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**The London stories that won't make George Osborne's Evening Standard**

## Art and design

### The little-known role of the election artist

**T**he first artist to cover a British election was probably William Hogarth, whose series of paintings of the 1754 general election show voters being bribed with money, oysters and booze in a spectacular carnival of corruption. Hogarth, however, was not an official, accredited election artist like Turner-nominated Cornelia Parker, who has been announced as the visual recorder of this spring's snap election.

Parker is by far the biggest star to have been appointed to the job. She brings a well-deserved publicity boost for a quirky scheme run since the 2001 election by the Speaker's Advisory Committee on Works of Art.

The idea that parliament should appoint its own election artist was the brainchild of the late Labour politician Tony Banks, who said he was inspired by the tradition of official war artists. Why not an election artist, too? It conjures up gonzo visions of artists hitting the campaign trail on a drug-fuelled satirical odyssey - indeed David Godbold, who was chosen to cover the 2005 election, did quote Hunter S Thompson in one of the ink drawings he produced after shadowing the campaigns: "Peel back



(Top to bottom)  
Hogarth's An Election Entertainment; Jonathan Yeo's political portraits; Cornelia Parker

the brain, let the opium take hold and get locked into some serious pornography." Presumably that's how Godbold felt after hustings.

All the election artists appointed so far have taken a sideways view of the thrills and spills of British democracy. The first was portrait painter Jonathan Yeo, whose job was to cover what proved to be New Labour's second landslide victory in 2001. He did this by making the sizes of the three main party leaders' portraits reflect the size of their support. At the last election it was the turn of cartoonist Adam Dant to create a giant drawing, The Government Stable, in which real scenes from the election are included in a surreal vision of politics as a big, bonkers Victorian machine.

Parker is not only the first woman to take on the job, she's also the first conceptual artist. Whatever she creates, it won't be a picture. Many of her works transform everyday objects, such as Breathless, for which she crushed brass musical instruments with a steamroller, to Precipitated Gun, where she dissolved a gun with chemicals. Perhaps she will make a sculpture from the ashes of incinerated ballot papers, or crush the party leaders' battle buses into cubes once the election is over. Another option might be to bottle the tears of long-time Labour voters.

Parker has likened the job to being a court fool; hopefully, she will produce a witty and surreal election entertainment that lives up to the heritage of Hogarth.

**Jonathan Jones**

## Parks

### How to go for a walk and not get arrested

**W**alking is supposed to be an innocent activity. It's free, good for you, and you get to avoid following the latest election/Brexit horrors and watch some blossom drifting down a drain instead. Unfortunately, walking can be as fraught with disillusionment as scrolling

through your Twitter feed. New rules imposed in Hampshire stipulate that dog owners who walk more than four animals at a time could face a fine of up to £100. And there are plenty more metaphorical (and actual) poops to avoid on your daily perilous stroll. Here's how to go for a walk and not get arrested.



#### Don't feed seagulls

It may seem like a reasonable way to rid yourself of a disappointing chip, but feeding seagulls on east Devon's beaches is now



#### Don't pick blackberries

Bristol city council has proposed a bylaw banning blackberry picking, which could also extend to apples, mushrooms or making daisy chains.



Is it only a matter of time before cloud-watching is a punishable offence?

#### Don't sing

According to the Metropolitan Police Act 1839, it is illegal to "sing any profane, indecent, or obscene song or ballad" in the street.

#### Don't shake your doormat

In the Met district, it is illegal to beat or shake any carpet, rug, or mat in the street, although you can shake a doormat before 8am. Indulging in a spot of beating could cost you up to £1,000.

**Chitra Ramaswamy**



Trump administration

# Gorka is leaving - but who will be out next?

**T**he imminent departure from the White House of Sebastian Gorka, the London-born Hungarian nationalist and Fox News “counter-terrorism expert” who surfaced as a presidential adviser, reduces by one the headcount of the wacky right-wing camp of the Trump administration.

It’s a loss that faction can ill afford, given a string of reverses. For this is the group headed by Steve Bannon, the ultra-nationalist chief strategist to the president, who is locked in a power struggle with the Manhattan group, whose most visible figures are Ivanka Trump and her husband Jared Kushner, reinforced by chief economic adviser and former New York investment banker Gary Cohn.

It was Bannon who brought in Gorka, despite the latter’s questionable credentials in national security. His position became more perilous when The Forward published a series of articles, including video of a 2007 appearance on Hungarian TV, which they said showed Gorka had ties to the antisemitic Hungarian far right. He has also worn a medal awarded to the Hungarian group Vitezi Rend, which has been linked by some to Nazi collaborators. Gorka denies any extremist affiliations.

Bannonites will doubtless try to spin this as something less than a factional defeat.

They’ll say it was about his “credibility”, which was further compromised once allegations emerged that his “doctorate” - he styled himself “Dr

Gorka” - was handed to him by a panel comprising a family friend and two people with no doctoral qualifications of their own.

Indeed, this is the second time the Trump administration has got into PhD trouble. Monica Crowley, appointed as a Trump aide, withdrew after she was accused of plagiarism over her doctorate, a later book and an article for the Wall Street Journal, even though the Trump administration deemed the accusations “politically motivated”. Crowley had been due to work for Michael Flynn, the National Security Adviser who lasted only three weeks before he was forced out, having lied to colleagues, including the vice president, over conversations he’d had with the Russian ambassador to Washington.

Remember, this is an administration that is only 102 days old. (The Obama administration went eight years with no comparable scandal.) But few would bet that Gorka’s departure will be the last.

The big one would be Bannon himself. Recently kicked off the National Security Council, Bannon was described by Trump the other day merely as “a guy who works for me”. The Manhattanites would love to see the back of him, blaming him for the botched travel ban and for much of the administration’s image problem.

Of course, believers in transparency and democratic accountability reckon the people who should be fired are Jared and Ivanka, that their presence as official advisers violates anti-nepotism rules.

But there is a trap here. Observers of authoritarian regimes note that a focus on aides and advisers can give the illusion of internal debate, usefully

diverting attention from the real villain: the leader himself. In this case, like so many others, it is surely not the courtiers who should be fired - but the king.

**Jonathan Freedland**



## A WONDERFUL LIFE



Saparman Sodimejo, who claimed to be 146 years old - making him the oldest human in the world - has died in his village in Indonesia.

He outlived 10 siblings, four wives and all his children, and reportedly spent most of his time listening to the radio and smoking.

## Pass notes

No 3,848

Mouse’s Back



**Sorry, what?** It’s a paint. “This grey-brown classic takes its characterful name from the fawny colour of the British field mouse,” according to the manufacturer, Farrow & Ball.

**Appearance:** “Quiet in nature and feels soft in rooms both large and small. It will read greener when used on the walls of underlit rooms and is the perfect accent on furniture or floors when combined with more traditional shades.”

**Location:** Modern country kitchens, classy interiors, one of David Cameron’s back gardens. **Cameron has painted one of his back gardens?**

**Were the trees the wrong colour?** Not quite. He has bought a shed to go in one of his gardens, complete with double bed, wood-burning stove and pretend-old metal wheels. It cost £25,000.

**Or £2.50 in millionaire aristocrat money.** Give or take. Anyway, Samantha Cameron decided to have the exterior painted in Mouse’s Back, while the inside is Old White and Clunch. “As ever she has made a very good choice,” said our former PM.

**What the flipping crikey is “Clunch”?** It’s another Farrow & Ball paint colour, this time named after “the chalk stone used in the off-white building blocks of many East Anglian buildings”.

**Oh. That.** I take it you’re not familiar with the work of Farrow & Ball?

**Let’s pretend I’m not.** It’s a revered 71-year-old Dorset paint company. Its tins are to Britain’s affluent middle class what Cristal is to rappers. It is also famous for its tastefully impenetrable shade names.

**Such as?** There’s Mizzle, Dimpse, Peignoir, Dead Salmon, Nancy’s Blushes, Pale Hound, Blazer, Churlish Green, Vardo, Plummett ... And don’t forget the all-conquering Elephant’s Breath, which is basically the 21st century’s magnolia.

**How can you call a colour Blazer? What colour blazer is it?** It’s best not to invest too much of yourself in these things. Let’s just say the Camerons liked the casual elegance of Mouse’s Back.

**Are there not shades called Bullingdon Prat or Vandalism?** I don’t believe so.

**What does Cameron plan to do in the shed anyway? I have some suggestions.** I bet you do, but he just plans to write his memoirs, apparently.

**Ah. Does Farrow & Ball do a shade called The Greatest Blunder of Any Postwar British Prime Minister?** Now you’re being silly.

**Do paint:** Abandoned Wreckage.

**Don’t paint:** Overconfidence.

Sebastian Gorka; (above) former Trump aide Monica Crowley

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# Paul Mason

## In the absence of a progressive Brexit strategy, citizens will have to form a plan of their own

**W**hat galaxy are you in? That's the real question posed by this election and one our political system is not designed to answer.

After a disastrous dinner at Downing Street last week, Jean-Claude Juncker briefed Angela Merkel that Theresa May was in a "different galaxy" to those negotiating on behalf of the EU27.

May expects Britain to leave Europe while paying nothing; she expects her threat to walk away without an agreement to achieve a trade deal as good as single-market membership; she expects the talks to remain secret. Juncker gently explained that all these expectations were illusory. He warned that the British prime minister was "deluding herself" and that there is now more than a 50% chance that Britain will crash out of Europe without a deal in place.

As we face the coming election, then, whose galaxy do you want to be in? What we are up against is not just the antics of the Tory negotiating team - May, Boris Johnson and David Davis - but also a galaxy of pub bores, Rotarians and golf-club sexists.

Constructing a civil government with such people is, for the progressive majority of Britain, always a challenge. But if May gets her way over Brexit, it will be impossible.

The election has become a power-grab by the racist pub bores of Britain. And this is how we can stop it. First, to recognise that the issue of competence and coherence in the anti-Tory camp matters. May's "strong and stable" mantra is designed to expose the crucial weakness of the progressive negotiating position on Brexit, which arises from the collapse of Labour's support in Scotland.

Even before Brexit, English voters swung away from Labour when it seemed the party might be prepared to govern in coalition with the SNP. Labour's official response - to refuse such a coalition and challenge the SNP to prop up a minority Labour government - makes sense. But, in the context of Brexit, it is not enough.

If there is to be a government that is not Conservative, voters want to know what that government's negotiating position on Brexit would be.

Labour's position is, at last, fairly clear. It would not walk away without a deal, says Keir Starmer; that means it would negotiate beyond the artificial deadline of 2019, if necessary. It will not leave without "retaining the benefits of the single market and the customs union".

Starmer leaves open the option of staying in the single market but says the organisational outcome is "secondary". This is a mistake.

**Within two years, Tory-led Britain will be begging the EU27 for time and goodwill**

The first request to Europe should be a clear and bold one: to stay in the EEA on special terms while suspending freedom of movement for some categories of worker.

But an even bigger mistake is being made in Holyrood. As is now clear, tying Brexit and the second indyref together has been a tactical disaster for first minister Nicola Sturgeon. Now she has to fight off a surge of unionist voters swinging to the Tories.

Sturgeon knows that a Tory landslide in England, if backed by seven or eight Scottish Tory MPs, would finish off Scotland's hopes of independence. But she is so locked in to fighting Labour that she cannot seem to stop and consider the consequences.

The leaderships of both the SNP and Labour should commit to seeking single-market access, customs union membership and membership of the European Free Trade Association (Efta). They should overtly align their Brexit offers now - before the election - and pull the realists among the Liberal Democrats into the project if possible. All the opposition parties could sign up, today, to a joint approach to EU migrants in Britain and British citizens in the EU27.

If the parties of progressive Britain cannot bring themselves to present a common Brexit offer, we the citizens should do it from below. Such work will not be wasted, even if May manages to win in June - because the Juncker leak confirms her Brexit strategy will not succeed.

Tory-led Britain, within two years, will be on its knees begging the commission for time and goodwill as the truck queues build at Dover and Strabane. That's what every knowledgeable observer understands from the Juncker leak.

Meanwhile, inhabitants of the rightwing nationalist galaxy are creating their own coalition of cruelty around May's Brexit plan. That is the meaning of Ukip's polling slump: its voters are switching to the Tories. Whether you're Labour, Green, Lib Dem or nationalist, you will face a Tory-Ukip alliance in all but name in key constituencies.

The appalling myopia on display during May's disaster-dinner with Juncker should be a call to action. And if we can't have a progressive alliance, we can at least have a people's Brexit plan, and it only has to involve four points:

- EU citizens can remain here unconditionally.
- Single-market membership or its equivalent is sought, and not ruled out before the talks begin. Single-market access, matching today's benefits, is a red line.
- We rule out leaving Europe without a deal.
- We pay the EU some of the billions it demands now, to buy time and goodwill.

A protester at a demonstration in Parliament Square in March



PHOTOGRAPH JACK TAYLOR/GETTY IMAGES



# Homelessness, food banks, child poverty, knife crime ...

How can the Evening Standard report on the problems facing London when they are rooted in decisions taken by its new editor, asks **Amelia Gentleman**. Plus: we take a sneak peek at George Osborne's first edition



**R**ecently, MPs getting to work early have had to step around sleeping bodies in the underground tunnel that leads from Westminster tube station to the House of Commons staff entrance, forcing them to reflect on London's rocketing homelessness problem. At street level outside the station, there are often several people sleeping by the stall where copies of the Evening Standard are handed out. The former chancellor George Osborne can scarcely have failed to notice the phenomenon as he made his way in to work.

