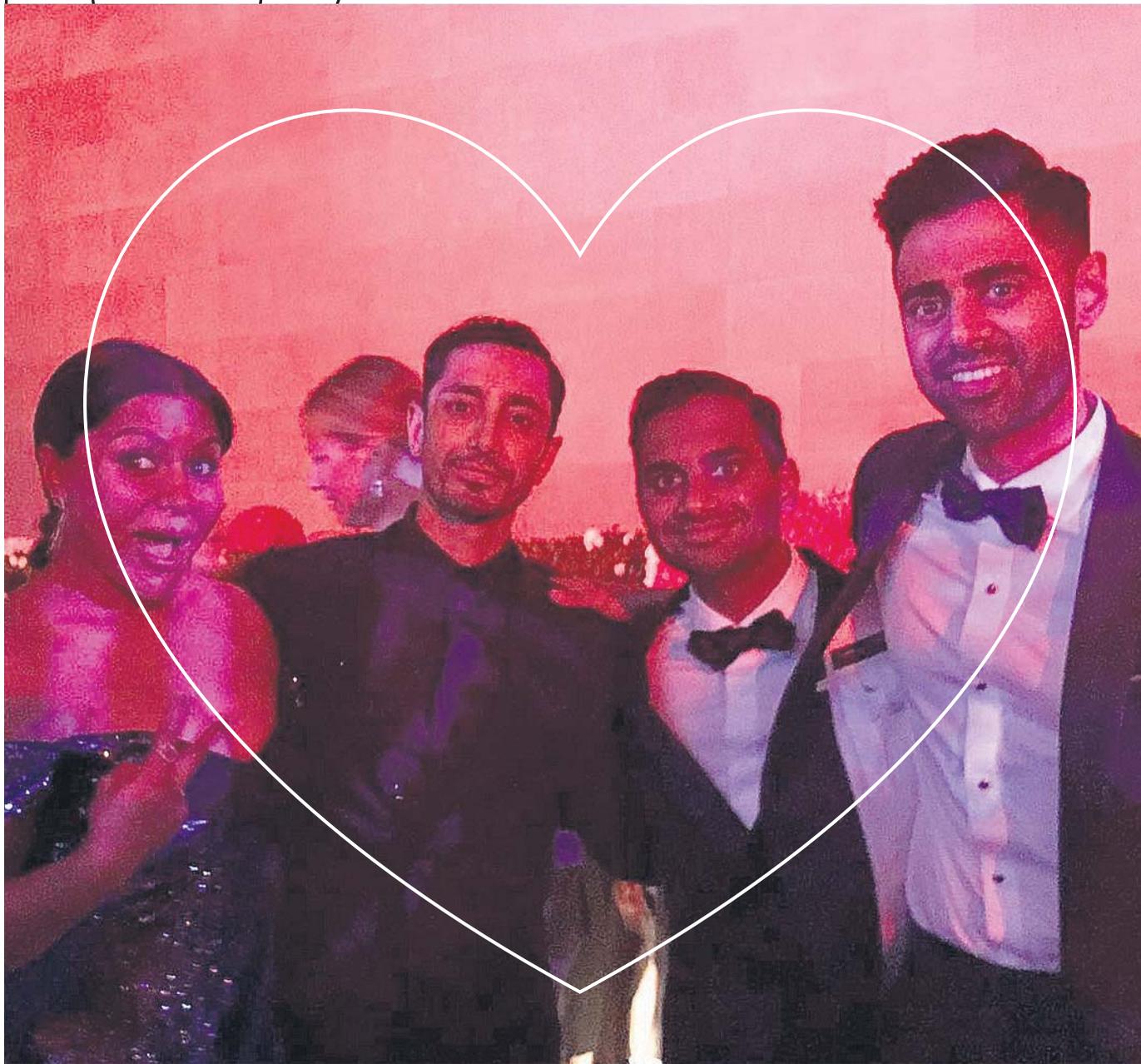
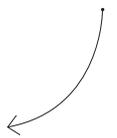


g2

Wednesday 10.05.17 **theguardian**



Mindy Kaling, Riz Ahmed, Aziz Ansari and Hasan Minhaj at the Met Gala



Masters of fun

**How US
pop culture
finally
tuned into
the south
Asian
experience**

Politics

What do Arsène and Jeremy have in common?

By now, you may have become aware of the football manager Wenger Out. Or Arsène Wenger (Out), to give him his full name. He is under increasing pressure for his record of always finishing pretty well in the Premier League and never spending all his cash on some £350m Johnny Kickball from Sparta Prague.

The “Wenger Out” meme has caught fire recently. At WWE Raw at the O2 in London, fans chanted the slogan in front of presumably mystified American wrestlers. More obscurely, on Jeremy Corbyn’s general election tour, one fan held up a Wenger Out banner. Speaking in Leamington Spa with local candidate Matt Western, Corbyn worked the heckle into his act: “I appeal to all of you, do everything you can to get my friend here elected - a fellow Arsenal supporter - which is very important despite what’s being held up.”

Corbyn, whose constituency is in Wenger’s north London patch, has defended Wenger before. In March, he said: “He is a wonderful man and he’s a great manager ... I think we should admire him.” But do the similarities end there? Here is a quick compare and contrast.

Gavin Haynes

Arsène Wenger Manager of Arsenal FC

Appearance

White-haired and wiry, with an expression suggesting a bee-sting trauma.

Doggedness

Wenger has refused to speculate about his own future beyond the end of the season, maintaining he is staying right where he is, despite everyone else saying the opposite.

Controversy

Wenger famously refuses to use obscene amounts of cash in the transfer market, even if Mourinho has spent £89m on Pogba.

Policy platform

Creating a more equal society by taxing the sort of high earners who can afford Arsenal season tickets and giving that money to Mesut Özil.

Parsimony

Saintly Wenger maintains that Arsenal do not even need Champions League money.

Complacency

Growing speculation that Wenger is content to finish sixth.

Quote

“To get the best out of people, that is absolutely fantastic. It is as well a fantastic opportunity in life to go for what is really great in human beings.”

- Arsène Wenger, 2017



Jeremy Corbyn spots the ‘Wenger Out’ banner at his event in Leamington Spa

Jeremy Corbyn Leader of the Labour party

Appearance

White-haired and wiry, with an expression suggesting a bee-sting trauma.

Doggedness

Corbyn has refused to speculate about his own future beyond the end of the season, maintaining he is staying right where he is, despite everyone else saying the opposite.

Controversy

Corbyn famously refuses to use nuclear weapons, even if Moscow’s ICBMs are winging their way towards us.

Policy platform

Creating a more equal society by taxing high earners and giving that money to lowly paid forgotten heroes of Britain’s public services.

Parsimony

Saintly Corbyn had the lowest expenses of any MP at the time of the expenses scandal.

Complacency

Growing speculation that Corbyn is content to finish sixth.

Quote

“Arsenal is the best club football team in the world at the moment.”

- Jeremy Corbyn, 2004



Publishing

Why Hillary and Bill are the new books sensation

To the great literary movements of the 21st century so far - transrealism and books with the word “girl” in the title - we can add another: books by, and about, the Clintons. Book deals will be impossible to get unless your name is Hillary or Bill Clinton; proposals will be rejected unless they feature the former president or presidential candidate. Within a year, you will not be able to go into a bookshop without

being faced with rows of book jackets featuring nicely lit shots of one of the Clintons looking weary but unbroken.

First, due in September, Hillary’s book will be published. It is not a memoir exactly, but a collection of essays based on inspirational quotes that have, she says, “helped me celebrate the good times, laugh at the absurd times and persevere during the hard times”.

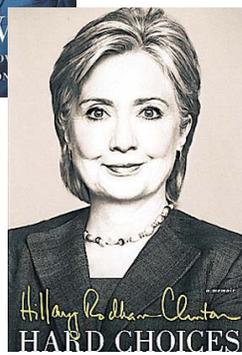
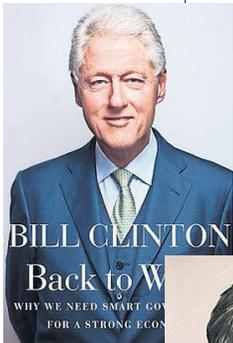
After that will come Bill’s novel, penned with bestselling crime-writer James Patterson. All we know is that it is a thriller about a sitting president, and is called *The President Is Missing* -

surely a case of wishful thinking.

Fictionalised Clintons are also taking shape. Next year, William Gibson’s sci-fi novel *Agency* is set partly in a present-day world in which Hillary is president. The year after, Curtis Sittenfeld’s next novel will reimagine how Hillary Rodham’s life would have unfolded had she never married Bill (Sittenfeld has a thing for first ladies, having already fictionalised Laura Bush’s life). A memoir, *Hillaryland*, written by one of Clinton’s advisers and speechwriters, Lissa Muscatine, is also planned. Before then,

catch up with Susan Bordo’s *The Destruction of Hillary Clinton*, and *Shattered: Inside Hillary Clinton’s Doomed Campaign*, both already published. Practise your eye-rolling at last year’s “alt-right” conspiracy theses on what a Clinton presidency would look like, including *Armageddon* and *Crisis of Character*. Work your way through the Clintons’ own offerings over the years - at least six books apiece - including Hillary’s excellent, if cautious, *Living History* and Bill’s *Back to Work: Why We Need Smart Government for a Strong Economy* (maybe just skim that one). Then have a nice lie-down and try to come up with a better word than *Clinterature* to describe the deluge.

Emine Saner





Television

How long soap fans wait for the big reveals

Soaps are becoming “like fast food”, according to the actor Shane Richie, with plotlines unfolding more quickly to cater for shorter audience attention. He should know: his *EastEnders* character Alfie Moon waited 14 months before his first kiss with on-off love Kat. Arguably, if scriptwriters nowadays want to attract the Snapchat generation, they are not going to do it with long, lumbering storylines. But how long did viewers have to wait for those most momentous episodes in the past? **Hannah Verdier**

Brookside Trevor Jordache under the patio (1993-95)

Long-suffering wife Mandy stabbed her abuser Trevor, the man whose evil eyes gave Brookside viewers nightmares, and buried him under the patio. It took two years for his body to be found, during which time barbecues and plumbers’ visits triggered full-on panic. **How fast?** Two years.

Coronation Street The evil of Richard Hillman (2001-3)

Corrie’s conman Hillman enjoyed a long downward spiral, from extorting cash from locals to killing Maxine Peacock. His final evil act was to drive wife Gail and her kids into the canal. They lived; he didn’t. **How fast?** Two years, two months.

EastEnders Who shot Phil Mitchell? (March-April 2001)

Who in Albert Square didn’t want

to pop a cap at the gruff-voiced Mitchell brother at one point or another? So many suspects - but, in a sign the soap was ahead of the times, it took mere weeks for Phil to pin it on former lover Lisa. **How fast?** One month.

EastEnders Who killed Lucy Beale? (2014-16)

Eleven laborious months preceded the Bobby Beale reveal and, to add to the fun, the storyline rumbled on for another year or so while Ian and Jane covered up for the evil pre-teen before finally turning him in. **How fast?** Two years, four months.

Hollyoaks The Gloved Hand Killer (2014-16)

Hollyoaks loves a serial killer on the loose, but this murderous storyline ran and ran. Junior doctor Lindsey Butterfield was revealed as the handy culprit, but carried on killing until fellow murderer Silas bumped her off. **How fast?** 18 months.

Coronation Street Kylie’s death (July 2016)

She was a hoop-eared legend who had cage-danced on to the cobbles and eventually cleaned up her act, but Kylie met a swift exit when she was stabbed at the end of one episode and died in the next. **How fast?** 20 minutes.

EastEnders Tina and Woody (April 2017)

It took just moments for Woody to convince gay Tina to change her sexuality and seduce her. That’s the magic of Lee Ryan of *Blue*’s charms. **How fast?** One minute.



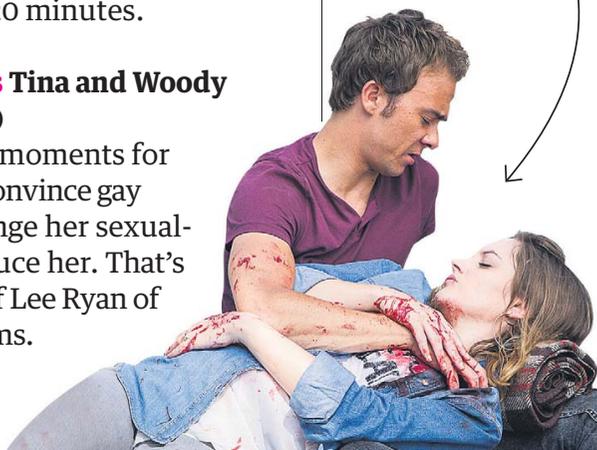
ADDED EXTRAS



Never mind maggots, glass or fingernails - animal droppings have been named the worst things Brits could imagine finding in their food. Thankfully, they are rarely found in supermarket or restaurant grub - more prevalent are plastic, mould and hair. Bon appetit.

Source: YouGov

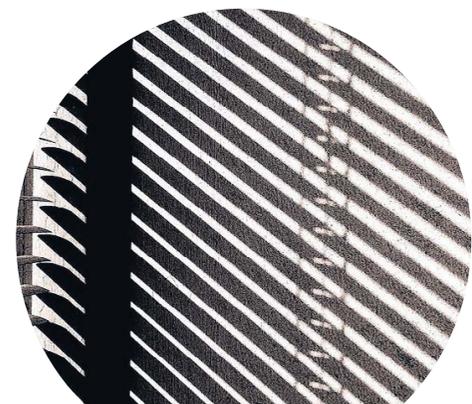
Kylie met a sticky end in Coronation Street in just 20 minutes; Alfie and Kat took 14 months to kiss in EastEnders (top)



Pass notes

No 3,852

Stripes



Age: Younger than us.

Younger than us? I’m pretty sure that things have been striped since the 1950s, at least. **My mum had a skirt. And there are rainbows. And zebras. And sabre-toothed tigers. They are ancient.** Sabre-toothed tigers are usually thought to have been plain or spotted, but I take your point.

