

802



**Stiff upper lip**

**Why the royal  
health warning  
matters**

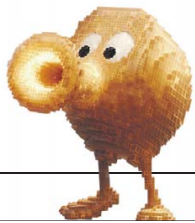


**Adam Sandler**  
Movies to watch

**Mr Manchester**  
Howard Bernstein

**Fly fashion**  
Aviator glasses

**Broadchurch**  
Saving TV drama



Film

Adam Sandler’s films, sorted by watchability

The news that Netflix users have spent more than half a billion hours “enjoying” the films of Adam Sandler since December 2015 may come as a surprise to those who have spent just as much time studiously avoiding them. Still, the former SNL man must be doing something right, given that the streaming service recently signed a deal to produce four more of his films, to add to the more-than-50 he has already appeared in. So, where should a Sandler novice start with this hefty catalogue of gross-out comedies and more gross-out comedies? Here’s a condensed guide to which of his films to watch and which to run a mile from.

**The stone cold classics**  
**Happy Gilmore** (*right*) Sandler and Carl Weathers run around snooty golf clubs threatening people with a five iron. Better than it sounds.

**The Wedding Singer** The first pairing of Sandler and Drew Barrymore, the Bogart and Bacall of gross-out rom-coms. Hugely charming with a smashing 80s soundtrack.

**Punch Drunk Love** Paul Thomas Anderson turns Sandler’s habit of SHOUTING REALLY LOUDLY into a virtue in this arthouse gem.

**50 First Dates** Sandler/Barrymore (Bandler? Sarrymore?) reunite for a high-concept amnesia comedy. Broad but likeable.

**Funny People** Acerbic Judd Apatow ensemble dramedy about standups. Sandler gives perhaps his best performance, as a comic diagnosed with incurable leukemia.

**The surprisingly solid**  
**The Waterboy** A deep-south simpleton becomes a star American football player. Fitfully funny, if possibly a bit ableist.

**Anger Management** Jack Nicholson plays Sandler’s therapist and the two shout at each other a lot. Hardly Terms of Endearment, but watchable.

**You Don’t Mess With the Zohan** Sandler plays an Israeli soldier who becomes a hairdresser. Weirdly compelling.

**Sandy Wexler** Sandler’s latest film is deeply strange homage to his agent. Worth watching for the celeb cameos (Conan O’Brien, Quincy Jones and, er, Vanilla Ice).



**The bad but tolerable**  
**Billy Madison** Sandler’s first starring role is a Dumb and Dumber knock-off that lacks that film’s finely honed sense of nuance.

**Big Daddy** A manchild is forced to look after his estranged biological son. Cute kids, life lessons, yadda yadda.

**Little Nicky** (*above*) Adam Sandler is the actual son of Satan!

**Click** Sandler finds a magical remote control that allows him to fast-forward time. I’m not making these up, I promise.

**The Do-Over** One of Sandler’s Netflix films, which I don’t even



have the energy to type out the plot of.

**Blended** The final film in the Dradam Sarrymore trip-tych is an entirely forgettable romcom that’s still better than this next lot.

**The unwatchables**  
**Mr Deeds** Sandler remakes Frank Capra. God help us all.

**Grown Ups** Far too many people went to see this terrible manchild comedy, which meant we were also saddled with Grown Ups 2.

**I Now Pronounce You Chuck and Larry** Two macho firefighters (Sandler and Kevin James) pretend to be in a relationship to get pension rights. Somehow more objectionable than it sounds.

**Pixels** (*top left*) Migraine-inducing blockbuster about video game characters running amok in Manhattan. Can Ad-San stop them? Yes. Yes he can.

**Just Go With It** Poor, poor Jennifer Aniston is shoehorned into the Drew role in this limp romantic comedy.

**The Ridiculous 6** Almost impossibly broad comedy western that was picketed by Native Americans for cultural insensitivity. It’s arguably Sandler’s worst film to date ... well, until whatever comes next.  
**Gwilym Mumford**

US news

Hand on heart, this gesture matters in the US

Perhaps it was tired from all those weird gestures - or the golf - but it appeared for a moment as if Donald Trump’s hand had failed to go in the same direction as those belonging to his son and the 7ft rabbit next to him - namely towards his heart. Footage of the national anthem at the White House Easter egg roll on Monday (*right*) suggests Melania comes to the rescue. She nudges Trump’s arm, which hangs

limply by his side. It immediately springs up towards the First Ticker as the anthem reaches its second line. Disaster averted. Honouring the flag during the pledge of allegiance or anthem used to require more effort. The Bellamy salute, introduced in the 1890s to unite the US after the civil war, involved raising a hand skywards, arm straight, palm down. Sounds a bit Nazi, doesn’t it? Which is why the 1942 US Flag Code required that civilian Americans place a hand on the heart instead. Doing so stopped being optional some time later. So, it wasn’t enough that Gabby Douglas had sacrificed everything to win for her country as part of the US women’s gymnastics team at last year’s

Rio Olympics. No, the true test of patriotism was the position of her hand during the medal ceremony. It did not reach her heart, and the backlash traumatised the athlete. This gesture is so important that some have sought to unleash fake news of misdemeanours. After a Republican presidential debate in 2015, a photo circulated, showing Trump not raising his hand to his heart during the anthem while his rivals did.



However, straight-armed Trump had been Photoshopped in from a different image. Of course, Barack Obama’s hands were frequently scrutinised. As a senator, he failed to raise his hand during the anthem at an Iowa steak fry (egg rolls, steak fries - yep, US politics is weird). As president, he drew heat for saluting a marine while clutching a coffee cup as he stepped off his helicopter. Trump has required prompting before. At his own inauguration concert, a band asked the crowd to “stand up if you love America”. Trump remained seated until he felt a now-familiar spousal nudge. Behind every great man and all that.  
**Simon Osborne**





## Breakfast

# Why did China not fall for a bland biscuit?

However much affection you feel for Weetabix, a product that, for me, will for ever be associated with the rough scrape of the maternal handkerchief, it's not hard to understand why it has failed to win over those with no such fond childhood memories. The cereal's Chinese owner, Bright Foods - which bought the brand in 2012 believing that the world's most populous country was on the brink of a Damascene conversion in the breakfast department - has sold it to US giant Post Holdings after failing to win over consumers. Frankly, it's little wonder - if I could walk out of my front door and find stalls selling fluffy barbecue pork buns, spicy hand-pulled noodles or crispy spring onion pancakes, I wouldn't much fancy an unseasoned lump of compressed grass either.

Perhaps if Chinese customers had benefited from the recent serving suggestion on British packaging, encouraging consumers to put a spin on US favourite eggs benedict "by switching a muffin for our nutritious Weetabix", things might have been different. Although, as one of the few people to have tried a wheat biscuit topped with ham, poached eggs and hollandaise sauce, I doubt it.

Somewhat surprisingly, for a product without much discernible flavour, Weetabix is sold in more than 80 countries around the world, although the UK

accounts for 70% of sales. The company has joint ventures in South Africa and Kenya, and a manufacturing plant in Ontario to supply the North American market. Although some US consumers, reared on the obvious charms of Froot Loops and Cap'n Crunch, express puzzlement at this "entirely unappealing" mush, others laud the biscuits as a vehicle for maple syrup or peanut butter and jelly, while in Australia (where Weetabix was invented nearly a century ago), they're given a local flavour with the addition of Vegemite.

No wonder the UK - which still appreciates the attractions of a gloriously bland, comfortingly soggy serving of mush - remains its biggest market. A nation requires a certain sort of mild-mannered temperament to start the day on a dish so inoffensive in both texture and flavour that it's classic weaning fodder, and, frankly, not everyone has it.

Which is not to say that Weetabix has nothing going for it. In comparison with many upstarts in the cereal aisle, it's low in sugar, high in fibre and has a refreshingly short list of ingredients, at the top of which is British wheat - grown within 50 miles of its Northamptonshire mill. So, although it may not be able to compete in a market where breakfast tastes run more to the hot and savoury than the cold and ... well, let's say neutral, its failure to break China is unlikely to make us love it any less. Just hold the hollandaise.

Felicity Cloake



## ROBBIE RETURNS



Huge news from Albert Square: Dean Cain is coming back for a regular role in EastEnders. His beloved character, the goofy road sweeper Robbie Jackson, is indelibly imprinted on the national psyche, despite exiting the show full-time in 2003. It's unclear at the time of writing whether he will have a dog sidekick in tow.

## Pass notes

No 3,842  
Wealth mountains



Age: Quite new.

Appearance: Wealthy. Mountainous.

Is this a Brexit thing? Are these wealth mountains that we're saving or losing? And, while we're at it, what's happening with the butter mountains? Are they still a thing? It's not a Brexit thing. It refers to the £400bn in grandparental wealth (mostly in the form of property) that is set to be inherited by the next generation.

And the butter? Is back, a bit, but need not concern us here.

OK. So, £400bn. That sounds - yeah, fairly mountainous. How come it is so large? Roughly 1 million people in the UK will leave estates each worth on average between £400,000 and £500,000. Multiply t'one by t'other and hey poncho - kabillions stack up quickly.

Wow. So we should all be nice to grandma and grandad. Well, only if you're the offspring of one of the lucky million. If you're not, obviously you can continue to treat them however you like.

I use mine as cheap childcare and draught excluders. You might want to play nice if you're a grandchild of one of them, too - about half intend to will their wealth directly to their children's children.

Millennials! I knew they'd show up sooner or later, with their overprivileged, entitled snow-flakiness. Ye-es ... although this passing on of wealth is actually intended to try to make up for the fact that the surge in house prices, rental and other living costs have made both saving for and buying a property of their own a distant dream for most of the younger generation.

That's nice for the lucky legatees. What about everyone else? Umm ...

Nothing doing? Not really, no. Under current economic conditions it's very hard to accumulate the kind of wealth earlier generations managed. So, the rich get richer and the poor get poorer, is that it? Unless some powerfully charismatic leader converts the country to socialism and imposes a variety of changes, including an unprecedentedly drastic redistributive tax programme, yes. I shouldn't hold my breath then? In all honesty, probably not.

Do say: "Another parma violet, Grandma? And then a long walk near a cliff edge?"

Don't say: "Yes, that cats' home does look like it could do with a half-million-pound donation, doesn't it?"

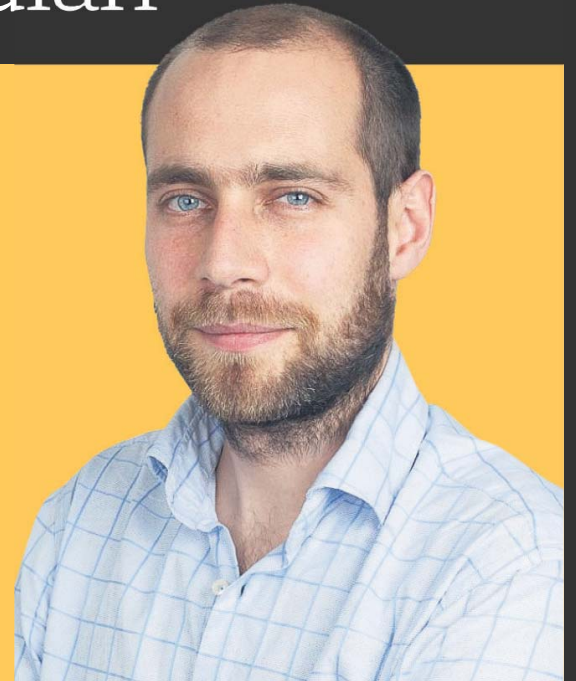


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Laura Dockrill

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# Lindy West

## Worried about a US led by a tyrant who may destroy the earth? Blame Alex Jones's 'performance art'

**A**merican far-right radio host Alex Jones believes that Hillary Clinton is literally a demon - a red monster with a rubber face, an unregistered foreign agent from hell, which is a real place, where Satan, who is real, tortures unbaptised babies with a big fork in between demanding sacrifices of "blood, semen, and breast milk" from Clinton campaign manager John Podesta. I am only editorialising a little.

Jones, an ardent Trump booster, has made such claims over and over again on his too-popular-for-comfort radio programme, the Alex Jones Show, as well as on his websites, the best known of which is Infowars.com. He's called Clinton a "demonic warmonger" who attends a "witches' church" and has "personally murdered and chopped up and raped [children]". If she won the election, Jones warned his followers last year, Clinton would "try to destroy the planet". He once accused former secretary of state John Kerry of membership in a satanic sex cult, in which devotees have "gay sex hundreds of times in coffins begging for spiritual entities to possess them. That get in coffins hundreds of times in giant pits of faeces and have sex with each other. OK? That's who's running things! ... That's what we're dealing with, ladies and gentlemen." Jones thinks the moon landing was faked and the government is putting chemicals in the water to turn people (and frogs) gay.

The current president of the United States, Donald J Trump, who has access to nuclear weapons, once appeared on Jones's radio show, calling the host "amazing" and vowing, "I will not let you down ... I think we'll be speaking a lot." Earlier this year, Trump pushed one of Jones's conspiracy theories, claiming that the "dishonest press" is covering up terrorist attacks by Muslims in order to coddle Isis. Name a conspiracy theory, and Jones has almost certainly screeched it into a microphone with his signature drunk-leafblower panache. And the president is listening. OK? That's who's running things, ladies and gentlemen.

But a fresh and unexpected conspiracy is gripping the Jones camp this week, and this time the supposed puppetmaster is Jones himself. In the thick of a bitter custody battle with his ex-wife Kelly (who alleges that Jones is "not a stable person" and "wants J-Lo to get raped"), Jones's lawyer has made the surprising claim that his client is "playing a character" and "is a performance artist" and therefore can't be held accountable for his on-air behaviour and ideas, or how they might impact his children.

