 FILM **Love & Mercy** (Bill Pohlad, 2014) (T) Biopic of Beach Boy Brian Wilson, starring John Cusack, Paul Dano, Paul Giamatti. **2.25** This Is BBC Two (T)

ITV1

6.0 Simply Raymond Blanc (T) (R) Double bill. **6.50** Love Your Weekend (T) (R) **8.25** Chris McCausland (T) **9.25** News (T) **9.30** James Martin's Saturday Morning (T) (R) **11.40** Dubai Dishes (T) **12.35** James Martin's French Adventure (T) (R) **1.05** Cooking With the Stars (T) (R) **2.05** News (T) **2.14** Local News (T) **2.15** FA Community Shield Live (T) Man Utd v Man City (kick-off 3pm) **5.40** News (T) **6.0** Local News (T) **6.05** FILM Harry Potter and the Order of the Phoenix (David Yates, 2007) (T)

8.40 The 1% Club (T) (R) Quiz gameshow hosted by Lee Mack.
9.45 Changing Ends He Thinks It's All Over... (T) (6/6) It's the day of reckoning, with Northampton abuzz amid anticipation of promotion to the Third Division – but Alan is miserable and makes a drastic decision.

10.10 Piglets (T) (4/6) Geeta is dreading the bleep test.
10.35 Love & Death (T) Allan's repeated calls to Betty go unanswered.
11.40 News (T) Weather
11.54 Local News (T) Weather
11.55 English Football League Highlights (T) The opening weekend in the League.
1.10 Shop 3.0 Long Lost Family (T) (R) **3.50** Unwind (T)

Channel 4

6.10 Everybody Loves Raymond (T) (R) Double bill. **7.0** Rising Phoenix: Road to Tokyo (T) **7.50** Frasier (T) (R) Double bill. **8.45** FILM Wedding March 5: My Boyfriend's Back (Mike Rohl, 2019) (T) **10.30** The Simpsons (T) (R) Five episodes. **12.50** Couples Come Dine With Me (T) (R) **1.50** Four in a Bed (T) (R) Five episodes. **4.20** A Place in the Sun (T) (R) **5.25** News (T) **5.55** Meet the Athletes (T) (R) **6.0** Raising the Mary Rose: The Lost Tapes (T) (R) **7.0** WW2: Women on the Frontline (T)

8.0 Britain's Most Beautiful Road (T) The people of Lochinver set out to revive the Assynt Highland Games.
9.0 FILM **John Wick: Chapter 3 – Parabellum** (2019) (T) The seemingly invincible assassin returns, this time hunted by bounty hunters. Action thriller with Keanu Reeves and Halle Berry.

11.35 FILM **Hitman** (Xavier Gens, 2007) (T) Action thriller with Timothy Olyphant and Dougray Scott.
1.10 FILM **Riders of Justice** (Anders Thomas Jensen, 2021) Action comedy drama with Mads Mikkelsen. **3.10** Kitchen Nightmares USA (T) (R) **4.0** Find It, Fix It, Flog It (T) (R) **4.10** Hollyoaks Omnibus (T) (R)

Channel 5

6.0 Milkshake! 8.55 Sponge Bob SquarePants (T) (R) **9.05** Entertainment News (T) **9.20** Bargain Loving Brits... (T) (R) Triple bill. **12.05** Dogs Behaving (Very) Badly (T) (R) Triple bill. **3.05** Cumbria: The Lakes and the Coast (T) (R) **4.05** Norfolk and Suffolk: Country and Coast (T) (R) The restoration of the organ at Norwich Cathedral is nearly complete. **5.05** Your Kitchen: 60 Years of Fads and Gadgets (T) (R) **6.0** News (T) **6.05** Bradley Walsh's Greatest Moments (T) (R)

7.30 St James's Palace: The Secret Royal Residence (T) (R)
9.0 Sandringham: A Royal Residence With Nigel Havers (T) (3/3) How Elizabeth II prepared for her coronation. JJ Chalmers also finds out what her first Christmas at Sandringham as queen entailed.