Thank you. I am talking about very regular, crisply rendered stripes, which are a relatively modern phenomenon and one we evolved without. **And why are you suddenly talking about modern, crisply rendered stripes?** Scientists think they may be the trigger for some migraines and epileptic fits.

Really? Yes. Research from the Netherlands and the US just published in the journal *Current Biology* suggests that looking at intensely stripy things causes an increase in gamma oscillations in the brain, which are associated with headaches and seizures.

What does this mean? It means that you shouldn’t eat a Wall’s Viennetta while wearing a pinstripe suit in a room full of venetian blinds.

I see. It seems that our brains are not designed to cope with such extreme regularity, as it doesn’t occur in nature. The researchers found that once they distorted the lines slightly or blurred their edges, the oscillations died down.

I do always feel a bit weird when I look at escalators and stuff. My eyes go funny. That is because your brain is going funny.

Because these kind of stripes aren’t supposed to be happening? Exactly. Your brain has a sort of zebra-comfort zone. Anything that could be used as camouflage as you roam the savanna is processable. Anything that requires a geometry set or computer to design - not so much.

I’d better cancel that seven-layer cake I ordered for my birthday. I don’t want to set anyone off. Actually, horizontal stripes aren’t as bad as vertical.

Why? No one knows. Maybe our brains are just clever enough to make an exception that allows for pudding. You could have that Viennetta too.

NOW it’s a party. Happy birthday to you.

Do say: “Another reason to ban venetian blinds - hurrah!”

Don’t say: “Can I still watch the 1981 military buddy comedy movie *Stripes*, starring Bill Murray?”

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Lindy West

The row over satirist Stephen Colbert's Trump joke is a cynical ploy by the far right to destroy gay lives

Last week I was a guest on a regional TV talk show where politicians and other public figures discuss civic issues over wine. During the Q&A, a man leapt to the mic. His question was succinct and seemingly rehearsed: “What have you done and what do you plan to do to hold Stephen Colbert to account for his gay joke regarding the relationship between Mr Trump and Mr Putin?”

If you’ve not been following the Colbert “gay joke” dust-up, the short of it is that the comedian, host of America’s The Late Show, referred to Donald Trump’s mouth as “Vladimir Putin’s cock holster” at the peak of a short but furious monologue lambasting the US president for being a tacky clown who has earned exactly as much respect as Colbert was offering.

I’d watched the video earlier that day. It was behind some clickbait headline like, “Stephen Colbert SNAPS and Does ALL THE THINGS to DESTROY Donald Trump Once and for ALL: You Won’t BELIEVE How Much Trump Wishes He Was Never BORN, or He Would Wish That, If He Hadn’t Already Been VAPORIZED by Colbert’s VERBAL LASER!” I didn’t think much more about it. Later, I came across a couple of lovely, heartfelt takes from gay comedians I respect, explaining why the joke was irritating at best, harmful at worst (abridged version: there is no coherent reading that does not hinge on the implication that people who put penises in their mouths are weak and people who put their penises in other people’s mouths are powerful, an assumption that reinforces damaging stigmas against people who are already in disproportionate peril under the Trump administration). I made a mental note that they were right and headed to my taping.

“I don’t like the joke,” I told the man from the audience, who I assumed was gay and felt hurt, despite the strange trajectory of his question (why was it about me, not the joke?). “I don’t think it was a good joke. It relies on misogyny and homophobia. In terms of holding people accountable, we have good social processes in place - we have Twitter, we have email, we have Facebook - and that’s kind of all you can do. Make sure people know we have standards and it’s not helpful. It’s not helpful to fight this homophobic, misogynist administration with homophobia and misogyny.”

It’s important for progressives to have conversations about how we talk about our political enemies and the people who hurt us. It matters (and it’s telling) when men jump straight to misogynist tropes when criticising right-wing commentator Ann Coulter, or when thin people use fatphobic slurs to decry New Jersey governor Chris Christie. It’s also important to keep a grip on nuance in those conversations, taking into account a person’s track record (Colbert

**I’ll criticise
Colbert. But
I won’t fight
a proxy war
against
equality**

was a staunch advocate of marriage equality) and intent and willingness to listen and change. And criticism within the arts is a living dialogue, not a hard-and-fast binary.

But as the Colbert situation mushroomed, I realised that there was another potential reading of the man’s question. The far right, smelling an opportunity to manipulate the left into eating their own powerful and popular satirist, had pounced on Colbert. Oh, the homophobia, they wailed! Wasn’t it terrible? #FireColbert took hold on Twitter - on the feeds of homophobes. That same week, Trump signed his executive order on religious liberty, which turned out to be a toothless dud, but was a symbolic nod to religious homophobes. Colbert is now being investigated by the Federal Communications Commission, a relatively routine procedure, but alarming in the context of Trump’s obsession with punishing unfriendly media outlets and flirtation with amending the first amendment.

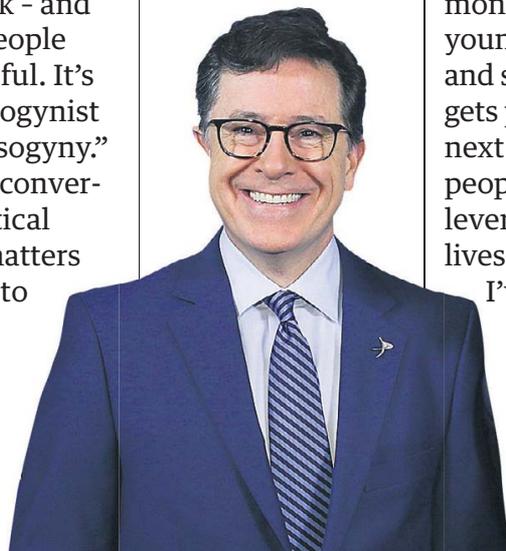
I’ve spent much of my career writing at the intersection of feminism and comedy, being called “too fat to rape” by men outraged that I suggested comedy might have a misogyny problem, being called a “censor” by the same people now salivating over the FCC investigation, being called a “special snowflake” by conservatives so delicate they cannot even stand to share a four-million-square-mile landmass with gay florists and Muslim librarians and trans dentists who have to go to the bathroom. I don’t know if the Q&A guy was sincerely hurt by Colbert’s joke or just thought he could use my own principles to trap me. I’m happy to believe the former, but if it’s the latter, sorry, that’s not how principles work.

I’m happy to criticise Colbert, and to have a nuanced conversation about language and power with other good-faith actors. What I won’t do is fight some proxy battle against justice and equality because disingenuous bigots think they’ve found a loophole and I’m gullible enough to fall through it. Principles aren’t a game, a card you can sanctimoniously deploy when you want to control young women’s lives or get elected to Congress and secretly withdraw when your teenage mistress gets pregnant or you see a hot guy’s foot in the next bathroom stall. Pretending to care about gay people’s safety and humanity so you can use it as leverage to further your agenda of destroying gay lives is one of the most repulsively cynical ploys

I’ve ever seen from a repulsive, cynical party.

Republicans have been fighting to strip gay people of legal protections and equal rights for decades. Suddenly, they’re demanding apologies and doling out pink slips for homophobia? Fine. I expect your apologies in writing and your resignations by Friday.

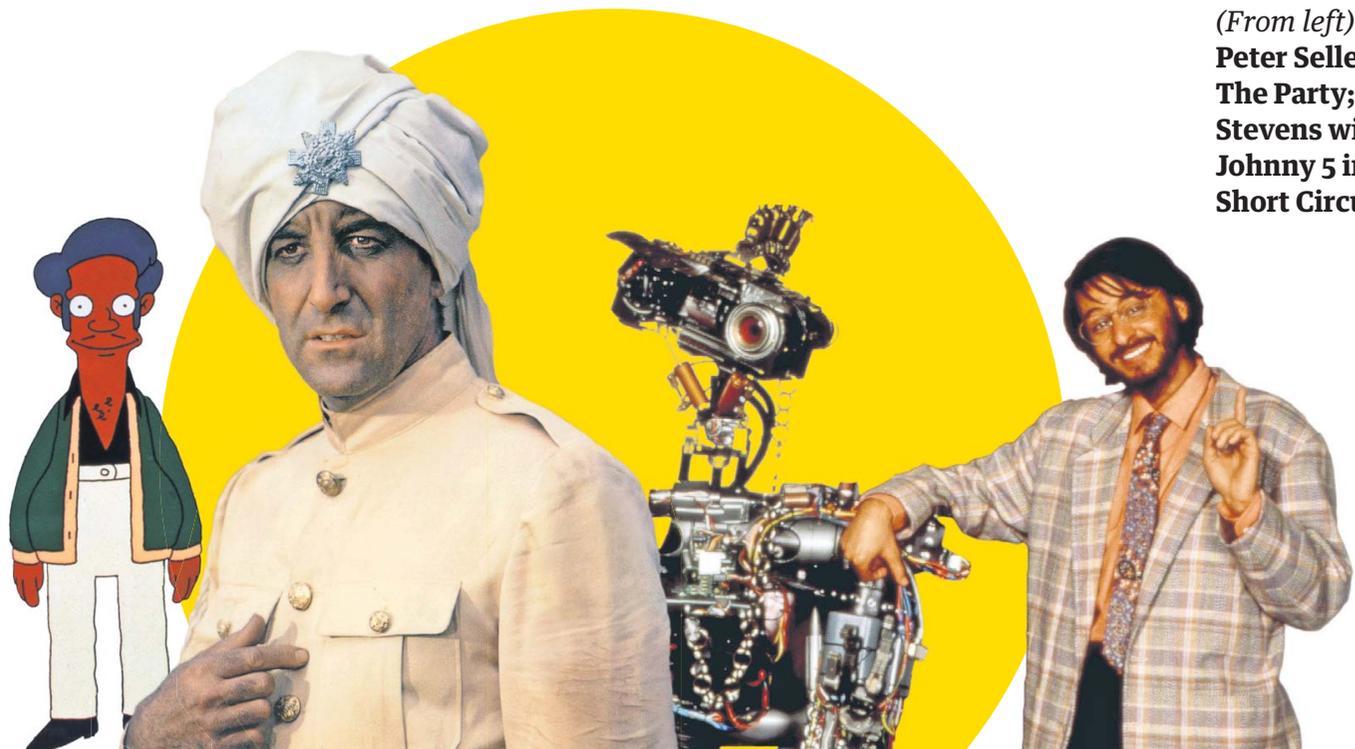
#FireColbert ...
the TV host has
been targeted by
homophobes



For years, Apu in *The Simpsons* was the most famous south Asian on US screens. But now actors and comedians such as Riz Ahmed, Mindy Kaling, Aziz Ansari and Hasan Minhaj are pop royalty. **Arwa Mahdawi** reports

DOWN WITH THE BROWN





(From left) Apu; Peter Sellers in *The Party*; Fisher Stevens with Johnny 5 in *Short Circuit 2*

(From left) Riz Ahmed; Aziz Ansari; Hasan Minhaj; Mindy Kaling

US culture has a new mantra: it's down with the brown. In the past few years, entertainers of south Asian origin have gone from being a minor footnote in American popular culture to a headline event. You can see a snapshot of this new America in a picture British-Pakistani actor Riz Ahmed tweeted this month at the Met Gala, the annual gathering of pop-culture royalty. Captioned "Taking over the #metgala2017", it showed Ahmed standing next to comedians Mindy Kaling, Aziz Ansari, and the Daily Show's senior correspondent, Hasan Minhaj.

South Asians aren't just taking over the Met Gala, they're popping up everywhere. Last month, Minhaj headlined the annual White House correspondents' dinner. In April, Ahmed was one of the cover stars for Time magazine's list of the 100 most-influential people in the world. And Kaling and Ansari are both first-generation Indian-Americans who have created, written and star in major TV shows - The Mindy Project and Master of None, respectively. There's also Kumail Nanjiani, who plays the leading man in The Big Sick, a romcom produced by Judd Apatow, which comes out in July. Not to mention Oscar-nominated Dev Patel, Priyanka Chopra, who plays an FBI agent in Quantico, and Archie Panjabi in The Good Wife. In music, there's Vijay Iyer, a first-generation Indian-American who is one of the most famous living jazz musicians in the world. There's Zayn Malik who is, perhaps, the most famous Bradford-born Muslim to quit a boy band in the world. And that's without mentioning Ahmed's musical side project, Swet Shop Boys, or Brit-Sri Lankan rapper MIA, whose south Asian identity politics have played out on the blogosphere since her first release in 2003.

If you're British then this sudden

surge of brown faces on US screens may seem a little been-there-done-that. After all, the relationship between Britain and south Asia goes all the way back to the founding of the East India Company in 1600 and, you know, that whole colonialism thing. South Asians have played a significant part in British culture for a while. Hell, even Britain First supporters go out for a curry.

But things are very different in the US, where south Asians make up a far newer, far smaller percentage of the population and have traditionally occupied little, if any, space in the national consciousness. You can see this reflected in the different nomenclature: in Britain, "Asian" refers to south Asians; in the US, it refers to east Asians. South Asians are a subgroup of a subgroup. It is not an exaggeration to say that, for decades, the most famous south Asian in the US was Apu Nahasapeemapetilon, proprietor of the Kwik-E-Mart in The Simpsons. And not only is Apu a cartoon character, he's voiced by Hank Azaria, a white man.

Indeed, for a long time, if there was a south Asian in a US production, chances are that it would be a white guy in brownface affecting a "hilarious" Indian accent. Peter Sellers, for example, plays Hrundi V Bakshi, a bumbling Indian actor, in the 1968 movie *The Party*; Azaria has said that he based Apu's accent, in part, on Sellers' performance. In *Short Circuit 2*, a 1988 comedy about a robot who befriends an Indian scientist, the Indian is played by Fisher Stevens ("They got a real robot and a fake Indian," Ansari jokes in one episode of *Master of None*). Don't think we left the brownface behind when we entered the 21st century. Divya Narendra, an Indian student in the 2010 movie *The Social Network*, is played by Max Minghella, who is

decidedly not-Indian. And, in 2012, a Popchips advert featured the very white Ashton Kutcher impersonating a Bollywood producer.