Is it an issue that will make front page news on the Standard any time soon? Given that homelessness charities believe responsibility for the growing numbers of rough sleepers in the capital (where rough sleeping has more than doubled since 2010) lies squarely with spending decisions



made by the Treasury, it may prove an uncomfortable cause for the newspaper to champion once Osborne starts his new job as editor today.

A whole range of issues could cause awkwardness for reporters. How will the paper cover the fallout from cuts to local authority budgets in London, when those cuts were overseen by the new editor? Inner London councils have already lost about 40% in central government funding since 2010, and the thinktank London Councils predicts that core funding from central government will have fallen by 63% in real terms, equivalent to £3.9bn, over the decade to 2019-20. These cuts have led to closures of youth services, children centres, libraries and day centres - all traditional campaigning themes for local papers, but perhaps less likely to be splashed on the Standard's pages now.

No one doubts that the ex-chancellor

will bring energy, political clout and a healthy contacts book to the paper. Many former opponents are inclined to view his appointment positively, hopeful that he will transform the paper into an anti-Brexit platform. Osborne is clever and fun and will make the Standard an exciting place to work. But there is real concern that his editorship may impose an obstinately rosy filter on some of the grittier problems that London faces.

How will the paper cover the rise in stabbings in the capital, when the Metropolitan police's assistant commissioner has pinned some of the blame for increases in gun and knife crime on cuts to police funding? It's tempting to imagine some hasty modifications to the paper's style guide so that the phrase "government cuts" gets automatically switched to "vital efficiency savings", the bedroom tax altered to "removal of the spare

room subsidy" and stories about those impoverished by cuts to benefits rejigged by editors to become stories that highlight the restoration of fairness to Britain's hardworking families.

Some of London's Labour MPs are despondent at the timing. Andy Slaughter, MP for Hammersmith, is not thrilled that his constituents will be reading a newspaper edited by the ex-chancellor throughout the election campaign. "The main issues that we are campaigning on are directly the consequences of policies created by George Osborne, particularly the funding of public services. He has a direct interest in not correctly reporting the outcome of his own mistaken decisions," he says.

Claire Kober, Haringey council's Labour leader, says all the difficulties her council is facing - social care, housing, schools funding - have their roots in Treasury decisions.

**The rise in rough sleepers is unlikely to make front page news in the Standard**



« “For people on low incomes in the city, life has become considerably harder. We are only just beginning to see the cumulative impact of welfare changes of recent years,” she says.

The Standard may not show much enthusiasm for writing about the rise of food banks, widely understood to have been triggered by welfare cuts. Food bank use in London since 2010 is estimated by the Trussell Trust to have risen by 1,642%; last year the charity handed out 111,100 three-day emergency food parcels to Londoners.

The painful fallout from cuts to disability benefits, which Osborne consistently argued were necessary, may also not elicit huge interest.

How the paper covers the rollout of universal credit across London will be worth monitoring. Its launch elsewhere has seen food bank referral rates running at more than double the national average. Osborne’s decision to introduce a steep £3bn reduction in the work allowances (the amount recipients can earn before their benefits start to be taken away) remains controversial within the government, but the actual impact on recipients is yet to be felt. The Institute for Fiscal Studies warned last week that a freeze in benefit rates and cuts to child tax credits, along with the less generous universal credit, could leave nearly 3 million working households with children on tax credits on average £2,500 a year worse off, adding to the pain for London’s most vulnerable residents.

“London has the highest child poverty rate in the country - that’s a national scandal,” says Imran Hussain, the director of policy with the Child Poverty Action Group. “People are finding it increasingly tough to pay rent and will cut back on other essentials to make ends meet, but there are limits to how much people can cut back on food and clothing. It is happening on George Osborne’s doorstep. We would

‘This is the fifth richest country in the world, and countless people are dying in the streets’

want him to cover that issue without fear or favour; we hope he will. But a lot of the things that are driving child poverty flow from decisions made by the chancellor between 2010 and 2016.”

**U**nder anyone’s editorship, these issues are the opposite of clickbait: relentlessly bleak, and not really what people want to read about when they travel home. If your eye is on the capital’s parallel and exciting transformation into a globally successful, thriving international hub, it is easy to shrug off mention of these problems as the tedious, muesli-fuelled bleatings of a Dave Spart leftist hand-wringer. There will be no need to justify jettisoning these worthy subjects for more upbeat, glossier pieces.

The best test of the paper’s new direction, then, will be how it covers London’s housing crisis, which affects everyone in the capital. Slaughter says: “I am seeing the most appalling conditions, particularly in the private rented sector, where you get illegal HMOs [houses of multiple occupation], properties which have been divided and redivided because landlords

can only make money out of benefit tenants by cramming them into substandard tiny accommodation, because of the restriction on government funding.

“There has been a 130% rise in street homelessness nationally, which is just the most obvious symptom of the bigger housing crisis. This has occurred because of the benefit cap, the bedroom tax, the caps on local housing allowance. This is a direct consequence of Osborne’s policy. Why would he feature that on the front page?”

To be fair to Osborne, he introduced several homelessness prevention initiatives, including more money to get rough sleepers off the streets in his last budget in 2016. But homelessness charities say these measures have been overshadowed by the lack of affordable housing, an inadequate house-building strategy and cuts to benefits and local authorities. Even the new housing minister, Gavin Barwell, conceded this year that “the housing market in this country is broken, and the cause is very simple: for too long, we haven’t built enough homes”.

One leading homelessness charity figure (who asked not to be named,



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unwilling to annoy the paper) says: “The sector has been warning of diminishing affordable housing and the draconian effects of welfare reform for a long time. These have been a catastrophe for homelessness. It is approaching the high point of the 80s when we saw cardboard cities in London. This is the fifth richest country in the world, and we are seeing countless people living and dying in the streets. This isn’t an election issue in London. No one is talking about ending rough sleeping, there’s no aspiration. And yet we know how to do it - we almost succeeded in the 00s.”

**I**t is safe to assume that the story of how Emily Bartlett’s family has been split in two is not likely to be featured in the *Evening Standard* any time soon. After being evicted with her children from her home in Newham last May (the landlord wanted to raise the rent), she was rehoused 18 miles away in Tilbury, Essex, because caps on housing benefit have made much of even outer London unaffordable for benefit recipients, including those who are working.

She had to give up her job as a school lunch monitor because of the move, and decided her 11-year-old daughter would be better off staying behind with her mother, so she could continue at school. At the end of last year, her partner (a forklift driver) left her, which meant there was no longer anyone in the family working, so she was hit by the benefit cap. This leaves her with only £7.01 a week in housing

benefit contributions to her £440 weekly rent (the rent in the emergency accommodation secured by Newham council in Essex is higher than the rent she was paying in London before her eviction). Even if she stopped buying food for the three children who live with her, she wouldn’t be able to pay it. The council has told her she faces being rehoused in the Midlands.

The Bartletts are one of thousands of low-income families who have been pushed out of the city in the past seven years, in a process campaigners describe as “social cleansing”. Osborne dismissed criticism of the rehousing policy when he was chancellor as “frankly, ill-informed rubbish” and “shrill, headline-seeking nonsense”.

Bartlett has been forced to move seven times since her daughter was born, usually because of rising rents in rapidly gentrifying east London. It has been devastating to be forced to live apart from her oldest child; the prospect of having to move 100 miles further is unimaginable. “When I leave it upsets her. She cries. She thinks I don’t love her any more because I’m here and she’s there,” Bartlett says. Her doctor has recently doubled the dose of antidepressants she is taking. She knows several other families who have been moved out of Newham to properties outside London. “It’s like they want to make it a place for richer people and push out the poorer people.”

Her MP, Labour’s Stephen Timms, says he is seeing more families like hers being rehoused out of London,

sometimes as far as Birmingham. “It is a growing problem,” Timms says. “What’s the cause of it? My mind is in no doubt it is Treasury policy.”

About 19,000 people have been affected by the benefit cap in London. Analysts question whether it has had the effect that Osborne and colleagues hoped for, since only 5% of those capped in the first wave moved into work. The policy was conceived to address a situation where, in Osborne’s words, “people who did the right thing - who get up in the morning and work hard - felt penalised for it, while people who did the wrong thing got rewarded for it”, but the government now recognises that most of the people hit by it are not able to be in work. Only one in seven of those hit by it up until last November were even required to be looking for work.

Jasmine Wright, 25, is the mother of premature triplets housed in a fifth-floor flat, 78 stairs up, with a broken lift, so she can’t take them out for a walk. This is her third flat in a year; the previous two were so mould-ridden that her sons (now 18 months old) got ill. “I know people in temporary accommodation are being housed outside London. I can’t do that because I need to be near the hospital,” she says. “I don’t think I’m being difficult. I’ve always worked. I want to go back to work when they’re two. This situation has drained me of everything.”

Wright’s MP, Labour’s Karen Buck, says: “In half a lifetime of working with people in housing need I have never experienced such hardship and, in some cases, absolute destitution.”

These have never been core themes for the *Standard*, apart from when they are included in the paper’s incredibly successful charitable campaign, the Dispossessed Fund, which has raised £18m for groups tackling poverty across the capital. Most recently, it delivered £350,000 in grants to charities helping Londoners suffering from “hunger and food insecurity”.

Under the new regime, will there be much appetite for continuing this focus on the city’s most marginalised, given how tightly the causes are bound up with government policy? In some ways, the fund chimes entirely with the Cameron-Osborne desire to build up a “big society”, getting charities to step in when the state is rolled back. One London MP was anxious “not to be mean when they are raising money, but what good is a £35,000 charitable grant for a youth project when youth services in the area have just lost £350,000 in government funding?”

**Rough sleepers near Marble Arch, London (far left); a protest against the housing bill (below)**



‘I have never before

witnessed such

hardship and, in some

cases, destitution’

PHOTOGRAPHS ALAMY; AFP/GETTY; PA

George's  
first edition  
As seen by  
John Grace and  
Stuart Heritage

## A beginner's guide to editing the Evening Standard

### What to expect

The good news. Your new boss really likes you. You are not the first of his friends to be granted the honour of editing one of his newspapers, but Elton John and David Walliams only got the job for a single day, and all for charity. To be asked to do it on a permanent basis is truly a vote of confidence.

### How to edit a newspaper

The Evening Standard is London's essential daily briefing, and it is essential that Londoners are briefed daily with plenty of pictures of Evgeny Lebedev. Evgeny in his pyjamas is good. With Prince William is better. In his pyjamas with Prince William? Well, that would be quite something. As your predecessor, Sarah Sands, has made clear on several occasions, the proprietor does not interfere in editorial matters. On Syria, on Brexit, on Donald Trump, Evgeny will let you publish absolutely anything you like, just as long as there are enough pictures of him in the paper.

### Stories

As you will soon find out, the best editors deliver scoops - and you have got off to a flying start. That the Evening Standard was first with the "George Osborne to stand down as an MP" story was testament to your hard work. Keep it up. You will be expected to have taken, and then resigned from, at least six more high-profile jobs before the year is out.

### Your new friends

That you will no longer be forced to spend your afternoons at Westminster will free you up for some serious p-a-r-t-y-ing. You'll have had a taste of Chez Leb from countless World of Interiors features. Now you get to come and see the real thing. If you are lucky, you might even get to sleep in "Elton's bedroom". If you are unlucky, you'll get stuck talking to Nigel Farage and Rupert Murdoch, and Lily Allen will post pictures of it on Twitter.

### Social media

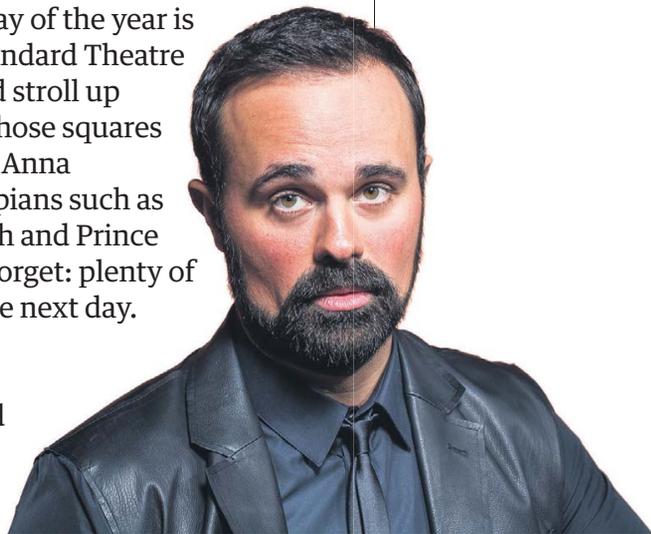
Your Twitter feed is a huge success, but the future is Instagram, and if you don't agree then check out @mrevgenylebedev. Think less: here's me writing the budget eating a Byron burger, and more: here's me wearing my terrified dog as a scarf.

### Awards

As you have long known, but have not been allowed to say publicly, the most important day of the year is not the budget but the Evening Standard Theatre Awards. Put down that red box and stroll up that red carpet. Wave goodbye to those squares from the Treasury and say hello to Anna Wintour and other renowned thespians such as the Beckhams, David Attenborough and Prince William. Enjoy yourself but don't forget: plenty of pictures of the boss in the paper the next day.

### Style

The hair's great. The newly angled cheekbones a winner. One tip: have you considered growing a beard?



## Editor's letter

As Mrs May has so rightly pointed out - perhaps rather too frequently for some people's liking - this country needs strong and stable leadership. A newspaper also needs strong and stable leadership, which is why I am delighted to be the new editor of the Evening Standard, and I can guarantee that I will do my best to fit in the job around my other, better-paid work commitments. There's only so much charity work a man can do.