10.0 Greatest TV Moments of the 80s (T) (R) Matthew Kelly takes a look back at 1985, featuring *'Allo 'Allo!*, *Bullseye*, *Name That Tune* and *Crossroads*.
11.55 Bob Monkhouse: Master of Laughter (T) (R)
1.45 Live Casino Show (T) **3.45** Henry VIII & Trump: History Repeating? (T) (R) **4.40** House Busters (T) (R)

BBC Four

7.0 Strictly Come Dancing (T) (R) (1/9) Bruce Forsyth and Tess Daly host the first ever edition of the revamped show, with celebrity dancers including Martin Offiah, Lesley Garrett, David Dickinson and Natasha Kaplinsky. From 2004.

8.0 Bruce Forsyth's Generation Game (T) (R) With co-host Rosemarie Ford, in September 1993.
9.0 Lily Savage's Blankety Blank (T) (R) From 1999.
9.30 The Fight for Saturday Night (T) (R) Michael Grade explores how TV shows battle to win the Saturday night ratings crown.

11.0 Parkinson With Bruce Forsyth, Boris Becker and the Corrs (T) (R) Last in the series.
12.0 Ruby With Alan Davies (T) (R) **12.45** Keeping Up Appearances (T) (R) **1.15** Butterflies (T) (R) **1.45** Strictly Come Dancing (T) (R) **2.45** Parkinson With Bruce Forsyth, Boris Becker and the Corrs (T) (R)

Other channels

BBC Three
7.0pm EastEnders **7.30** EastEnders **8.0** Glow Up: Britain's Next Make-Up Star **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** The Vivienne Takes on Hollywood (4-6/6) **11.45** Who Stole Tamara Ecclestone's Diamonds? **12.40** Eating With My Ex **1.10** Two Pints of Lager... **1.40** Two Pints of Lager... **2.10** Virgil Abloh: How to Be Both **3.05** The Vivienne Takes on Hollywood (4-6/6)

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** 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** Road to Riches **2.0** Road to Riches **3.0** Extreme Fishing With Robson Green **4.0** Extreme Fishing With Robson Green **5.0** Mediterranean 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 **9.20** Not Going Out **10.20** Not Going Out Bloopers Special **11.0** QI **11.40** Have I Got a Bit More News for You **12.40** Have I Got a Bit More News for You **1.40** Room 101 **2.15** Room 101 **2.45** Room 101 **3.15** Room 101

E4
6.0am Lego Masters Australia **7.20** FILM Dora and the Lost City of Gold (2019) **9.20** Don't Tell the Bride **10.20** Don't Tell the Bride **11.20** Ramsay's Kitchen Nightmares USA **12.20** Ramsay's Kitchen Nightmares USA **1.20** Ramsay's Kitchen Nightmares USA **2.20** Modern Family **2.50** Modern Family **3.20** Modern Family **3.50** Modern Family **4.20** Modern Family **4.50** Modern Family **5.20** The Big Bang Theory **5.50** The Big Bang Theory **6.20** The Big Bang Theory **6.50** The Big Bang Theory **7.20** FILM Men in Black II (2002) **9.0** Celebrity Gogglebox **10.0** Gogglebox **11.05** Gogglebox **12.05** First Dates **1.05** First Dates **2.10** Gogglebox **3.05** Gogglebox **4.0** Ramsay's Kitchen Nightmares USA **4.50** Don't Tell the Bride

Film4
11.0am FILM The Lavender Hill Mob (1951) **12.40** FILM Monsters v Aliens (2009) **2.30** FILM The Karate Kid Part II (1986) **4.40** FILM Sister Act 2: Back in the Habit (1993) **6.55** FILM The Nanny Diaries (2007) **9.0** FILM Deja Vu (2006) **11.25** FILM Spontaneous (2020) **1.30** FILM Secret of Marrowbone (2017)

ITV2
6.0am Craig of the Creek **6.15** Teen Titans Go! **6.25** Teen Titans Go! **6.40** Batwheels **6.55** Mr Bean: The Animated Series **7.05** Dodo **7.15** Dodo **7.30** FILM Big Top Scooby-Doo! (2012) **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 **2.15** In for a Penny **2.45** In With a Shout **3.45** FILM Pitch Perfect 2 (2015) (FYI Daily is at 4.45) **6.0** Wheel of Fortune **7.0** Celebrity Catchphrase **8.0** FILM Tomb Raider (2018) (FYI Daily is at 9.10) **10.30** Family Guy **11.0** Family Guy **11.30** American Dad! **12.0** American Dad! **12.30** Iain Stirling's CelebAbility **1.15** All American **2.15** Totally Bonkers Guinness World Records **2.40** Unwind With ITV