South Asian actors are still asked to do accents and play stereotypical roles. This year, Kal Penn (of *Harold and Kumar* fame) shared some of the audition scripts he was given at the beginning of his career. These demanded an accent and were for roles such as "Gandhi lookalike", "snake charmer" and perspiring "Pakistani computer geek". In a 2015 essay for the *New York Times*, Ansari recounted similar experiences: "Even though I've sold out Madison Square Garden as a standup comedian and have appeared in several films and a TV series, when my phone rings, the roles I'm offered are often defined by ethnicity and often require accents." It should be noted that the "perspiring geek" stereotypes and fresh-off-the-boat accents tend to be reserved for men: south Asian stereotypes tend to emasculate the men and eroticise the women.

Stereotypes don't just affect the sort of roles south Asians are offered, they have an impact on the way that south Asian creativity is parsed. In a profile in the *New Yorker*, Iyer notes that: "Critical writing used to attempt to place me by othering me, by putting me outside the history of jazz. Everything I did was seen as different and not as the continuity of a tradition. Critics never describe black music as



South Asian stereotypes tend to emasculate the men and eroticise the women

« rigorous or cerebral or mathematical, although [John] Coltrane was interested in mathematics. Since I was Asian, I was seen as having only my intellect to use.”

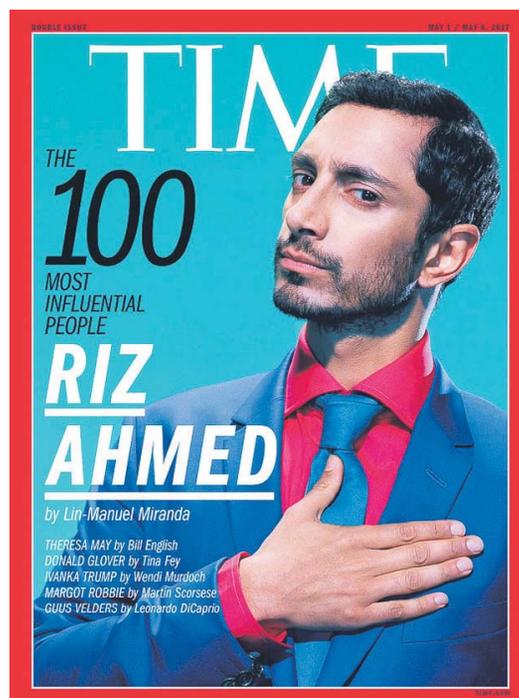
Why have these stereotypes gone relatively unchallenged for so long? When the Popchips ad first aired in 2012, blogger Anil Dash wondered how the American media could be blind to the “obvious offensiveness of this campaign”. Dash pointed out that both the New York Times and the Washington Post covered the campaign “with no note of how obviously offensive the featured ad is ... It’s astounding that this wouldn’t be obvious on first glance to those who are paid to understand media and culture.”

The reason it wasn’t obvious, perhaps, is because 99% of those who are paid to understand media and culture in elite American media come from homogeneous white backgrounds. But, explains Shilpa Davé, assistant professor of media studies and American studies at the University of Virginia, another reason may be that “south Asians have always been in an ambiguous racialised space in the United States”. In the early 20th century, south Asians were thought of as white in the US. This changed in 1923 when a court ruled that they were “Asian others” and aliens - something that had huge ramifications, as it meant they were unable to become naturalised citizens. “So, they’re one of the only groups who had citizenship and then had it taken away,” Davé notes. “That ambiguity has followed how south Asians have been characterised in the United States.” They’re not quite white, but they’re not as other as African-Americans. Which means that making fun of south Asians isn’t seen as full-blown racism.

In her book *Indian Accents*, Davé looks at the racialisation of south Asians through what she terms “brown voice” in American TV and film. “An accent highlights the norm ... and it also points out its own difference,” she says. An accent piece of furniture, for

example, acts as a complement and contrast to the rest of the furniture in the room. Davé hypothesises that Indians have worked as a sort of accent piece in popular culture; an exotic set decoration that spices things up without being too threatening. “The way Indians function in representations of Hollywood is oftentimes as an acceptable form of difference. Yes, they are different, but it’s a difference that we can accommodate.”

US immigration policy has also been very clear about the sort of difference it is willing to accommodate. While south Asians have been emigrating to the US for more than a century, they didn’t start arriving in large numbers until the Immigration and Nationality Act of 1965. This allowed far more immigrants from south Asia into the US than before (previously, 70% of all immigrant slots were allocated to people from the UK, Ireland and Germany), but gave



South Asians aren’t just starting to get a seat at the table - they’re criticising the seating plan

preference to people with medical and science backgrounds.

Pawan Dhingra, professor of sociology and American studies at Tufts University, explains that this meant “many of the south Asians who came in the 60s, 70s, even the 80s, were of a relatively finite number of occupations. They came as physicians or engineers and then, later, as computer scientists.” This helped create a self-perpetuating stereotype of south Asians being doctors and engineers. “It’s very common, regardless of your ethnicity, for children of people in these kinds of occupations to continue in these occupations,” says Dhingra. Demographics, then, are one reason why we’re starting to see more south Asians in American popular culture. South Asians have been in the US long enough to have children who have broken through into creative professions.

Perhaps more importantly, we’ve also got to a point where south Asians aren’t just starting to get a seat at the table, they’re criticising the seating arrangement. Ansari, for example, has brought issues of representation and racism directly into the plotline of *Master of None*. Indeed, there’s a whole episode in the first season called *Indians on TV*, which begins with a montage of how Indians have been represented - ranging from monkey-brain eaters in *Indiana Jones* to Zac in *Saved By the Bell* making jokes about 7-Elevens in a fake Indian accent. Ansari’s character, Dev, then finds himself grappling with the difficulties of trying to push back against these stereotypes while still making a living as an aspiring actor. He refuses to do an accent for the role of “Unnamed cab driver” on a TV show, for example, and doesn’t get the part. His friend Ravi goes up for the same part and does an accent. “I think about [stereotypes], too,” Ravi tells Dev. “But I’ve got to work.”

Minorities can often feel a pressure to shut up and put up with things and avoid being seen as an Angry Ethnic, if they want to get ahead. A pressure



(Clockwise from top) Hasan Minhaj at the White House correspondents’ dinner; MIA; Riz Ahmed on the cover of Time

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to be a subservient “Uncle Taj”, as Dev puts it on *Master of None*. And it’s fair to say that for a long time, south Asians haven’t been particularly vocal about critiquing the racial divide in the US. After all, it’s a racial divide that’s traditionally been very black and white - with south Asians grudgingly being allowed to stand on the white side if they behaved and didn’t draw too much attention to their otherness.

September 11 changed all that. Suddenly, it didn’t matter if you were Indian, Sri Lankan, Pakistani, Hindu, Sikh or Muslim - after 9/11, being brown meant being a potential terrorist. The response to 9/11 has created a generation of highly politicised south-Asian Americans who are pushing back against the model-minority label and finding new commonality with black America. As Ahmed raps on the *Swet Shop Boys* album: “My only heroes are black rappers / So, for me, Tupac was a true Paki.”

This politicisation is particularly marked now, with Donald Trump in

charge and hate crimes against south Asians spiking. Anupama Jain, the author of *How to Be South Asian in America* and a teacher at the University of Pittsburgh, says she feels that “there is a widespread raising of south Asian consciousness” at the moment. Her south Asian students are reaching out to her, saying: “People are killing south Asians right now,” and asking what they should be doing.

Entertainment has become one way of doing something. Minhaj, for example, did not mince his words at the White House correspondents’ dinner - something that clearly made the largely white crowd quite uncomfortable. A sample joke: “As a Muslim, I like to watch Fox News for the same reason I like to play *Call of Duty*. Sometimes, I like to turn my brain off and watch strangers insult my family and heritage.”

In these Trumpian times, the high-profile success of so many talented brown people is a truly heartening thing. However, it’s worth remembering that progress isn’t necessarily

linear and that the prominence of minority narratives is often cyclical. In the UK, for example, there was a boom in British-Asian culture in the 90s; shows such as *Goodness Gracious Me* were mainstream entertainment and *Coronation Street*’s *Brimful of Asha* was No 1 in the charts. But, as Ahmed and actor and comedian Meera Syal have recently pointed out, ethnic-minority representation on British film and television is at its lowest point since the early 80s. Let’s hope what we’re seeing happen in the US is more long-lived.

Digital media has also helped give a new generation of south Asians a chance to share their stories without establishment approval. Rather than be subject to traditional gatekeepers, desis are doing it for themselves. Last year, Canadian-Indian Lilly Singh - who goes by *IISuperwomanII* online, was the third-highest-paid vlogger on YouTube (and the highest-paid female), earning a reported \$7.5m (£5.8m) in 2016 with videos such as *Sh*t Punjabi Mothers Say*, *The Rules of Racism*, and *When a Brown Girl Dates a White Boy*. Now, more south Asians are hoping to emulate her success. Krishna Kumar, a 26-year-old YouTuber, explains: “When someone tells us no, we can still say yes to ourselves.” Kumar is, with his friend Kausar Mohammed, currently working on a parody of Ariana Grande’s *Dangerous Woman* music video called *Dangerous Muslims*. The video is an open letter directed to Trump, which the pair hope will help dispel fear about Muslims. “I’m a strong believer that artistic expression is a strong catalyst of social change,” Mohammed says. “Comedy comes from a place of hurt often. You either laugh about it or cry about it.” Like many minority comedians before them, they’re choosing to laugh.

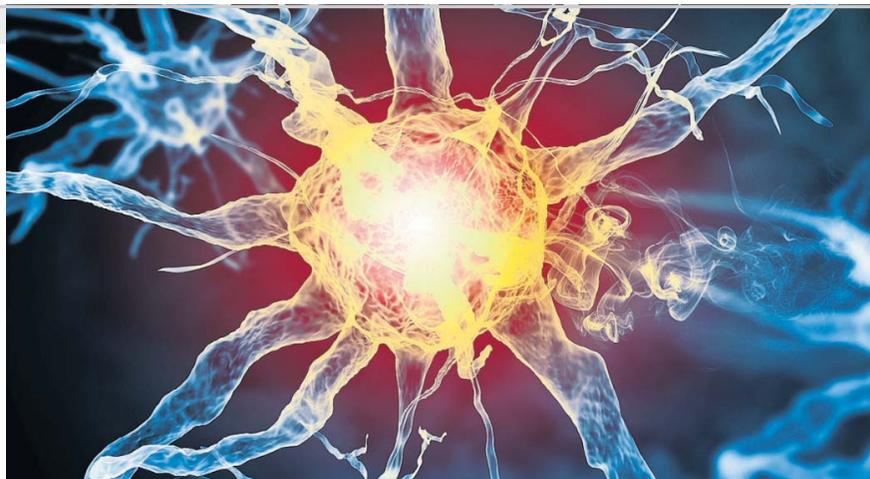
i Series two of Aziz Ansari’s *Master of None* is on Netflix from 12 May. Hasan Minhaj’s *Homecoming King* is on Netflix from 23 May. *The Big Sick* is in cinemas in July.

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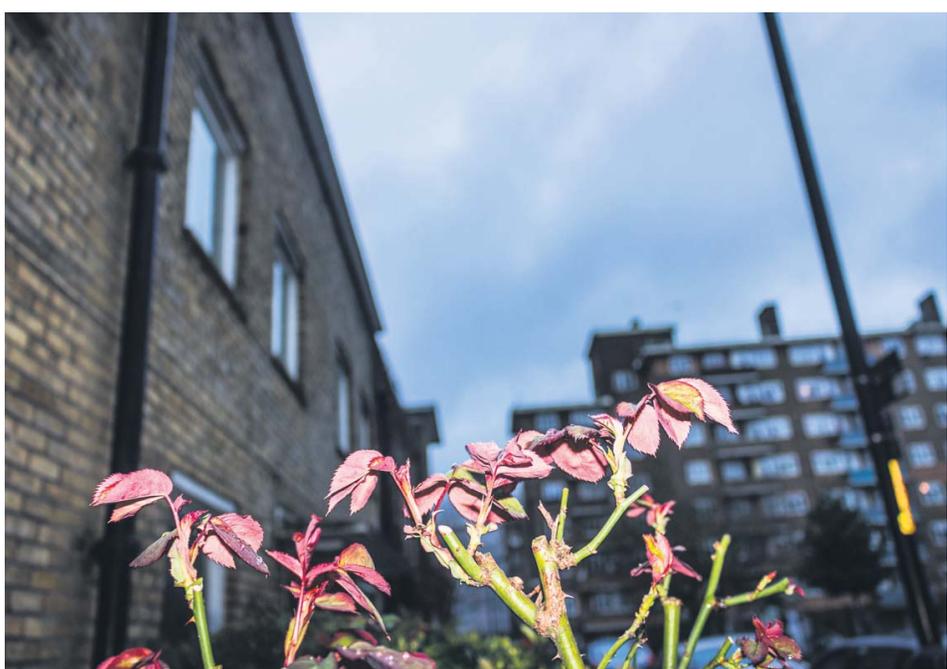
▲ **Red, White
and Who?**
Luke Smith

'This picture is very mysterious - you almost don't know what's going on. I love mixing colours, and feel like my work really represents who I am. I'm a very creative person but have never been able to fully express my creativity until now.'



'This picture is about me'

What does London look like through the eyes of a young homeless person? A new exhibition of images taken by youths working with the social enterprise Accumulate explores the loneliness, mystery and beauty of the city



▲ **Natural Beauty
of a Rose Tree**
**Thurshika
Pathmanathan**

'It was a rainy day, and I was roaming around when I noticed a small garden. I wanted to reveal its real colour and beauty. I like taking pictures with meaning. I pay more attention to nature, and things that look natural.'



◀ **Emptiness**
Everald James

'This picture is about me. I don't have any family here. I see myself as a lonely person - this picture is how I see my life. I find it lonely and beautiful, because the bench is just waiting for someone to come and sit and keep me company. Loneliness, memories of my life growing up.'