Alex Jones, according to Alex Jones, isn't the real Alex Jones. He's just playing a character, exploiting his audience's prejudices for fame and money (like a really great dad would do!). He doesn't

**Jones  
called  
Hillary  
Clinton  
a 'demonic  
warmonger'  
who  
personally  
murders  
children**

actually mean it. But where does that leave his listeners?

That means that Jones was just playing a character when he claimed that the Bush administration orchestrated 9/11, and that the US government was behind the 1995 bombing of the Oklahoma City Federal Building.

Jones was only goofing around when he accused Obama of staging the mass shooting at Sandy Hook Elementary School in Connecticut, in which 20 small children and seven adults were murdered, so that the government could justify taking all our guns away. It was Jones the character, not Jones the person, who insisted that the dead children and their grieving parents were paid actors, Jones the "performance artist" who galvanised an army of internet sleuths to hound and harass said grieving parents for evidence of the "false flag" operation. Good one!

It was a particularly fine piece of performance art when Jones joined in the transparently fictitious furore known as "Pizzagate", a conspiracy theory manufactured by white supremacist Trump supporters claiming that John Podesta's leaked emails contained evidence of a child sex ring operating out of several pizza restaurants, after which a man barged into a DC pizzeria with a big rifle and nearly shot everyone, including children, because he thought children were in danger. Give that guy an arts grant!

There's something very faintly relatable about a true believer. I can understand why a person would want to believe in something more - life is hard, and boring, and cruel, and then you die, so why not indulge your fantasies of lizard people in the White House and gay frogs in the water supply? It's Dungeons & Dragons. And it's a club, a little exclusive, something to belong to. But knowingly leveraging the bigotries of the lonely and paranoid to expand your media empire - and, in the process, traumatising mourning families, nearly getting people shot, and helping to elect a tyrant who may destroy the earth either through war or environmental collapse or both - is a degree of cynical greed that's difficult to fathom.

We don't know which is the lie: whether Jones is just a guy playing an outlandish character or if he's a delusional monster contorting himself toward normalcy to win a court case. It doesn't really matter. Whether he means them or not, his words and influence have the same impact. Presumably, Jones is doing this because he loves his kids. Well, immigrants love their kids too, and the parents of Sandy Hook. Gay people love their kids. People eating pizza love their kids. To know what it's like to love someone like that, and then to actively strive to rip other families apart for profit or attention or power - that's about as demonic as it gets.

Alex Jones ...  
'just playing a  
character'



PHOTOGRAPH LUCAS JACKSON/REUTERS



The stiff upper lip once helped the British build the empire but, as even Princes William and Harry have admitted, it has taken a devastating toll. **Homa Khaleeli** looks at the psychology of repression, while overleaf **Tim Dowling** offers an American perspective

# No hard feelings



**Princes William and Harry at the funeral of their mother in 1997. Gazza lets it out in 1990 (left)**

**I**t was Diana, of course, who opened the floodgates of tears that swept away the notion of the British “stiff upper lip”. The public mourning at her death was seen as a turning point for a nation where emotional repression had been a point of pride. So it seems fitting that this week it is her sons, William and Harry, who are warning us that our emotional journey is not yet over.

This week, Prince Harry described how he went for counselling after repressing his own grief over the loss of his mother led to a two-year period of anxiety, anger and “total chaos”. His brother, the Duke of Cambridge, has since gone on to warn in an interview that keeping “a stiff upper lip” should not be at “the expense of your health”.

More than 25 years since Paul Gascoigne’s famous tears during the 1990 World Cup made



him a national hero, haven’t we moved on from this buttoned-up stereotype? From Barack Obama crying over the death of children at Sandy Hook to Vladimir Putin shedding tears at a victory rally, even world leaders are unafraid to show their emotions. Yet, as consultant clinical psychologist Sally Austen points out, such public weeping invariably takes the form of “tidy tears”. The emotion we accept, or even encourage, in public figures is still controlled. “To be with someone who is crying snot and choking on their sadness takes a level of courage for which we might not yet be ready,” she says.

For individuals, the terror that strong emotions will overwhelm us remains deep-seated. “The fears are underpinned by negative automatic thoughts; powerful, often unexamined thoughts that affect the choices we make, often without us even noticing. This leads us to worry that, ‘If I start crying I will never stop’ or, ‘If I cry my colleagues will lose all respect for me’, and even, ‘I can’t cry because I need to look after everyone else’.”

This can come at a cost. “People who







might be classed as emotionally 'strong' - the stiff upper lipped - are more likely to end up with depression or PTSD than those who recognise their need to express their feelings," she says.

It's not hard to find pockets of nostalgia for the idea of a stiff upper lip in the UK, fuelled in part by a hankering for a time when boarding school-bred army officers were moulded to take charge of the empire. A recent Sky News article, for example, railed against "thin-skinned millennials" as it mourned the loss of the days when tough "ploughmen and labourers"

**Margaret Thatcher in tears as she leaves Downing Street in 1990; David Cameron fights it back in 2014 (below)**



were "led by youth from the middle and upper classes tempered and toughened in the forges of public school".

The journalist Alex Renton, whose book about the dark side of boarding schools is titled *Stiff Upper Lip: Secrets, Crimes and the Schooling of a Ruling Class*, says this is what makes William's words "stunning". "Those three words are understood across the world to sum up a sense of British reserve and resilience and qualities that, to many people, are what made Britain great. It's the core creed of the empire. The notion that the British were exceptional and the best rulers the world has known through the training of being tough and taking things on the chin is very strong. So it's pretty revolutionary to have one of the titular heads of a nation say it's not always a good thing and that speaking up might be better."

Psychotherapist Philippa Perry says an old French and Saunders sketch neatly sums up the problem with the stiff upper lip. In it, a caricature of a "hunting, shooting and fishing" woman accidentally chops off her finger and, rather than crying, throws it to her nearby dog. When another dog starts barking for a similar treat, she cuts off another finger. This, says Perry, illustrates "how ridiculous it is not to listen to your feelings".

"The stiff upper lip type thinks there are only two options," she says. "Either

you try to put [your emotions] in a box" or you "allow them to be the horses to your chariot - you are led around by them. Of course, there is a middle way - when you hear and listen to your feelings, and are guided, but not led by them." This, she says, is the difference between allowing your emotions to "spill out everywhere", and containing them.

By refusing to acknowledge our own emotions, Perry argues, we risk losing our ability to empathise with others. The long-term effects can be detrimental. Counselling psychologist Victoria Galbraith says: "There is still this idea that men need to 'keep it together'. Suicide is much greater among younger men, which might be down to them feeling they have to keep these things to themselves. Having the opportunity to talk to people ... I can't overemphasise how positive that is.

"If we keep our emotions in, they come out somehow. That can be through poor physical health in time, or anger outbursts or taking things out on other people. It's almost impossible for it not to have an impact - it's about how soon we choose to engage with the emotions we experience."

Linda Blair says she has noticed a change in the UK's attitude in the near 40 years she has been a psychologist. UK patients were much more likely to be ashamed or defensive about seeking help, and saw it as being a "bother". And, she says, there was a lingering feeling that men should not ask for help; where once only one in six of her patients were male, this is now around one in three.

But Blair does have a word of warning about letting everything hang out: we should think about who we are releasing our emotions on to. "We need to be sensitive. If someone is very stressed, dumping your problems on to them is not a favour. If you are meeting your best friend, say: 'I know we are meeting for a fun lunch but I need to talk about a problem.' We can't lose our sense of community as we start being able to feel."

Ultimately, however, she thinks the princes should be thanked for their intervention in reducing the stigma around showing your emotions. As she puts it: "Ugly feelings left unattended just fester."



**'The stiff upper lip is the core creed of empire. So it's revolutionary to have one of the titular heads of a nation say it's not a good thing'**

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# 'I decided to give up crying'

## Tim Dowling's emotional journey

**W**hen I was a small boy growing up in the US, I was what was technically known as a cry baby. I cried over everything including, on many occasions, spilt milk. So prodigious was my ability to produce tears that other children used to take things away from me, just to see me cry.

Eventually, I realised this was putting me at a social disadvantage, so I decided to give up crying. It took years to learn how to choke off this particular emotional outlet, but I managed it. I figured, good riddance.

I suppose this was my version of the stiff upper lip - at the time, I thought I had invented it. It didn't quite turn me into the confident, fearless person I hoped it might. I remained self-conscious, awkward and anxious. I just didn't cry. There was only one thing left to do: I found an island nation over the sea where all the men were like me, and I moved there.

The earliest citations for the expression "keep a stiff upper lip" are actually from the US, but I won't pretend I have ever considered it an American trait. I have never even really thought much about what it means. As an admonition, it seems a little wrongheaded; when you are on the cusp of betraying emotion, the lower lip is usually the first to go. It also seems to imply the presence of an enemy - perhaps somebody standing on the deck of a nearby frigate with binoculars trained on your

face - who might take comfort from your weakness.

There is nothing wrong with prizing resolve, but the most famous examples of the stiff upper lip in action - think of Antarctic explorer Captain Oates leaving the tent and walking into the blizzard with the words, "I may be some time" - often seem more like evocations of futility. To remain calm in the face of a situation that warrants considerable panic is generally a sign that you are mentally unwell, or in shock, or both. Over the years, I have learned to avoid

**To remain calm in the face of a situation that warrants considerable panic is a sign that you are mentally unwell, in shock, or both'**



**Captain Lawrence Oates: the epitome of the British stiff upper lip**

people who would have me maintain a stiff upper lip on their behalf.

I have also learned that most British traits come with a competing counter-trait: they are the uncomplaining people who complain all the time; they have an intimate relationship with their weather, but they never, ever dress for it; the men aspire to stiff upper lips, but they are also happy to admit to deep insecurities; everybody spurns help in the first instance, but nobody likes to be thought of as well-adjusted. I love it here, I really do.

I do sometimes worry about raising three sons in a nation where the myth of the stiff upper lip still holds sway. I was conscious of trying not to dissuade them from crying when they were little, but of course one ends up doing it anyway. A crying child triggers a strong emotional reaction in a parent; it's exhausting. Somewhere along the line, children have to learn the lesson about spilt milk.

What I can never do is create an emotionally appropriate world for my children to live in. It is how it is out there, and they learn more about how a young British man is supposed to comport himself from a one-hour bus ride than they ever will from me. We all figure out where and when we can let our guard down. There is a kind of resilience in just possessing that information.

That said, there are two lessons we can take away from the publicity created by William and Harry speaking out. The first is that if people habitually avoid displaying emotions, they can get into terrible mental distress without anyone else knowing about it, and that's dangerous. The second is that if you don't actually engage with your own emotions, like I stopped doing decades ago, you end up hauling them about with you like an overfull bucket. It's time to stand up and be British: face your scary emotions squarely, with a stiff upper lip.

## Private view of Michelangelo & Sebastiano

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Sebastiano del Piombo, The Visitation (detail), 1518-19. Musée du Louvre, Département des Peintures, Paris (357) Photograph: RMN-Grand Palais (musée du Louvre) / Hervé Lewandowski

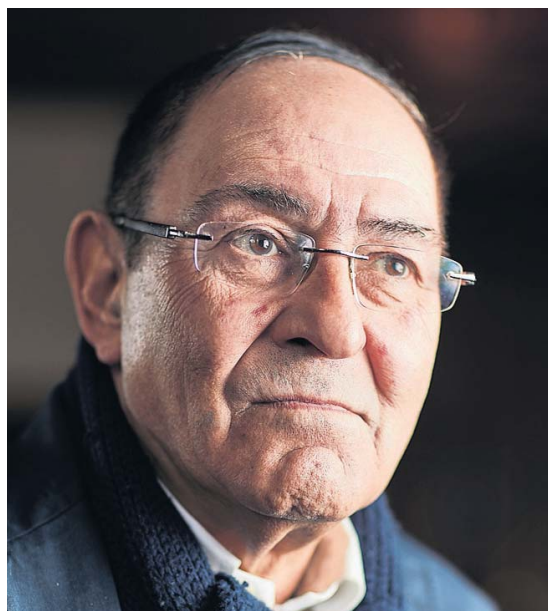


theguardian  
members



As Sir Howard Bernstein calls time on a career that transformed Manchester from post-industrial decline to thriving metropolis, he talks to **John Harris** about the threat of Brexit, the future for the northern powerhouse and why George Osborne is 'a top guy'

# Living for the city



**I** don't think anybody can ever say that a city is complete," says Sir Howard Bernstein. "Cities constantly reinvent themselves, and there are different phases in a city's transformation. So the job's never done. I could be here for another 50 years."

He laughs at the absurdity of the thought, but it's not hard to see what he means. A stone's throw from where we are talking, there are sights that will be familiar to any visitor to modern Manchester: a skyline dotted with cranes, innumerable new buildings, and endless gangs of construction workers. As ever, the city feels impatient, and restless.