In these uncertain times, London needs a strong voice and I will make sure it has that in the Evening Standard. For too long the world's foremost capital city has been taken for granted by politicians who have campaigned tirelessly for other areas of the country while ignoring the deprivation on their Westminster doorsteps. That is why this paper will be urging the government to give up on its failed northern powerhouse initiative and to put more funding back where it is needed.

The prime minister has been lucky to have inherited a strong and stable economy from one of the most successful and charismatic chancellors of the postwar years, but, as Philip Hammond is finding out, things can unravel very quickly. Particularly if a government breaks one of its main election pledges. So savings must still be found, and first to go should be the £60bn HS2 project. There's no point in making it possible for Londoners travel to Manchester in an hour and a half if northerners can get here from Manchester in the same time.

This paper is also glad to see the back of the garden bridge project. It was an expensive vanity project dreamed up by the former London mayor and should never have been allowed to progress as far as it did. Mr Johnson was always a two-faced politician who was prepared to sacrifice other people's careers for his own ambition - the not-so-little shit promised the now shed-bound Mr Cameron and me he was going to support the remain campaign - and now it looks as if his own career might be hitting the buffers. It couldn't have happened to a nicer man. London should present him personally with a bill for all the time and money wasted on the garden bridge.

There is no doubt leaving the EU is going to be a difficult and painful process, and though this paper, naturally, wishes the prime minister and her team the very best in their negotiations, it also can't wait to see them fail. Whatever happens with Brexit, though, London must remain the multicultural capital of the world. A city whose doors never close to Russian oligarchs. London must not give in to racism. Apart from mayoral campaigns. The Standard was proud to support my old friend Zac in his campaign to be London mayor, and we will once again be offering him our support in his losing effort to be re-elected as MP for Richmond.

George Osborne.

## Boris Johnson is broken

■ In this gleaming, forward-looking utopia of a city, it rarely benefits anybody to dwell on the past. Least of all Boris Johnson.

Just one short year ago, he was the mayor of this great capital, a man guaranteed to draw a crowd just by messing up his hair and puffing out his cheeks. How times have changed. Ever since his mangled leadership bid, Boris has become a fetid shadow of himself. Last week, he found himself on an ITV breakfast programme, being torn to pieces over his broken Brexit promises. When you can't



even get one over on a slot most famous for inventing Roland Rat, you know you're in trouble. Well, there's a new sheriff in town, BoJo. A new head boy, ready to lead London in its glorious charge to the future. Sadiq Khan? No, we're talking about Big George Osborne, editor of this fine newspaper. Mess with him and you'll know it, as you'll see on pages 12-16, which have now been dedicated to photographs of Johnson standing around looking silly with his tummy hanging out. Write that on the side of a bus, you chump.

### No bias here!

Last night's Press Impartiality awards were as swinging as ever, with the Standard winning the popular VOTE. Despite his former role as CONSERVATIVE chancellor, editor George Osborne said he was deVOTEd to political neutrality. "Call me CONSERVATIVE, but I hope the people of London have

piVOTEEd to the notion that a former CONSERVATIVE cabinet minister is above hiding political messages in such a widely read newspaper," he said, before winking, mouthing the words "VOTE CONSERVATIVE" three times in a row and then doing a cack-handed thumbs-up at nobody in particular.

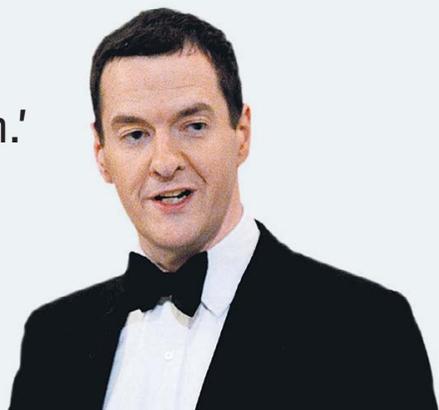


### News from the sticks

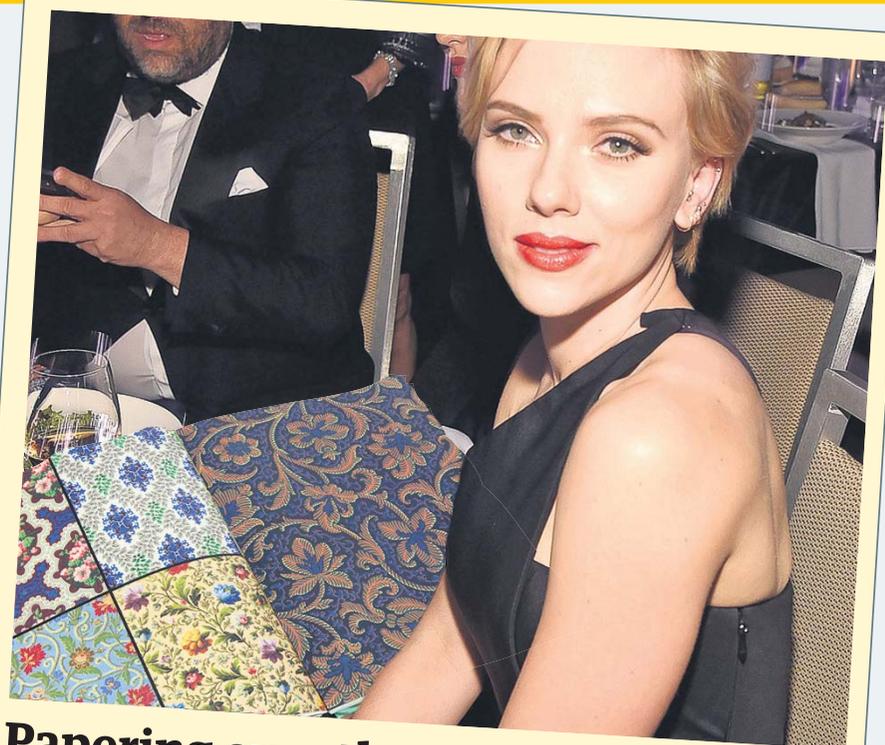
■ Over to the bustling hotspot of Tatton now, where Esther McVey has been selected as the Conservative candidate in the election. McVey is, of course, best known for once being a Channel 5 presenter. "I'm basically applying for a job I'm tremendously unqualified for," McVey was overheard whispering at a local fete. "But at least the people of Tatton are used to that now."

### Quote of the day

'I recommend George Osborne for this position.'



George Osborne, staring into a mirror, any time he hears there's a job going.



### Papering over the cracks

"This is the best wallpaper I have ever seen!" said Scarlett Johansson, observed browsing the Osborne & Little Spring 2017 brochure in the Groucho club last week. "I particularly enjoy the subtle metallic beading of the Imperial Lattice design. And what a snip at just £105 a roll!" Scarlett Johansson said that.

She definitely said it. Don't ask her, but she said it. She also said lots of nice things about the American fund management firm BlackRock, the McCain Institute, the Northern Powerhouse Partnership and anywhere else that George Osborne has taken a job since this was written.



### Tweet of the day



"I mean, sure, what the hell? It's not as if people read newspapers any more."

*Evening Standard owner Evgeny Lebedev discusses his rationale for hiring George Osborne as editor.*



### Cool guy of the day

■ George Osborne spotted in a playground full of happy schoolkids, being passed the ball loads and looking really trendy, and not awkward or weird or anything like that.



### Michael Gove: glass half empty

Brexit traitor Michael Gove continues to make waves at the Times, where rumours of a possible editorship refuse to vanish. On an unrelated note, here's a photograph of him drinking from a glass of water in a way that makes him look like a shaved monkey kissing a frog.



# 'I know how to break stereotypes'

Pakistan's first trans model, Kami Sid, is an ardent activist despite threats, prejudice and the fears of her family, writes **Saba Imtiaz**

**'S**ex," Kami Sid declares, "is between your legs. Gender is in your head." Sid wants to get this into everyone's head in Pakistan. The 26-year-old transgender activist is enjoying a breakthrough as a model while calling out Pakistanis for transphobia.

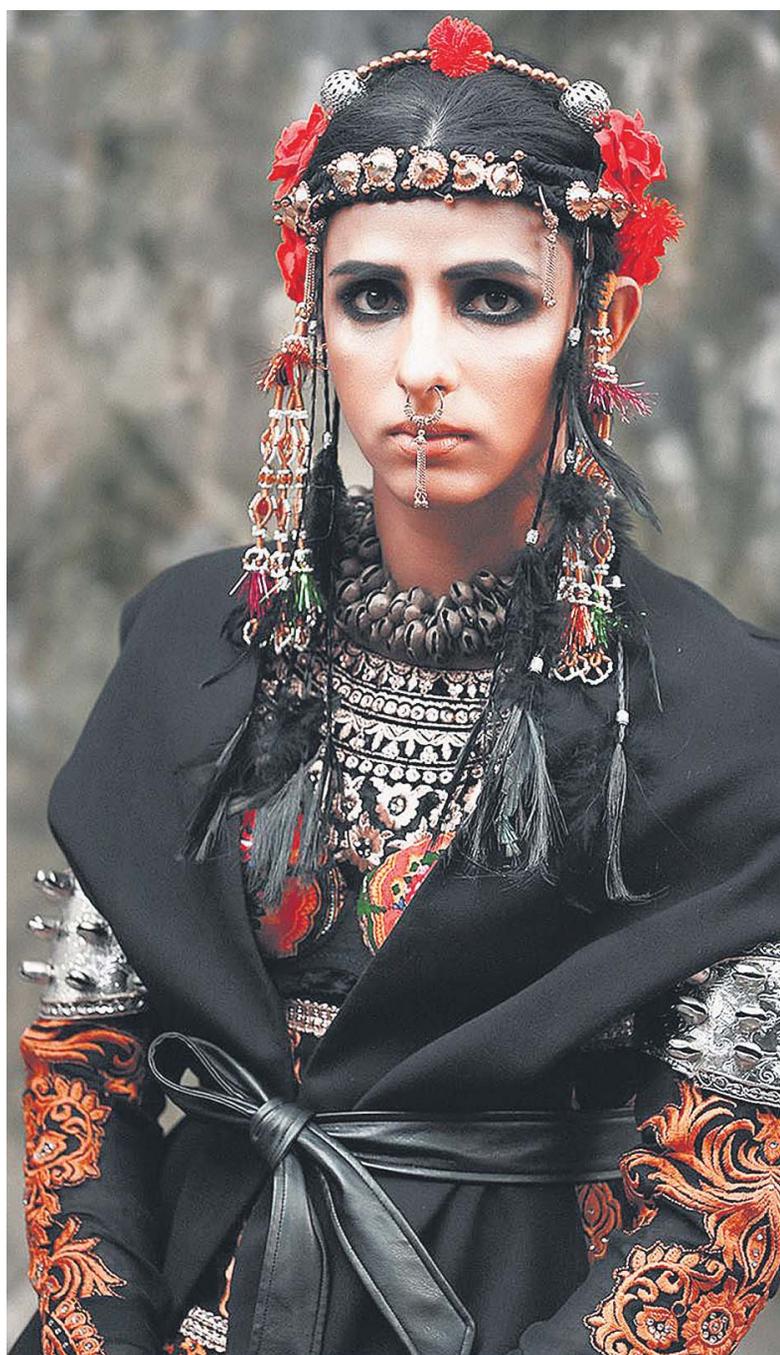
Pakistan may seem like an unlikely place for transgender activism. But in south Asia, the khawaja sira community (known as *hijras*), an organised group of trans people, have long been part of society and local culture. Over the years, however, khawaja siras have been relegated to a low-income group with few opportunities for employment or social advancement. In a landmark ruling in 2009, Pakistan's supreme court recognised transgender people as equal citizens. Even so, harassment and discrimination remains prevalent. Khawaja siras are pushed into panhandling or prostitution, or forced to dance or sing for money; members of the trans community are stereotyped as effeminate people working in beauty salons. There have also been several murders in recent years.

"We're not a third gender," says Sid. "What is first and second gender? You're a woman. Are you first or second?"

Sid grew up in Karachi in a middle-class family with seven siblings - and a male name. "I was very feminine," she recalls. Her family wouldn't let her go outside for fear she would be molested. Her father passed away when she was an adolescent and she was raised by her mother, who Sid says is completely accepting. How did Sid come out to her? "A mother who carried someone in her womb and raised her ... how can she not know?"

Kami thought she was gay until she was 19. "I knew that word. I thought I was different, [that] I wasn't normal."

She has a bachelor's degree in busi-



ness studies, and wanted to study in the UK - but couldn't get a visa. Her brother got her a job at a freight-forwarding company, and then she landed work at a visa consultancy. In 2012, her outspokenness on Facebook got her noticed by an activist running an organisation focused on trans and MSM (men who have sex with men) issues. That year, Kami travelled abroad for the first time - to a transgender network conference in Thailand - which opened her to the world of activism. But it was her debut fashion shoot last year - as Pakistan's first trans model - that brought on a slew of attention. It also led to a backlash in her family - including from some of her brothers. Sid believes they are angry about her publicly coming out.

On a weekend afternoon, Kami held court on the lawns of a hotel where the Karachi literature festival was underway, pausing to point out her partner of eight years, and calling out "*jaadi*" (roughly, the Urdu version of "dahling") to friends.

Sid has a disarming sense of candour. Her openness extends from sharing that she once used kerosene oil to clean her hair after a shoot to talking about her partner. "When we started [dating], he was gay, so I was gay," she says. "People ask me: 'Did he leave you when you became so feminine?' [But] he loves me, he loves my identity."

Their flat is a nerve centre for friends - "it's like a shopping plaza" - where Sid's clothes are perpetually strewn around since she doesn't like sorting them out. Sid enjoys wearing saris, watching slasher films and emulating the dances of the 90s Bollywood star Madhuri Dixit. She often takes over the dance floor at parties, and recently performed solo to a song by Naseebo Lal, a Pakistani singer whose music is rife with double entendres. "People's jaws dropped."