▼ **The Busker**
Jeremiah Ebenezer



◀ **Shady Shard**
Louis Davies

'After taking this photograph through a dirty window, I discovered it created an interesting effect: an image of the Shard expressed in a unique way. Shady.'

◀ **Kneeling Man**
Kevin Harriott

'I sensed the contented state of the individual, and used it artistically.'





◀ **Portrait of Eric Jayakrishanth Narayanan**

'Photography takes me through a different thought process as I move through my environment. Now, I stop to look at the moments happening around me. I was interested in photography before, but didn't know I could capture good photographs. This project has helped me find myself.'

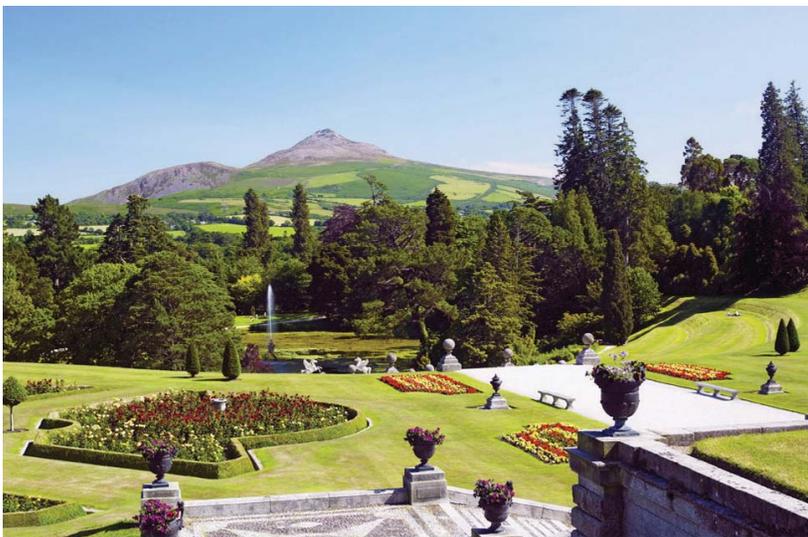
▶ **British Old-Time Phone Box Everal James**

'This woman had been at London fashion week and I approached her and asked if I could please take her picture beside the phone box. The phone box is a disappearing part of British history - I found it beautiful and interesting. I didn't notice the guy taking my picture as I took it. If I could speak to this woman now I would say: "My lady, where did you buy your earrings?" and "I like your style."'



▲ **Tate Modern Jovan Washington**

'I was in Tate Modern and I noticed two people looking up at me, so I decided to take a photograph of my view. It's almost as if it's a black-and-white picture with some red standing out. It made me think: "What are these two people seeing?" I tried to see things from their perspective.'



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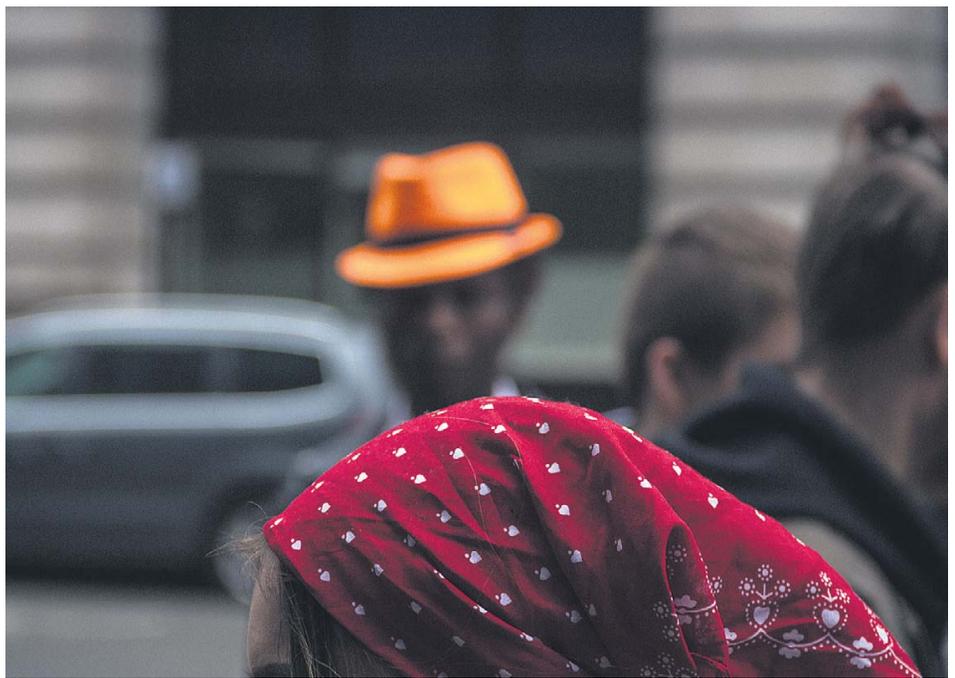
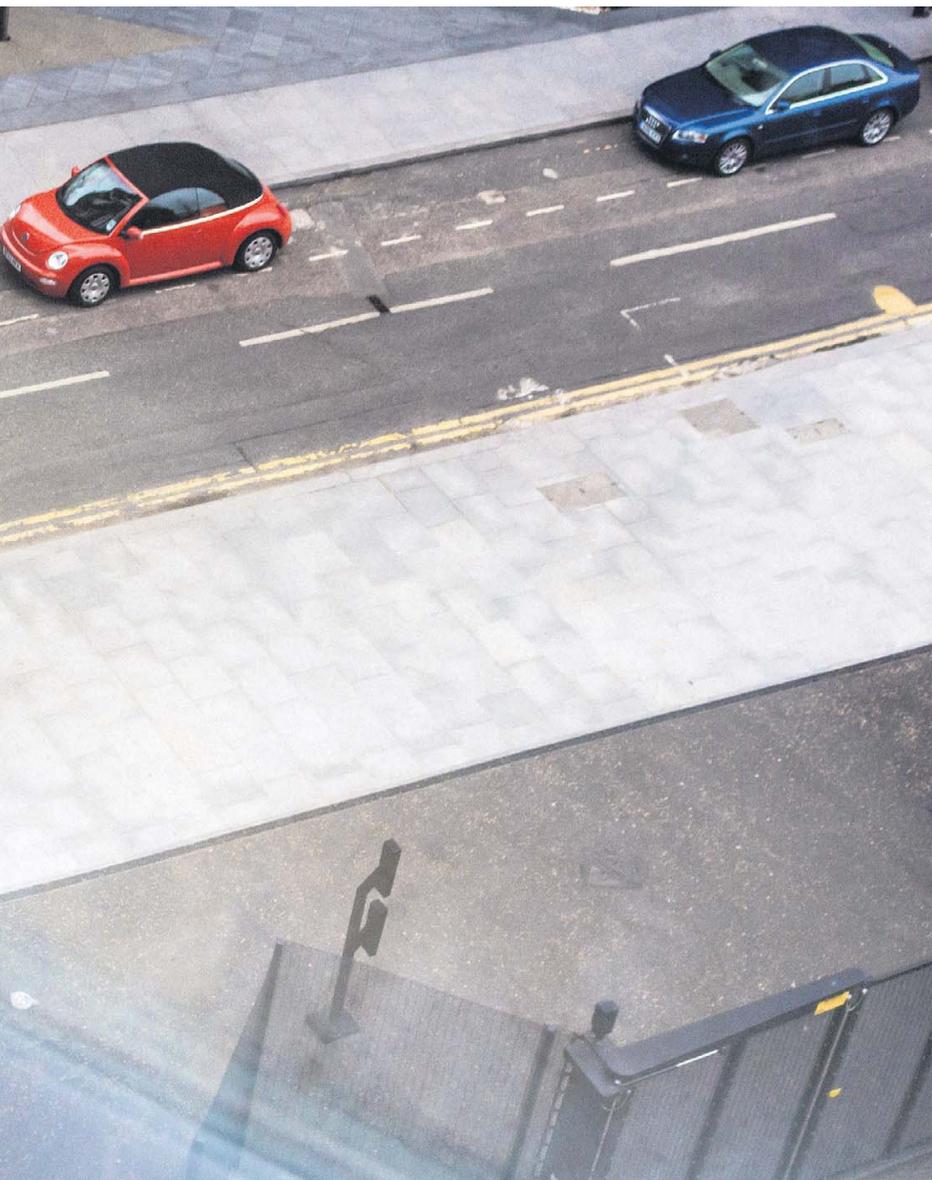
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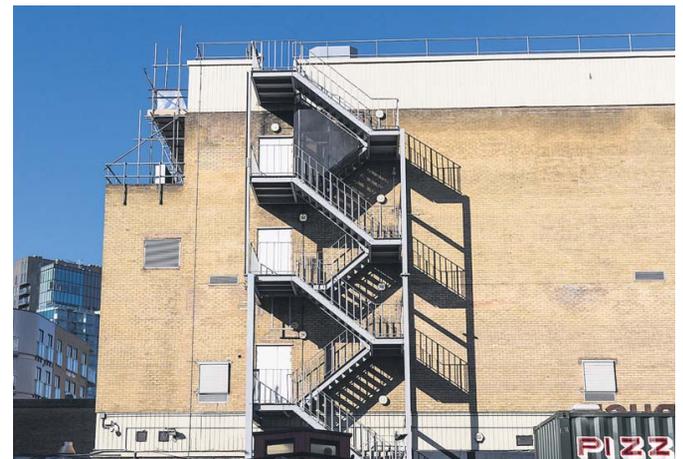
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▲ **The Red Head Scarf**
Kat Jagne

'As I tried to find a direction for my work, I noticed I was drawn to rundown buildings, the general London atmosphere, the fast pace and vibrant colours this city has to offer. Photography has always given me an escape from real life. Visual art was always my preferred form of expressing emotions.'



▲ **Emergency Stairwell**
Jovan Washington

'I chose to take this picture of an emergency stairwell. It has a San Francisco, Kojak type of feel.'

i Accumulate helps homeless young people to explore their creativity through workshops. This exhibition, *Made By Us*, runs at the Guardian's Kings Place offices from 12 May to 3 June, 10am-6pm



◀ **Alone**
Brandon Rendall

'I want to ask the person who hung the sign questions: do the words say what you were feeling? Why did you feel that way? And if it is how you felt, why did you hang it up and what stopped you from talking to somebody?'

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She's not a 'trophy wife', and she's not a 'school-run mum'. Does the distinct style of France's first lady elect, Brigitte Trogneux, signal a new era for the political spouse? By **Jess Cartner-Morley**

The Macron moderniser



Leaving her home in Le Touquet to cast her ballot in the French presidential elections on Sunday morning, Brigitte Trogneux wore a sleek Louis Vuitton navy coat, with a face-flattering flash of silver leather in the raised biker-styled collar. She was still wearing the coat that evening, by which time she was the country's first lady elect, raising hands in triumph on stage with her husband Emmanuel Macron.

Ours is a visual culture. When we get dressed, we take a position. Trogneux, who has a longstanding personal interest in fashion and has been a Paris front row regular for years, knows this very well indeed; that coat was a deliberate choice, and an interesting one for several reasons. First, the biker-style collar made it a subtly rebellious look where, traditionally, political wives choose for election day dutiful, church-on-Sunday coats or dull, senior-management-meeting ensembles. Second, Trogneux has worn this coat many times before, including - with leather trousers, that time - to Paris fashion week in March last year, so the choice emphasises Trogneux's own taste (this is from her wardrobe, not by order of an image consultant) and industry connections. Third, the coat is by Louis Vuitton, France's biggest luxury brand, and reinforces the Macron message of a progressive administration comfortable with big business.

Trogneux will be the first French president's wife to take a formal role in the Élysée Palace. The former teacher will have an office and a staff, and a remit that is expected to include education reform and the needs of disadvantaged children. (She will, however, forego a salary, mindful no doubt of

what it did for Penelope Fillon.) So I expect you want to know why we are talking about her coat. Well, if we accept that we as a society take an interest in what we wear - and a global fashion industry, which at the end of 2016 was valued at \$2.4tn, suggests we do - then it is nonsensical that Oscar dresses and Met Gala outfits worn by twentysomething starlets should be pored over, but the style choices of women whose lives touch our own in more substantial ways considered off-limits.

This election campaign has rebooted the optics of politics and fashion by bringing French sophistication to the table. The cliché about the French and English attitudes to wine - the French can have a glass with dinner, while the English can't be trusted not to drink two bottles and be sick in the gutter - is echoed in fashion. The French take for granted that a woman can like clothes, spend money on clothes, know about clothes, while simultaneously being a fully functioning grownup; in British culture, one expensive pair of leather trousers can be a stain upon one's character, as Theresa May discovered earlier this year. (When Trogneux wore leather leggings, they were commented on, but the French national press did not feel the need to invoke a national crisis.)

This healthy degree of flex in the French relationship with fashion is what gives Trogneux's style a relaxed allure that is in stark contrast to her across-the-Atlantic counterpart Melania Trump, a woman whose hermetically sealed chic thrums tightly with tension. Trump's aesthetic itself borrows heavily from Jackie Kennedy, but also from that of Carla Bruni in her Élysée years. Bruni's wardrobe was an



PHOTOGRAPH RINDOFF/LE SEGRETAIR/GETTY

Subtly rebellious:
Brigitte Trogneux in a
Louis Vuitton coat and
leather leggings

Americanised version of French polish. The insouciant touches - scruffy hair, gappy teeth - that make Parisian style magnetic were photoshopped out. Bruni's suits were by Christian Dior, but in their immaculate, apple-pie perfection they owed something to Walt Disney. Brigitte Trogneux, on the other hand, has a penchant for leather and above-the-knee skirts, which reflects a distinctly Parisian way of dressing. French fashion-show goers noticeably become edgier rather than cosier in their style after 40. The iconic stylist and ex-Vogue editor Carine Roitfeld, 62, has in the past two decades made the leather pencil skirt her signature. Long-time model and style icon Inès de la Fressange, who in her 30s wore mostly Chanel tweed, is now at 59 more often dressed in a simple black leather jacket.