Bernstein turned 64 this month. From 1998 until March this year, he was the chief executive of Manchester city council - as he saw it, therefore "the chief executive of Manchester,

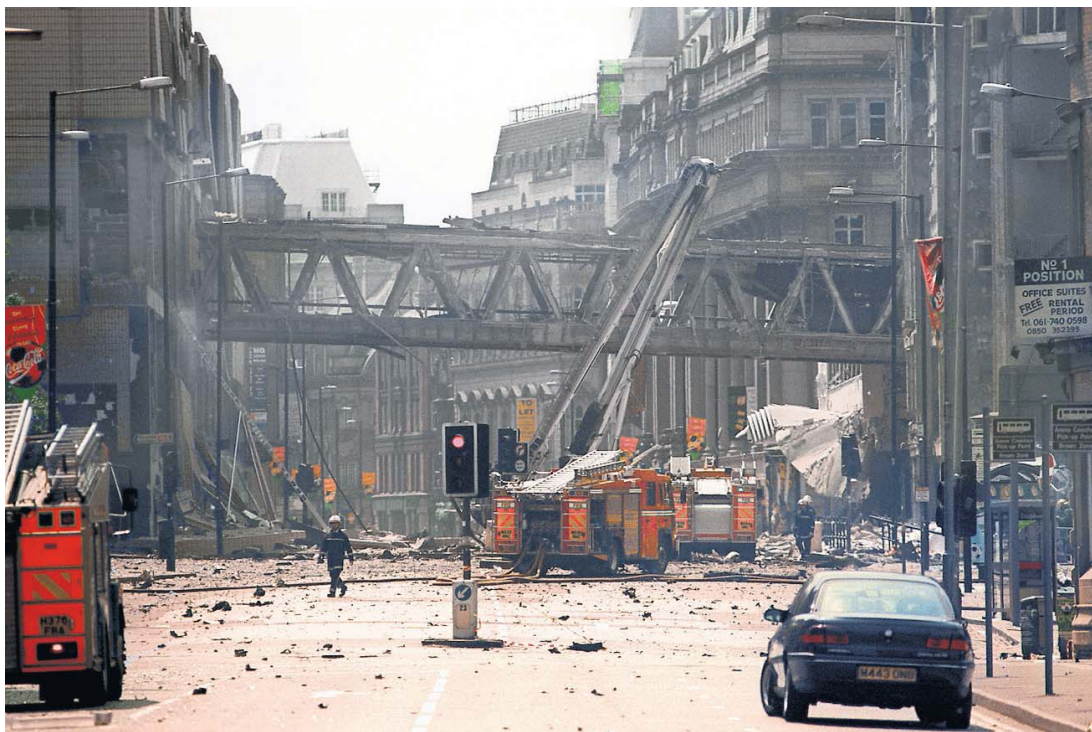
**'Remarkable things have been achieved' ... former chief executive of Manchester city council, Howard Bernstein; (above) St Peter's Square**

the city". In 2011, he also became the de facto boss of the Greater Manchester combined authority, which blazed a trail for English devolution, and will see the election of its first mayor this May. In between, alongside long-standing Labour council leader Sir Richard Leese, Bernstein enacted one of the great modern British stories - of Manchester's reinvention, from being locked into a post-industrial decline, to the young, thriving metropolis it is today.

By any measure it is quite a tale, involving two bids for the Olympics, a hugely successful Commonwealth Games, and an IRA bomb. The saga opens with early examples of regeneration - "little nuggets", Bernstein calls them - such as the legendary nightclub-cum-venue the Hacienda, and the early stirrings of entrepreneurialism in the hipster honey-pot now known as the Northern







Aftermath of the IRA bombing in 1996 ... Bernstein initiated a comprehensive rebuild; (below) George Osborne on a Manchester airport construction site

Quarter; its latter stages involve China and Abu Dhabi, Manchester’s place at the heart of the “northern powerhouse”, and billions of pounds of investment.

The story will go on, but Bernstein’s role is now at an end. “Every two or three years,” he tells me, “I’d always said, ‘What do I want to do over the next two or three years?’” When he last mulled it over he began to wonder whether he could guarantee the same level of commitment he had managed for the last 20 years. “And when someone like me starts getting thoughts like that, you really do need to sit down and think about succession.”

Bernstein is in his new office at Manchester University, where he has just been appointed professor of politics, a role whose fine details have apparently yet to be decided. He will soon start a part-time job with the global consultancy firm Deloitte, “focusing on cities, and what makes them work”. His intention is to still work five days a week, as opposed to the seven he is used to.

With distinct sartorial echoes of Tony Wilson, he wears a navy blue suit with matching trainers and has a soft, deep, lived-in voice. Though he often lapses into officialspeak, using words like “access, “amenities” and “holistic”, he tends to quickly spring back out.

Bernstein has the kind of up-from-the-bottom career story that is now so rare as to seem almost incredible. He was born to Jewish parents in the Cheetham Hill area of the inner city -

his father made his money selling rain-coats - with paternal grandparents who had come to Manchester from Russia. Having left Ducie High School at 17, he started work in 1971 for what was then the Manchester Corporation, as a junior clerk. The first task he was given was washing teacups - but he was soon studying for an external law degree, and gradually making his way up the council hierarchy, in a professional world stubbornly stuck in the past.

The only women he saw were filing clerks, and even close colleagues addressed each other using “Mr” and “Mrs”. Worse, the people he worked with had a grim view of Manchester. “The whole idea was, ‘Let’s put council housing wherever we can’ - thinking that the only way we could drive the future of the city was by building hundreds and thousands of council houses. There was no understanding that successful cities are really about how you attract people who have got money. And of course, when I used to talk about all that they used to look at me like this ...” His face assumes a look of mock-horror. “We didn’t have a strategy for culture, or sport, or science - we didn’t have a strategy for anything, really.”

From the early 1980s, more forward-looking ideas gradually began to cohere. Bernstein, some of his fellow council officers and a new clutch of leftwing councillors started to think about what



‘George Osborne gave real credibility to the northern powerhouse strategy’

we now call regeneration, and how to use their power to bring jobs to a city in dire need of them.

In 1991, they demolished the infamous Crescents in the inner-city neighbourhood of Hulme: vast housing blocks, ridden with structural defects, which symbolised the city council’s failings - and worked with an array of companies and housing associations to give the area a new start. At around the same time, the city council launched an audacious bid for the 1996 Olympics (“a leap in the dark”, says Bernstein), which were succeeded by a more serious stab at the 2000 Games, only for the honour to go to Sydney. “We thought we were going to come second or third. And when we found out we were the second city to get knocked out, it was a shock. It desperately hurt.”

That disappointment came in 1993; three years later, a whole chunk of the city centre was destroyed by an IRA bomb. Bernstein heard the explosion while he was at a wedding in Cheetham Hill. Having worked on plans for a comprehensive rebuild partly inspired by Barcelona, he and Leese then went to London to ask for financial help from deputy prime minister Michael Heseltine. “We took him through the plan, explained the timescales, and he said, ‘Well, fine - how much do you need?’ I said, ‘It’s £97-98m.’ He said, ‘Right - I’ll get in touch with you as soon as I can.’ And by the time we got out of the cab at Euston, he said, ‘Right - I’ve got the money.’”

Bernstein became chief executive two years later. Then, in 2002, Manchester hosted the 17th Commonwealth Games, firmly putting Manchester on the international map. But he didn’t have an easy time. “My backside was hanging out of the window on it, from start to finish. The control that I’d been used to wasn’t there: it was, ‘Well, actually, I can’t control the weather, I can’t control the security, and I can’t control the money side as much as I want.’ And we were given a very hard time by the government. A

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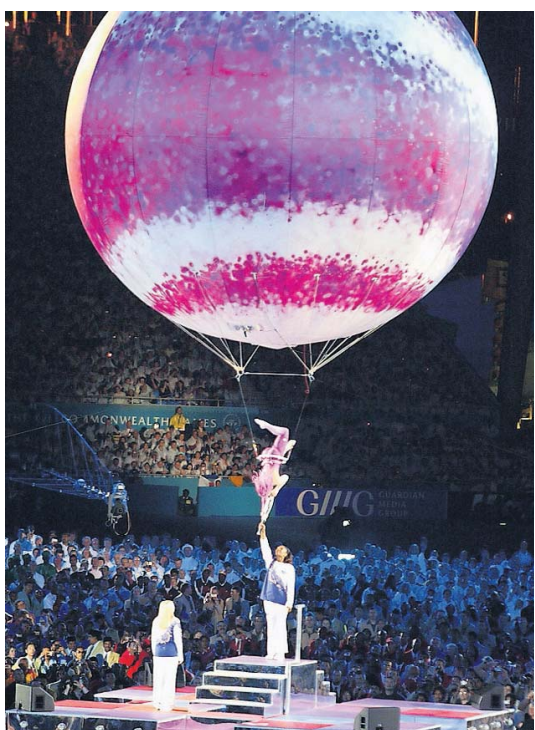


labs

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This is durham





Labour government, I hasten to add.”

They were being difficult? “Oh God, yeah. Labour ministers didn’t want to give us much money. It was, ‘It’s your Games, you bid for it, you fund it.’ It was ultimately Tony Blair who intervened and said, ‘We want this to be a success – why are we giving these guys such a difficult time?’ Because of our pragmatism in working with a Conservative government, particularly during the late 80s and early 90s, it was another example of how Manchester was seen by some people in the Labour government: ‘Well, you sold out to the Tories.’”

That was clear?

“Absolutely. John Prescott spent most of his life telling me that on a daily basis: saying that there were things we were denied, in terms of support, which were only rationalised on the basis of, ‘Manchester should be punished for working with the Conservatives’.”

**I**n the wake of the Brexit referendum and Theresa May’s arrival at No 10, it now seems like something from a different age – but it was in June 2014 that chancellor George Osborne made a big speech in Manchester announcing the birth of what he called the northern powerhouse, and a plan in which Bernstein was soon fully involved. Osborne talked about “joining our northern cities together ... by providing the modern transport connections they need; by backing their science and universities; by backing their creative clusters; and giving them the local power and control that a powerhouse economy needs.”

Some of these plans have now materialised, not least when it comes to devolution – as of April last year Greater Manchester became the first English region to be given control of its health and social care budget. Bernstein, however, says the Manchester region is hungry for even more powers, not least over economic policy. But with Osborne out of power, the dedicated northern powerhouse minister Jim O’Neill no longer in post,

**‘Tony Blair said, we want the Games to be a success, why are we giving these guys such a hard time?’**

and May’s government preoccupied with Brexit, is he worried about the project’s future?

“The government has gone out of its way to say that the northern powerhouse is part of its economic policy for the future,” he says, before pausing. “The proof of the pudding will be in the eating, when they have to make big decisions about investment.”

This, he says, will all become clear in the coming months. “If these things are endorsed, the northern powerhouse is alive and kicking. And if they’re not ... Well, we’ve got to hold the government to account, to deliver on the promises.”

What should people keep an eye on? “The Manchester-Leeds railway. The Liverpool-Manchester railway. Connecting Sheffield to Manchester, and Sheffield to Leeds. The delivery of HS2. These are all transformative investments which are absolutely essential.”

Does he miss Osborne?

“Yeah! Because George Osborne was an inspirational figure. Devolution would not have been possible without a senior figure in government taking responsibility for it. George Osborne played a fundamental part. He gave real political and economic credibility to the northern powerhouse strategy.”

How did Bernstein feel when he heard that Osborne had perhaps spoiled his northern credentials by taking his job at the London Evening Standard?

“I laughed,” he says. “I never knew about that. But look: at the end of the day, he’s a top guy.”

A lot of Labour people will really like that kind of talk.

“Well, you’ve got to give credit where it’s due, haven’t you? When we had a Labour government, Manchester never had devolution. I’m not even sure we’ve got a Labour party that talks about it very much at the moment.”

Aside from the future of the north-

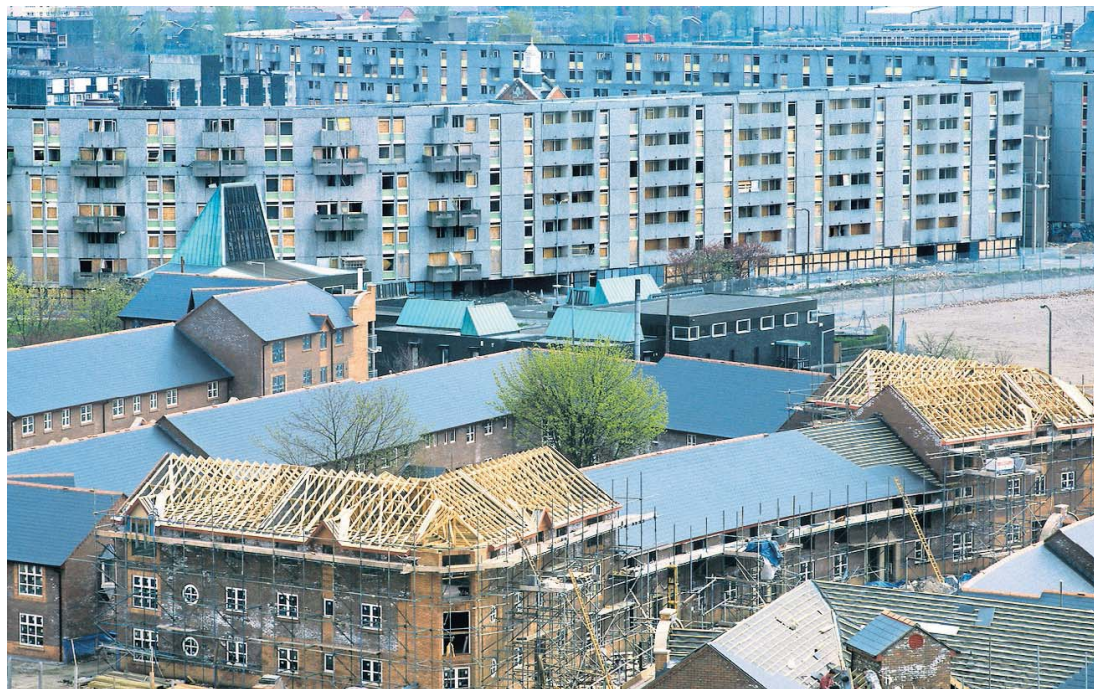
ern powerhouse, there are other uncertainties hanging over Manchester’s future. Some relate to the city council, and what it does: Osborne may have been one of the prime movers behind Mancunian devolution, but he was also chiefly responsible for the cuts that took 40% out of Manchester’s budgets over the past six years. “I don’t think anybody thought there didn’t have to be reductions in public spending, but local government disproportionately took a hit,” says Bernstein, diplomatically.