Sky Max
6.0am Supergirl **7.0** Supergirl **8.0** Supergirl **9.0** Supergirl **10.0** Grimm **11.0** Grimm **12.0** Grimm **1.0** Grimm **2.0** The Hundred Live **5.30** Football's Funniest Moments **6.0** A Discovery of Witches **7.0** Freddie Fries Again **8.0** An Idiot Abroad 2 **9.0** Agatha Raisin **11.0** Mr Bigstuff **11.30** Banshee **12.30** Warrior **1.30** The Force: Manchester **2.30** Road Wars **3.30** Road Wars **4.0** Sun, Sea and A&E **5.0** Sun, Sea and A&E

Sky Arts
6.0am Arts Uncovered **6.15** Bregenz: Madama Butterfly **8.30** Tales of the Unexpected **9.0** Tales of the Unexpected **9.30** Tales of the Unexpected **10.0** Tales of the Unexpected **10.30** Tales of the Unexpected **11.0** Alfred Hitchcock Presents **11.30** Alfred Hitchcock Presents **12.0** Alfred Hitchcock Presents **12.30** Alfred Hitchcock Presents **1.0** FILM Les Misérables: The Staged Concert (2019) **3.50** Clint Eastwood: A Life in Film **5.30** The Who: Live at Hyde Park **7.45** Queen: Days of Our Lives **9.0** Queen: Days of Our Lives **10.20** Queen Live at Wembley Stadium **11.40** Freddie Mercury: The Great Pretender **1.20** Bowie: The Man Who Changed the World **3.20** Discovering: David Bowie **4.20** Nile Rodgers and Chic: Isle of Wight Festival Greatest Hits **4.45** Isle of Wight Festival Greatest Hits **5.10** Discovering: The Clash/Tina Turner

Sky Atlantic
6.0am Urban Secrets **7.05** Urban Secrets **8.10** Urban Secrets **9.15** Riviera **10.20** Riviera **11.25** Riviera **12.30** Riviera **1.35** Riviera **2.40** The Sopranos **3.40** The Sopranos **4.45** The Sopranos **5.50** The Sopranos **6.55** The Sopranos **7.55** Game of Thrones. The last five episodes of season four, back to back. **1.30** The Leftovers **2.45** Watchmen **4.0** Urban Secrets **5.0** Urban Secrets

On the radio

Radio 3
6.30am Breakfast. With Elizabeth Alker. **9.0** Saturday Morning. om Service talks to members of the National Youth Orchestra, who also play live in the Elgar Room at the Royal Albert Hall. **11.0** Prom 29. Wagner arr Lemare: Tannhäuser Overture. Bach: Fantasia and Fugue in G minor, BWV 542. Chaminade arr J Scott: Six Concert Etudes, Op 35 – Autumn. Jules Grison: Toccata in F. Ives: Variations on America. Tchaikovsky arr J Scott: Overture – 1812.Jonathan Scott (organ). **12.30** New Generation Artists. Santiago Cañón-Valencia and Ryan Corbett play Piazzolla's Grand Tango. **1.0** Music Matters. Nicola Benedetti, director of the Edinburgh international festival, tells the story of the annual arts event. (2/6) **2.0** Record Review. Marina Frolova-Walker joins Andrew McGregor to discuss five indispensable recordings of music by BBC Proms composer Beethoven and explains why they need to be heard. **4.0** Sound of Cinema. With M Night Shyamalan. **5.0** This Classical Life: Anna Meredith (R) **6.0** Music Planet. Roots-based music. **7.0** New Generation Artists. The pianist Alim Beisembayev plays Haydn. **7.30** Prom 30. Wagner: The Flying Dutchman – Overture. Missy Mazzoli: Orpheus Undone. Dani Howard: As One. c 8.20 Interval. 8.40 Mahler: Symphony No 1 in D. National Youth Orchestra, Musicians from NYO Inspire, Alexandre Bloch, Tess Jackson. **10.0** The Lebrecht Interview: Lise Davidsen (2/4) **10.45** New Music Show. Standard Issue play music by Lisa Illean and Joanna Bailie. **12.30** Through the Night