Too much has been made of the Macron age gap, which is exactly the same as that of the Trumps. But what is relevant to Trogneux's image is that by coming into the public eye as a 64-year-old grandmother, she is defined neither by her role as a mother nor by being childless. The preceding graduating class of modern first ladies - Michelle Obama and Samantha Cameron, more recently joined by Sophie Trudeau - made motherhood a central part of their image. Being what the advertising industry insists on calling a Busy Mum is a great leveller, a point of connection that allows women living privileged existences of staffed households and private jets to make themselves relatable to the electorate. (Another way to do this is through fashion, as Sam Cam with her Zara shoes and Michelle Obama with her J Crew cardigans knew very well.)

Being a Busy Mum has become a key relatable-aspirational position for women in the public eye. Beyond politics, the Duchess of Cambridge and Victoria Beckham have seized upon it, and the identity can be seen on screen in *Big Little Lies*. It has undeniable charm, but it is a little one-note, and as the distasteful Angela Leadsom episode of last summer underlined, it has a sharp and excluding edge when applied to politics.

If Trogneux can bring an alternative paradigm into play, as a woman who is defined neither by status as a mother nor by the fact of being childless, that will surely constitute progress.



Former first ladies Michelle Obama and Carla Bruni

The totally tropical trend

How to wear the season's hottest look,
by Lauren Cochrane



Matisse hothouse tropical

In his studio in Nice, Matisse had a giant *Monstera deliciosa*, a swiss cheese plant to you and me (represented, above, in a Matisse cut-out at Tate Modern). The silhouette of the leaves will be familiar to any

viewer of his cut-outs, the source of inspo for all designers after a graphic take on tropical. Wear these trousers now before everyone jumps on Matisse studio style for the Royal Academy's August show.

Printed trousers, £69, finerylondon.com



Rousseau tropical

Henri Rousseau was what you might call an armchair traveller. He liked to say his paintings of tigers in lush green jungles (above) were inspired by Mexico, but it was more likely to have been the botanical gardens in Paris. Make-believe or not, the photo-realistic look works really well on a pair of trousers.

Printed palazzo pants, £39.99, zara.com



Fruit-basket tropical

Holland's weather in the 18th century was, we can assume, hardly the kind to melt your iPhone. But the aesthetic of Dutch and Flemish vanitas painting - fruit, flowers and butterflies (above) - is an old-school take on tropical and a sleeper trend. Combine pomegranates with skulls and a general malaise regarding the futility of life for the full look.

Fruit-bowl print shirt, £32, topshop.com



Club Tropicana

Paying homage to George Michael's Wham! (pictured) through clothes is a challenge we have set ourselves for 2017. This is the route-one way to do that - a Hawaiian shirt is everything to an 80s summer, like open-back jeeps, inflatables and, of course, drinks that are free. Update by wearing loose and louche, in a pyjama shape.

Printed shirt, £129.50, uk.maje.com



Instagram tropical

Images such as Kim Kardashian's holiday snaps (pictured above right) make you understand the need for Finstagram - how can a norm compete with a sunset in stereo, glamsquad, pool and palm trees? Wearing a backdrop that looks like this picture without the people is a compromise - one that comes with an irony worthy of a selfie, of course.

Swimsuit, £167, wearehandsome.com

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Day Three - Cural das Freiras & Câmara de Lobos

Drive inland to the spectacular Cural das Freiras - or Valley of the Nuns. This afternoon head back south towards the coast to Câmara de Lobos - a traditional fishing village and one of the prettiest.



Day Four - Monte and Monte Palace Tropical Gardens

Drive inland to the lovely hilltop Monte with spectacular views of Funchal and the southern coast and the tropical gardens, where you can choose to enjoy an included guided visit or wander at leisure to see the great variety of tropical plants from around the world.

Pico do Arieiro



Day Five - Eastern Madeira

Scenic drive stopping at Ponta do Rosto, seeing Porto da Cruz, and arrive in Santana, famous for its distinctive houses with A-shaped thatched roofs, and brightly painted doors and windows. Heading inland towards the mountainous interior to Ribeiro Frio, we emerge above the tree line at Pico do Arieiro.

Day Six - Free day

You have a free day to explore as you wish.

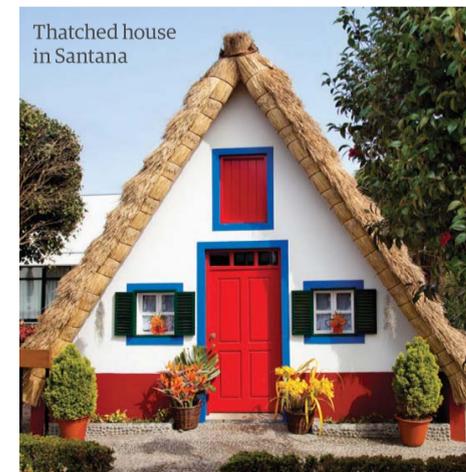
Day Seven - Western Madeira

A scenic drive stopping at Cabo Girão, Ribeira, seeing Ponta do Sol and then Madalena do Mar. We then head inland across the boggy Paúl da Serra plateau, all the way to Porto Moniz. Returning via the northern coastal route, we stop at the village of Seixal to see the famous waterfall - the Bridal Veil.

Day Eight - Departure

Transfer and return flight.

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Day Two - Krka National Park

We begin in the stunning Krka Valley national park, where the River Krka forms a series of lakes - many reflecting the surrounding peaks and forests - cascading from one to another in a series of waterfalls and cataracts. A boat trip in a dramatic stretch of river ends with the chance to swim in a broad, shallow pool.

Day Three - Split & Trogir

We drive north along stunning coastline to Split, famous for the huge Roman palace of the Emperor Diocletian. Over the centuries, it's been added to and integrated into the town and, remarkably, 3,000 people still live within its walls. Our tour takes in the city's eclectic mix of Roman and medieval architecture. We then visit the charming Dalmatian port of Trogir, whose enchanting old town is actually an island boasting Renaissance and Romanesque buildings, a maze of lanes and imposing ramparts. Wander a while before returning to your hotel for dinner.

Day Four - Mostar

More dramatic coastal scenery on the drive south to Mostar and its 16th century mosques, Turkish houses and tiny workshops where artisans still craft all manner of metal goods. There's also the iconic stone bridge that links the old towns two halves. Continuing to Dubrovnik, you stay four nights' half board at the four-star Hotel Argosy.

Day Five - Dubrovnik

Dubrovnik was an independent city-state for most of its history and traded throughout the Mediterranean. The resultant wealth shines through in the impressive baroque architecture, formidable ramparts and marble-paved main avenue, reflecting the midday sun giving credence to the city's sobriquet,

'Pearl of the Adriatic'. There's also a wonderful array of monasteries, churches and civic buildings dating back to the 14th century. Learn about the city during our tour and explore at your leisure this afternoon.



Mostar stone bridge

Day Six - Montenegro

Beautiful, undiscovered Montenegro is one of Europe's newest countries. We follow the sapphire-blue coastline, then around a huge inland sea, as reflections of the mountains dance across the water. Our first stop is the picturesque small town of Perast which overlooks the famous a jewel in the bay of Kotor, the island Church of "Our Lady of The Rocks". Next is the medieval town of Kotor and its walled, labyrinth of cobbled streets, Orthodox Cathedral and intimate squares. Its bustling market sells cheeses, cured hams, honey and vegetables of every colour, shape and size in a refreshingly unorganised manner! Try the local wine, too.

Day Seven - Free day

Coffee on the main square watching the world go by perhaps, a cruise around the harbour, a leisurely lunch? The choice is yours.

Day Eight - Departure

Transfer and return flight.

Your tour includes

- Guided tour of Dubrovnik the 'Pearl of the Adriatic', with its medieval and baroque centre almost untouched by the 21st century
- Visit to Krka National Park and its series of stunning waterfalls and lakes
- Visit to Mostar, with its iconic bridge, once Europe's border with the Ottoman Empire
 - Tour of beautiful, unspoilt Montenegro with visits to the UNESCO-listed towns of Perast and Kotor
 - Guided tour of Split including entrance to the Emperor Diocletian's monumental palace, one of the greatest of ancient Roman structures
- Visit to medieval Trogir, one of Dalmatia's most seductive old ports
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Manchester	£939pp
Stansted	£1,039pp



In the 1940s, Peggy Guggenheim fled New York and, with a makeshift gallery, became the star of Venice. But she was not the first woman to dazzle the city. As the Biennale opens, **Judith Mackrell** tells their story

The fun palace

In the summer of 1948, the Venice Art Biennale was back in business after years of war. It was a historic event, celebrating not only international peace but also the end of fascism in Italy, and among its showcased artists were several who had been banned as “degenerate” under Mussolini’s rule. The main attraction, however, was not to be found in any of the national pavilions, but in the astonishingly wide-ranging collection of modern art exhibited by one woman, the American heiress Peggy Guggenheim.

Embracing European masters such as Picasso, Ernst and Dali, as well as young American contemporaries such as Jackson Pollock, her collection was a vivid register of the art movements of the previous three decades. The Italians, exiled from the avant garde for so long, found much of it a revelation, and some of it incomprehensible. An Alexander Calder mobile, made from broken glass and china, was almost thrown away as rubbish.

Peggy adored being the star of the Biennale. She went every day to watch the crowds who thronged her collection, and her two dogs grew fat on the ice creams fed them by admiring tourists. She’d already been planning to make Venice her permanent home, and her triumph that summer confirmed her decision.

She had arrived in Venice on a wave of disenchantment with life in New York. Despite the success of her gallery, Art of This Century, and her support for emerging talents, she had routinely been patronised by the city’s very male, misogynist art scene. Too often, her gallery had been belittled as a rich woman’s vanity project, and too often she had found herself the butt of blatantly sexist and antisemitic attitudes.

Peggy was also condemned for remaining uninhibitedly sexual in middle age. For much of her adult life, she had been acquisitively promiscuous: her lovers included Samuel Beckett, Marcel Duchamp and Max Ernst. Behaviour that might be considered rakish in a man was unacceptable in a woman of 50. Even Pollock, who had benefited so much from her largesse, joked that he would make love to her only if she were covered with towels.

Venice promised Peggy a more civilised welcome and, after much house-hunting, she found a vacant palazzo on the eastern stretch of the Grand Canal. It was a curiously proportioned building, very wide but only one storey high. The Venier family, who had commissioned it in the mid-18th century, had imagined it rising to five storeys, but ran out of



Venice stars ... clockwise from main, **Peggy Guggenheim at the Venier palazzo in the 50s; Marchesa Luisa Casati in 1922; Doris Castlerosse in 1938**

money. Locals derisively nicknamed it the Unfinished Palazzo, but for Peggy, who was living alone with her dogs and her art, it was the perfect size.

She remained there for the remaining 30 years of her life and, during the summer, opened it up to the public. It was an eccentrically informal arrangement, with Peggy’s collection mixed into the muddle of her domestic life. Guests staying at the palazzo would find eager art tourists wandering into their bedrooms and (given the lack of toilet facilities) catch them peeing discreetly in the garden. But over time, the Venier palazzo became one of Venice’s major attractions, and a spur to the city’s development as an international showcase for contemporary art.

Peggy also presided over an intellectually colourful salon. Stravinsky, Cocteau, Chagall, Capote and Gore Vidal all came to visit. She became known as *l’ultima dogaressa*, or the last female doge, floating around in her private gondola, in her trademark jazzy sunglasses, her dogs snuggled into her lap.

Peggy was not the first remarkable woman to have occupied the Venier palazzo. In the previous four decades, it had been lived in by the Marchesa Luisa Casati and, more briefly, by the English socialite Doris, Lady Castlerosse. Like Peggy, both had moved to Venice to relaunch their lives - and made a striking impact on the city.

In 1910, when Luisa had first viewed the palazzo, its crumbling walls had been overrun with ivy and its roof was gaping with holes. Luisa, at 29, ranked high in Italian society. She was heiress to an industrial fortune and married to a distinguished aristocrat. But she had fallen under the spell of the writer and aesthete Gabriele D’Annunzio and, in thrall to his creed that “one must make one’s own life as one makes a work of art”, she was ready to walk out on her marriage and dedicate herself to art.

An army of builders went to work on the palazzo, artfully retaining its air of dereliction while creating a burnished interior of glass, marble and gold. A menagerie of parrots, monkeys and



peacocks were imported, along with an elegant cheetah that accompanied Luisa everywhere, restrained on a leash by her 6ft black manservant, Garbi.

Her wardrobe was no less theatrical, as she paraded the city in harem trousers and medieval brocade cloaks. But her most elaborate costumes were reserved for her summer parties. At one event in 1913, Luisa welcomed guests to her palazzo dressed as a harlequin, with a monkey and a macaw perched on her shoulder. At around 2am, her entire party was ferried down to the Piazza San Marco, which she had commandeered for the night.

She became one of the tourist sights of Venice. When she and her cheetah floated around the canals, people gathered on the bridges to applaud. But Luisa wasn't just interested in making herself a living work of art - she wanted artists to create a record of her. She began commissioning a lavish gallery of portraits. No fewer than five were exhibited at the 1914 Biennale and, over the following years, she

When she and her cheetah floated around the canals, people gathered on the bridges to applaud

would sit for Jacob Epstein, Augustus John, Man Ray, Kees van Dongen and Giacomo Balla - accumulating a collection as extensive but infinitely more narcissistic than Peggy's.

After the war, Luisa also acquired a villa in Paris, where her experiments became more strenuously avant-garde. She went to the opera wearing a dress of white swan down, which moulted as she moved. She went to parties as Lady Macbeth, with a waxen hand attached to her throat. Her costume at one ball was a Picasso-inspired "cubist dress" constructed from wire and electric lights. Mortifyingly, the dress was crushed as she entered the ballroom, and she suffered an electric shock.