And then there is Brexit. Bernstein says that as much as £500m of EU money has been spent in Manchester in the past five years alone, and is at pains to point out that much of the city’s success has been built on both the free movement of people, and collaboration with no end of European organisations, as well as continental cities. “Anything that starts to threaten that network of collaboration and movement will be a significant threat to the future,” he says. “I think we face a real period of uncertainty over the next couple of years.”

His face darkens for a moment, before I ask him about how much the city has changed since his days washing teacups, and whether he has moments when the new Manchester suddenly reveals itself anew. “Part of my problem is, I never really look backwards, so I’ve never really spent time appreciating some of the things that have happened in the city,” he says. Nonetheless, he says he does have occasional moments when he surveys the skyline, or catches sight of some new development, and gets a sudden sense of transformation.

“There have been remarkable things achieved in Manchester over the last 10 or 15 years,” he says. He then suggests that any kind of retirement will have to wait. “But we’ve got to do more.”

**Regeneration ... the Crescents housing blocks in Hulme, shortly before demolition; (above) the 2002 Commonwealth Games opening ceremony**







**M**usic to your ears, or rather for your eyes: geek glasses - the thick, dark acetate frames associated with Le Corbusier, SpongeBob SquarePants and last decade's much-maligned hipster stereotype - are on the wane.

So claims the New York Times, anyway. It says that aviator-shaped glasses - thin, steel or titanium frames, based on the shape worn by pilots during the second world war - are this season's frame of choice.

If this seems unlikely, then keep looking. Luxottica, the Italian company with the monopoly on eyewear (Chanel, Persol and Ray-Ban frames are all sold through them) has noticed the same thing: "Wired frames, and aviators in particular, have become more popular lately." So popular, in fact, that Ray-Ban relaunched its aviator opticals this year. Vision Express has also seen a 40% increase in aviator sales, with metal frames jousting with plastic for popularity.

Aviators are also happening on an indie level. At Cubitts, a specialist London-based optician which handcrafts frames from water-buffalo horn, and plays Bon Iver in-store, the stainless-steel Bemerton frame - also based on this "pilot" shape - is out of stock. It's interesting to note that these, its hippest glasses, are named after Bemerton Street which was destroyed and rebuilt in the now infamous 20th-century gentrification (or "slum clearance") of King's Cross.

So why now? The eyewear market is set to grow 19% by 2021, and we can probably thank geek glasses for that. If geek glasses were once signifiers of seriousness, worn by anchors or celebrities-in-confession, more recently they have morphed into an accessory. Perhaps the crucial moment was in 2011 when the then-White House press secretary, Jay Carney, was accused of wearing hipster glasses. Within a fortnight, he had ditched them. Or perhaps it was when Justin Bieber wore a pair in 2010. These are, after all, objects designed to aid seeing but that have become more about being seen. In many ways, aviators provide a welcome relief. Take Kendall Jenner

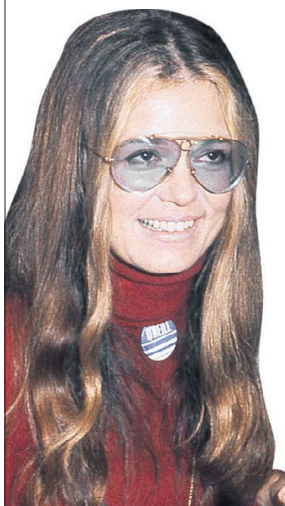


# The only way is up

Thick frames are out, and the classic pilots' specs - designed for aviation and then sold as sporting equipment - are back, thanks to the vogue for the 70s look. **Morwenna Ferrier** reports



(Main picture) **Aviator aficionado Bella Hadid;** (right) **Bemerton frames;** (top left) **from the Gucci catwalk;** (below) **Gloria Steinem**



and Bella Hadid, both recent adopters of the aviator; in particular, the Carrera frame. They wear aviators to offset an overly feminine outfit. Part of this shape's appeal is, after all, its masculinity (gender-blending is Hadid's brand), not to mention further proof that fashion is focused less on the binary; most aviators are unisex.

Attempts have been made to dethrone geek glasses before now. In the last few years, Perspex frames (or crystal frames, as retailers call them, the sort worn by Andy Warhol and Devo) got close. Cutler and Gross recently launched a new line of crystal specs which it describes as "a juxtaposition of modern construction and time-honoured style", and Cubitts claims crystal frames are "relatively popular" for the same reason as wire ones: "They're visible without being too heavy." But, like many trends, that fad ended when it reached the Houses

of Parliament - in this case, on the nose of the British home secretary, Amber Rudd.

The men's style director at match-esfashion.com, Simon Chilvers, thinks it's all down to the current 1970s trend. Alessandro Michele featured oversized frames in both his SS16 and AW16 womenswear Gucci shows. Chilvers describes Gucci's glasses with a floral embroidered tracksuit as "the icing on the cake" - but also references Cliff Richard circa 1980 and US GQ's creative director Jim Moore.

The aviator shape was developed for pilots to provide "real scientific glare protection". Co-designed by eyewear manufacturer Bausch & Lomb and a pilot who witnessed a rather unpleasant accident caused by ineffective flying goggles in the 1920s, Ray-Bans were intended to be light and large, while giving "a good field of vision", explains Cubitts founder Tom Broughton.





This large, lightweight design accidentally ties into several trends, including this season's oversized fashion. It is "statement through size rather than weight", says Broughton, although he thinks the look "overflows" more neatly into athleisure, a look that blurs the line between sportswear and elevated fashion, and which "isn't going anywhere" according to US Vogue.

Aviators certainly fit in with spring/summer 2017, although naysayers may find it hard to divorce this style from some of the more controversial wearers who coopted them - such as photographer Terry Richardson and one-time CEO of American Apparel Dov Charney, two men who made "pornstar"-shape frames (as they came to be known) cool, while embodying the frames' namesake a little too well. Although both men have denied accusations of sexual harassment, some people chose to distance themselves from this look.

All of which may explain variations on the shape. "The aviators we're seeing are generally slender and pared back," says Broughton. See Hadid's larger Carrera frame, and the everyday style seen on the Balenciaga AW17 catwalk. On closer inspection, the Bemerton isn't far off the frames worn by the dentist in American Gothic.

Trends in spectacles are notoriously difficult to trace in fashion. "We don't generally go for what's high fashion or on trend because our prescriptions tend to outlive the fashion cycle," says Tyler Laurén Weatherly, director of communications for Archibald Opticians. Spectacles, at least the bespoke ones, aren't cheap (Cubitts cost £125; Carreras can cost up to £500), and tend to be viewed more as investment pieces.

As to whether aviators will overtake geek glasses is debatable. "I don't agree that thick-rimmed frames are dead," says Broughton. "But there is certainly more and more interest in thin, wire-frame shapes." Weatherly agrees: "The traditionally darker and thicker frame has and always will hold its own regardless of incoming trends." And Bieber was also seen a few months ago in a pair of delicate, gold-framed aviators - so maybe they have already reached critical mass.

**Aviator design ties into several trends, including oversized fashion**



**If you see it at Coachella now ...**  
... you'll be wearing it at Glastonbury in June



**Coachella could be seen as the start of festival season, or a photo opportunity for digital influencers. What's indisputable is that the California-based event - complete with palm-tree backdrops, VIP areas and air-conditioned toilets - is the catwalk of festival fashion. Study these Coachella trends for a head start on what to wear in a field this summer.**

▼ **Highlighter hair**  
As designer Christopher Kane once observed, "Neon gets me going. Every other colour is so banal." Kylie Jenner obviously agrees, if her decision to dye her hair the colour of a yellow Stabilo highlighter is anything to go by. Others experimented with pink and green neons. Expect Kane-approved hair to become the tonsorial trend of festival season.

► **Fans**  
Forget Lady Windermere. Exactly 125 years on from Oscar Wilde's play, fans are cool again. Fan user Karl Lagerfeld says they are "like a wall between the world and myself". Which makes them festival-friendly - after all, this is a world that might contain a man dressed as a cow, and food trucks selling kimchi at 11am. Swap out 1892's bustle and bonnet for a jumpsuit and flower crown.



◀ **Mismatched prints**  
Call it accidentism if you want, but dressing in pink on Wednesdays like the Plastics is sooooo 2004. Instead, your squad at festivals this season should be happily clashing. The band Tennis did this - with one member wearing a 70s-style geometric print and the other wearing a shirt with tumbling tigers, as you do. But it's easy - just avoid WhatsApp chats about what you're wearing and embrace chance.

▼ **Slogan T-shirts**  
This trend is an excuse to take a minute to admire Rihanna's Coachella outfit - a Gucci vest with a Voltaire quote, denim shorts and body stocking covered in rhinestones. She even posted a selfie with the caption: "I can't go home yet, cuz enough people ain't seen my outfit." Confirmation, then, of two facts: One, Rihanna slays; two, Coachella is both a festival and a fashion show.



▲ **Bralettes**  
The Bardot top is last year's festival favourite. Coachella's 2017 attendees were, instead, all about the bralette - a Prada-approved item that has now filtered down to the high street. It's a bra-shaped top usually cropped around the end of the wearer's ribcage. The clean-eating brigade wear theirs with teeny-tiny shorts but the fashion way is over a T-shirt. More fashionable and less skin? Now there's an unexpected bonus that will come in handy when it gets a bit chilly on Worthy Farm this June.  
**Lauren Cochrane**





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## Planning ahead

At the time of writing £1 sterling was worth €1.17 and US\$1.24. Despite some ups and downs, this puts it at a similar level to how it started the year. While some experts believe that the next two years of Brexit negotiations will mean a rough ride for sterling, it is not the only major currency that faces uncertainty and a number of political and economic unknowns hover over the euro and the US dollar, for example.

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Four years after we first met west country plumber Mark Latimer, striding to work one sunny morning through greetings from members of the community, we saw him for the last time on Monday night. He drove away along the picturesque Dorset clifftops, leaving behind Broadchurch, the fictional town where – across 24 episodes and three series – Latimer had lost his child (killed by a paedophile), his marriage (ruined by mutual recrimination), and almost his life (suicide attempt).

But Latimer – played by Andrew Buchan – had gained a place among the special memories of TV drama. When it launched in 2013, Broadchurch introduced to British TV lessons from Scandi-noir dramas such as *The Killing*, in which a terrible crime was explored very slowly in an extremely beautiful place. Subsequently, other UK dramas – especially BBC1’s *The Missing* and ITV’s *Unforgotten* – learned from Broadchurch the benefits, in screenwriting, of spending more time looking at the map and less at the watch.

It’s unlikely viewers will ever know what happens to Latimer, or to David Tennant’s DI Alec Hardy and Olivia Colman’s DS Ellie Miller, the tetchy but mutually dependent detectives who, in series one, solved the murder of Latimer’s son and, in the third, caught the rapists of Trish Winterman and other local women. This, the ITV announcer declared, was “the last-ever Broadchurch”. Writer and creator Chris Chibnall had left the smallest possibility in interviews of more episodes one day, but he will be busy for the next few years, running *Doctor Who*.

If this is the end, then Chibnall has left viewers happy, if that word is appropriate for a show that started with an investigation of a child’s death and finished with a case involving serial rape. The success of the third run is even more notable after the disaster of the second, when Chibnall unwisely re-examined the original case (focusing on the trial of the man who had confessed to Danny Latimer’s murder), undermining the authority and impact of what had gone before.

The first and last scenes of a drama are the hardest to get right. Botch the beginning and the potential audience gets smaller, but fail to deliver an end that satisfies and the story immediately seems weaker in retrospect. With *Broadchurch*, it seemed only proper that the show should end with a gruffly chummy scene between Hardy and Miller, sitting on a bench with the spectacular cliffs of Dorset’s Jurassic coast behind them. Here together were the three elements that have made



# Cliffs and cliffhangers

It was everyone’s favourite small-town crime drama – a slow-build whodunnit in a stunning setting that owed as much to Agatha Christie as it did to Scandi-noir. But what will Broadchurch’s legacy be? **Mark Lawson** goes looking for clues

Broadchurch a landmark. The Dorset scenery achieves – in common with the Oxford of *Morse* and the Sweden of *Wallander* – the paradox of making you keen to live there, even as the storyline warns of the high risk of dying there.

And the performances of Tennant and Colman were magnetically complementary. There are few completely functional detectives in crime fiction but, even by generic standards, Hardy and Miller are dragging heavy baggage: he has survived a life-threatening illness, while she was married to the paedophile killer they apprehended first time out.

These bleak CVs usefully complicated what could have been a standard hard cop-soft cop, boss-junior combination, in the *Morse-Lewis* mould. Miller was given the most brutal moment across the three series (almost kicking a suspect to death), while Hardy was occasionally opened to unexpected notes of vulnerability and comedy, especially in scenes with his daughter. Chibnall also deserves cheers for resisting any sentimental logic that the two divorced detectives should get together romantically.

The scenery made you keen to live there, while the story warned you of the high risk of dying there

Another advantage of the casting of Tennant and Colman, actors whose talents range from TV comedy to stage tragedy, is that they were able to make sense of the sometimes jerky mood swings of a *Broadchurch* script. Although Chibnall’s dialogue rarely contains direct jokes, there is some suggestion that he has a dry sense of humour. For instance, episodes regularly ended with a shot of a cliff, which could be a reference to the “cliffhanger” endings; while one suspect’s questionable alibi about having been catching fish was never explained, which may make it a literal example of a red herring clue.

While the show’s look and rhythm looked to Scandinavian models, there were also nods to Agatha Christie and even *Midsomer Murders* in the use of a tight community in which a multiplicity of residents have something to hide, which may not be to do with the crime under investigation. The local vicar and the newspaper editor sometimes seemed more like the sort of clerics and journalists Miss Marple might have encountered, rather than convincing



representatives of the contemporary Church of England or the fourth estate.