Radio 4
6.0am News and Papers **6.07** Open Country: The Sound of the Fens (R) **6.30** Farming Today This Week **7.0** Today **9.0** The Missing Madonna: The Likely Lads (R) (3/9) **9.45** Animal: Shapeshifters. With Blair Braverman. (R) (2/5) **10.0** You're Dead to Me: Edo Japan (6/13) **10.30** Alexei Sayle's Strangers on a Train: Belfast to Derry (4/5) **11.0** Newscast (2/5) **11.30** From Our Own Correspondent **12.0** News **12.04** Toast: Club 18-30 (R) (2/4) **12.30** Catherine Bohart: TL;DR (R) **1.0** News **1.10** Any Questions? (R) **2.0** Any Answers? **2.45** The Archers (R) **3.0** Drama: Mahabharata Now – Dance of Defiance. Adapted by Ayeesha Menon. (R) (2/2) **4.0** Weekend Woman's Hour **5.0** Saturday PM **5.30** Dough: Irons (R) (4/5) **5.54** Shipping Forecast **6.0** News **6.15** Loose Ends. Clive Anderson presents. **7.0** Growing Solo: Winter Solstice Feast. Max Cotton gets to grips with the grisly process of turning farm animals into meat. (R) (3/5) **7.15** The Infinite Monkey Cage: What a Gas! (R) (5/7) **8.0** Archive on 4: Sister Blues **9.0** The Moral Maze (R) **10.0** News **10.15** The Food Programme: How Did Food Help Finland Become the Happiest Country in the World? (R) **11.0** Scott Agnew: Dead Man Talking – Life Before Death (2/3) **11.30** The 3rd Degree: Falmouth (R) **12.0** News **12.15** Bookclub: Ayobami Adebayo – Stay With Me (R) **12.48** Shipping Forecast **1.0** As World Service **5.20** Shipping Forecast **5.30** News **5.43** Bells on Sunday **5.45** In Touch (R)

Radio 4 Extra
6.0am An Inspector Calls **7.30** Bog Child (1/10) **8.45** Robb Wilton: I Should Say So (3/4) **9.0** The Men from the Ministry **9.30** Brothers in Law (3/12) **10.0** Dr John Cooper Clarke: Complete Control (3/3) **11.0** An Inspector Calls **12.30** Bog Child (1/10) **1.45** Robb Wilton... **2.0** The Men from... **2.30** Brothers in Law (3/12) **3.0** Dr John Cooper Clarke... **4.0** The Lost World (2/3) **5.0** An Inspector Calls **6.30** Bog Child (1/10) **7.45** Robb Wilton... **8.0** The Men from... **8.30** Brothers in Law (3/12) **9.0** Dr John Cooper Clarke... **10.0** Paul Sinha's General Knowledge (4/4) **10.30** Mitch Benn's Crimes Against Music (1/4) **11.0** What the Future? (2/4) **11.30** Fred at the Stand (2/6) **12.0** The Lost World (2/3) **1.0** An Inspector Calls **2.30** Bog Child (1/10) **3.45** Robb Wilton... **4.0** The Men from... **4.30** Brothers in Law (3/12) **5.0** Dr John Cooper Clarke...

Today's television

Saucy! Secrets of the British Sex Comedy
Channel 4, 10pm
Susey Silvey looks back on the late 1970s

BBC One

6.0 Breakfast (T) **8.0** Olympics: Paris 2024 (T) JJ Chalmers and Jeanette Kwakye introduce the first of the events on day nine in the French capital, including equestrian, tennis, golf and athletics. **1.0** News (T) **1.10** Weather for the Week Ahead (T) **1.15** Olympics: Paris 2024 (T) Hazel Irvine introduces what promises to be a medal-laden day nine in the French capital, with champions set to be crowned in artistic gymnastics, golf, tennis and cycling. **5.0** News (T) **5.15** Regional News (T) Weather

5.25 Olympics: Paris 2024 (T) Clare Balding and Gabby Logan introduce the end of the swimming, with the men's 1500m freestyle and 4x100m medley, and the women's 50m freestyle and 4x100m medley. Plus on track and field, finals in the men's 100m and hammer, and women's high jump.