Kami has started modelling at a time when there's a degree of global attention around transgender models and celebrities, from Andreja Pejić and Hari Nef to Caitlyn Jenner. Closer to home, the Nepali model Anjali Lama became the first trans person to walk at fashion week in India this year.

Being outed as trans was once the death knell for a catwalk career. Tracey Norman - a black American model

**'People think we're sex workers but we can be doctors'**



Photos from Kami Sid's debut photoshoot last November

who posed for Irving Penn and walked for Balenciaga - saw her career wither away after she was outed. There aren't any other trans models in Pakistan, and while Sid isn't particularly inspired by international stars ("Caitlyn [Jenner] is crazy, she still doesn't think of herself as trans," she says), she looks to models in the US such as Geena Rocero, and actor Laverne Cox. Sid recently posed for the Pakistani fashion magazine Libas, and laughs about a shoot in Denmark - "In a sari, in the cold!"

"You have to make a space for yourself in the fashion industry," says Sid. "There's so much lobbying. I'm here to change the concept." She gleefully recounts how she walked out on a photographer because he hadn't finished an earlier shoot on time. "You can't let yourself be degraded."

While Sid dismisses the idea of social classes as small-minded, her profile is markedly different from other transgender activists, and it's obvious that her middle-class background and exposure have played their part. Khawaja sira leaders are largely restricted to community events, while Kami is invited to diplomatic-community soirees and welcomed into high-end beauty salons. She has been invited to speak at the Karachi literature festival's travelling edition at the Southbank Centre, London, this month. Her education and eloquence has perhaps opened doors that are closed to more marginalised trans women.

But Sid is aware of the tokenism at play, and pushes back. Inclusion is the key theme of her work. She is already consulting with the Sindh province's government on potential legislation to protect the transgender community. However, her mentors implore her to be politically correct, and her mother has told her not to do more TV appearances, fearing for her safety.

Later, on the phone, her mother slips into using the male Urdu pronoun. Sid only visits her mother when her brothers aren't home. She has "Mama's little boy" inked on her hand, inspired by the Indian actor Priyanka Chopra, who has a similar tattoo that reads: "Daddy's little girl". "This is the reality," Sid says. "For my mother, I was born a boy."

Kami is adamant she will continue to work in Pakistan. "I know how to break stereotypes, darling," she says. "I became a model; tomorrow I'll become a mum. People think we're just sex workers or beggars or dancers. After modelling, I've said we can become anything - doctors, engineers, teachers. We just need a platform." *Kami Sid will speak at the Southbank Centre, London, on 20 May.*



## A certain age

Michele Hanson

Like many other links to Europe, bidets have almost died out here. What a pity. A brave campaign was launched to save them by the Council of British Sanitary Pottery Manufacturers in 1963, but failed. We were restrained by British prudery, suggested the council, "depriving the country of the most hygienic washing appliance of them all".

What's the matter with us? The Italians and the French have used bidets for 300 years (and not just at court or in brothels). Perhaps we're still too embarrassed to embrace this vital bit of bathroom equipment. Or to talk about washing our bottoms. I'm using bottom as a catch-all term, because there are so many ailments and substances that the bidet can heal and deal with effectively: piles, periods, fissures, itches, prolapses, as well as your everyday effluvia, but we have long been a relatively prudish and grubby lot as far as down there goes.

"There are no women in the world so inattentive to this discharge [menstruation] as the English, and they suffer accordingly," said the 18th-century liberal physician William Buchan sensibly, blaming "false modesty, inattention and ignorance of what is beneficial".

Quite right. My mother would have agreed. She was a bidet pioneer, and had one in the 50s. A boyfriend of mine mistook our bidet for a urinal, but luckily my mother never noticed, otherwise he would have been out on his ear. She was mad keen on bidets and could barely live without one. Little was more important to her than a scrupulously clean bottie. And bidets are so handy. You don't have to fill a whole bath, or contort yourself in

a shower, you just move snappily from lav to bidet, and hey presto - a clean, soaked and soothed personal area. Heaven. And they use so little water. You can also wash your feet or a small dog in one. Why are bidets not all the rage? Don't wait until you're too old to struggle in and out of the bath or stand upright in a shower. Face up to your bottom's requirements. Buy a bidet everybody, now.



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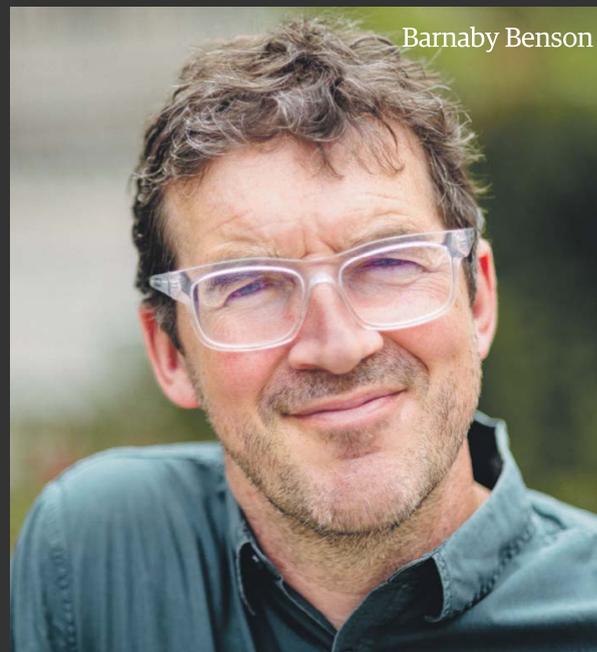
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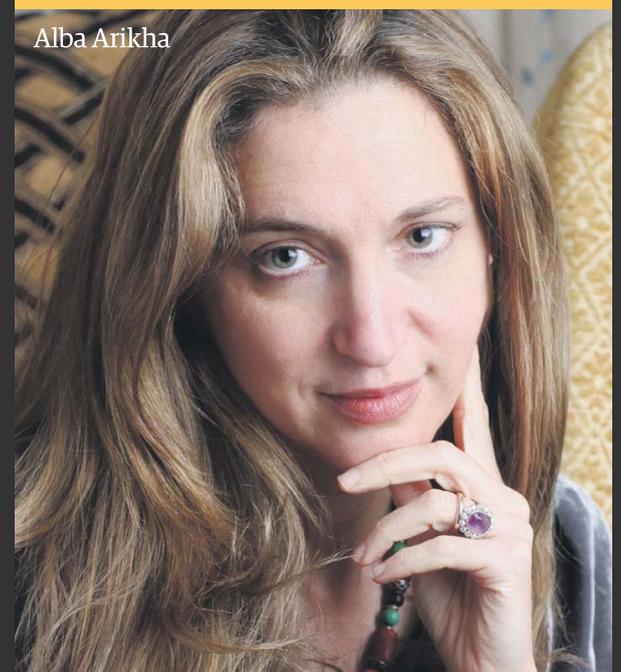
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**Ask Hadley**

Kim Kardashian's narcissism is bad, but snarking about cellulite is far worse

**Hadley Freeman**



**Kim Kardashian West's backside seemed to be in the news last week and opinion was split over whether this was a feminist triumph or not. Can we have a definitive ruling, please?**

*Marcus, by email*

Your question could not be better timed, Marcus. As it happens, I have spent the past weekend at the Annual Feminist Symposium, where we take stock of the year's developments and have a vote over which things are feminist and which are not. Some of the issues which we debated this year include Kellyanne Conway (not feminist), Topshop's new high-waisted jeans (feminist) and that Pepsi commercial (pretty much the literal opposite of feminism). A spirited debate ensued about whether or not we needed to take a vote on Theresa May again, with this column's counterparts from the Telegraph and Mail insisting May clearly represents the absolute best of women - why else would Tory men refer to her as "mummy"? However, this revelation prompted the rest of the room to spend the next few hours vomiting profusely, so the vote had to be postponed.

Yes, Kim Kardashian West's arse was in the news last week. Oh, stop that crying, CP Scott, and accusing me of spitting on your grave - there is a point here. Right, so as I said,

the world's most famous arse was much discussed last week because it was seen in a way it had never been seen before, which is saying something given that it has been examined more closely than the Middle East peace crisis, and caused about as much consternation.

But last week, photos appeared of Kardashian on a beach and, hoo, boy. Personally, this column was most offended by the Christian Dior bikini she was wearing; so naff and logo-heavy, Danniella Westbook would have taken her aside with a quiet: "Babe, no." But that was not what caused the rest of the world to have a collective conniption fit - no, it was the fact that Kardashian's backside had some cellulite and was not quite as Barbie-like as previous photos had suggested. It turns out Kardashian is ... human?

Now, that is one theory about her that had been heretofore unconsidered. Reactions to these pictures exemplify the contradictory reactions the Kardashians have prompted all along. "So fake!", "Fake ass" and the even more evocative "Fake ass shit" are just some of the comments people are leaving on Kardashian's Instagram, along with much speculation about whether or not Kardashian has had plastic surgery, which seems a tad ironic, given these are the least plastic-looking photos of her to ever appear. Accompanying this is the horror that Kardashian must - can you believe it? - have been airbrushing her earlier selfies, suggesting a shocking number of people are unaware that "Kardashian selfie" is Latin for "the definition of airbrushing". As the late and much-missed Alan Rickman would say, "benefits of a classical education".



Similarly, one male tabloid columnist dramatically announced last week that he is "done with Kim Kardashian", to which the correct answer is "Oh dear, how will she soldier on? She'll be crying into her \$80m tonight." What sparked this dramatic breakup, you cry? According to the columnist, it was

Top to bottom: Kim Kardashian and Theresa May



**Not everything is feminist or otherwise, and I would put Kardashian's bottom in that category**

Kardashian's recent interview with Ellen DeGeneres and the selling of arse-related merchandise on Kardashian's website, which he damned as "hugely profitable and hugely cynical". He also lamented how Kardashian, who he once liked, had become, since her marriage to "bad boy rapper Kanye West", a poor example to "the world's girls". This column is happy to provide, again, the correct response to all of this, which is: "I'm sorry, did you miss the part where the Kardashians only became famous in the first place because of their relationship with OJ Simpson, and someone leaked Kim's sex tape? Or was all that fine, but an interview on a chatshow that isn't yours is a bridge too far?"

Anyway, Marcus, you asked me for a definitive ruling here and you shall get one. At the risk of upsetting the Feminist Symposium I have to say that not everything is feminist or otherwise, and I would put Kardashian's arse in that category. Like a planet, it just is. It is slightly tiresome when people try to pretend the Kardashians themselves are great feminist icons. But to criticise Kardashian for walking around with her butt out, or faking her photos, or posing shamelessly for the paparazzi, or exploiting herself for cash is clearly absurd. This is all Kardashian has ever done, and anyone over the age of 16 who is surprised by any of this now really needs to have a hard look at themselves.

I am no Kardashian fan - I think they're all exploitative narcissists - but, amazingly, it's Kim who comes out the best from this whole hoo-ha. She is just doing what she has always done, and, frankly, bravo to her for appearing to not give a fig about anyone's thoughts about her cellulite. Have people forgotten how recently looking flat-out anorexic was the most desirable look for a woman? In no way is Kardashian a good example, and nor has she ever been, but I could very easily argue that people who snark about cellulite are worse. So no, Marcus, Kardashian's bum is not a feminist triumph. But next to some other people, it is a paragon of mature self-awareness.

**i** Post your questions to Hadley Freeman, Ask Hadley, The Guardian, Kings Place, 90 York Way, London N1 9GU. Email [ask.hadley@theguardian.com](mailto:ask.hadley@theguardian.com).

PHOTOGRAPHS CHRIS PIZZELLO/INVISION/AP; JOHN STILLWELL/PA

**I** have never been in a theatre audience like this one - so loving, supportive, involved. Then again, there has probably never been a production quite like this. It is the ultimate verbatim theatre. What's more, part of the verbatim is happening live, unscripted, in front of us.

Lemn Sissay's *The Report*, at the Royal Court in London, is just that: the reading of - and his reaction to - the psychologist's report about the abuse he suffered over 18 years as a child in the care system. It is a one-off production. This is, by turns, theatre as shock treatment, theatre as therapy, theatre as protest and, perhaps ultimately, theatre as survival. We come away with a microscopically detailed portrait of the poet - and the system that did its best to destroy him.

Sissay, now 49, was born to an Ethiopian mother in Wigan. She was a young woman - a girl really - who had come to study in Britain and found herself pregnant. She was placed in a mother and baby unit and, at two months old, Sissay was put in care. His mother was asked to sign adoption papers and refused - she wanted her son back when she could manage better. Social services ignored her wishes, telling his long-term foster parents to treat this as adoption. Sissay was renamed Norman by his social worker, who happened to be called Norman.

His foster family were a white working-class couple who had done well for themselves. He was a teacher, she a nurse. They were strict, but they were loving in their own way. At 12, he became difficult, eating cake without permission and staying out late at night. They said the devil had got into him, they couldn't cope and returned him to social services. They didn't want to see him again.

From the ages of 12 to 18, he went from care home to care home, where he was physically, emotionally and racially abused. Sissay was always told his mother had abandoned him. At the age of 16, he bought tiny tins of Airfix paint in gold, red and green, opened the top window, and painted a bit of the roof in the colours of Ethiopia. For this, he was sent to an assessment unit where most of the children were on remand. He had to be accompanied by a guard to the toilet at night and was strip-searched after friends visited.