In a way that may be Doctor Who's gain but is certainly crime drama's loss, Chibnall is deft at the concealed clues on which whodunnits depend. A detail that proved to be crucial to the solution of season three was that the serial rapist attacked only in summer. In a seaside resort such as Broadchurch, this could easily have pointed to seasonal labour, but the criminal turned out to be another kind of intermittent resident: a student, Leo Humphries.

But deceptive developments of the sort that Christie would have admired co-existed with a procedural realism unknown in classic detective fiction. Boldly, this series of Broadchurch was trying to be two things simultaneously: a quasi-documentary presentation of best police practice in the investigation of rape and a top-rating crime drama with the requisite outlandish twists and cliffhangers, in which compromising biographical details or items of abandoned clothing come to light just towards the end of the episode.

Chibnall succeeded in both these aims, but separately. Only intermittently did the lines of public information and crowd-pleasing overlap, as when Trish Winterman's refusal to name the man with whom she had consensual sex on the day of her rape both thickened the mystery and reflected the legal issue of judging a victim's prior sex-life.

The one big flaw of this Broadchurch also applied to the first season and afflicts, to some extent, all crime fiction. In the interests of making the puzzle tough to solve - the central pleasure of the genre - the eventual villain often has to be someone whose means and

motives have been least clearly shown to the viewer: a detective's spouse in season one, a largely peripheral guy in a fishing supplies shop on Monday night. The fact that Humphries ranked low in weekend media speculation ahead of the heavily embargoed denouement is a tribute to Chibnall's plotting, but is also evidence of the way in which detective dramas sometimes have to gain narrative complexity by losing psychological plausibility.

Admittedly, the sick justification given by the multiple rapist - a desire to subjugate and control women - is a recognised psychopathology in such crimes, and reflected the series' well-developed sub-theme of the effect on young men of the increasing availability and depravity of pornography. But the writer's need to keep Humphries under the radar of armchair detectives resulted in him being one of the least fully explored and explained characters. The revelation as culprit of Lenry Henry's Ed Burnett, Charlie Higson's Ian Winterman or Mark Bazeley's Jim Atwood might have been more inherently credible.

Star casting ...  
Charlotte Rampling,  
whose appearance  
almost justified the  
series two trial



The presence of Henry and Higson, however, was an example of another of the strengths of Broadchurch: impressive star casting, either as suspects or, in the case of the second season, Charlotte Rampling as a star QC, whose appearance almost justified the silly trial strand. Also to the credit of the third Broadchurch is that, apart from having to overcome its own second series, the show also found itself for the first time up against a BBC rival in top form: Jed Mercurio's police corruption series Line of Duty.

Until this year, the production schedules of the two mega-hits meant they had always spookily avoided each other: the earlier series of Line of Duty went out in 2012, 2014 and 2016, with the previous seasons of Broadchurch interleaved in the years between. On the evidence of Broadchurch 2 and Line of Duty 3, most would have expected the contest to be handed to Mercurio over Chibnall on an early knockout. But, abutting on Sunday and Monday nights this spring, the two shows have fought one of the great heavyweight ratings battles, and seem sure to compete again at TV awards ceremonies.

There will be delight among traditional broadcasters that - despite the increasing success of self-scheduling seasons on Netflix and Amazon Prime - the last series of Broadchurch and the latest of Line of Duty have confirmed the enduring power of weekly serials that millions (up to 10 for Broadchurch, more than seven for Line of Duty) watch at the same time each week, after seven days of wild anticipation and speculation. Broadchurch may be dead, but it has helped old-fashioned TV drama to live longer.

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# The nun who rocks

Prodigy, exile, maverick, nun ... **Kate Molleson** on the extraordinary life – and amazing bluesy music – of Ethiopia's Emahoy Tsegué-Maryam Guèbrou

**I**'m no great singer, but Emahoy Tsegué-Maryam Guèbrou only really trusted me after I sang to her. "Something from your country," she instructed. So I found myself in the tiny bedroom of this 93-year-old Ethiopian composer-pianist-nun, croaking my way through a Robert Burns song.

The room, at the Ethiopian Orthodox church in Jerusalem, was cramped and sweltering. In it was a small bed, an upright piano draped in Ethiopian flags, stacks of tapes, and a jumble of handwritten manuscripts. On the walls were portraits of Emperor Haile Selassie – Emahoy knew him in the 1930s – and her own paintings of religious icons.

Emahoy is fluent in seven languages, but when I finished *Ae Fond Kiss*, she admitted the old Scots lyrics had been tricky to decipher. I gave her a potted translation – lovers meet, part, feel brokenhearted – and she fixed me with a deep stare. "We can't always choose what life brings," she said. "But we can choose how to respond."

If anyone is qualified to dish out such wisdom, it's a woman whose choices were determined by religious self-exile, maverick gender struggles and Ethiopia's dramatic 20th-century political history – and who became a singular artist in the process.

Most people familiar with Emahoy's music come across it via her solo piano



album released in 2006, as part of the *Éthiopiennes* collection. That series put her poised, bluesy, freewheeling waltzes together with the Ethio-jazz that emerged out of Addis Ababa in the 1960s. But she insists she's not a jazz artist. Her training is western classical; her inspiration comes from the ancient chants of the Orthodox church. It sounds like nothing else.

I was in Jerusalem to make a documentary about Emahoy. Born in 1923, she grew up in one of the country's most privileged families. She and her sister were the first girls to be sent abroad for their education – she remembers travelling by train, aged six, from Addis to the port of Djibouti then onwards by boat to Marseille, en route to a Swiss boarding school. That's where she first encountered western classical music. She took piano and violin lessons and turned out to be a special talent.

In the 1930s, she returned to Addis: portraits from this period show a gorgeous young woman with a wry smile and a bold fashion sense. She went to high-society parties and sang for Haile Selassie. She had a car and raced a horse and trap around the city. She was a feminist: the first woman to work for the Ethiopian civil

**'We can't always choose what life brings' ... above, Emahoy today; below, at the age of 23**



**She went to high-society parties and sang for Haile Selassie**

service, the first to sing in an Ethiopian Orthodox church, the first to work as a translator for the Orthodox Patriarch in Jerusalem. "Even as a teenager I was always asking, 'What is the difference between boys and girls?' We are equal!"

That life was brutally disrupted when Benito Mussolini invaded Ethiopia in 1936 and three members of her family were killed. She was evacuated to Europe, but she was unfazed in her determination to become a musician and eventually found her way to Cairo to study. She practiced nine hours a day and remembers it as a happy time.

Emahoy set her sights on London and was offered a scholarship to the Royal Academy of Music. But for reasons that she wouldn't disclose, she was refused permission to go. Whether it was a bureaucratic glitch or something closer to the lyrics of my Burns song, we may never know. The disappointment made her give up the classical piano and turn to God. "It was His willing," is all she would say. "We can choose how to respond."

Emahoy never rekindled her nascent career as a classical concert pianist. Instead she invented her own musical language. After becoming a nun, she spent a decade living barefoot in a hilltop monastery in northern Ethiopia, and when she eventually returned to music, she wrote her own compositions, infusing the classical training of her youth with the pentatonic chants she was singing in church. There's a stunning timelessness to her music: the ornaments are virtuosic and the chords lilt like a Chopin waltz – almost, but not quite. With Emahoy, nothing is regular. Her melodies flit between traditions.

Before we left, Emahoy fixed me with that stare again. She told me to go through life fighting for equality. She said she's working on another album. Even from her bed, she's still choosing how to respond.

**i** The Honky Tonk Nun is available on BBC iPlayer Radio until 17 May

PAID CONTENT

## What does shelter mean to refugees?

Thousands of people in Syria and Iraq are living in refugee camps – but that's just one step on their journey. Find out why shelter is so important for people who have fled for their lives.

[theguardian.com/through-the-eyes-of-refugees](http://theguardian.com/through-the-eyes-of-refugees)



labs

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PHOTOGRAPHS GALI TIBBON



**L**ily Cole is sitting on a sofa staring at an old photograph of herself with a look of complete surprise. The shot, which was donated to the National Portrait Gallery 10 years ago, is called Lily Cole As Elizabeth I. But five minutes ago, when Cole and I first sat down in this luxurious London hotel room to discuss her upcoming role as the Virgin Queen, the 29-year-old had no idea she had ever portrayed her before. “Really?” she said. “Really? I didn’t know that. Which image?”

The shot, taken by the fashion photographer Eitan Lee Al, is a massive closeup of Cole’s face when she was 17. She laughs when she sees she looks nothing like Elizabeth - except, perhaps, for her rather supercilious expression. “That’s so funny. That title has totally been put on by the photographer after.” She looks impressed. “Interesting news. Thanks.”

That, I realise later, is her way of congratulating me for doing my homework - behaviour of which she undoubtedly approves. Cole, it turns out, is a bit of a swot. “I always found that in school, if I worked really hard, I would get the results. So that set up this equation in my brain: it’s just about working hard. If I do that with other things, if I put my heart and soul into it, almost anything is possible.”

This would explain how, when she was in her early 20s, she managed to model, act and get a double first in history of art from Cambridge, all at the same time. She remains a massive history buff, and spent a long time reading about the queen before she agreed to play her in Channel 5’s new drama. “Her life was so peculiar - having so many family members try to kill you, that by the time she’d made it to queen ...” She hesitates. “It was a complete headfuck, really, for want of a better word.”

In the three-parter, which combines drama and commentary, Cole plays Elizabeth from the age of 20, when she was almost tried for treason by her sister Mary I (or Bloody Mary, as she was known after death, due to her execution of Protestants). Cole’s part in the series culminates when Elizabeth, now 55, executes her cousin, Mary Queen of Scots. “That’s a long time,” says Cole. “A hell of a lot of things happened, and the conflict on the continent was intense. But the impression I got was that Elizabeth always tried to keep peace and bring unity to the country.”

Filming took place in January, while Cole was also in the middle of editing *Lights in Dark Places*, a documentary she directed about volunteers who work



# Killer queen

Supermodel and actor Lily Cole tells **Donna Ferguson** what playing Elizabeth I in a new TV drama taught her about power, sacrifice and motherhood - and relives the tragedy she saw while directing a film about refugees in Greece

with refugees on the Greek island of Samos. “At the same time, we had the travel ban in the US. It seemed an interesting comparison. I don’t want to be reductive, but the conflict between Protestant and Catholic in Elizabeth’s time - in my opinion, today, it’s just [the same] conflict by a different name. Ultimately, they are differing belief systems, different enough for people to die over.”

When she tells me about what happened to a Syrian refugee called Amal, she stops speaking and looks away. “Ah,” she says, “it makes me want to cry all over again.” Amal, a journalist, had been imprisoned in Syria for seven months for filming what was happening in the country. But her punishment did not stop there: in one of the most chilling moments in the documentary, Amal reveals that her brother was murdered.

**‘Did I enjoy wearing all those silly ruffs? Yeah!’**



**‘A hell of a lot of things happened’ ... below, Lily Cole; above, as the queen**

Cole asked Amal to film what was happening in her refugee camp and used the footage in her documentary. “Once I knew what she had experienced, it felt incredibly poignant to give her a platform.” She adds: “I got an email from her yesterday. She’s been given asylum. So that’s amazing news.”

Cole is now a mother, she and her boyfriend, Kwame Ferreira, having had a baby girl in 2015. “I think we’re doing a decent job of it between the two of us,” she says. “But with so many of my friends, the woman ends up performing the ‘mother’ role, being more of the caretaker, sacrificing her career. I’m not saying that’s wrong, but it’s not always that they want to do that. I’ve started to feel like feminism is one of the most important issues we have.”

Did that feed into her portrayal of Elizabeth? “I tried to think about her from her own perspective - and I don’t think she would have thought of herself as a feminist. But I do think she felt capable, smart, intelligent, sure of her own merits, and anxious not to be put into a submissive position just because she was a woman. I think by avoiding marriage she made sure she stayed in power and control. But there were big sacrifices. She lost her ability to have a child, she didn’t get to marry the man she loved.”

What about dressing up in all those silly ruffs - did you enjoy that? “Yeah, yeah, yeah!” she laughs. “And getting to play a queen. I’d normally feel quite guilty if I was bossing people around. But when you’re playing Elizabeth I, you can really enjoy being superior.”

**i** Elizabeth I is on Channel 5 in May.



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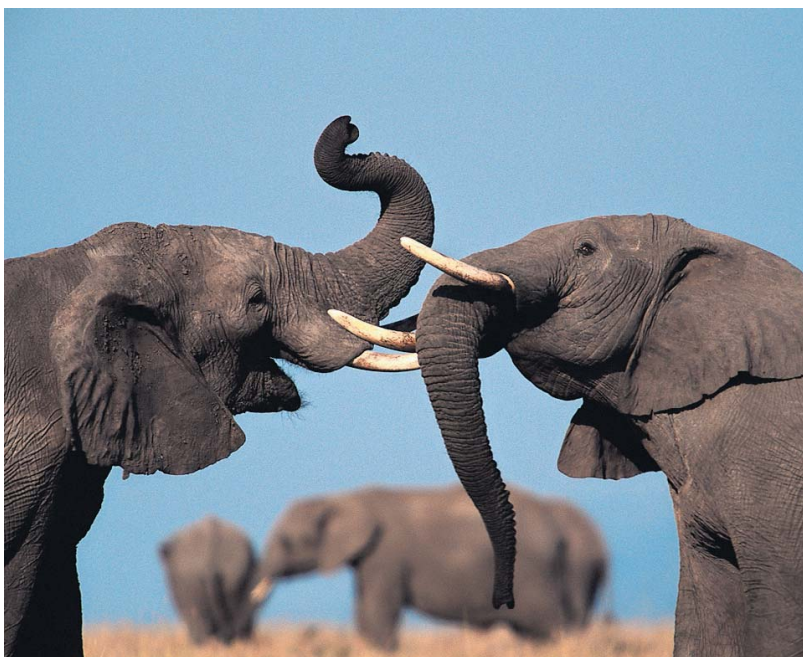
I love an enthusiast, and an expert. Professor Doug Emlen is both. You can see it when he holds a huge elk antler, turning it and looking at it admiringly, the way a firearms enthusiast would look at a big gun. Well, an antler is a weapon, weapons are Prof Doug's things, this is **Nature's Wildest Weapons: Horns, Tusks and Antlers** (BBC2).