10.0 News (T)
10.25 Regional News (T) Weather
10.30 Olympics: Paris 2024 – Tonight at the Games (T)
11.50 FILM **Booksmart** (Olivia Wilde, 2019) (T) High-school comedy starring Kaitlyn Dever, Beanie Feldstein and Jessica Williams.
1.25 Weather for the Week Ahead (T) **1.30** News (T)

BBC Two

6.35 Glorious Gardens from Above (T) (R) **7.20** Countryfile (T) (R) **8.15** The Lake District: A Wild Year (T) (R) **9.15** Beechgrove Garden (T) (R) **9.45** Saturday Kitchen Best Bites (T) **11.15** Coast to Coast Food Festival (T) (R) **11.45** FILM Pride and Prejudice (Robert Z Leonard, 1940) (T) **1.40** Songs of Praise (T) **2.15** The Hundred (T) London Spirit Men v Oval Invincibles Men (start time 2.30pm) **5.30** Flog It! (T) (R) **6.0** Cornwall With Simon Reeve (T) (R) (1/2) **7.0** Countryfile (T)

8.0 Antiques Roadshow (T) (R) From the V&A Dundee design museum.
9.0 Vienna Blood (T) New series. Oskar is baffled when the director of security agrees to a secret rendezvous with a recently captured criminal. Crime drama with Jürgen Maurer and Matthew Beard.

10.30 FILM **All the President's Men** (Alan J Pakula, 1976) (T) Fact-based drama about the journalists who brought the Watergate scandal to light, with Robert Redford and Dustin Hoffman.
12.45 Sign Zone The Bidding Room (T) (R) **1.30** Clean It, Fix It (T) (R) **2.15** Spent (T) (R) **2.45** This Is BBC Two (T)

ITV1

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) **11.30** Tom Kerridge Cooks Britain (T) (R) **12.0** News (T) **12.15** MotoGP Live (T) The British Grand Prix MotoGP and Moto2 races (start times 1pm and 2.30pm). **3.30** You've Been Framed! (T) (R) **4.0** Tipping Point: Best Ever Finals (T) (R) **4.35** News (T) **4.55** Local News (T) **5.10** FILM Harry Potter and the Goblet of Fire (Mike Newell, 2005) (T)

8.0 McDonald & Dodds Wedding Fever (T) (3/3) There's a race against time as a spate of deaths affect wedding ceremonies across Bath. One ends in tragedy when the vicar is found murdered in the vestry, and McDonald's suspicions focus on the bride, her father and her sisters.

10.0 News (T) Weather
10.15 FILM **Mission: Impossible** (Brian De Palma, 1996) (T) A secret agent is accused of betraying his fellow spies. Action thriller with Tom Cruise and Jon Voight.
12.30 Shop on TV 3.0 Motorsport UK (T) (R) **3.50** Unwind With ITV (T) **5.05** Ainsley's National Trust Cook Off (T) (R)

Channel 4

6.0 Frasier (T) (R) Triple bill. **7.40** Everybody Loves Raymond (T) (R) Four episodes. **9.30** Sunday Brunch (T) **12.30** The Simpsons (T) (R) Four episodes. **2.30** Four in a Bed (T) (R) Five episodes. **5.15** News (T) **5.45** Meet the Athletes (T) (R) **5.50** FILM The Italian Job (F Gary Gray, 2003) (T) A crook double-crosses his partners, who devise a plan to exact revenge and reclaim their ill-gotten gains. Crime thriller remake with Mark Wahlberg, Charlize Theron.

8.0 Titanic in Colour (T) (1/2) Documentary about the ship featuring specially colourised photographs and film footage.
9.0 Britain Behind Bars: A Secret History (T) (3/3) Rob Rinder visits Shepton Mallet, one of the country's oldest prisons and once home to the Krays.