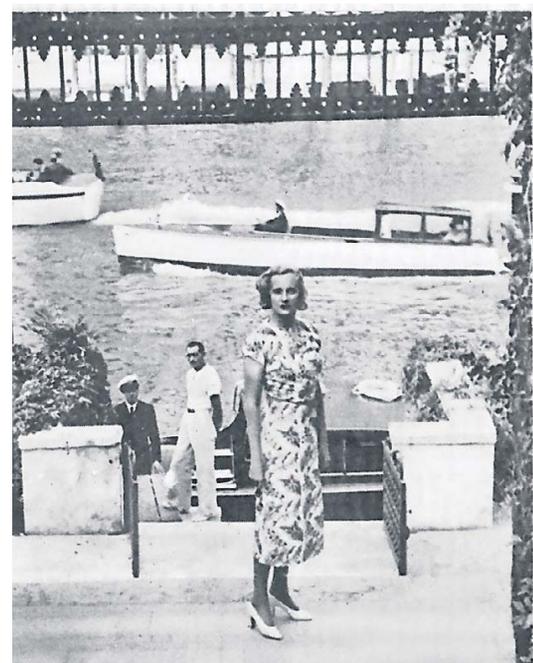
There was an intensity to Luisa's obsession with image that transcended vanity. She had a very erratic personality, both theatrical and intensely shy, and might have suffered a mild form of Asperger's. Certainly, she found refuge in reinventing herself as an art work. Discomfort and ridicule meant nothing to her, nor did money, and by 1924 she had spent so recklessly that she was forced to give up the palazzo. In 1931, she was declared bankrupt.

After Luisa left, the house passed through a succession of owners, until Doris Castlerosse came to view it in 1936. Born Doris Delevingne (she was the great aunt of Cara), she had always been determined to fly the coop of her comfortable but conventional upbringing in Beckenham, south London. She had married a lord, accumulated trunkfuls of clothes and an address book of glamorous friends. But she was incurably restless and flagrantly unfaithful to her husband, Valentine.

Her long list of lovers - including Cecil Beaton and Winston Churchill - had prompted certain English drawing rooms to close their doors to her. In Venice, she planned to make a fresh start as a European *salonnière*, and with money from her then current lover, Margot Hoffman, she had the palazzo expensively refurbished.

During her first Venetian season, Doris was able to boast Beaton, Douglas Fairbanks and the young Prince Philip of Greece among her guests, and she seemed destined to become a social force. But the outbreak of war put an end to her ambitions and, tragically, to her life. By the time Peggy came to view the palazzo, there was little trace of Doris's occupation. The troops billeted there during the war had graffitied her pretty stuccoed walls.

Peggy was unsentimental in eradicating the rest of Doris's presence, stripping out the luxurious decorations and converting her black marble bathrooms into galleries. The result



was light and functional. If Doris would have been offended by the palazzo's new aesthetic, Luisa would have been heartbroken. Almost nothing was left of the fantasy she had orchestrated back in 1910, and in the years after Peggy's death, as the Guggenheim Foundation smartened up the palazzo into an air-conditioned museum, it was entirely denuded of what Luisa would have recognised as poetry.

And yet, while she may have railed against the destruction of her vision, Luisa might still have saluted Peggy and Doris as kindred spirits. All had lived their lives at odds with conventional morality, and all had occupied the palazzo as defiantly single women. There was an elegant irony in the fact that a building that had been planned as a monument to male Venetian pride had been rescued from oblivion by this maverick trio of women.

i Judith Mackrell's *The Unfinished Palazzo: Life, Love and Art in Venice* is published by Thames and Hudson on 1 June

You probably have to leave the UK to understand what the Eurovision Song Contest can mean.

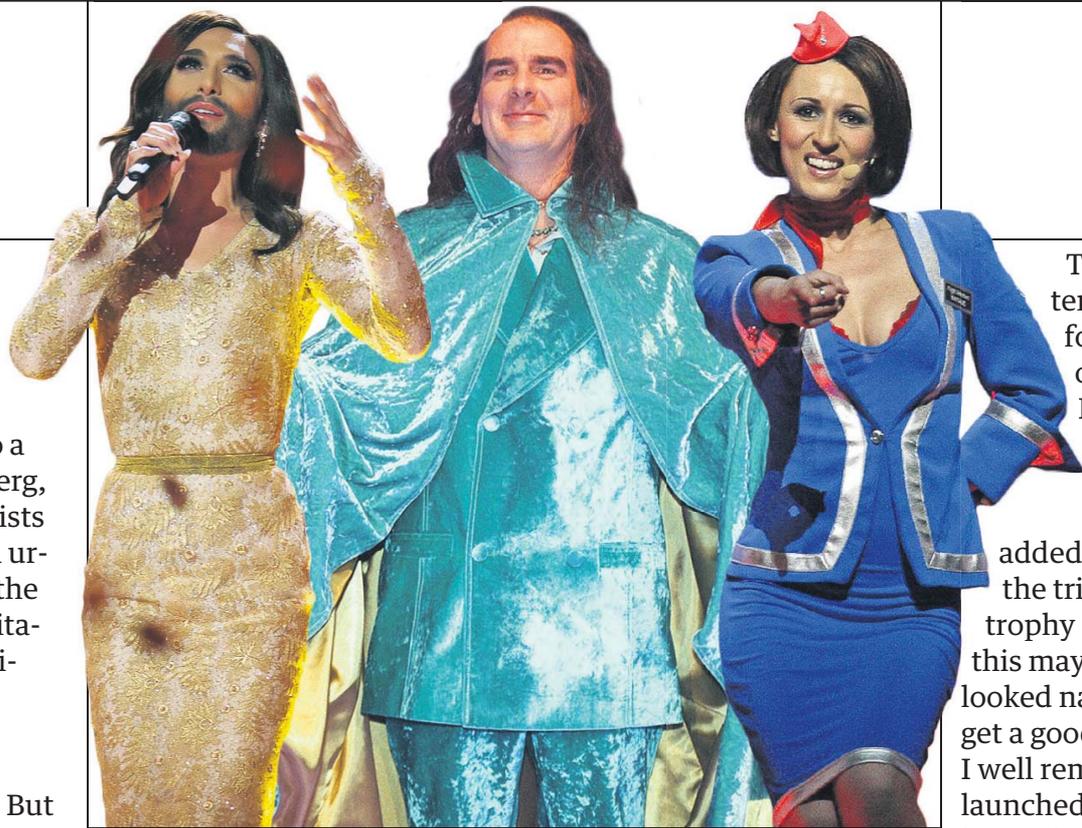
In 1998, I was in Berlin and went to a very raucous party for it in Kreuzberg, then still the district where anarchists and impoverished Turks shared an urban space. The German entry was the extraordinary Guildo Horn, an excitable eccentric in the Kreuzberg tradition. It involved cowbells. For the Kreuzberg drunks, this mattered: a chance to display the benevolent madness of their own festive lives. But a little later, another sign that these things mattered: the Turkish entry came to an end, and all around there were roars of approval from open windows. For three minutes, Europe had been listening to Turkey.

Eurovision, which began in 1956, was intended to display the unity of peoples. WH Auden had written, with characteristic precision, of “the sixteen skies of Europe”; Eurovision has taken place under the guiding slogans of “We Are One”, “Come Together” and “Under the Same Sky”. The original intention was to bring different countries of Europe together in two ways. The first was very specific: to enable a simultaneous live broadcast across national borders - an immense challenge in an age before satellites. The second has always been rather nebulous: to bring different cultures together in a celebration of light entertainment.

What “Europe” means has expanded over the years. In theory, any country within the European Broadcasting Area is eligible, including Libya, Egypt and Syria. Morocco entered once, in 1980. But until the 1990s, it was almost entirely a western European contest; subsequently, the countries of the old Soviet Bloc changed the look of the scoreboard entirely, and half a dozen new countries emerged from Yugoslavia, which had been competing since 1961.

For many countries, Eurovision presents a learning process. The sort of music they have always liked has probably never been heard by the rest of Europe. They want to do well; they may want to demonstrate that they belong with the western democracies; they tone it down a little bit. To compare a Greek or Turkish Eurovision entry with a piece of domestic Greek or Turkish pop is to understand how western Europe imposes its own culture wherever it goes.

Examples of countries following their own taste, however, are legion, and often faintly comic. That single Moroccan entry is an interesting example, as is the curious Swedish decision



Have we lost our Eurovision?

Utopian, eclectic and eccentric, the song contest was set up to unite cultures. Can it survive the rise in nationalism - and how will Brexit Britain's entry be received? By **Philip Hensher**

‘Under the same sky’ ... from left, Conchita Wurst (Austria, 2014); Guildo Horn (Germany, 1998) and Scooch (UK, 2007)

Russia tried to bring off of a PR coup by sending a singer who had broken a Ukrainian embargo. But Ukraine held strong

in 1965 to enter the great operatic baritone Ingvar Wixell. More subtly, there are a lot of very heated tragic ballads from Italy, cutesy oom-pah from the Netherlands, and wacky attempts at ironic humour from the UK. These things just don't travel that well.

Embittered British commentators often bring up the UK's total failure to achieve anything much in the last 20 years. There is an unattractive air of upbraiding about this - the UK is one of the five biggest contributors to the contest's budget! In the first 30 years, the UK agreed four times to take over when the agreed host said it would be too expensive! We've supplied the language that, last year, all but three entries were sung in! For goodness' sake. There is, too, the point, never very far from the surface, that in real life English singers and bands dominate European taste. But the fact that Adele and Coldplay sell out stadiums everywhere does not mean people are going to vote for four British unknowns dressed as airline cabin crew (Scooch, in 2007) or a middle-aged British rapper leching over schoolgirls (Daz Sampson, 2006).

To the British, it doesn't matter. There are plenty of chances for Europe to buy the records of British artists, and they do. It seems greedy to complain that to the sincere tribute of European credit cards, all year round, ought to be added, on one night of the year, the tribute of votes and points and a trophy at the end. On the other hand, this may be the one chance an overlooked nation such as Sweden has to get a good hearing for a major talent - I well remember the 1974 contest that launched Abba on the world. It is not just a singer's nationality that deserves a good hearing: the Israeli transgender singer Dana International and the extraordinary, wonderful figure of Conchita Wurst opened a few minds when they won, in 1998 and 2014.

Clearly, the votes cast reflect, in some measure, whether a nation thinks it likes another nation or not. Neighbours vote for neighbours across Scandinavia, the Balkans, and the former Soviet republics. One year, Georgia tried to enter an insulting song about Putin. This year, Russia tried to bring off a public relations coup by sending to Ukraine a singer who performs in a wheelchair, but who had previously broken a Ukrainian embargo on Russian artists and performed illegally in Crimea. Ukraine held its nerve: the Russian entry has been cancelled.

Nobody likes the British, and this year, with our bad taste in referendum results amply advertised across Europe, it will be astonishing if the entry even breaks into the Top 20. But it seems as if Europe hardly likes France any more either - they haven't won for 40 years - or Spain, who last triumphed in 1969, or Portugal, who have never won.

The audience for Eurovision is a curious one. The most fervent admirers appear to be small girls, immigrant communities such as my Kreuzberg Turks, and gay men, who sometimes take it alarmingly seriously. What is the appeal? Perhaps a world turned upside-down for one night; a vision of a continent where the giants of popular culture are Azerbaijan, Serbia and Norwegian violinists. Meanwhile, in the real world, Eurovision has helped bring about connections in communications that, before 1956, were made arbitrarily impossible by national borders. Technology and good wishes can bring cultures together. Whether they like or understand each other, once they're in the same giant hall in Ukraine, is a question that has never been answered.

i The Eurovision Song Contest grand final is on Saturday at 8pm on BBC1

You know when you make olive oil? You press the olives, then you press them again to get more out ... Well, maybe not you (unless you're actually Filippo Berio, I know Filippo reads this column), but olive oil makers. Well this - **Long Lost Family: What Happened Next** (ITV) - is a bit like that, a second pressing. Same people, same stories, more to come out.

Not olive oil, clearly, but tears. Their tears, your tears, my tears, so many tears, television doesn't get more teary. Because it's about the things that most make people cry: separation, unhappy childhoods, memories, loneliness, searching, and then - hopefully - reunion, happy tears. You might have tried to fight it, said you weren't going to have your emotions manipulated again, you're first-pressing, extra-virgin only ... but if you got involved and watched, it will have got to you again, reopened those floodgates.

We're back with Ron and Christine. It's an amazing story: unbearably sad, but then lovely. They were born out of wedlock in disapproving postwar rural Wales, brought up by grandparents, then Christine was given up for adoption. There was a photo of them, together on a rocking horse, and the faintest of black and white memories - of being a tight little unit in difficult times, of playing on a stone bridge, of an older brother whose name began with R.

Then, with help from Davina McCall and Nicky Campbell and the LLF team, they were brought together again, at that same Welsh stone bridge, for the first time in 65 years. If that didn't make you blub, then you're a liar, or a robot, or both.

Now Ron and Christine are making up for lost time, have become part of each other's lives, they speak every week, Ron's been out to New Zealand,



Last night's TV

If these amazing reunions don't make you blub, you may well be a robot

By Sam Wollaston



where Christine now lives. Here they are, walking along Paraparaumu beach, hand in hand ... Hang on, I've a brother and sister, we get on all right, I think we're quite close, but we don't hold hands on the beach. Maybe you need that pain, and that huge gap, to become really close.

And now there are more. Tears, but also more siblings for Ron and Christine. John and Noreen, with the same mother, and an even unhappier childhood. At least they had each other. They, too, went to the other side of the world, to New Zealand and Australia, perhaps to get as far away as possible from the past. Now they're meeting up, all four of them, in Wellington. It's lovely, they're lovely - that's something else that comes out of



AND ANOTHER THING

I had an operation on my hand last week, under local anaesthetic nerve block, meaning I was conscious throughout. We talked - surgeon, anaesthetist, nurse, student and me. Mainly about Line of Duty, of course.

Together again after 65 years ... Christine and Ron reunited in Wales

all this: the resilience of humanity and kindness against the odds.

Then there are Cliff and Sue, searching - separately - for their mothers. Actually, mother, singular, because it turned out they were looking for the same person. Didn't find her, found each other instead. Here they are, walking along the front at Portsmouth, her arm also through her new (half) brother's.