Emlen likes chameleons, too, because they are the quintessential ambush predator: they sit tight, camouflaged, their eyes can swivel in different directions, and they thwap out their tongues to ambush their prey. But there are varieties of chameleons Doug gets especially excited about: the ones with horns. "These guys look like little dinosaurs," he says, gleefully. "Think of this like Jurassic Park jousting as these males try and push and pry and twist each other off the branch."

But Emlen is not just a TV person getting the horn about macho predators, and nature's epic battles. As a biologist, he has spent years studying the species whose weapons are taken to extremes, piecing together the evidence to explain their evolution. And he has found that, for an arms race to happen, certain conditions need to be in place. By watching male Chilean beetles (very big jaws, very macho) knock each other off trees so they can stay at the sap and get female beetles (small jaws, prettier), Doug concludes that there needs to be a defensible resource (sap = sex) against which fights can take place.

Elephants next. Females are fertile for only about five days every four years. So competition for them is intense - that's condition number two for an arms race, and why male elephants have very big tusks.

And for the final evolutionary pressure, it's back to beetles, dung ones this time. Doug finds that they - and all other creatures with extreme weapons - do battle one-on-one. "It's no accident that for 5,000 years of



## Last night's TV

### A terrifying look at the parallels between animals' arms races and our own

By Sam Wollaston



recorded human history the only sort of fight that has ever mattered for honour or status is the duel."

Ah. There's another species that has developed extreme weapons: us. And it was hard not to think of the cold war, and what's going on now, the moment this began. Does ideology count as a defensible resource I wonder? That elk might as well have been called Kim Jong-un. The only way it can develop its big weapons is to shunt reserves (of calcium) away from the rest of its body, pulling important reserves to allocate to the weapons, so that it is sick, dying even. Antlers, missiles; calcium, money; body, population - what's the difference? Oh, Kim's antlers don't even work, snapped on impact.

Emlen explores the parallels between animals arms races and our own



#### AND ANOTHER THING

Best thing about Billy Connolly & Me: A Celebration (ITV)? The population of nurses in one Canadian hospital who learned how to swear in Glaswegian

#### Tusks at dawn: competition for female elephants is intense

further; he visits Malmstrom Air Force Base in Montana, which is equipped with Minuteman III nuclear missiles. They are the big ones, the most destructive weapons on earth, though Ross, the corporal showing him round, can't go into detail. "We will launch the missiles but the person who has the authority is the president," says Corporal Ross in a missile launch training facility. Yeah, thanks for the reminder. A giant golden-haired rogue male dung beetle, with tiny minute man hands but massive nuclear horns, 150 of them just here.

So in nature, the really big weapons - like the giant claw of the fiddler crab - are rarely deployed, they are just a deterrent? Hmmm, not sure that's reassuring, when this particular fiddler crab, the Mar-a-Lago variety, shows few signs of following predictable patterns of evolutionary science. Yeah, I know he was a dung beetle before he morphed into a fiddler crab, all right? Watch out for that claw, ladies. Ouch.

It's fascinating, and terrifying, with a few jolly subplots and anomalies along the way. Like the Jesus Christ birds for whom it's the females who are the aggressors and hold the weapons. And the sneaky weaponless male dung beetles who dig secret love tunnels to mate with the big guys' females.

Donald Jr and Eric gets parts in the story, too. Weapon sizes in some animal populations - including elephants, big horn sheep and caribous - are decreasing. And the trigger for this change? Trophy hunters, who, in prizing the biggest horns, tusks and antlers are actually inadvertently removing the genes for the biggest weapons. Quite ironic really.

But I'm afraid it's only a small part of the story. The big one is still that the males with the biggest and most extreme weapons are the most successful. Daddy still wins.



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Watch this

**Confessions of a Junior Doctor**  
9pm, Channel 4  
The opening episode of this important new series portraying the NHS under duress overflows with lucid despair and defiant pride. There’s no need for overt politicking; the consequences of staff shortages and underfunding are glaringly obvious. But still, the work of these undervalued and under-resourced carers is routinely heroic. If we stand idly by and watch as politicians sneer at their anguish, we should all be ashamed. *Phil Harrison*

**MasterChef**  
8pm, BBC1  
Those hoping to see John Torode and Gregg Wallace set about each other with skilletts following the revelation that they’re not actually best mates will be disappointed. Again, the drama comes from watching eight amateur cooks battle for a place in the quarter-final, via the two-step selection process. The humble oxtail and beef mince are part of tonight’s challenge, but success might well rest on delivering a killer dessert for Wallace. Ready, steady - gateau. *Sharon O’Connell*

**Second Chance Summer: Tuscany**  
9pm, BBC2  
A Tuscan farmhouse. A collection of Brits with no experience of running a restaurant. What could possibly go wrong? The series continues, as the group work together to make a go of the farm, while slowly revealing backstories. Tonight, Altaf and Rob discuss relationships while they discover what they can expect from their olive harvest. Gill, meanwhile, is finding a role for herself after a recent bereavement. *John Robinson*

**How to Live Mortgage Free With Sarah Beeny**  
8pm, Channel 4  
Unless you have a giant wodge of cash or an actual magic wand, you will probably have thought carefully about how to own your own pad without bankrupting yourself. In this new series, Sarah Beeny meets homeowners who have figured out how to do away with a mortgage completely. Tonight, she talks to Annie and Kimberley, who have, respectively, transformed an industrial site into a house and given a makeover to a crumbling Dutch barge. *Sophie Harris*

**Rhod Gilbert's Work Experience**  
10pm, BBC2  
Having recently tried his hand at being an estate agent, the wiry Welsh standup dons hi-vis and hard hat to see if he has what it takes to construct an actual house. After a crash course under the tutelage of a twinkly eyed master builder whose precise facial hair hints at his exacting standards, Gilbert is apprenticed at a humungous housing project where, rather stressfully, every misplaced brick means less cash for his co-workers. *Graeme Virtue*



**Film of the day**  
**Lincoln** (9pm, More4)  
Spielberg’s monumental portrait of Abraham Lincoln focuses on his struggle to abolish slavery, and the political skulduggery involved



| BBC1   | BBC2  |
|--|---|
| <p>6.0 Breakfast 9.15 Fake Britain (R) 10.0 Homes Under the Hammer (R) 11.0 The Sheriffs Are Coming (R) 11.45 Claimed and Shamed 12.15 Bargain Hunt (R) 1.0 News; Weather 1.30 Regional News; Weather (T) 1.45 Doctors (T) 2.15 The Code (T) 3.0 Escape to the Country (T) 3.45 Money for Nothing (T) (R) 4.30 Flog It! (T) (R) 5.15 Pointless (T) 6.0 BBC News at Six; Weather (T) 6.30 Regional News; Weather (T) 6.55 Party Election Broadcast (T) (R) 7.0 The One Show (T)</p> <p>8.0 MasterChef (T) The final eight amateur cooks battle for a place in the quarter-final, first creating a dish using ingredients from the MasterChef market, including oxtail, poussin and beef mince.</p> <p>9.0 Reported Missing (T) A 28-year-old man disappears just six weeks after his wedding.</p> | <p>6.0 Flog It! Trade Secrets (T) (R) 6.30 Bargain Hunt (T) (R) 7.15 Money for Nothing (T) (R) 8.0 Sign Zone. Mary Berry Everyday (T) (R) 8.30 Grand Tours of the Scottish Islands (T) (R) 9.0 Victoria Derbyshire (T) 10.0 Live Snooker: The World Championship (T) 11.30 Daily Politics (T) 1.0 Live Snooker: The World Championship (T) 6.0 Eggheads (T) 6.30 Debatable (T) 7.0 Great American Railroad Journeys (T)</p> <p>8.0 Me and My Dog: The Ultimate Contest (T) Eight dog owners and their pets compete together in a series of physical and mental challenges.</p> <p>9.0 Second Chance Summer: Tuscany (T) The group decide to open a restaurant on the farm, but soon turn their attention to the upcoming olive harvest.</p> |
| <p>10.0 BBC News at Ten (T) 10.30 BBC Regional News and Weather (T) Lottery Update 10.45 Peter Kay's Car Share (T) (R) 11.15 A Question of Sport (T) 11.45 Dictatorland (T) New series. 12.10 Dictatorland (T) 12.30 Dictatorland (T) 12.50 Weather for the Week Ahead (T) 12.55 BBC News (T)</p>  | <p>10.0 Rhod Gilbert's Work Experience (T) 10.30 Newsnight; Weather (T) 11.15 Snooker: The World Championship (T) 12.05 Snooker: World Championship Extra 2.05 MasterChef (R) 3.05 The Best of British Takeaways (R) 4.05 Down the Mighty River with Steve Backshall (R) 5.05 This Is BBC Two (T)</p>   |

Other channels

**CBBC**  
7.0am Arthur 7.15 League of Super Evil 7.25 Dennis the Menace and Gnasher 7.40 Newsround 7.45 How to Be Epic @ Everything 8.0 Odd Squad 8.15 Newsround 8.20 Blue Peter Bite: Barney Meets Danny MacAskill 8.30 Horrible Histories Sport Special 9.0 Horrible Histories 9.30 So Awkward 10.0 Sam & Mark's Big Friday Wind Up 11.0 Dragons: Gift of the Night Fury 11.20 The Worst Witch 2.15 Officially Amazing 2.30 Horrible Histories Sport Special 3.0 So Awkward 3.25 Zig and Zag 3.40 Dennis the Menace and Gnasher 3.50 HH: Gory Games Play Along 4.20 Newsround 4.30 Jamie Johnson 5.0 Jamie Johnson 5.30 Top Class 6.0 Scream Street 6.10 Dragons: Defenders of Berk 6.35 Dennis the Menace and Gnasher 6.45 Danger Mouse 7.0 Horrible Histories 7.30 Top Class 8.0 The Dumping Ground 8.30 Jamie Johnson

**E4**  
6.0am Hollyoaks 6.30 Coach Trip: Road to Ibiza 6.55 Baby Daddy 7.55 Rules of Engagement 8.55 Brooklyn Nine-Nine 9.30 Brooklyn Nine-Nine

10.0 Melissa & Joey 10.30 Melissa & Joey 11.0 Baby Daddy 11.30 Baby Daddy 12.0 How I Met Your Mother 12.30 How I Met Your Mother 1.0 The Goldbergs 1.30 The Goldbergs 2.0 The Big Bang Theory 2.30 The Big Bang Theory 3.0 How I Met Your Mother 3.30 How I Met Your Mother 4.0 Brooklyn Nine-Nine 4.30 Brooklyn Nine-Nine 5.0 The Goldbergs 5.30 The Goldbergs 6.0 The Big Bang Theory 6.30 The Big Bang Theory 7.0 Hollyoaks 7.30 The Goldbergs 8.0 The Big Bang Theory 8.30 The Big Bang Theory 9.0 The 100 10.0 Supernatural 11.0 The Big Bang Theory 11.30 The Big Bang Theory 12.0 Tattoo Fixers 1.05 Rude Tube: Superstars of the Web 2.05 The 100 2.50 Supernatural 3.35 Rules of Engagement 4.20 Melissa & Joey 4.40 Charmed

**Film4**  
11.0am **FILM** The Great Muppet Caper (1981) 1.05 **FILM** Flight of the Navigator (1986) 2.50 **FILM** Chalet Girl (2011) 4.40 **FILM** The Princess Diaries (2001) 6.55 **FILM** Fantastic Four (2005) 9.0 **FILM** Riddick (2013)

11.20 **FILM** Hellboy (2004) 1.40 **FILM** Case 39 (2009)

**ITV2**  
6.0am Planet's Funniest Animals 6.20 You've Been Framed! Gold 6.50 You've Been Framed! Gold 7.15 The Ellen DeGeneres Show 8.0 Emmerdale 8.25 Funniest Ever You've Been Framed! Gold 9.25 Britain's Got Talent: Top 10 Child Stars 10.30 **FILM** Dragonheart (1996) 11.30 FYI Daily 11.35 **FILM** Dragonheart (1996) 12.25 Emmerdale 12.55 You've Been Framed! Gold: Top 100 Holidays 2.0 The Ellen DeGeneres Show 2.50 The Jeremy Kyle Show 3.55 The Jeremy Kyle Show 5.0 Judge Rinder 6.0 You've Been Framed! Gold 6.30 You've Been Framed! Gold 7.0 You've Been Framed! Gold 7.30 You've Been Framed! Gold 8.0 Two and a Half Men 8.30 Two and a Half Men 9.0 **FILM** That Awkward Moment (2014) 10.05 FYI Daily 10.10 **FILM** That Awkward Moment (2014) 11.0 Family Guy 11.30 Family Guy 11.55 American Dad! 12.25 American Dad! 12.55 Two and a Half Men 1.25 The Vampire Diaries 2.15 Teleshopping 5.45 ITV2 Nightscreen

**More4**  
8.55am A Place in the Sun: Winter Sun 10.0 A Place in the Sun: Winter

Sun 11.0 Four in a Bed 11.35 Four in a Bed 12.05 Four in a Bed 12.35 Four in a Bed 1.05 Four in a Bed 1.40 Time Team 2.40 Time Team 3.45 Car SOS 4.50 Car SOS 5.50 Vet on the Hill 6.55 The Secret Life of the Zoo 7.55 Grand Designs 9.0 **FILM** Lincoln (2012) 11.55 8 Out of 10 Cats Does Countdown 1.0 8 Out of 10 Cats Does Countdown 2.0 Ramsay's Kitchen Nightmares USA 2.55 8 Out of 10 Cats