When Sissay eventually left care, he was given a flat with no bed. The head of social services ordered that he be sent into the world without a penny, to teach him a lesson, although he was never told what that lesson was. At 18,

# 'I lived through 18 years of lies, secrets, beatings and betrayal'

In a blisteringly powerful one-off show, poet Lemn Sissay sat on stage and heard - for the first time - the report into his suffering as a child in care. He tells **Simon Hattenstone** why theatre was the safest place to revisit those years of abuse

## Theatre as shock, therapy and survival ... Lemn Sissay at the Royal Court

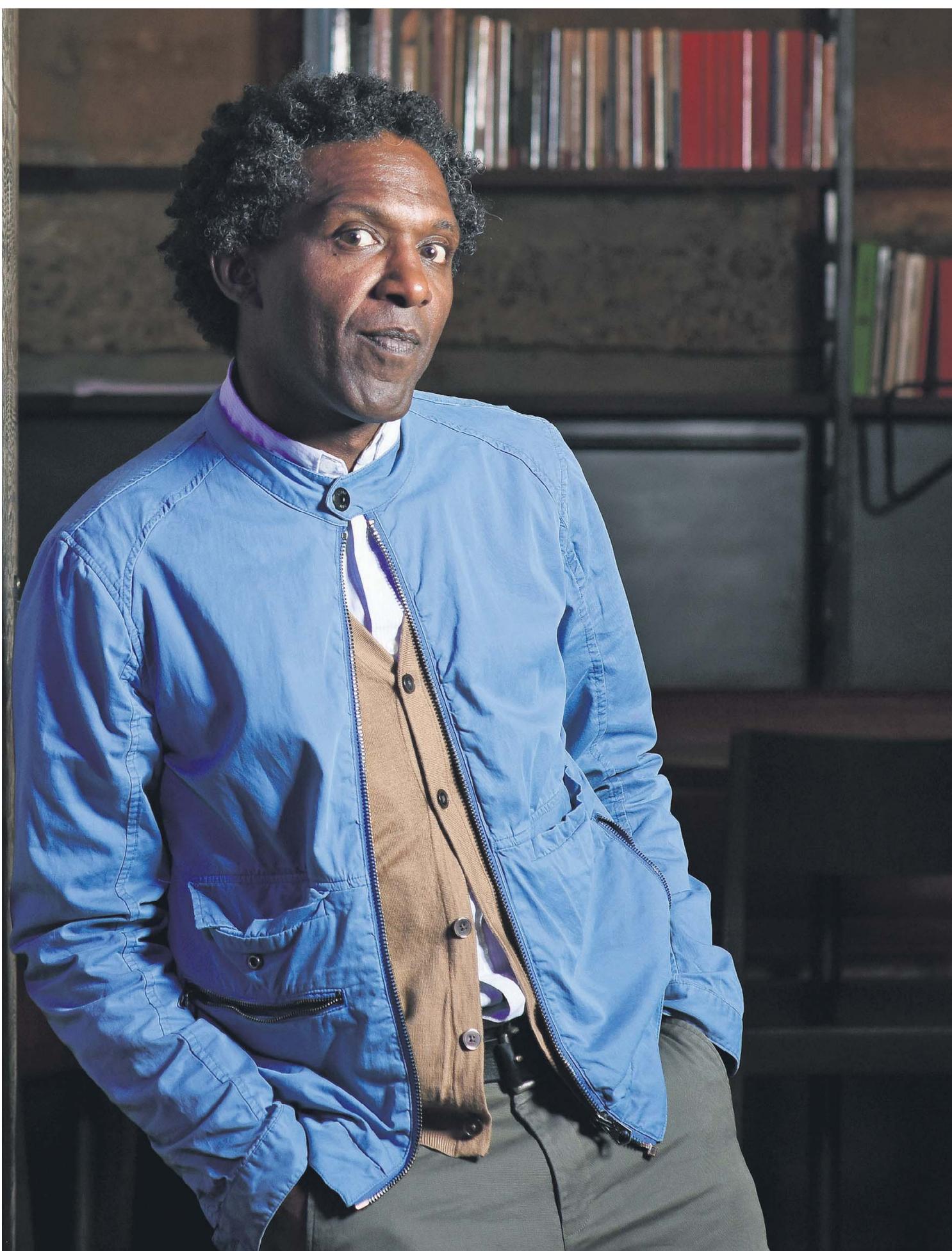
Sissay asked for his files. He had no family, no photos, no letters - his entire history was contained in these files. He was not given the files, but he was given two pieces of paper that revealed his whole life had been a lie. The first said his name was actually Lemn Sissay. (Lemn means "Why" in Amharic, the official language of Ethiopia.) The second was a letter his mother had written to the social worker when Sissay was one, pleading for his return.

Ever since, Sissay has been trying to reclaim his social services files. They alone contain the truth of his life, or something approximating it. In 2010, he made a radio documentary, *Child of the State*, in which he returned to Wigan to find the files. Initially, he was told they were now held by the data services

company Iron Mountain. At the end, he was told, sorry, they are lost.

Two years ago, the head of social services got in touch to say his files had finally been found. And this was the start of the process that has resulted in tonight's performance. In recent years, Britain's councils have begun to compensate children who were abused in their care. After Sissay was handed his files, he was told that Wigan council wished to apologise to him.

Sissay is an old friend of mine. He is one of the funniest and warmest people I know, extraordinarily animated with a life-affirming laugh. He is also one of the most damaged people I know, suffering paralyzing depression that forces him to withdraw into himself and disappear for months at a time, sometimes longer. The



PHOTOGRAPHS CHRISTIAN SINIBALDI FOR THE GUARDIAN/GARY PARKER/BABY COW PICTURES/BBC

public tends to see more of the first Sissay. But not tonight.

Two days before *The Report*, we meet to discuss it at King's Cross station. He is on his way to Carlisle for a gig. Sissay is always on the road, travelling light, with nothing but his words. He says he is in a better place than he has been for years, and it is this that has enabled him to make a compensation claim.

It has been two years since he received an apology from the great and good of Wigan council. "They moved the table to the back of the room, put the chairs in a circle. I was like, 'What the heck is this?' I said I wanted an apology on five fronts: you stole my family, you changed my name, you gave me to foster parents that were inadequate, you imprisoned

me and I suffered constant racism from the get-go. I was spat at, punched, kicked, throughout my time in care. I was dehumanised.

"They said we apologise on all the points and told me I was entitled to make a claim. I said: 'I'm not going to discuss money with you. I'm not going to barter my experience with you.' I said: 'I'd like your lawyer to talk to my lawyer, and then we'll be fine.'"

His lawyer, an expert in child abuse, made the claim. Sissay tells me, off the record, the amount: nothing outlandish, in the low six figures. Wigan took six months to respond to him and then offered 11 times less. Sissay says he knows of abuse victims who settled for as little as £2,000. "I was in care for 18 years. The care system should be a place where

18 years is a gift because you've got all the resources, the best education, the best psychotherapeutic work, and actually it was 18 years of betrayal, secrets, lies, beatings, incarceration."

This is the genesis of the Royal Court show. To challenge the compensation offered, victims of abuse have to provide a psychologist's report detailing what they suffered and how it affected them. "You have to justify why everything that has happened to you has happened to you - and how it has played out in your life. Somebody told me the process of doing the psychologist's report was worse than the abuse she went through. Part of the reason I'm doing this on stage is to show what people have to go through to get redress."

There is another reason. Sissay has found it too painful to read all his files, let alone the psychologist's report. He says he will find it easier in the theatre. "I feel good on stage. I feel, in a bizarre way, like I'm with family. This is the best way for me to look at those files. I couldn't be in a safer place. I feel more comfortable having this out in the open, because they fucked me up when I was on my own."

Sissay and Julie Hesmondhalgh, who plays the psychologist, take to the stage in a minimalist production (two chairs and a table) directed by John McGrath. The performance lasts two hours - Hesmondhalgh reading the report, Sissay listening and occasionally responding. It is blisteringly powerful: the mix of Sissay's poetic language (much of the time the psychologist is reading out his words) and the clinical analysis of Sissay's condition.

Hesmondhalgh is wonderful - particularly when she breaks out of character to ask Sissay if he is all right and if it's OK for her to go on. We listen to her and watch him: tapping his foot, shaking his head or nodding along, sometimes smiling, occasionally laughing (particularly when the psychologist mentions his "avoidance of even trivial exercise").

This is theatre at its most raw. Sissay might feel he is in a safe place, but at the same time he could not be more exposed, hearing it all for the first time. So we learn about how his foster family eventually rejected him; how he grew up as the only black boy in the village and strangers spat on him from buses; how he was named Chalky White in care and beaten by members of staff.

We find out how he started writing poetry for solace, how he spent more than a decade (and all of his money) crisscrossing the world to

**'I wanted an apology on many fronts. They stole my family, changed my name, imprisoned me - and I suffered constant racism'**

Brilliant and draining ... Sissay with Julie Hesmondhalgh in The Report; below, as the host of BBC3's Slam Poet in 2004

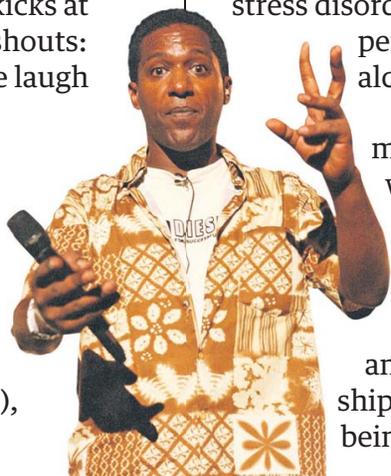


**Audience members tell him he is a hero, a survivor. 'Oh dear,' he says. 'I feel as if you all know me'**

track down his family, and how one by one they rejected him. We hear about the achievements - the plays, the books, the MBE, beating Peter Mandelson to the chancellorship of the University of Manchester, the two honorary doctorates. Here, in a rare interruption, Sissay kicks at an imaginary football and shouts: "Goaaaaaah!" The audience laugh - with relief.

Most painfully, we learn about the scars on his wrist, the glue he sniffed when he was 12, the way he drank himself into oblivion as an adult (he has been teetotal for three years, apart from one lapse), how he craved intimacy

but couldn't cope with it, the relationships that imploded, his sense of inadequacy, hypersensitivity, extreme shyness, pathological fear of rejection, the birthdays spent alone in tears. We hear the psychologist's various diagnoses: post-traumatic stress disorder, avoidant



personality disorder, alcohol use disorder. The Report is never more poignant than when the psychologist states: "He meets some of his needs for acceptance and love through the superficial and impersonal relationships he forms through being famous, whereby

he interacts with people but at a safe distance."

The psychologist concludes that Sissay's "long-term injuries" were caused by his experiences after being taken from his mother and placed in care, and that he is likely to need therapeutic support for the rest of life. The psychologist says the reason it has taken Sissay so long to make a claim is simple - before he received his files and the apology, he did not think he would be believed.

It is a brilliant, draining show. At the end, everybody stands and cheers. You sense they would rather hug Sissay. Outside, he is having a smoke. His eyes look gone. Audience members tell him that he is a survivor, a hero, a crusader. "Oh dear, I feel as if you all know me now," he responds. He says he is happy with the report, and glad to have made it public.

Yes, Sissay has done it for himself - but he has also done it for all the victims of the care system who don't have a public voice. "This is not about me picking the scab. It is about getting redress, navigating my way through this minefield and trying to articulate what was always meant not to be articulated. We were meant to be ashamed of our experiences and not talk about them."

He mentions a poem he wrote on becoming chancellor of the University of Manchester. Called Inspire and Be Inspired, it contains the lines:

*Open all doors.  
Open all senses.  
Open all defences.  
Ask, what were these closed for?*

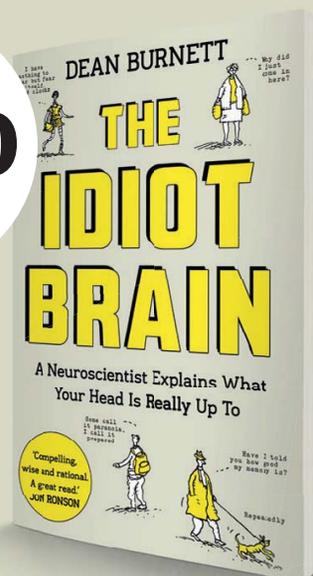
"It's about opening up all the dark places that have been closed," says Sissay. "That's what we're doing here. We're digging up the bodies."

# What your head is really up to

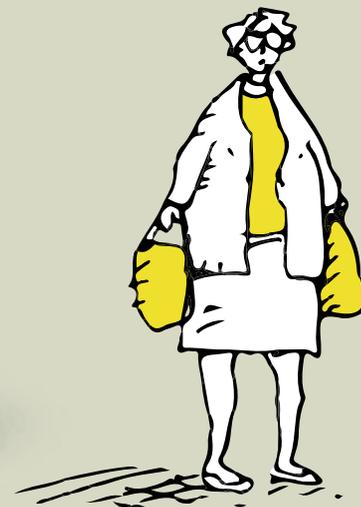
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## How we made ... **Rapper's Delight** 'I'd heard this word hip-hop so I just started going: "Hip-hop hippie to the hippie to the hip-hip-hop"'

### **Guy 'Master Gee' O'Brien, songwriter-rapper**

When I was in 10th grade in New Jersey, I went to a party and heard someone talking rhythmically through a mic. "That's rapping," he said. "That's what they're doing in New York." I'd started DJ-ing to make some money and added rapping to my repertoire.

It was just something we did at parties. Nobody thought of it as commercial. Then Sylvia Robinson, founder of hip-hop label Sugar Hill, decided to make a record, and looked for talent in New Jersey, where she lived. Big Bank Hank rapped and made pizzas, so she auditioned him in front of the pizza parlour. I rapped in her car, then Wonder Mike was next. "I can't choose," she said. "I'll put you all together."