The seashore features a lot in this one; earlier, Cliff was walking alone and lonely across a beach in north Devon, where he lives. That's how it goes: tears, old photo, beach, seagulls (*aaoo aaoo*, that's a seagull noise), letter, beach, sad music, letter, adoption papers, tears.

Nicky, knock knock, Davina, in the Volvo, surprise, new photo, tears, beach, hand in hand ...

Yeah, it's easy to be cynical, to try to mask the fact that you're bawling your eyes out, which I am. That letter really got to me, the one Cliff has carried around all his life: "God bless you, and send you a happy life. Your mother."

They - the LLF people - have found her! Cliff and Sue's mum! She doesn't want to make contact, though. God, that must be tough. Has it got anything to do with the fact she doesn't want to be judged by a primetime television audience, I wonder? I'm also wondering, as I'm sure everyone is, if she's watching. You would, wouldn't you, see how the kids turned out? They - Cliff and Sue - turned out well; they're also both lovely. I'm very glad they at least have each other now.

I can't see how this is going to get back to olive oil. Instead, I'm going to go home and give away the younger of my two children. For the sake of their relationship, and coastal walking, when they find each other, down the line. Best clear it with their mother first.



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Film of the day

Martha Marcy May Marlene (2am, Channel 4)
Elisabeth Olsen plays the much-troubled Martha, who is on the run from an abusive rural cult led by the Manson-like John Hawkes



King Charles III, BBC2

Watch this

Quadruplets and Homeless

10pm, Channel 4

Despite a tabloid-ish title, this one-off doc isn't a hatchet job on Aynur and Tony, who are on benefits and expecting four new additions to their family. Instead, it's a portrait of modern Britain where many struggle to survive. In this case, it's a couple who receive surprise news and have to adapt their lives accordingly. This means moving in with Aynur's parents as they prepare for the births, while Tony tries to conquer his alcoholism.

Hannah J Davies

Trust Me, I'm a Vet

8pm, BBC2

When a pair of dog eyes are pleading for food, they're hard to resist. But is limiting treats or at least insisting on a little more exercise better for them? Alice Rhodes sets out an experiment to find out what works in terms of tackling canine obesity. Elsewhere, rabbits run wild when they are let out of their hutches, guinea pigs purr for a variety of different reasons and there's a look at how choosing the wrong pet fish might leave you with a huge problem.

Tonight at the London Palladium

8pm, ITV

Despite this being a modern revival of variety at the London Palladium, the vibe of the show still skews towards the old school. Copacabana legend Barry Manilow will be hitting the hallowed stage, joined by acts including the venerable Chinese State Circus, standup comedian Pippa Evans and an exclusive performance by the newly re-formed Bananarama. Hosting duties are performed by - who else? - Bradley Walsh.

King Charles III

9pm, BBC2

The late Tim Pigott-Smith plays the future King Charles in this screen version of Mike Bartlett's play. The premise is intriguing, exploring the fault line between democratic and hereditary power. The newly acceded Charles provokes a crisis as his refusal to endorse a government bill causes constitutional stalemate. It's admirably provocative but the blank verse doesn't always help the piece's momentum and Diana's ghostly proclamations elicit sniggers rather than gasps.

Phil Harrison

Confessions of a Junior Doctor

9pm, Channel 4

Stress, mess, barely suppressed anger. The fourth episode of the series following young medics at Northampton General focuses on surgery and, once again, you could be forgiven for wondering why anybody would want to work in the NHS. Tonight, we meet registrar James, who finds that long hours are affecting his health, ambitious Zeeshan, and Kayla, whose parents are looking after her son at home in China while she trains.



Quadruplets and Homeless, Channel 4

BBC1

6.0 **Breakfast** 9.15 **Rip Off Britain** 10.0 **Homes Under the Hammer** (R) 11.0 **A1: Britain's Longest Road** 11.45 **Claimed and Shamed** 12.15 **Bargain Hunt** (T) (R) 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) (R) 4.30 **Put Your Money Where Your Mouth Is** (T) 5.15 **Pointless** (T) 6.0 **News; Weather** (T) 6.30 **Regional News; Weather** (T) 6.55 **Party Election Broadcast** (T) (R) 7.0 **The One Show** (T)

8.0 **MasterChef: The Finals** (T) As Finals Week continues, the four remaining amateur cooks embark on a culinary adventure to South Africa, where they face three extraordinary challenges.

9.0 **Contaminated Blood: The Search for the Truth** (T) In-depth current affairs report.

10.0 **BBC News at Ten** (T)

10.30 **BBC Regional News and Weather** (T) Includes lottery update.

10.45 **A Question of Sport** (T)

11.15 **Teenage Knife Wars** (T)

11.45 **Home** (T) Short drama starring Jack O'Connell and Holliday Grainger.

12.10 **Weather for the Week Ahead** (T) 12.15 **BBC News** (T)

BBC2

6.0 **My Life in Books** (T) (R) 6.30 **A1: Britain's Longest Road** (T) (R) 7.15 **Put Your Money Where Your Mouth Is** (T) (R) 8.0 **Sign Zone. Nature's Weirdest Events** (T) (R) 9.0 **Victoria Derbyshire** (T) 11.0 **BBC Newsroom Live** (T) 12.0 **Daily Politics** (T) 1.0 **Two Tribes** (T) (R) 1.30 **Coast** (T) (R) 2.0 **Natural World** (T) (R) 2.50 **WDYT YA?** (T) (R) 3.50 **Red Rock** (T) (R) 4.35 **Red Rock** (T) (R) 5.15 **Antiques Road Trip** (T) (R) 6.0 **Celebrity Eggheads** (T) 6.45 **Debatable** (T) 7.30 **Great British Menu** (T)

8.0 **Trust Me, I'm a Vet** (T) Steve Leonard and his team investigate the best ways to help your pet lose weight.

9.0 **King Charles III** (T) Part-political drama, part-thriller offering a timely examination of contemporary Britain, adapted by Mike Bartlett from his Tony-nominated stage play.

10.30 **Newsnight; Weather** (T)

11.15 **Mexico: Earth's Festival of Life** (T) (R)

12.15 **The People v OJ Simpson: American Crime Story** (T) (R) 1.10 **Sign Zone. MasterChef** (T) (R) 2.05 **Colombia With Simon Reeve** (T) (R) 3.05 **I'm Different: Let Me Drive** (T) (R) 3.40 **This Is BBC2** (T)

Other channels

CBBC

7.0am **Arthur** 7.10 **League of Super Evil** 7.25 **Dennis the Menace and Gnasher** 7.40 **Newsround** 7.45 **How to Be Epic @ Everything** 8.0 **Odd Squad** 8.15 **Newsround** 8.20 **Little Roy** 8.35 **Millie Inbetween** 9.05 **Millie Inbetween** 9.30 **Tracy Beaker Returns** 10.0 **Wolfblood** 10.30 **Top Class** 10.55 **Our School** 11.25 **Is Tech Taking Over? A Newsround Special** 11.40 **Show Me What You're Made Of: UK** 12.10 **Rank the Prank** 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 **Our School** 3.0 **Dennis the Menace and Gnasher** 3.15 **Zig and Zag** 3.25 **Bottersnikes & Gumbles** 3.40 **Odd Squad** 3.50 **The Engineers** 4.20 **Newsround** 4.30 **Jamie Johnson** 5.0 **Jamie Johnson** 5.30 **Top Class** 6.0 **Scream Street** 6.10 **Dragons: Riders of Berk** 6.35 **Dennis the Menace and Gnasher** 6.45 **Danger Mouse** 7.0 **Horrible Histories** 7.30 **Top Class** 8.0 **The Dumping Ground** 8.30 **Jamie Johnson**

E4

6.0am **Hollyoaks** 6.30 **Coach Trip: Road to Marbs** 7.0 **Baby Daddy** 7.30 **Baby Daddy** 7.55 **Rules of Engagement** 8.30 **Rules of Engagement** 8.55 **Melissa & Joey** 9.30 **Melissa & Joey** 10.0 **Baby Daddy** 10.30 **Baby Daddy** 11.0 **How I Met Your Mother** 11.30 **How I Met Your Mother** 12.0 **New Girl** 12.30 **New Girl** 1.0 **Brooklyn Nine-Nine** 1.30 **Brooklyn Nine-Nine** 2.0 **The Big Bang Theory** 2.30 **The Big Bang Theory** 3.0 **How I Met Your Mother** 3.30 **How I Met Your Mother** 4.0 **Brooklyn Nine-Nine** 4.30 **Brooklyn Nine-Nine** 5.0 **New Girl** 5.30 **New Girl** 6.0 **The Big Bang Theory** 6.30 **The Big Bang Theory** 7.0 **Hollyoaks** 7.30 **The Goldbergs** 8.0 **The Big Bang Theory** 8.30 **The Big Bang Theory** 9.0 **The 100** 10.0 **Supernatural** 11.0 **The Big Bang Theory** 11.30 **The Big Bang Theory** 12.0 **Tattoo Fixers** 1.05 **Rude Tube: Ultimate Stunts** 2.05 **The 100** 2.50 **Supernatural** 3.35 **Rules of Engagement** 4.0 **Melissa & Joey** 4.40 **How I Met Your Mother** 5.0 **Charmed**

Film4

11.0am **FILM** 40 **Guns to Apache Pass** (1967) 12.55

FILM **Arabesque** (1966) 3.0 **FILM** **Winchester '73** (1950) 4.55 **FILM** 12 **Angry Men** (1957) 6.55 **FILM** **Field of Dreams** (1989) 9.0 **FILM** **Ouija** (2014) 10.45 **FILM** **Bram Stoker's Dracula** (1992) 1.15 **FILM** **A Girl Walks Home Alone at Night** (2014)

ITV2

6.0am **Louisa Johnson: The Hot Desk** 6.10 **Totally Bonkers Guinness World Records** 6.35 **Below Deck** 7.20 **Ellen DeGeneres** 8.0 **Emmerdale** 8.30 **The Cube** 9.35 **Scorpion** 10.25 **Below Deck** 11.20 **Who's Doing the Dishes?** 12.25 **Emmerdale** 12.55 **Totally You've Been Framed!** 2 2.0 **Ellen DeGeneres** 2.50 **Jeremy Kyle** 3.55 **Jeremy Kyle** 5.0 **Judge Rinder** 6.0 **You've Been Framed!** 6.30 **You've Been Framed!** 7.0 **You've Been Framed!** 7.0 **You've Been Framed!** 7.30 **You've Been Framed!** 8.0 **Two and a Half Men** 8.30 **Two and a Half Men** 9.0 **FILM** **The Expendables** (2010) 10.0 **FYI Daily** 10.05 **FILM** **The Expendables** (2010) 11.05 **Family Guy** 11.35 **Family Guy** 12.05 **American Dad!** 12.35 **American Dad!** 1.05 **Two and a Half Men** 1.30 **The Vampire Diaries** 2.25 **Teleshopping** 5.55 **ITV2** **Nightscreen**

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** 11.30 **Four in a Bed** 12.05 **Four in a Bed** 12.35 **Four in a Bed** 1.05 **Four in a Bed** 1.35 **A Place in the Sun: Summer Sun** 2.40 **A Place in the Sun: Summer Sun** 3.40 **Time Team** 4.50 **Time Team** 5.50 **Vet on the Hill** 6.55 **The Secret Life of 4 Year Olds** 7.55 **Grand Designs** 9.0 **Grand Designs New Zealand** 10.0 **My Floating Home** 11.05 **8 Out of 10 Cats Does Countdown** 12.05 **24 Hours in A&E** 1.10 **Grand Designs New Zealand** 2.10 **8 Out of 10 Cats Does Countdown** 3.15 **8 Out of 10 Cats**

Sky1

6.0am **Hawaii Five-0** 7.0 **Road Wars** 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: Los Angeles** 1.0 **Hawaii Five-0** 2.0 **Hawaii Five-0** 3.0 **NCIS: Los Angeles** 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 **MacGyver** 9.0 **The Blacklist: Redemption** 10.0 **NCIS: Los Angeles** 11.0 **A League of Their Own** 12.0 **Duck Quacks Don't Echo** 1.0 **Hawaii Five-0** 2.0 **Legends of Tomorrow** 4.0 **Got to Dance** 5.0 **Road Wars**