**Sky1**  
6.0am Hawaii Five-0 7.0 Animal House 7.30 Animal House 8.0 Monkey Life 8.30 Monkey Life 9.0 Attenborough at 90: Behind the Lens 10.0 Modern Family 10.30 Modern Family 11.0 Modern Family 11.30 Modern Family 12.0 NCIS: Los Angeles 1.0 Hawaii Five-0 2.0 Hawaii Five-0 3.0 NCIS: Los Angeles 4.0 The Simpsons 4.30 Modern Family 5.0 Modern Family 5.30 Modern Family 6.0 Modern Family 6.30 The Simpsons 7.0 The Simpsons 7.30 The Simpsons 8.0 MacGyver 9.0 The Blacklist: Redemption 10.0 NCIS: Los Angeles 11.0 A League of Their Own 12.0 Duck Quacks Don't Echo 1.0 Hawaii Five-0 2.0 Revolution 3.0 Arrow 4.0 Animal House 4.30 Animal House 5.0 Road Wars





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|--|---|---|--|---|
|  | <p><b>6.0</b> <b>Good Morning Britain</b> (T) <b>8.30</b> Lorraine (T) <b>9.25</b> The Jeremy Kyle Show (T) <b>10.30</b> This Morning (T) <b>12.30</b> Loose Women (T) <b>1.30</b> ITV Lunchtime News (T) <b>1.55</b> Local News (T) <b>2.0</b> Judge Rinder (T) <b>3.0</b> Culinary Genius (T) <b>3.59</b> Local News/Weather (T) <b>4.0</b> Tipping Point (T) <b>5.0</b> The Chase (T) <b>6.0</b> Local News (T) <b>6.25</b> Party Election Broadcast (T) <b>6.30</b> ITV Evening News (T) <b>7.0</b> Emmerdale (T) <b>7.30</b> Coronation Street (T)</p> | <p><b>6.0</b> <b>Countdown</b> (T) (R) <b>6.45</b> Will &amp; Grace (T) (R) <b>7.35</b> Everybody Loves Raymond (T) (R) <b>9.05</b> Frasier (T) (R) <b>10.05</b> Undercover Boss USA (T) (R) <b>11.0</b> Ramsay's Kitchen Nightmares USA (T) (R) <b>12.0</b> Channel 4 News Summary (T) <b>12.05</b> The Question Jury (T) (R) <b>1.05</b> Posh Pawnbrokers (T) (R) <b>2.10</b> Countdown (T) <b>3.0</b> Fifteen to One (T) <b>4.0</b> French Collection (T) <b>5.0</b> Couples Come Dine With Me (T) <b>6.0</b> The Simpsons (T) (R) <b>6.30</b> Hollyoaks (T) <b>7.0</b> Channel 4 News (T)</p> | <p><b>6.0</b> <b>Milkshake!</b> <b>9.15</b> The Wright Stuff <b>11.15</b> GPs: Behind Closed Doors (T) (R) <b>12.10</b> 5 News Lunchtime (T) <b>12.15</b> Bargain Bride on Benefits (T) (R) <b>1.15</b> Home and Away (T) <b>1.45</b> Neighbours (T) <b>2.15</b> NCIS (T) (R) <b>3.15</b> <b>FILM</b> Trust No One (Curtis Crawford, 2016) (T) <b>5.0</b> 5 News Tonight (T) <b>5.30</b> Neighbours (T) (R) <b>6.0</b> Home and Away (T) (R) <b>6.30</b> 5 News Tonight (T) <b>7.0</b> King Tut's Tomb: The Hidden Chamber (T) (R)</p> | <p><b>7.0</b> <b>100 Days</b> (T) <b>7.30</b> Timothy Spall: All at Sea (T) (R)</p>   |
|  | <p><b>8.0</b> <b>Tonight at the London Palladium</b> (T) New series. The variety show from the West End theatre returns, with Emeli Sandé and the Chinese State Circus.</p> <p><b>9.0</b> <b>Benidorm</b> (T) A ban is placed on alcohol in Benidorm but the guests are determined to ignore it, and Sam sees another opportunity to make a few extra euros.</p>  | <p><b>8.0</b> <b>How to Live Mortgage Free With Sarah Beeny</b> (T) New series. The housing expert meets inspiring people who have found a way to live without a mortgage.</p> <p><b>9.0</b> <b>Confessions of a Junior Doctor</b> (T) New series. Documentary series exploring the story of the NHS in unprecedented times.</p>  | <p><b>8.0</b> <b>GPs: Behind Closed Doors</b> (T) The doctors treat a man experiencing shoulder pain due to heavy lifting at work. 5 News Update</p> <p><b>9.0</b> <b>Can't Pay? We'll Take It Away</b> (T) The agents try to recover more than £12,000 owed by a jeweller to one of his suppliers, and chase up more than £5,000 owed by a tenant.</p>  | <p><b>8.0</b> <b>Nature's Wonderlands: Islands of Evolution</b> (T) (R) Richard Fortey investigates the development of species on Madagascar.</p> <p><b>9.0</b> <b>The Celts: Blood, Iron, and Sacrifice with Alice Roberts and Neil Oliver</b> (T) (R) The origins and beliefs of the Celts, their highly sophisticated culture and influence on the world.</p>                        |
|  | <p><b>10.0</b> <b>The Nightly Show With Dermot O'Leary</b> (T)</p> <p><b>10.30</b> <b>ITV News</b> (T)</p> <p><b>11.0</b> <b>Local News</b> (T)</p> <p><b>11.15</b> <b>Uefa Champions League Highlights</b> (T)</p> <p><b>12.15</b> <b>The Nightly Show With Dermot O'Leary</b> (T) (R) <b>12.40</b> Jackpot247 <b>3.0</b> 1000 Heartbeats (T) (R) <b>3.50</b> ITV Nightscreen <b>5.05</b> The Jeremy Kyle Show (T) (R)</p>   | <p><b>10.0</b> <b>My Online Nightmare</b> (T)</p> <p><b>11.05</b> <b>One Born Every Minute</b> (T) (R)</p> <p><b>12.10</b> <b>Hunting the KGB Killers</b> (T) (R) <b>1.35</b> <b>FILM</b> Byzantium (2012) (T) Vampire horror. <b>3.35</b> Phil Spencer: Secret Agent (T) (R) <b>4.30</b> Kirstie's Fill Your House for Free (T) (R) <b>4.40</b> Four in a Bed (T) (R) <b>5.05</b> Fifteen to One (T) (R)</p>   | <p><b>10.0</b> <b>One Night With My Ex</b> (T)</p> <p><b>11.05</b> <b>Gypsy Kids: Our Secret World</b> (T) (R)</p> <p><b>12.05</b> <b>On Benefits: Depressed, Stressed and Repossessed</b> (T) (R) <b>1.0</b> SuperCasino <b>3.10</b> Body of Proof (T) (R) <b>4.0</b> Criminals: Caught on Camera (T) (R) <b>4.45</b> House Doctor (T) (R) <b>5.10</b> Great Artists (T) (R) <b>5.35</b> Nick's Quest (T) (R)</p>   | <p><b>10.0</b> <b>Colombia with Simon Reeve</b> (T) (R)</p> <p><b>11.0</b> <b>How to Live Longer: The Big Think</b> (T) (R)</p> <p><b>12.0</b> <b>Horizon: Dinosaurs - The Hunt for Life</b> (T) (R) <b>1.0</b> The Celts: Blood, Iron, and Sacrifice (T) (R) <b>2.0</b> Nature's Wonderlands: Islands of Evolution (T) (R) <b>3.0</b> The Brits Who Built the Modern World (T) (R)</p> |

Sky Arts

**6.0am** The South Bank Show **7.0** Auction **7.30** Auction **8.0** Tales of the Unexpected **9.0** Discovering: Lana Turner **10.0** Portrait Artist of the Year 2017 **11.0** Nigel Kennedy: The Four Seasons **12.0** Sounds of the Dolomites **1.0** Tales of the Unexpected **2.0** Auction **2.30** Auction **3.0** The South Bank Show **4.0** Portrait Artist of the Year 2017 **5.0** Tales of the Unexpected **6.0** Discovering: Tony Curtis **7.0** Fake! The Great Masterpiece Challenge **8.0** Discovering: Richard Harris **9.0** **FILM** Corman's World: Exploits of a Hollywood Rebel (2011) **10.45** Sinatra: Featuring Don Costa and His Orchestra **12.0** Discovering: Richard Harris **1.0** Music in the Air **2.15** Trailblazers: Electronic Music **3.15** Sex & the Silver Screen **4.30** Baim Archive **5.0** In Confidence

Sky Atlantic

**6.0am** Networks of Power with Sir Christopher Meyer **9.0** The West Wing **10.0** The West Wing **11.0** Cold Case **12.0** House **1.0** Blue Bloods **2.0** The Guest Wing **3.0** The West Wing **4.0** The West Wing **5.0** Cold Case **6.0** House **7.0** Blue Bloods **8.0** The Making of David Attenborough's Natural

History Museum Alive **9.0** Blue Bloods **10.0** Midnight Sun **11.10** The Sopranos **12.20** The Sopranos **1.25** Banshee **2.30** Silicon Valley **3.05** Silicon Valley **3.40** Silicon Valley **4.15** Urban Secrets

TCM

**6.0am** Hollywood's Best Film Directors: Mel Gibson **6.30** Hollywood's Best Film Directors: Kenneth Branagh **7.05** Hollywood's Best Film Directors: Luc Besson **7.35** Rawhide: Incident at Two Graves **8.40** Rawhide: Incident of the Rawhidiers **9.45** **FILM** Gold Fever (1952) **11.0** **FILM** The Rounders (1965) **12.45** Rawhide: Incident at Paradise **1.50** Rawhide: Incident at Farragut Pass **3.0** **FILM** Murder at the Gallop (1963) **4.35** **FILM** The Prisoner of Second Avenue (1974) **6.30** **FILM** Star Trek: The Motion Picture (1979) **9.0** **FILM** Firefox (1982) **11.50** **FILM** The Prisoner of Second Avenue (1974) **1.55** Conspiracy Theory with Jesse Ventura: Plum Island **2.55** Conspiracy Theory with Jesse Ventura: Area 51 **3.55** Hollywood's Best Film Directors: Joe Dante **4.30** Hollywood's Best Film Directors: Mark Rydell **5.0** Hollywood's Best Film Directors: Jon Favreau **5.30** Hollywood's Best Film Directors: M Night Shyamalan

Radio

Radio 1

**976-99.8 MHz**  
**6.33** The Radio 1 Breakfast Show with Nick Grimshaw **10.0** Clara Amfo **12.45** Newsbeat **1.0** Scott Mills **4.0** Greg James **5.45** Newsbeat **6.0** Greg James **7.0** MistaJam **9.0** The Surgery with Gemma & Dr Radha **10.02** Huw Stephens **1.0** Benji B **4.0** Adele Roberts

Radio 2

**88-91 MHz**  
**6.30** Chris Evans **9.30** Ken Bruce **12.0** Jeremy Vine **2.0** Al Murray **5.0** Simon Mayo **7.0** The Folk Show with Mark Radcliffe **8.0** Jo Whaley **10.0** Prince and Me **12.0** Pick of the Pops (R) **2.0** Radio 2 Playlists: Country Playlist **3.0** Radio 2 Playlist: Relax **4.0** Radio 2 Playlists: Radio 2 Rocks **5.0** Vanessa Feltz

Radio 3

**90.2-92.4 MHz**  
**6.30** Breakfast **9.0** Essential Classics **12.0** Composer of the Week: Schumann - Falling Out of Favour. An exploration of the music from Schumann's Düsseldorf years. (3/5) **1.0** News **1.02** Radio 3 Lunchtime Concert. John Toal presents a programme from the Northern Ireland Opera Festival of Voice,

featuring mezzo Clara Mouriz, pianist Simon Lepper and soprano Aoife Miskelly. **2.0** Afternoon on 3. A mix of repertoire from Europe and the Americas. **3.30** Choral Evensong. From the Church of the Incarnation in Dallas, Texas. **4.30** In Tune. With baritone Simon Keenlyside. **6.30** Composer of the Week: Schumann - Falling Out of Favour (R) **7.30** Radio 3 in Concert. The Royal Philharmonic Orchestra, live from the Royal Festival Hall, London, with Vadim Repin (violin), conductor Charles Dutoit. Ravel: Suite: Ma Mère l'Oye (Mother Goose). Prokofiev: Violin Concerto No 2 in G minor, Op 63. Dvořák: Symphony No 9 in E minor (From the New World). **10.0** Free Thinking: John Irving (R) **10.45** The Essay: Hanging On - The Telephone. Andrew Martin discusses the "social phenomena" of mobile phones. (3/5) **11.0** Late Junction. Music from Trio Chemirani. **12.30** Through the Night

Radio 4

**92.4-94.6 MHz; 198kHz**  
**6.0** Today **8.31** (LW) Yesterday in Parliament **9.0** Only Artists. Double-bass player Chi-chi Nwanoku meets artist