Chic's Good Times was great to rap to. The tempo was right and the bassline was high. That became the basis of Rapper's Delight. The intro came from Here Comes That Sound Again by Love De-Luxe. There were no samplers at the time, so the backing track was laid down by Sugar Hill signees Positive Force, who played the Chic rhythm, which we rapped over. I figured if I rapped about "foxy ladies and pretty girls" it would get me more attention. It worked. But my line about being the

**Sci-fi origins ... the Sugarhill Gang with, from left, Big Bank Hank, Master Gee and Wonder Mike**

**'I figured if rapped about "foxy ladies and pretty girls" it would get me attention. It worked'**

"baddest rapper" was wishful thinking.

Chic's Nile Rodgers wasn't happy, but he now says Rapper's Delight is one of his favourite tracks. It's one of his most lucrative - we gave him a credit. Then it turned out Hank's rhymes had been written by Grandmaster Caz. We've given him credit in public, and he's cool about it, but I'm sure it bothers him every time he hears it.

I thought we'd made the first rap record. Then I heard the Fatback Band's King Tim III, which featured rapping with singing. I thought someone had beaten us to the punch. But they'd made it a B-side. Ours became a smash.

### **Michael 'Wonder Mike' Wright, songwriter-rapper**

At parties, guys would pass mics around for hours, so rapping for 20 minutes in a studio was nothing. When we made the record we kept coming up with clever things, and the producers never stopped us. The finished recording was 19 minutes long, all the rap done in one take, but we cut it to 15, making the intro shorter and cutting out some party noise.

My rap was part planned, part spontaneous. I wanted the start to be powerful and it was inspired by that old sci-fi show *The Outer Limits*, which

began: "There is nothing wrong with your television set. Do not attempt to adjust the picture." So my introduction went: "Now what you hear is not a test, I'm rappin' to the beat." And, because I wanted to appeal everyone, I said: "I'd like to say hello to the black, to the white, the red and the brown."

No one has been able to ascertain whether Lovebug Starski or the Furious Five's Keith "Cowboy" Wiggins came up with the term hip-hop, but I'd heard the phrase through my cousin and started going: "Hip-hop, hippie to the hippie, to the hip-hip-hop and you don't stop." The part where I go, "To the bang-bang boogie, say up jump the boogie to the rhythm of the boogie, the beat" is basically a spoken drum roll. I liked the percussive sound of the letter B.

When I was seven, I saw the Beatles' film *A Hard Day's Night*, with all the screaming girls. When Rapper's Delight hit, there was a lot of hysteria. We were in a record shop and the manager had to ferry us out through the back. I remember thinking: "Man, this is just like *A Hard Day's Night*."

**i** Interviews by Dave Simpson. Sugarhill Gang are at the Funk & Soul Weekender, Camber Sands, 12-14 May. Details: [funkandsoulweekender.com](http://funkandsoulweekender.com). Then touring.

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**T**he devilishly gorgeous **American Gods** (Amazon Prime) is an eight-part adaptation of Neil Gaiman's much-loved novel, which tells the story of a modern world on the verge of a clash between deities old and new. Gaiman has said that, while many directors had called him about putting the story on screen, they told him it was "too long and too sprawling" to be a movie; but without the details, it wouldn't be the same story. However, if there's one thing television can offer that films cannot, it's the space to be long and sprawling; with Gaiman on board as executive producer, the US network Starz has stepped up to the challenge, with Amazon picking it up for UK broadcast.

American Gods would certainly have been an incomprehensible movie. As a TV show, it just about gets away with it. It's an enticing visual feast, but, at this early stage, it's also confusing and opaque, and there's very little effort being made to explain what is going on. Those who have read the novel may be better equipped to work out why a giant woman is pulling a man into her vagina, but for viewers who have not, it's bewildering.

Ricky Whittle is Shadow Moon, whose release from prison is pulled forward by a couple of days when his wife is killed in a car accident. The prison guard tells him the situation is "good news, bad news" - his wife may be dead, but at least he's out early. Shadow has a premonition that something is not right, with dreams and visions swirling around his mind of storms and skulls and trees with bloodied, grasping claws.

There is a tendency for British viewers to get overexcited by the presence of a British TV actor in something so stylised and expensive-looking. Even so, it takes a little while to absorb the fact that Whittle was formerly Calvin Valentine in



## Last night's TV

### American Gods: gory, gorgeous but bewildering for newcomers

By **Rebecca Nicholson**



Hollyoaks, and is now a very long way from Chester.

As he makes his way to his wife's funeral, Shadow meets Mr Wednesday, a wisecracking, whisky-drinking Mr Big played by Ian McShane. Wednesday recruits Shadow as his henchman following a drunken night in a bar that leads to an explosive brawl between Shadow and Mad Sweeney (The Wire's Pablo Schreiber, who has a remarkable ability to look unlike any of the characters he has played before, despite them all sharing the same face). Sweeney describes himself as a leprechaun. At first I assumed he was mocking his Irishness, but as he can pluck gold coins from the air with an ease that would put David Blaine to shame, he must be a real one.

From the opening scene, in which a



#### AND ANOTHER THING

Roseanne is back, and so is her husband Dan. Which is odd because he died of a heart attack in the last season

#### Wildly violent ... Ricky Whittle and Ian McShane in American Gods

group of men systematically slaughter one another on a beach to call forth the god of war, to a beating that Shadow takes from the faceless Clockwork Orange-esque goons of a vaping new god who seems to be a hybrid of Jedward and a professional YouTuber, this is a wildly violent show, with lashings of blood and severed limbs, and the cartoonish gore of a graphic novel. That's to say nothing of that outrageous and gleefully provocative vagina-absorption moment, when a bumbling middle-aged man meets a woman in a hotel lobby for a date and then sex, and is forced to worship her loudly and profusely until she pulls him - whole - right up inside her. The colours are vivid and gaudy throughout, with a glaring intensity from bright blues and greens, as well as the ominous claret that washes through almost every scene. Co-showrunner Bryan Fuller - who created the excellent Hannibal - is one of TV's true originals, so unique in his surreal and hyper-stylised visual approach that you can usually spot his involvement way before the credits roll.

For such an ambitious undertaking, though, there is something oddly familiar about American Gods. Perhaps it is simply one of those accidents of timing, but in recent months there have been a number of shows along roughly the same lines: violent, moody and handsome, so sure of their own good looks that they lack the inclination to explain anything. Fans of Legion and Preacher, in particular, will be happy to add another clever-clever supernatural show to their library, while fans of the book may be delighted that it has found its way to the screen at last. But it may take patience for those viewers who fall somewhere in between.



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## Film of the day

### The Counsellor (11.20pm, Film 4)

Michael Fassbender is an ambitious lawyer getting out of his comfort zone when he wheedles his way into a Mexican drug-trafficking cartel



Horizon: Why Did I Go Mad?, BBC2

## Watch this

### The Break Up

11.05pm, Channel 4

If your marriage has broken up and you're at war with your ex over the children, letting cameras follow your family for 18 months seems like a brave initiative. Luckily for inquisitive viewers, this is what divorcees Steve and Terri-Anne - who aren't on speaking terms - have decided to do. Family mediator Victoria Hewitt is on hand to manage the explosion when Steve brings his new wife to a meeting, while Terri-Anne's mum gives her view on their breakup. Honesty all round. *Hannah Verdier*

### Great British Menu

7pm, BBC2

Up-and-coming chefs participate in this most absurd of all food shows, vying to cook a banquet to celebrate the 140th anniversary of Wimbledon tennis championships. There is nice-enough stuff about inspiration and influence, but it's the determinedly British titles for the dishes ("Moonlight on Reading") that offer light relief. Tonight's south-east heat finds executive chef Mike Reid, Michelin-starred Tom Kemple and Oklava boss Selin Kiazim cautiously bantering as they work. *John Robinson*

### Peter Kay's Car Share

9pm, BBC1

The second run of the brilliant car-set sitcom draws to a close. As it begins, John is leaving his nan at his house to wait indoors for a parcel delivery ("Sky's on, and there's quiche in the fridge"), before heading over to pick up Kayleigh (the excellent Sian Gibson), who has somehow locked herself in her house. Despite umpteen laughs, this is ultimately an episode that deals with some of the bigger issues

outside the pair's unusually compact world. *Hannah J Davies*

### Horizon: Why Did I Go Mad?

9pm, BBC2

Seemingly as linked to the popular conception of psychiatry as the image of doctors with pointy white beards, the voices and hallucinations that came with schizophrenia have been seen for centuries as something to be combated. And yet, fresh insights are leading to a re-evaluation of exactly what comprises the condition. Tonight's Horizon follows three people living with voices, hallucinations and paranoia. *Mark Gibbings-Jones*

### British Jews, German Passports

10.45pm, BBC1

Since last summer, thousands of British people have been riffling through family documents in search of ancestry that might preserve their EU citizenship. For some British Jews, this will necessitate reconciliation: a clause in Germany's constitution extends citizenship to descendants of those who fled the Nazis. This film follows three people pondering this dilemma: Germany now is very far from Germany then, but little history hangs heavier. *Andrew Mueller*



Peter Kay's Car Share, BBC1

## BBC1

6.0 **Breakfast** 9.15 Rip Off Britain  
10.0 Homes Under the Hammer  
11.0 The Wanted 11.45 Claimed and Shamed 12.15 Bargain Hunt  
1.0 News; Weather (T) 1.30 Regional News; Weather (T) 1.45 Doctors (T) 2.15 The Boss (T)  
3.0 Escape to the Country (T)  
3.45 Garden Rescue (T) 4.30 Put Your Money Where Your Mouth Is (T) 5.15 Pointless (T) 6.0 News; Weather (T) 6.30 Regional News (T) 6.55 Party Election Broadcast (T) (R) 7.0 The One Show (T) 7.30 EastEnders (T)

8.0 **Holby City** (T) Mo finds herself caught between pregnant patient Trixie and Derwood's overbearing mother.  
9.0 **Peter Kay's Car Share** (T) John enlists the help of his nan. Last in the series.  
9.30 **Our Friend Victoria** (T) Maxine Peake explores Victoria Wood's take on appearance.

10.0 **BBC News at Ten** (T)  
10.30 **BBC Regional News and Weather** (T) Includes lottery update.  
10.45 **British Jews, German Passports** (T) Documentary about British Jews and a citizenship dilemma.  
11.20 **Richard and Jaco: Life With Autism** (T) Documentary.  
12.20 **Reported Missing** (T) (R) 1.20 Weather for the Week Ahead (T) 1.25 BBC News (T)

## BBC2

6.0 **Flog It! Trade Secrets** (T) (R) 6.30 Garden Rescue (T) (R) 7.15 Put Your Money Where Your Mouth Is (T) (R) 8.0 Great American Railroad Journeys (T) (R) 9.0 Victoria Derbyshire (T) 11.0 BBC Newsroom Live (T) 12.0 Daily Politics (T) 1.0 The Super League Show (T) 1.45 Coast (T) (R) 2.05 Natural World (T) (R) 2.55 WDYTYA? (T) (R) 3.55 Red Rock (T) (R) 5.15 Flog It! (T) (R) 6.0 Eggheads (T) (R) 6.30 Debatable (T) 7.0 Great British Menu (T) 7.30 Great British Menu (T)

8.0 **Bake Off: Creme de la Creme** (T) Professional pastry chefs create 36 identical petites charlottes and 36 shaped macarons.  
9.0 **Horizon: Why Did I Go Mad?** (T) Cameras follow three people living with voices, hallucinations and paranoia, as the science strand examines what causes these kinds of phenomena.