10.0 Saucy! Secrets of the British Sex Comedy (T) (2/2)
10.55 The Man With a Penis on His Arm (T) (R) Documentary.
11.55 FILM **Fire Island** (Andrew Ahn, 2022) (T)
1.40 Kitchen Nightmares USA (T) (R) **2.25** CDWM (T) (R) **3.25** Grand Designs (T) (R) **4.20** Food Unwrapped (T) (R)

Channel 5

6.0 Milkshake! 8.50 Sponge Bob SquarePants (T) (R) **9.10** Eggheads (T) (R) **9.30** Cruising With Susan Calman (T) (R) Four episodes, taking in Tahiti and French Polynesia, the Douro, and Antarctica. **1.10** The Hotel Inspector (T) (R) Double bill. **3.05** Coastal Devon and Cornwall With Michael Portillo (T) (R) (3 & 4/6) The broadcaster explores the South West Coast Path. **5.05** When Holidays Go Horribly Wrong (T) (R) **6.30** News (T) **6.35** Bradley Walsh's Greatest Double Acts (T) (R)

8.0 22 Kids and Counting (T) Chloe arranges a celebratory girls' trip away with Sue and Katie for Sophie's 30th birthday.
9.0 Mums on Strike (T) (3/6) Gary takes over from his partner Sam, and Michael tackling the jobs his other half Simone usually does.

10.0 The World's Most Luxurious Cruise (T) (3/4) A travel writer visits the Seven Seas Splendor.
11.0 1988: Most Shocking Moments (T) (R)
1.0 Live Casino Show (T) **3.0** Great British Gardens (T) (R) **3.50** Secrets of the Royals on Tour (T) (R) **4.40** Wildlife SOS (T) (R) **5.05** House Doctor (T) (R)

BBC Four

7.0 Discovering: Rhapsody in Blue – George Gershwin (T) (R) Josie d'Arby presents Gershwin's Rhapsody in Blue by the BBC Scottish Symphony Orchestra, and analyses the piece through conversations with members of the orchestra.

8.0 John Wilson's American Greats at the Proms (T) The Sinfonia of London perform US favourites.
9.40 Gershwin's Summertime: The Song That Conquered the World (T) (R) How the song became a standard around the world, from its first appearance in 1935 opera *Porgy and Bess*.

10.40 Imagine... Bill Viola: The Road to St Paul's (T) (R) A profile of the late American video artist.
11.45 Kill Your TV: Jim Moir's Weird World of Video Art (T) (R)
12.45 Mark Kermode's Secrets of Cinema: Cult Movies (T) (R) **1.45** Discovering... (T) (R) **2.45** Gershwin's Summertime (R)

Other channels

BBC Three
7.0pm Rapman: Back of the Bus **7.10** EastEnders **7.40** EastEnders **8.10** Shark Tank: Dragons' Den US **8.50** Shark Tank... **9.30** Stacey Dooley Sleeps Over **10.15** FILM Pride (2014) **12.10** Corey Baker's Dance Race **12.15** Stacey Dooley Sleeps Over **1.0** High: Confessions of An Ibiza Drug Mule (1& 2/5) **2.15** Drugs Map of Britain (1 & 2/4) **3.10** Wagspiracy: Vardy v Rooney

U&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** Abandoned Engineering **10.0** Abandoned Engineering **11.0** Top Gear **12.0** Top Gear **1.0** Road to Riches **2.0** Road to Riches **3.0** Gino's Italian Escape: Hidden Italy **3.30** Gino's Italian Escape: Hidden Italy **4.0** Gino's Italian Escape: Hidden Italy **4.30** Gino's Italian Coastal Escape **5.0** Motorhoming With Merton & Webster: Lake District **6.0** Greece With Simon Reeve **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 **10.40** Mock the Week **11.20** Mock the Week **12.0** Live at the Apollo: Christmas Special **1.0** Hate Thy Neighbour **2.0** Room 101 **2.30** Room 101 **3.0** Room 101 **3.30** Room 101

E4
6.0am Hollyoaks Omnibus **8.25** Rude (ish) Tube Shorts **8.45** FILM Dora and the Lost City of Gold (2019) **10.50** Kitchen Nightmares USA **11.50** Kitchen Nightmares USA **12.50** Kitchen Nightmares USA **1.50** The Big Bang Theory **2.20** The Big Bang Theory **2.50** The Big Bang Theory **3.20** The Big Bang Theory **3.50** The Big Bang Theory **4.20** Junior Bake Off **5.55** FILM Men in Black II (2002) **7.35** Young Sheldon **8.0** Young Sheldon **8.30** Animal Control **9.0** FILM Bad Boys for Life (2020) **11.30** Gogglebox **12.35** Naked Attraction **1.40** First Dates **2.45** Animal Control **3.10** Modern Family **3.35** Hollyoaks Omnibus