Yinka Shonibare. (3/6) **9.30** Everything You Think About Sport Is Wrong: Intellectuals (R) **9.45** (LW) Daily Service **9.45** (FM) The Odyssey Project: My Name Is Nobody - Odysseus, The Patron Saint of Foreigners? Mona Arshi, in Homer's light, considers her Sikh parents' journey to England in the 1960s. (3/10) **10.0** Woman's Hour **10.56** The Listening Project: Ruby and Kathleen's - The Toilet Explodes **11.0** From the Couch to the Courtroom (R) **11.30** Believe It!: Truth. A fictional comedy biography of Richard Wilson. (2/3) **12.0** News **12.01** (LW) Shipping Forecast **12.04** Home Front: 19 April 1917 - Maisie Harris. By Shaun McKenna. (3/40) **12.15** You and Yours **1.0** The World at One **1.45** The Ideas That Make Us: Memory. Bettany Hughes explores the need to remember. (3/5) **1.56** Weather **2.0** The Archers (R) **2.15** Drama: Death of a Cosmonaut. A reimagining of cosmonaut Vladimir Komarov's fall to Earth. **3.0** Money Box Live **3.30** Why Become a Doctor?: The Matter of Life and Death (R) **4.0** Thinking Allowed **4.30** The Media Show **5.0** PM **5.54** (LW) Shipping Forecast **6.0** Six O'Clock News **6.30** Can't Tell

Nathan Caton Nothing: About Maturity (R) **7.0** The Archers. Emma sets her sights on the future. **7.15** Front Row **7.45** (LW) The Amateur Marriage: 1984, No Hot Water. By Anne Tyler. (R) (8/10) **7.45** (FM) The Amateur Marriage (R) **8.0** Glass Half Full: A Global Population of Nine Billion Is Sustainable. Fi Glover pits optimists against pessimists in a debate on population growth. (3/4) **8.45** Four Thought: A Speck of Dust. Jay Owens on why dust is more interesting than people tend to think. **9.0** Costing the Earth: Sinking Solomon Islands (R) **9.30** Only Artists: Chi-chi Nwanoku and Yinka Shonibare (R) **9.59** Weather **10.0** The World Tonight **10.45** Book at Bedtime Rabbit, Run. By John Updike. (3/10) **11.0** Tom Parry's Fancy Dressed Life: Scary. Tom Parry attends a Halloween fancy dress party. (3/4) **11.15** Litter From Americah. Kwame Kwei Armah tours his life and adopted city of Baltimore. Last in the series. (3/3) **11.30** Today in Parliament **12.0** News and Weather **12.30** The Odyssey Project (R) **12.45** Sailing By **12.48** Shipping Forecast **1.0** As BBC World Service **5.20** Shipping Forecast **5.30** News Briefing **5.43** Prayer for the Day **5.45** Farming Today

**5.58** Tweet of the Day: Dartford Warbler (R)  
**Radio 4 Extra Digital only**  
**6.0** The Blackburn Files (3/5) **6.30** An Actor in His Time (8/11) **7.0** The Attractive Young Rabbi (4/6) **7.30** Can't Tell Nathan Caton Nothing (3/4) **8.0** The Navy Lark **8.30** Hancock's Half Hour (3/20) **9.0** Dilemma (4/6) **9.30** Up the Garden Path (5/8) **10.0** Chances **11.0** Brian Friel Stories (3/5) **11.15** The Sitter **12.0** The Navy Lark **12.30** Hancock's Half Hour (3/20) **1.0** The Blackburn Files (3/5) **1.30** An Actor in His Time (8/11) **2.0** Aunts Aren't Gentlemen (3/5) **2.15** Our Dreams: Our Selves (3/5) **2.30** The Reef (3/10) **2.45** My Autobiography (3/10) **3.0** Chances **4.0** Dilemma (4/6) **4.30** Up the Garden Path (5/8) **5.0** The Attractive Young Rabbi (4/6) **5.30** Can't Tell Nathan Caton Nothing (3/4) **6.0** Thou Shalt Not Suffer a Witch (3/5) **6.15** Chronicles of Ait: The Lotos Effect (3/5) **6.30** Off the Page **7.0** The Navy Lark **7.30** Hancock's Half Hour (3/20) **8.0** The Blackburn Files (3/5) **8.30** An Actor in His Time (8/11) **9.0** Brian Friel Stories (3/5) **9.15** The Sitter **10.0** Comedy Club Can't Tell Nathan Caton Nothing (3/4) **10.30** Births, Deaths and Marriages (4/6)

**10.55** The Comedy Club Interview **11.0** Elis James' Pantheon of Heroes (5/6) **11.30** The Rita Rudner Show (1/4) **12.0** Thou Shalt Not Suffer a Witch (3/5) **12.15** Chronicles of Ait: The Lotos Effect (3/5) **12.30** Off the Page **1.0** The Blackburn Files (3/5) **1.30** An Actor in His Time (8/11) **2.0** Aunts Aren't Gentlemen (3/5) **2.15** Our Dreams: Our Selves (3/5) **2.30** The Reef (3/10) **2.45** My Autobiography (3/10) **3.0** Chances **4.0** Dilemma (4/6) **4.30** Up the Garden Path (5/8) **5.0** The Attractive Young Rabbi (4/6) **5.30** Can't Tell Nathan Caton Nothing (3/4)

5 Live

**693, 909 kHz**  
**6.0** Breakfast **10.0** Daily with Adrian Chiles **1.0** Afternoon Edition **4.0** Drive **7.0** 5 Live Rugby **10.30** Phil Williams **1.0** Up All Night **5.0** Morning Reports **5.15** Wake Up to Money

6 Music

**Digital only**  
**7.0** Shaun Keaveny **10.0** Tom Ravenscroft **1.0** Mark Radcliffe and Stuart Maconie **4.0** Steve Lamacq **7.0** Marc Riley **9.0** Gideon Coe **12.0** 6 Music Recommends with Mary Anne Hobbs **1.0** Iggy Pop **2.0** The Chuck Berry Story (3/6) **2.30** Live Hour **3.30** Jukebox **5.0** Chris Hawkins



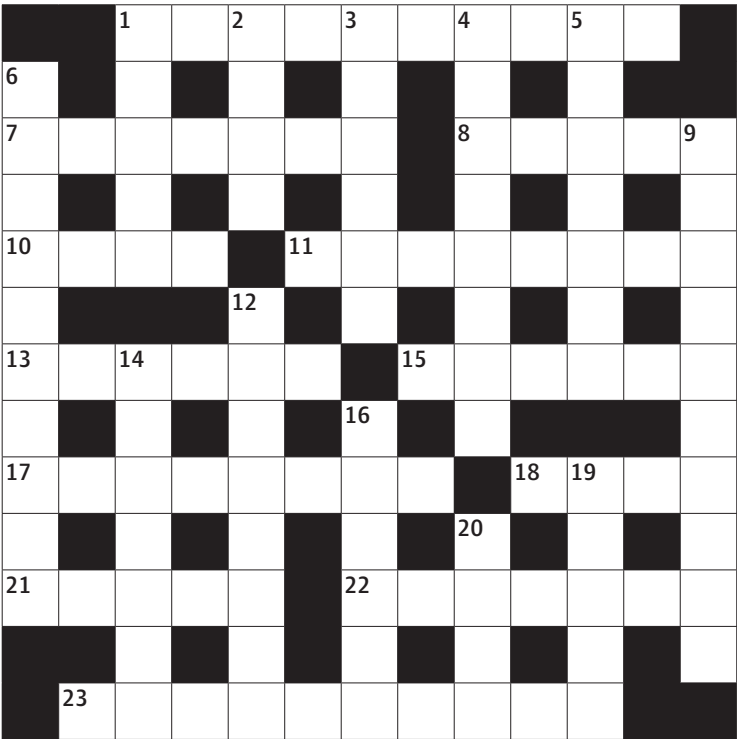


On the web  
For tips and all manner of  
crossword debates, go to  
theguardian.com/crosswords

Quick crossword no 14,648

- Across**
- 1 Exasperated (7,3)
  - 7 In a maladroit manner (7)
  - 8 Substantial (5)
  - 10 Mass of soap bubbles (4)
  - 11 Very large (8)
  - 13 Hubble-bubble (6)
  - 15 Cunning plan (6)
  - 17 Flight recorder (5,3)
  - 18 Become a member (4)
  - 21 Worker in metals (5)
  - 22 Port-au-Prince resident (7)
  - 23 Antirrhinum (10)

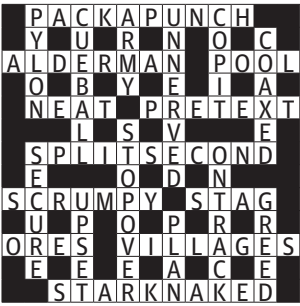
- Down**
- 1 Dosh (slang) (5)
  - 2 Busy little insects (4)
  - 3 Espionage (6)
  - 4 Region (8)
  - 5 Sickeningly obsequious (7)
  - 6 Fail to seize an opportunity (4,3,3)
  - 9 Showing good judgement (10)
  - 12 Discuss matters concerning one's work (4,4)
  - 14 Formal speech (7)
  - 16 Hassle (6)
  - 19 Constellation that includes Betelgeuse (5)



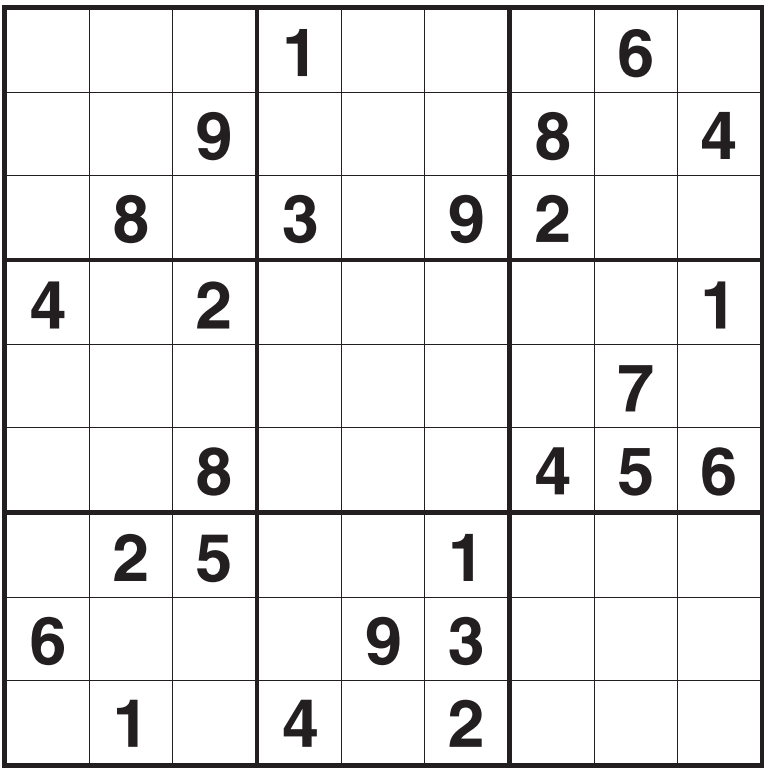
20 Sobriquet of Harry Lillis Crosby (4)

Stuck? For help call 0906 200 83 83 or text GUARDIANQ followed by a space, the day and date the crossword appeared followed by another space and the CLUE reference (e.g. GUARDIANQ Wednesday 24 Down 20) to 88010. Calls cost £1.10 per minute, plus your phone company's access charge. Texts cost £1 per clue plus standard network charges. Service supplied by ATS. Call 0330 333 6946 for customer service (charged at standard rate).

Solution no 14,647



Sudoku no 3,726



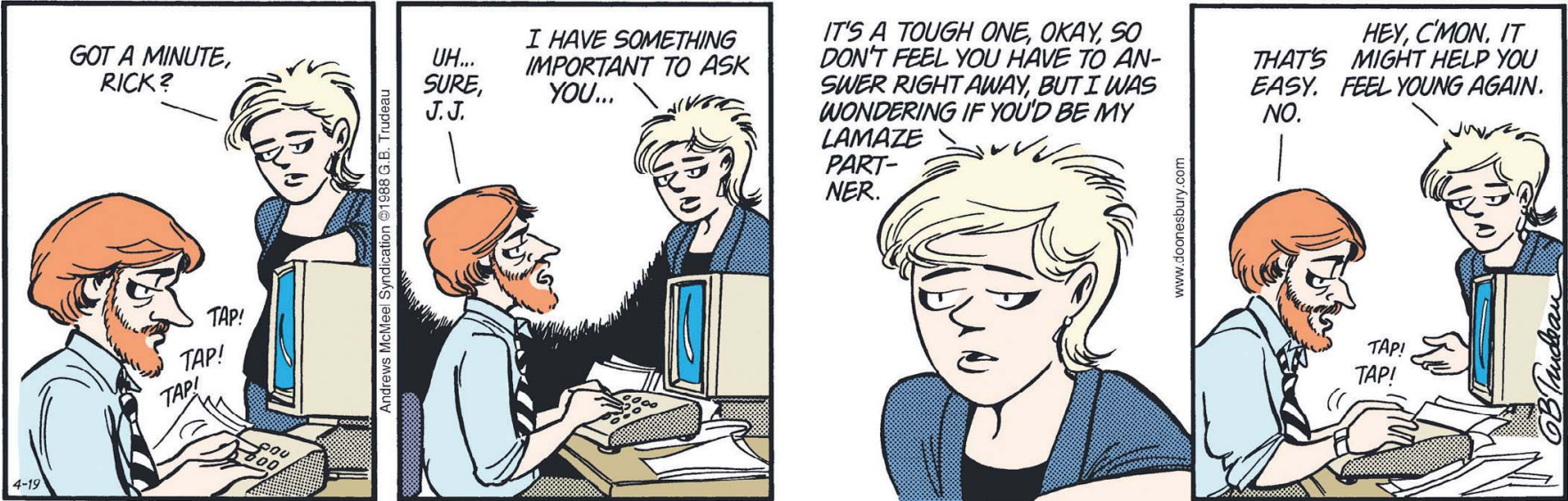
Medium. Fill the grid so that each row, column and 3x3 box contains the numbers 1-9.  
Printable version at theguardian.com/sudoku

Solution to no 3,725

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

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Doonesbury classic  
Garry Trudeau



If...  
Steve Bell