10.0 **Later Live... With Jools Holland** (T) With Blondie, Future Islands, Mabel, Orchestra Baobab, London Grammar.  
10.30 **Newsnight; Weather** (T)  
11.15 **Second Chance Summer: Tuscany** (T) (R)  
12.15 **Second Chance Summer: Tuscany** (T) (R) 1.15 Sign Zone. MasterChef (T) (R) 2.15 Great Pottery Throw Down (R) 3.15 This Is BBC2 (T)

## Other channels

### CBBC

7.0am Arthur 7.15 League of Super Evil 7.25 Dennis the Menace and Gnasher 7.40 Newsround 7.45 The Dumping Ground 8.0 Odd Squad 8.15 Newsround 8.20 Little Roy 8.35 Millie Inbetween 9.05 Millie Feather 10.0 Wolfblood 10.30 Top Class 10.55 Pocket Money Pitch 11.25 My Life: Ninja Girl 11.40 Nine Minute Ninja 11.50 Hacker Time 12.20 Diddy TV 12.35 Roy 12.35 Zig and Zag's Zogcasts 1.05 Shaun the Sheep 1.10 Shaun the Sheep 1.20 Matilda and the Ramsay Bunch 1.35 Tracy Beaker Returns 2.05 Top Class 2.30 Pocket Money Pitch 3.0 Dennis the Menace and Gnasher 3.15 Zig and Zag 3.25 Bottersnikes & Gumbles 3.40 Odd Squad 3.50 HH: Gory Games Play Along 4.20 Newsround 4.20 Help! My Mini School Trip Is Magic 4.35 The Next Step 5.0 The Next Step 5.0 Lifebabble 5.30 Operation Ouch! 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 Operation Ouch! 8.0 The Dumping Ground 8.30

The Next Step 8.30 Lost & Found Jam Sessions

### E4

All programmes from 6.55am to 7pm are double bills. 6.0am Hollyoaks 6.30 Coach Trip: Road to Marbs 6.55 Baby Daddy 7.55 Rules of Engagement 8.55 Melissa & Joey 10.0 Baby Daddy 11.0 How I Met Your Mother 12.0 New Girl 1.0 Brooklyn Nine-Nine 2.0 The Big Bang Theory 3.0 How I Met Your Mother 4.0 Brooklyn Nine-Nine 5.0 New Girl 6.0 The Big Bang Theory 7.0 Hollyoaks 7.30 Black-ish 8.0 The Goldbergs 8.30 The Goldbergs 9.0 E4's Tattoo Artist of the Year 10.0 Bizarre ER 11.0 The Big Bang Theory 11.30 The Big Bang Theory 12.0 Tattoo Fixers 1.05 Gogglebox 2.05 E4's Tattoo Artist of the Year 3.0 The Goldbergs 3.20 Black-ish 3.45 Rules of Engagement 4.05 Rules of Engagement 4.30 Melissa & Joey 4.50 Charmed

### Film4

11.0am **FILM** The Desert Fox (1951) 12.45 **FILM** A Lawless Street (1955) 2.20 **FILM** It Came from Beneath the Sea (1954) 3.55 **FILM** The Sons of Katie Elder (1965) 6.20 **FILM** Seven Years in

Tibet (1997) 9.0 **FILM** The Monuments Men (2014) 11.20 **FILM** The Counsellor (2013) 1.35 **FILM** Suzanne (2013)

### ITV2

6.0am Totally Bonkers Guinness World Records 6.10 You've Been Framed! Gold Unleashed! 7.0 Below Deck 7.20 The Ellen DeGeneres Show 8.0 Emmerdale 8.30 Coronation Street 9.0 Coronation Street 9.35 Psych 10.25 Below Deck 11.20 Who's Doing the Dishes? 12.25 Emmerdale 12.55 Coronation Street 1.30 Coronation Street 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 Presents 8.0 Two and a Half Men 8.30 Two and a Half Men 9.0 Hell's Kitchen USA 10.0 Family Guy 10.30 Family Guy 11.0 Family Guy 11.30 Family Guy 11.55 The Vampire Diaries 12.50 American Dad! 1.20 Celebrity Juice: Couples Special 2.20 The Hot Desk: Ella Eyre 2.30 Teleshopping

### More4

8.55am A Place in the Sun: Winter Sun 9.55 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 A Place in the Sun: Winter Sun 2.45 A Place in the Sun: Winter Sun 3.50 Time Team 4.50 Time Team 5.55 Vet on the Hill 6.55 The Secret Life of the Zoo 7.55 Grand Designs 9.0 Selling Houses With Amanda Lamb 10.05 Million Pound Movers 11.05 24 Hours in A&E 12.05 Kitchen Nightmares USA 1.05 Selling Houses With Amanda Lamb 2.05 24 Hours in A&E 3.10 8 Out of 10 Cats

### Sky1

6.0am Hawaii Five-0 7.0 Hawaii Five-0 8.0 Monkey Life 8.30 Monkey Life 9.0 It's Me or the Dog 9.30 It's Me or the Dog 10.0 Nothing to Declare 10.30 Nothing to Declare 11.0 Forever 12.0 NCIS: LA 1.0 Hawaii Five-0 2.0 Hawaii Five-0 3.0 NCIS: LA 4.0 Haven 5.0 Modern Family 5.30 Modern Family 6.0 Futurama 6.30 The Simpsons 7.0 The Simpsons 7.30 The Simpsons 8.0 Supergirl 9.0 The Flash 10.0 Searching for Madeleine 11.0 Hawaii Five-0 12.0 Carters Get Rich 12.30 Carters Get Rich 1.0 Hawaii Five-0 2.0 Revolution 3.0 Arrow 4.0 Animal House 4.30 Animal House 5.0 Road Wars 5.30 Road Wars

### Sky Arts

6.0am The South Bank Show Originals 6.30 The South Bank Show



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ITV	Channel 4	Channel 5	BBC 4
<p><b>6.0 Good Morning Britain (T) 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 and Weather (T) <b>4.0</b> Tipping Point (T) <b>5.0</b> Babushka (T) <b>6.0</b> Local News (T) <b>6.25</b> Party Election Broadcast (T) (R) <b>6.30</b> ITV Evening News (T) <b>7.0</b> Emmerdale (T) <b>7.30</b> Save Money: Good Food (T)</p>	<p><b>6.0 Countdown (T) (R) 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> Car SOS (T) (R) <b>11.05</b> Ramsay's Hotel Hell (T) (R) <b>12.0</b> News (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> A Place in the Sun: Winter Sun (T) (R) <b>5.0</b> Four in a Bed (T) <b>5.30</b> Extreme Cake Makers (T) <b>6.0</b> The Simpsons (T) (R) <b>6.30</b> Hollyoaks (T) <b>7.0</b> News (T)</p>	<p><b>6.0 Milkshake! 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> Can't Pay? We'll Take It Away (T) (R) <b>1.15</b> Home and Away (T) <b>1.45</b> Neighbours (T) <b>2.15</b> NCIS: Los Angeles (T) (R) <b>3.15</b> <b>FILM</b> Brace for Impact (Michel Poulette, 2016) (T) <b>5.0</b> 5 News at 5 (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> Police Interceptors (T) (R)</p>	<p><b>7.0 100 Days (T) 7.30</b> Orangutan Diary (T) (R) Troubled Lomon finally makes progress, but the day is blighted by the emotionally charged rescue of a baby orangutan being held in a village.</p>
<p><b>8.0 Don't Ask Me Ask Britain (T)</b> Alexander Armstrong hosts the interactive gameshow that uses an app to poll the viewing public on moral dilemmas. Jonathan Ross and Frank Skinner are the latest team captains.</p> <p><b>9.0 Paul O'Grady: For the Love of Animals - India (T)</b> Part two of two. The presenter explores Assam.</p>	<p><b>8.0 Obsessive Compulsive Cleaners (T)</b> Grimebusters Sandra and Carly travel to the United States.</p> <p><b>9.0 One Born Every Minute (T)</b> Midwife Sarah and partner Stephen look forward to the arrival of their twins at Liverpool Women's Hospital, while cameras also follow young couple Holly and Nick.</p>	<p><b>8.0 The Yorkshire Vet (T)</b> A farmer brings in one of his much-loved semi-feral cats for treatment.</p> <p><b>9.0</b> <b>FILM</b> <b>A Walk Among the Tombstones (Scott Frank, 2014)</b> (T) Premiere. An ex-cop helps a drug trafficker find the men who murdered his wife. Crime thriller with Liam Neeson.</p>	<p><b>8.0 Wild Ireland: The Edge of the World (T) (R)</b> Part two of two. Colin Stafford-Johnson heads north from Clew Bay for Donegal.</p> <p><b>9.0 Shock and Awe: The Story of Electricity (T) (R)</b> How the discovery of a link between electricity and magnetism gave scientists far greater control over electrical forces.</p>
<p><b>10.0 ITV News at Ten (T)</b></p> <p><b>10.30 Local News (T)</b></p> <p><b>10.40 Little Boy Blue (T) (R)</b> Fact-based crime drama about the fatal shooting of 11-year-old Rhys Jones.</p> <p><b>11.40 The Chase (T) (R)</b></p> <p><b>12.35 Jackpot247 3.0</b> Loose Women (R) <b>3.50</b> ITV Nightscreen <b>5.05</b> The Jeremy Kyle Show (T) (R)</p>	<p><b>10.0 First Dates (T)</b></p> <p><b>11.05 The Break Up (T)</b></p> <p><b>12.10 The Island With Bear Grylls (T) (R)</b></p> <p><b>1.05</b> Britain's Biggest Hoarders (T) (R) <b>2.0</b> The Supervet (T) (R) <b>2.55</b> Unreported World (T) (R) <b>3.20</b> Shipping Wars UK (T) (R) <b>3.45</b> Location, Location, Location (T) (R) <b>4.40</b> Fifteen to One (T) (R) <b>5.30</b> Four in a Bed (T) (R)</p>	<p><b>11.15</b> <b>FILM</b> <b>The Punisher (Jonathan Hensleigh, 2004)</b> (T) Comic-book thriller starring Thomas Jane and John Travolta.</p> <p><b>1.30 SuperCasino 3.10</b> Body of Proof (T) (R) <b>4.0</b> Get Your Tatts Out: Kavos Ink (T) (R) <b>4.45</b> House Doctor (T) (R) <b>5.10</b> Great Scientists (T) (R) <b>5.35</b> Wildlife SOS (T) (R)</p>	<p><b>10.0 Nietzsche: Genius of the Modern World (T) (R)</b></p> <p><b>11.0 Timeshift: Of Ice and Men (T) (R)</b></p> <p><b>12.0 A Wolf Called Storm: Natural World Special (T) (R)</b> <b>1.0</b> Amazon Abyss (T) (R) <b>2.0</b> The Story of Scottish Art (T) (R) <b>3.0</b> Shock and Awe: The Story of Electricity (T) (R)</p>

Originals **7.0** Auction **7.30** Auction **8.0** Tales of the Unexpected **8.30** Tales of the Unexpected **9.0** Discovering: Lee Marvin **10.0** Tim Marlow: Art's Greatest Failures **11.0** A John Williams Celebration: LA Opening Gala 2014 **12.50** Classical Destinations **1.0** Tales of the Unexpected **1.30** Tales of the Unexpected **2.0** Auction **2.30** Auction **3.0** Too Young to Die **4.0** Landscape Artist of the Year 2016 **5.0** Tales of the Unexpected **5.30** Tales of the Unexpected **6.0** Discovering: Anthony Quinn **7.0** Casanova Undressed **8.0** Fake! The Great Masterpiece Challenge **9.0** Tate Britain's Great British Walks **10.0** Discovering: James Coburn **11.0** David Harewood's F Word **12.0** Fake! The Great Masterpiece Challenge **1.0** Tate Britain's Great British Walks **2.0** Dag **2.30** Guitar Star **3.30** Milos: Heartstrings **4.45** John Coltrane Live in France '65

**Sky Atlantic**  
**6.0am** The Guest Wing **7.0** The Guest Wing **8.0** The Guest Wing **9.0** The West Wing **10.0** The West Wing **11.0** Cold Case **12.0** House **1.0** Blue Bloods **2.0** Networks of Power with Sir Christopher Meyer **3.0** The West Wing **4.0** The West Wing **5.0** Cold Case **6.0** House **7.0** Blue Bloods **8.0** Micro

Monsters With David Attenborough **8.30** Micro Monsters With David Attenborough **9.0** Billions **10.10** Veep **11.20** The Trip to Spain **11.55** Blue Bloods **12.55** Billions **2.05** The Borgias **3.05** Girls **3.40** Girls **4.15** Fish Town **5.05** Fish Town

**TCM**  
**6.05am** Hollywood's Best Film Directors: Ridley Scott **6.40** Hollywood's Best Film Directors: Luc Besson **7.55** **FILM** How the West Was Won (1962) **11.0** **FILM** The Naked Spur (1953) **12.50** Bonanza: A Rose for Lotta **1.55** Bonanza: Mr Henry Comstock **3.0** **FILM** The Night of the Hunter (1955) **4.50** **FILM** Casablanca (1942) **6.50** **FILM** Star Trek V: The Final Frontier (1989) **9.0** **FILM** Paycheck (2003) **11.30** **FILM** Hard to Kill (1990) **1.25** Conspiracy Theory With Jesse Ventura: Plum Island **2.25** Conspiracy Theory With Jesse Ventura: Area 51 **3.25** Hollywood's Best Film Directors: Rob Cohen **4.0** Hollywood's Best Film Directors: Joe Dante **4.30** Hollywood's Best Film Directors: Mark Rydell **5.0** Hollywood's Best Film Directors: Mel Gibson **5.30** Hollywood's Best Film Directors: Kenneth Branagh

## Radio

### Radio 1

**976-99.8 MHz**  
**6.33** The 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** Stories **10.02** Huw Stephens **1.0** Annie Nightingale **4.0** Adele Roberts

### Radio 2

**88-91 MHz**  
**6.30** Chris Evans **9.30** Ken Bruce **12.0** Jeremy Vine **2.0** Steve Wright **5.0** Simon Mayo **7.0** Jamie Cullum **8.0** Jo Whiley **10.0** Ella Fitzgerald: The First Lady of Song **11.0** Nigel Ogden **11.30** Listen to the Band **12.0** Sounds of the 80s (R) **2.0** Radio 2 Playlists: Folk, Morning Acoustic & Wednesday Workout **5.0** Vanessa Feltz

### Radio 3

**90.2-92.4 MHz**  
**6.30** Breakfast **9.0** Essential Classics. Sarah Walker's guest is the historian Ian Mortimer. **12.0** Composer of the Week: Praetorius (2/5) **1.0** News **1.02** Lunchtime Concert: Manchester Chamber Concerts Society. This week's Lunchtime Concerts, curated by the pianist Martin Roscoe, were recorded at the Royal

Northern College of Music. Bach: Sonata in E minor, BWV1034. Adam Walker (flute), Mahan Esfahani (harp/sichord). Haydn: String Quartet in G, Op 33 No 5. Arcadia Quartet. Brahms: Sonata in F minor, Op 120 No 1. Lawrence Power (viola), Simon Crawford Phillips (piano). (1/4) **2.0** Afternoon on 3: BBC Scottish Symphony Orchestra. Ravel: Piano Concerto in D (left hand). Steven Osborne, conductor Ludovic Morlot. **2.15** Beethoven: Symphony No 5 in C minor, Op 67. Conductor Thomas Dausgaard. **2.50** Mendelssohn: Overture: The Hebrides, Op 26 (Fingal's Cave). Schubert arr Reger: An die Musik; Litanei auf das Fest Aller Seelen; Prometheus. Schubert arr Gillmann: Du bist die Ruh'; Ganymed. Schubert arr Liszt: Der Erlkönig. **3.30** Korngold: Symphony in F sharp, Op 40. Benjamin Appl (baritone), John Wilson. **4.30** In Tune **6.30** Composer of the Week (R) **7.30** In Concert. From Westmorland Hall in Kendal, presented by Tom Redmond. Tasmin Little (violin), BBC Philharmonic, Michael Seal. Elgar: Violin Concerto. **8.15**