Film4
11.0am FILM Monster House (2006) **12.50** FILM Transformers: Age of Extinction (2014) **4.0** FILM Bumblebee (2018) **6.20** FILM Valerian and the City of a Thousand Planets (2017) **9.0** FILM Ghost Rider (2007) **11.15** FILM 3:10 to Yuma (2007) **1.35** FILM Black '47 (2018)

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 Aloha, Scooby-Doo! (2005) **9.0** World's Funniest Videos **9.30** Love Bites **10.30** Love Bites **11.30** Dress to Impress **12.30** Dress to Impress **1.30** Family Fortunes **2.35** In With a Shout **3.35** In for a Penny **4.10** FILM Johnny English (2003) (FYI Daily is at 5.15) **6.0** Wheel of Fortune **7.0** Celebrity Catchphrase **8.0** FILM Tomb Raider (2018) (FYI Daily is at 9.10) **10.25** Family Guy **10.55** Family Guy **11.25** American Dad! **11.55** American Dad! **12.25** Iain Stirling's CelebAbility **1.10** All American **2.05** Totally Bonkers Guinness World Records **2.30** Totally Bonkers Guinness World Records

Sky Max
6.0am Highway Patrol **6.30** Highway Patrol **7.0** NCIS: New Orleans **8.0** NCIS: New Orleans **9.0** NCIS: New Orleans **10.0** NCIS: New Orleans **11.0** NCIS: New Orleans **12.0** Grimm **1.0** Grimm **2.0** Grimm **3.0** Grimm **4.0** The Walking Dead **4.55** The Walking Dead **6.05** The Walking Dead **7.0** The Walking Dead **8.0** The Walking Dead **9.0** The Walking Dead **10.0** The Walking Dead: Daryl Dixon **11.10** Brassic **12.10** Funny Woman **1.10** The Force: Manchester **2.05** Road Wars **3.0** Road Wars **4.0** Sun, Sea and A&E **5.0** Sun, Sea and A&E

Sky Arts
6.0am Charles Hazlewood: Beethoven & Me **6.55** Classic Quadrophenia **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** Bregenz: Madama Butterfly **5.15** André Rieu: Live at the Royal Albert Hall **7.0** Jeff Beck Live at Ronnie Scott's **9.0** Jeff Beck: Still on the Run **11.0** The Art of Film With Ian Nathan **12.0** Katharine Hepburn: Call Me Kate **2.0** Greatest Albums Live **3.30** The Great Songwriters **4.30** Isle of Wight Festival Greatest Hits **5.0** Discovering: Paul Weller/Little Richard

Sky Atlantic
6.0am Richard E Grant's Hotel Secrets **6.55** Richard E Grant's Hotel Secrets **7.50** Richard E Grant's Hotel Secrets **8.45** Urban Secrets **9.40** Riviera **10.40** Riviera **11.35** Riviera **12.35** Riviera **1.35** Riviera **2.35** The Sopranos **3.35** The Sopranos **4.35** The Sopranos **5.40** The Sopranos **6.40** The Sopranos **7.40** Chernobyl **9.0** House of the Dragon **10.20** Yellowjackets **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. With Sarah Walker. **11.0** Prom 20: Songs and Dances With the Kanneh-Masons **1.0** Music Map: A Journey to Ravel's Boléro **2.30** New Generation Artists. The violinist Geneva Lewis joins the accordionist Ryan Corbett to perform Bloch's *Baal Shem*. **3.0** Proms Newport. Bloch: Prelude, B63. Dvořák: String Quartet No 13 in G. c 3.45 Interval. c 4.05 Original works. Mahan Mirarab (guitar), Vision String Quartet. **5.30** Words and Music: James Baldwin. With Adrian Lester. **6.45** Sunday Feature: Chasing the Dream. Artistic inspiration from restless nights. (R) **7.0** Prom 21. Wynton Marsalis: Herald, Holler and Hallelujah! Copland: Billy the Kid – Suite. Barber: Adagio for strings. Gershwin orch Grofé: Rhapsody in Blue. c 8.05 Interval. c 8.25 Ives: The Unanswered Question. John Adams: Harmonielehre. Steven Osborne (piano), Sinfonia of London, John Wilson. **10.0** Night Tracks (R) **11.30** Unclassified (R) **12.30** Through the Night

Radio 4
6.0am News **6.05** Beyond Belief: Wine of the Gods (R) **6.35** On Your Farm: Water Buffalo. Charlotte Smith visits a water buffalo farm near Stockbridge, Hants. **7.0** News **7.0** Sunday Papers **7.10** Sunday **7.54** Radio 4 Appeal: STOP THE TRAFFIK. With Simon Thomas. **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: Mark Knopfler (13/14) **11.0** The Archers Omnibus **12.15** Growing Solo: The Harvest (R) (2/5) **12.30** Mark Steel's in Town: Coleraine (R) (6/6) **1.0** The World This Weekend **1.30** Living Without Our Smartphones: The Adults' Turn. With Rachel Burden. **2.0** Gardeners' Question Time: Exeter (R) **2.45** Opening Lines **3.0** Drama: Death at La Fenice. DJ Britton's adaptation of Donna Leon's murder mystery. (1/2) **4.0** Bookclub: Ayobami Adebayo – Stay With Me **4.30** The 3rd Degree: Falmouth (4/6) **5.0** Witness History: The Ice Bucket Challenge (18/26) **5.10** The Food Programme: Has Finland Found the Future of Food? (R) **5.54** Shipping Forecast **6.0** News **6.15** Pick of the Week. With Rajan Datar. **7.0** The Archers **7.15** Becoming German. British Jews taking back their forebears' German citizenship. **7.45** Communicating With Ros Atkins: Martin Lewis (R) (7/8) **8.0** Feedback (R) **8.30** Last Word (R) **9.0** Toast: Sunny Delight (R) (1/4) **9.25** Radio 4 Appeal (R) **9.30** From Our Own Correspondent (R) **10.0** The Westminster Hour **11.0** The Human Subject: The Woman Who Resisted Mind Control (4/10) **11.30** Frontlines of Journalism: Rules and Habits (R) (4/10) **11.45** Short Works: White Ferrari, by Caleb Azumah Nelson (R) **12.0** News **12.15** Crossing Continents: A Slogan and a Land, Part Two (R) **12.45** Bells on Sunday (R) **12.48** Shipping Forecast **1.0** As World Service **5.20** Shipping Forecast **5.30** News **5.43** Prayer for the Day **5.45** Farming Today

Radio 4 Extra
6.0am Grandma and Mrs Chatterjee **7.0** Poetry Extra **8.0** Me and Robin Hood **8.45** An Englishman's Home **10.0** The Pasadenas' Almanac **10.30** MacFlintock's Palace (1/6) **10.45** Mrs Dale's Diary: A Look Back – 1954-1955 **11.0** Grandma and... **12.0** Poetry Extra **1.0** Me and... **1.45** An Englishman's Home **3.0** Pasadenas' Almanac **3.30** MacFlintock's Palace (1/6) **3.45** Mrs Dale's Diary... **4.0** Delta Sly Honey **4.30** The Twelve Maidens (1) **5.0** Grandma and... **6.0** Poetry Extra **7.0** Me and... **7.45** An Englishman's Home **9.0** The Pasadenas' Almanac **9.30** MacFlintock's Palace (1/6) **9.45** Mrs Dale's Diary... **10.0** Tim Key's Late Night Poetry Programme (2/4) **10.30** The Simon Day Show (4/6) **11.0** Laura Solon: Talking and Not Talking (2/6) **11.30** The Party Party (3/6) **12.0** Delta Sly Honey **12.30** The Twelve Maidens (1) **1.0** Grandma and... **2.0** Poetry Extra **3.0** Me and... **3.45** An Englishman's Home **5.0** Pasadenas' Almanac **5.30** MacFlintock's Palace (1/6) **5.45** Mrs Dale's Diary...