Music Interval. **8.35** Brahms: Symphony No 1. **10.0** Free Thinking: Breaking Free - Martin Luther's Revolution **10.45** The Essay: Luther's Reformation Gang - Thomas Müntzer (2/5) **11.0** Late Junction **12.30** Through the Night (R)

### Radio 4

**92.4-94.6 MHz; 198kHz**  
**6.0** Today **9.0** The Life Scientific: Ann Clarke on the Frozen Ark **9.30** Whodunnit? The Pregnant Teen Vanishes. Chapter 5 (R) **9.45** (LW) Daily Service **9.45** (FM) Book of the Week: Balancing Acts - Behind the Scenes at the National Theatre, by Nicholas Hytner. (2/5) **10.0** Woman's Hour. Includes at 10.45 Drama: How Does That Make You Feel? By Shelagh Stephenson. (2/5) **11.0** In Their Element: Oxygen - The Breath of Life (2/4) **11.30** Tales from the Stave: La Traviata. Frances Fyfield is joined by the soprano Irena Lungu and the musicologist and conductor Nigel Simeone to explore the manuscript of Verdi's opera. (1/3) **12.0** News **12.01** (LW) Shipping Forecast **12.04** Home Front: 2 May 1917 - Ralph Winwood (12/40) **12.15** Call You and Yours **1.0** The World at One **1.45** Marketing: Hacking the Unconscious - The Allure of Altruism (2) **2.0** The Archers (R) **2.15**

Drama: Tumanbay - The Kill, by Mike Walker. (2/8) **3.0** The Kitchen Cabinet: Chelmsford (R) **3.30** Costing the Earth: Made to Last? Jheni Osman meets the fixers, campaigners and retailers who say consumers should expect greater longevity from gadgets and clothing. **4.0** Word of Mouth: Cucks, Snowflakes and Virtue Signalling - The New US Political Lexicon (4/7) **4.30** Great Lives: Peaches Golding on Shirley Chisholm (5/9) **5.0 PM 5.54** (LW) Shipping Forecast **6.0** News **6.30** Rob Newman's Neuropolis: Robot New Man (Or Attack of the Killer Sci-Fi) (3/4) **7.0** The Archers **7.15** Front Row **7.45** How Does That Make You Feel? (R) (2/5) **8.0** The Organ Beauty Pageant. How UK patients who need new organs are using social media to advertise their plight. With Lesley Curwen. **8.40** In Touch **9.0** All in the Mind (2/10) **9.30** The Life Scientific (R) **10.0** The World Tonight **10.45** Book at Bedtime: Into the Water, by Paula Hawkins. Starring Sian Brooke and Lily Loveless. (2/10) **11.0** Kevin Eldon Will See You Now: The Haunted Ghost of the Scary Studio of Terror (3/4) **11.30** No Triumph, No Tragedy (R) **12.0** News **12.30** Book of the Week (R) (2/5) **12.48** Shipping Forecast

**1.0** As World Service **5.20** Shipping Forecast **5.30** News **5.43** Prayer for the Day **5.45** Farming Today **5.58** Tweet of the Day: Nightingale, Part One (R)

### Radio 4 Extra

**Digital only**  
**6.0** Paul Temple and the Margo Mystery (7/8) **6.30** On the Trail of the Templars **7.0** Control Group Six (4/4) **7.30** Rob Newman's Neuropolis (2/4) **8.0** Steptoe and Son (1/6) **8.30** The Men from the Ministry **9.0** The News Quiz Extra (2/8) **9.45** Hearing with Hegley (2/8) **10.0** No Name (2/6) **11.0** Opening Lines (2/3) **11.15** Unforgettable (2/3) **12.0** Steptoe and Son (1/6) **12.30** The Men from the Ministry **1.0** Paul Temple and the Margo Mystery (7/8) **1.30** On the Trail of the Templars of the Templars **2.0** Pure (7/10) **2.15** The Ideas That Make Us (2/5) **2.30** The Other One (2/5) **2.45** Midnight in Peking (2/5) **3.0** No Name (2/6) **4.0** Whose Line Is It Anyway? (3/6) **4.30** Ballylenon (2/6) **5.0** Control Group Six (4/4) **5.30** Rob Newman's Neuropolis (2/4)

Unforgettable (2/3) **10.0** Comedy Club Rob Newman's Neuropolis (2/4) **10.30** Cowards (5/6) **10.55** The Comedy Club Interview **11.0** Strap In: It's Clever Peter (2/4) **11.15** Political Animals (2/4) **11.30** Mark Thomas: The Manifesto (3/4) **12.0** Time Hops (1/5) **12.30** Fry's English Delight (1/4) **1.0** Paul Temple and the Margo Mystery (7/8) **1.30** On the Trail of the Templars **2.0** Pure (7/10) **2.15** The Ideas That Make Us (2/5) **2.30** The Other One (2/5) **2.45** Midnight in Peking (2/5) **3.0** No Name (2/6) **4.0** Whose Line Is It Anyway? (3/6) **4.30** Ballylenon (2/6) **5.0** Control Group Six (4/4) **5.30** Rob Newman's Neuropolis (2/4)

### 5 Live

**693, 909 kHz**  
**6.0** Breakfast **10.0** 5 Live Daily **1.0** Afternoon Edition **4.0** Drive **7.0** 5 Live Sport **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** Lauren Laverne **1.0** Radcliffe & Maconie **4.0** Steve Lamacq **7.0** Marc Riley **9.0** Gideon Coe **12.0** 6 Music Recommends **1.0** Paperback Writers **2.0** The 100 Club (2/4) **2.30** Live Hour **3.30** Jukebox **5.0** Chris Hawkins

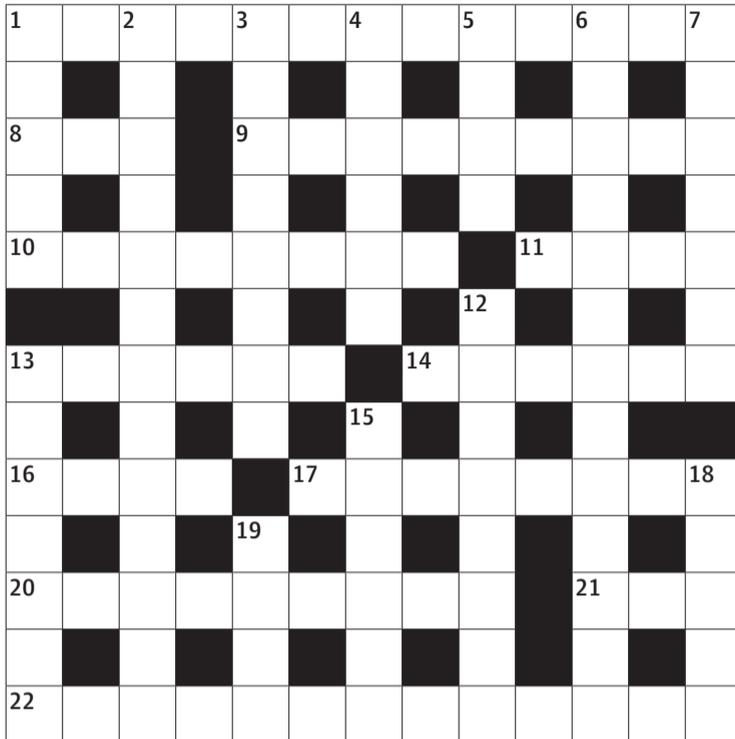
## Quick crossword no 14,659

### Across

- 1 Minor offences (13)
- 8 Remains of a fire (3)
- 9 Kind of ink printer (9)
- 10 Action inciting rebellion (8)
- 11 Sparkling white wine (4)
- 13,14,16 Considerate and solicitous treatment (6,6,4)
- 17 Additional portion of food (4,4)
- 20 Dealer in apples and pears? (9)
- 21 Behind (3)
- 22 Principality between Austria and Switzerland (13)

### Down

- 1 Method – financial resources (5)
- 2 Enjoyment of another's pain (13)
- 3 Make resentful (8)
- 4 All together (2,4)
- 5 First name of Charles II's ex-actress mistress (4)
- 6 Indefensible (13)
- 7 Dropping beneath the horizon (7)
- 12 Goose liver pate (4,4)
- 13 Showing sensitivity (7)



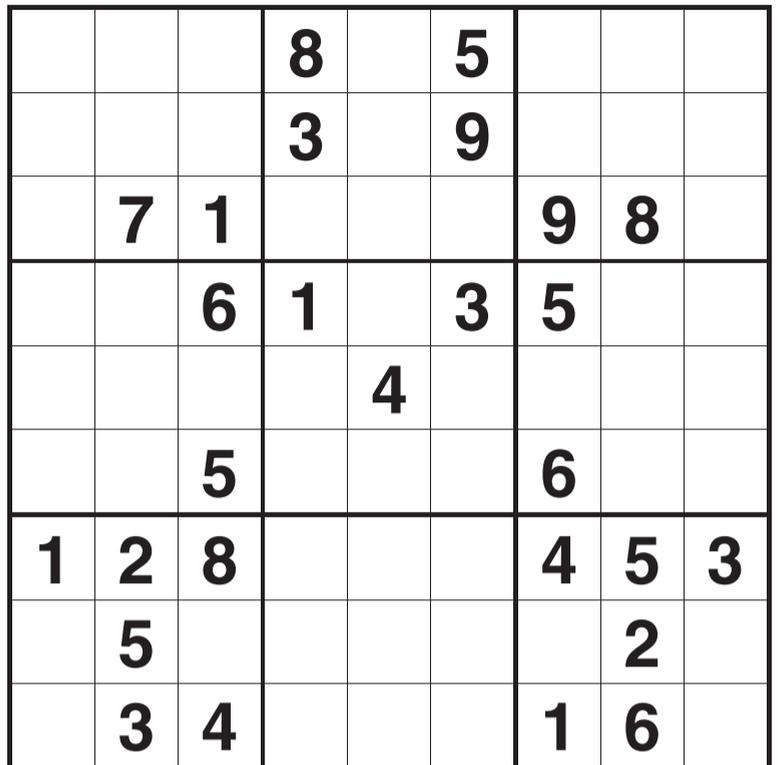
- 15 Penetrate (6)
- 18 Being (5)
- 19 Mormon US state (4)

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 14,658



## Sudoku no 3,737



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

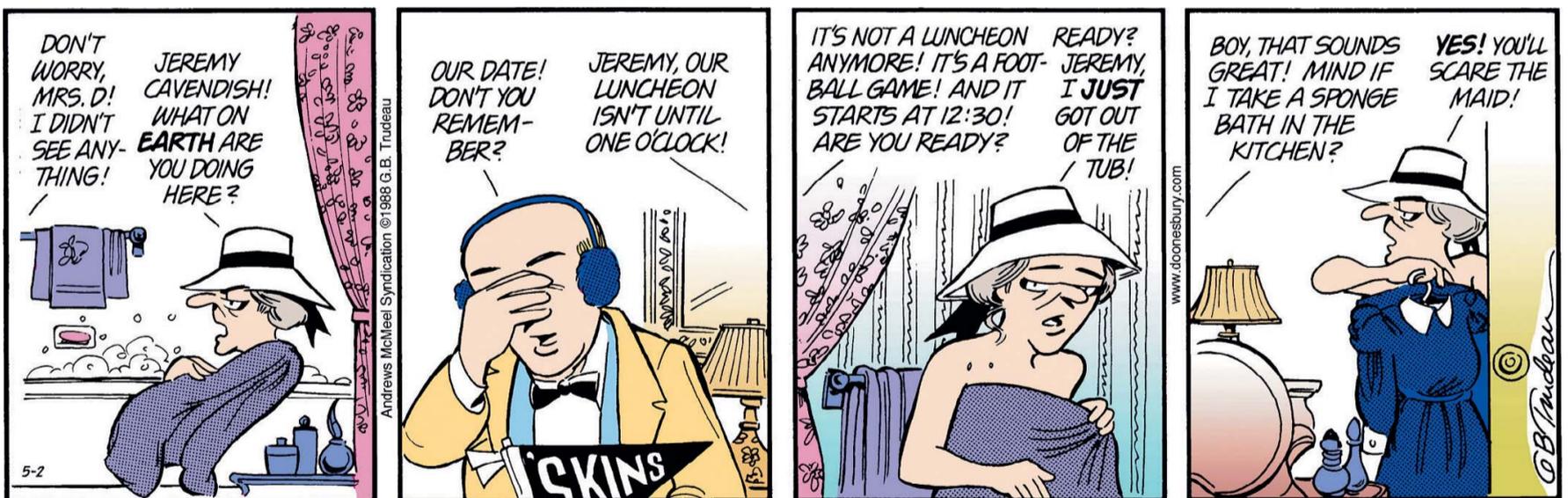
### Solution to no 3,736

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

Stuck? For help call 0906 200 83 83. Calls cost £1.10 per minute, plus your phone company's access charge. Service supplied by ATS. Call 0330 333 6946 for customer service (charged at standard rate).

## Doonesbury classic

Garry Trudeau



## If...

Steve Bell