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ITV	Channel 4	Channel 5	BBC 4
<p>6.0 Good Morning Britain (T) 8.30 Lorraine (T) 9.25 The Jeremy Kyle Show (T) 10.30 This Morning (T) 12.30 Loose Women (T) 1.30 ITV Lunchtime News (T) 1.55 Local News (T) 2.0 Dickinson's Real Deal (T) 3.0 Culinary Genius (T) 3.59 Local News/Weather (T) 4.0 Tipping Point (T) 5.0 Babushka (T) 6.0 Local News (T) 6.25 Party Election Broadcast (T) 6.30 ITV Evening News (T) 7.0 Emmerdale (T) 7.30 Coronation Street (T)</p>	<p>6.0 Countdown (T) (R) 6.45 Will & Grace (T) (R) 7.35 Everybody Loves Raymond (T) (R) 9.05 Frasier (T) (R) 10.05 Car SOS (T) (R) 11.05 Ramsay's Hotel Hell (T) (R) 12.0 News (T) 12.05 The Question Jury (T) (R) 1.05 Posh Pawnbrokers (T) (R) 2.10 Countdown (T) 3.0 Fifteen to One (T) 4.0 A Place in the Sun: Winter Sun (T) (R) 5.0 Four in a Bed (T) 5.30 Extreme Cake Makers (T) 6.0 The Simpsons (T) (R) 6.30 Hollyoaks (T) 7.0 News (T) 7.55 Party Election Broadcast (T)</p>	<p>6.0 Milkshake! 9.15 The Wright Stuff 11.15 To B&B the Best (T) (R) 12.10 5 News Lunchtime (T) 12.15 Can't Pay? We'll Take It Away (T) (R) 1.15 Home and Away (T) 1.45 Neighbours (T) 2.15 NCIS (T) (R) 3.15 FILM Still Life: A Three Pines Mystery (Peter Moss, 2013) (T) 5.0 5 News at 5 (T) 5.30 Neighbours (T) (R) 6.0 Home and Away (T) (R) 6.30 5 News Tonight (T) 6.55 Party Election Broadcast (T) 7.0 Chris Tarrant Extreme Railway Journeys (T) (R)</p>	<p>7.0 100 Days+ (T) 7.30 Handmade on the Silk Road (T) (R) The documentary series follows potter Abdol Reza Aghaei and his father in Meybod, southern Iran, as they make a simple decorated water jug, offering a portrait of two master craftsmen at work. Competing with cheap Chinese imports, the pair sometimes struggle to make a living. Last in the series.</p>
<p>8.0 Tonight at the London Palladium (T) Variety show from the West End theatre.</p> <p>9.0 Heathrow: Britain's Busiest Airport (T) New series. The behind-the-scenes documentary returns to Heathrow, following the lives of the 76,000 staff working in Europe's biggest and busiest airport.</p>	<p>8.0 How to Live Mortgage Free With Sarah Beeny (T) Sarah Beeny travels to Wales and visits Carwyn and Megan, who are building their first home together out of two salvaged lorries.</p> <p>9.0 Confessions of a Junior Doctor (T) This episode follows junior doctors working in the competitive world of surgery.</p>	<p>8.0 GPs Behind Closed Doors: Best of Patient Files (T) A special edition including in-depth interviews with patients. 5 News Update</p> <p>9.0 Can't Pay? We'll Take It Away (T) Officers Gary and Cona chase up nearly £50,000 in unpaid rent, and Del and Max bid to collect over £10,000 from a beauty salon.</p>	<p>8.0 Dreaming the Impossible: Unbuilt Britain (T) (R) Dr Olivia Horsfall Turner explores the stories of the grandest designs that were never actually built.</p> <p>9.0 Shock and Awe: The Story of Electricity (T) (R) How the study of electric fields and electromagnetic waves led to breakthroughs. Last in the series.</p>
<p>10.0 ITV News at Ten (T)</p> <p>10.40 Local News (T)</p> <p>10.50 Uefa Champions League Highlights (T) Juventus v Monaco and Atlético Madrid v Real Madrid.</p> <p>11.50 Andy Cole: Sports Life Stories (T) (R)</p> <p>12.40 Jackpot247 3.0 1,000 Heartbeats (T) (R) 3.50 ITV Nightscreen 5.05 The Jeremy Kyle Show (T) (R)</p>	<p>10.0 Quadruplets and Homeless</p> <p>11.05 One Born Every Minute (R)</p> <p>12.10 Ramsay's Kitchen Nightmares USA (T) (R) 1.05 Britain Today Tonight (T) (R) 1.30 Britain Today Tonight (T) (R) 2.0 FILM Martha Marcy May Marlene (2011) (T) 3.40 Shipping Wars UK (T) (R) 4.10 Location, Location, Location (T) (R) 5.05 Fifteen to One (T) (R)</p>	<p>10.0 Mind the Age Gap (T)</p> <p>11.05 Violent Child, Desperate Parents (T) (R)</p> <p>12.05 On Benefits: Could Work, Should Work (T) (R) 1.0 SuperCasino 3.10 Top 20 Funniest (T) 4.0 Never Teach Your Wife to Drive (T) 4.45 House Doctor (T) (R) 5.10 HouseBusters (T) (R) 5.35 Wildlife SOS (T) (R)</p>	<p>10.0 Freud: Genius of the Modern World (T) (R)</p> <p>11.0 Timeshift: The Modern Age of The Coach (T) (R)</p> <p>12.0 Metalworks! The Blacksmith's Tale (T) (R) 1.0 Mud, Sweat and Tractors: The Story of Agriculture (T) (R) 2.0 Timeshift (T) (R) 3.0 Shock and Awe: The Story of Electricity (T) (R)</p>

Sky Arts

6.0am The South Bank Show Originals **6.30** The South Bank Show **7.30** Auction **8.0** Tales of the Unexpected **8.30** Tales of the Unexpected **9.0** Discovering: Claudia Cardinale **10.0** Landscape Artist of the Year 2016 **11.0** Celtic Woman Destiny: Live In Concert **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: Walter Matthau **7.0** Fake! The Great Masterpiece Challenge **8.0** Discovering: Peter Sellers **9.0** Billy Wilder: Nobody's Perfect **10.0** Sunset Strip **12.0** Discovering: Peter Sellers **1.0** Lenny Henry's Got the Blues **2.0** Dag **2.30** Guitar Star **3.30** Beat Beat Beat **3.50** Bill Evans Live In '64-'75

Sky Atlantic

6.0am Richard E Grant's Hotel Secrets **7.0** Richard E Grant's Hotel Secrets **8.0** Richard E Grant's Hotel Secrets **9.0** The West Wing **10.0** The West Wing **11.0** Cold Case **12.0** House **1.0** Blue Bloods **2.0** Urban Secrets **3.0** The West Wing **4.0** The West Wing **5.0** Cold Case **6.0** House **7.0** Blue Bloods

8.0 Galápagos **9.0** Blue Bloods **10.0** Public Enemy **11.15** The Sopranos **12.15** The Sopranos **1.20** Public Enemy **2.35** The Borgias **3.35** Girls **4.10** The British **5.05** The British

TCM

6.0am Hollywood's Best Film Directors: James Mangold **6.30** Hollywood's Best Film Directors: Rob Cohen **7.05** Bonanza: The Truckee Strip **8.10** Bonanza: The Hanging Posse **9.20** **FILM** The Wrong Man (1956) **11.25** **FILM** Sherlock Holmes and the Voice of Terror (1942) **12.50** Bonanza: Vendetta **1.55** Bonanza: The Sisters **3.0** **FILM** Sherlock Holmes and the Secret Weapon (1942) **4.20** **FILM** The Pearl of Death (1944) **5.40** **FILM** Raintree County (1957) **9.0** **FILM** The Hunt for Red October (1990) **11.50** **FILM** Twilight Zone: The Movie (1983) **1.55** Conspiracy Theory with Jesse Ventura: The Billionaire Boys' Club **2.55** Conspiracy Theory with Jesse Ventura: The Worldwide Water Conspiracy **3.55** Hollywood's Best Film Directors: Andrew Davis **4.30** Hollywood's Best Film Directors: Jan de Bont **5.0** Hollywood's Best Film Directors: Joe Dante **5.30** Hollywood's Best Film Directors: Mark Rydell

Radio

Radio 1

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

Radio 2

88-91 MHz
6.30 Chris Evans **9.30** Ken Bruce **12.0** Jeremy Vine **2.0** Steve Wright **5.0** Simon Mayo **7.0** The Folk Show With Mark Radcliffe **8.0** Jo Whitley **10.0** At Home With Gregory Porter (3) **11.0** Quatrophonic (3) **12.0** Pick of the Pops (R) **2.0** Radio 2 Playlists: Country, Relax & Radio 2 Rocks **5.0** Vanessa Feltz

Radio 3

90.2-92.4 MHz
6.30 Breakfast. With Petroc Trelawny. **9.0** Essential Classics. Rob Cowan is joined by this week's guest, Colin Salmon. **12.0** Composer of the Week: Liszt (R) (3/5) (3/5) **1.0** News **1.02** Lunchtime Concert: Voice of the Cello. In the second concert of this week's concerts recorded at LSO

St Luke's in London, the Swiss cellist Christian Poltera is joined by the pianist Kathryn Stott. Saint-Saëns: Cello Sonata No 1 in C minor, Op 32. Boulanger: Three Pieces. Fauré: Cello Sonata No 2 in G minor, Op 117. (2/4) **2.0** Afternoon on 3: Concerts from Switzerland. Recordings made recently by the Zurich Tonhalle Orchestra under Markus Stenz. Schumann: Symphony No 2 in C, Op 61. Bartók: Viola Concerto. Sarabande (Cello Suite No 1 in G, BWV1007) (soloist encore). Ammann: Glut. Nils Monkemeyer (viola). **3.30** Choral Evensong. Live from St Pancras Church during the London festival of contemporary church music. **4.30** In Tune **6.30** Composer of the Week: Liszt (R) (3/5) **7.30** In Concert. A live concert from Symphony Hall, Birmingham. Rachel Kelly (mezzo), Neal Davies (bass), City of Birmingham Chorus and Symphony Orchestra, John Wilson. Vaughan Williams: Fantasia on a Theme by Thomas Tallis. Bax: November Woods. 8.10 Interval. 8.30 Vaughan Williams: Five Tudor Portraits. **10.0** Free Thinking: Angels in America. Philip Dodd

looks at desire and politics. **10.45** The Essay: Signs and Mythologies. The Significance of Roland Barthes: Penny Sparke (R) **11.0** Late Junction. Max Reinhardt introduces a new panoramic work by Richard Dawson. **12.30** Through the Night (R)

Radio 4

92.4-94.6 MHz; 198kHz
6.0 Today **9.0** Only Artists (6/6) **9.30** John Cleese Presents. Sketches based on the audiobook of the comedian's autobiography *So Anyway*. In this episode, he tries his hand at being a DJ. Cleese stars with Harriet Carmichael and Peter Dickson. (1/5) **9.45** (LW) Daily Service **9.45** (FM) Book of the Week: Between Them, by Richard Ford. (3/5) **10.0** Woman's Hour. Includes at 10.41 Drama: Tinsel Girl and the Support Worker, by Lou Ramsden. (3/5) **10.56** The Listening Project: Claire and Peter - Claire's Prepared **11.0** The Invention of the USA: Borderlands (R) **11.30** Shush! Ticks & Foibles. Comedy set in a library, written by and starring Morwenna Banks and Rebecca Front. (2/4) **12.0** News **12.01** (LW) Shipping Forecast **12.04** Home Front: 10 May 1917 - Ralph Winwood, by Sebastian Baczkiewicz. (18/40) **12.15** You and Yours **1.0** The World at One

1.45 Marketing: Hacking the Unconscious - Aids: Transforming Ignorance. Rory Sutherland and guests explore how the 1986 Aids campaign "Don't Die of Ignorance" transformed social attitudes and potentially saved the lives of tens of thousands of people. (8/10) **2.0** The Archers (R) **2.15** Drama: Tightrope, by Colin Bytheway. The astounding story of Charles Blondin. **3.0** Money Box Live **3.30** All in the Mind (R) **4.0** Thinking Allowed **4.30** The Media Show **5.0** PM **5.54** (LW) Shipping Forecast **6.0** News **6.30** Rum Bunch: Great Hillston. Sketches and musical comedy with Justin Edwards, Mel Giedroyc, David Mounfield, Jane Asher and house band the Penny Dreadfuls. (2/4) **7.0** The Archers. Alice sounds out Adam. **7.15** Front Row **7.45** Tinsel Girl and the Support Worker (R) (3/5) **8.0** FutureProofing: Living in Space (2/6) **8.45** Four Thought: Regulation Nation. Josie Appleton argues that petty rules stifle our human responses and damage society. Recorded at the Design Museum in London. (4/4) **9.0** Costing the Earth (R) **9.30** Only Artists (R) **10.0** The World Tonight **10.45** Book at Bedtime: Into the Water, by Paula Hawkins. (8/10) **11.0** Cracking Up: A Recipe for Disaster (2/4)

11.15 Beef and Dairy Network (3/6) **11.30** Fantasy Festival: Gillian Clarke (R) **12.0** News **12.30** Book of the Week (R) (3/5) **12.45** Sailing By **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: Ring Ouzel (R)

Radio 4 Extra

Digital only
6.0 Orphans in Waiting (5/6) **6.30** Dream On **7.0** An Actor's Life for Me (1/6) **7.30** Rum Bunch (1/4) **8.0** The Navy Lark **8.30** Hancock's Half Hour (6/20) **9.0** Genius (1/6) **9.30** Up the Garden Path (8/8) **10.0** The World According to Garp (1/3) **11.0** Words and Music (3/3) **11.15** Once a Friend **12.0** The Navy Lark **12.30** Hancock's Half Hour (6/20) **1.0** Orphans in Waiting (5/6) **1.30** Dream On **2.0** A Gathering Light (3/5) **2.15** Networking Nation (3/5) **2.30** Feminine Forever (3/5) **2.45** Strands (3/5) **3.0** The World According to Garp (1/3) **4.0** Genius (1/6) **4.30** Up the Garden Path (8/8) **5.0** An Actor's Life for Me (1/6) **5.30** Rum Bunch (1/4) **6.0** Cold Blood (2/5) **6.30** Off the Page **7.0** The Navy Lark **7.30** Hancock's Half Hour (6/20) **8.0** Orphans in Waiting (5/6) **8.30** Dream On **9.0** Words and

Music (3/3) **9.15** Once a Friend **10.0** Comedy Club Rum Bunch (1/4) **10.30** Goodness Gracious Me (1/4) **10.55** The Inexplicable World (1/6) **11.30** The Rita Rudner Show (4/4) **12.0** Cold Blood (2/5) **12.30** Off the Page **1.0** Orphans in Waiting (5/6) **1.30** Dream On **2.0** A Gathering Light (3/5) **2.15** Networking Nation (3/5) **2.30** Feminine Forever (3/5) **2.45** Strands (3/5) **3.0** The World According to Garp (1/3) **4.0** Genius (1/6) **4.30** Up the Garden Path (8/8) **5.0** An Actor's Life for Me (1/6) **5.30** Rum Bunch (1/4)

5 Live

693, 909 kHz
6.0 5 Live Breakfast **10.0** 5 Live Daily With Emma Barnett **1.0** Afternoon Edition **4.0** 5 Live 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** Mark Radcliffe and Stuart Maconie **4.0** Steve Lamacq **7.0** Marc Riley **9.0** Gideon Coe **12.0** 6 Music Recommends **1.0** Paperback Writers **2.0** Street Corner Soul (3/4) **2.30** Live Hour **3.30** Jukebox **5.0** Chris Hawkins



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

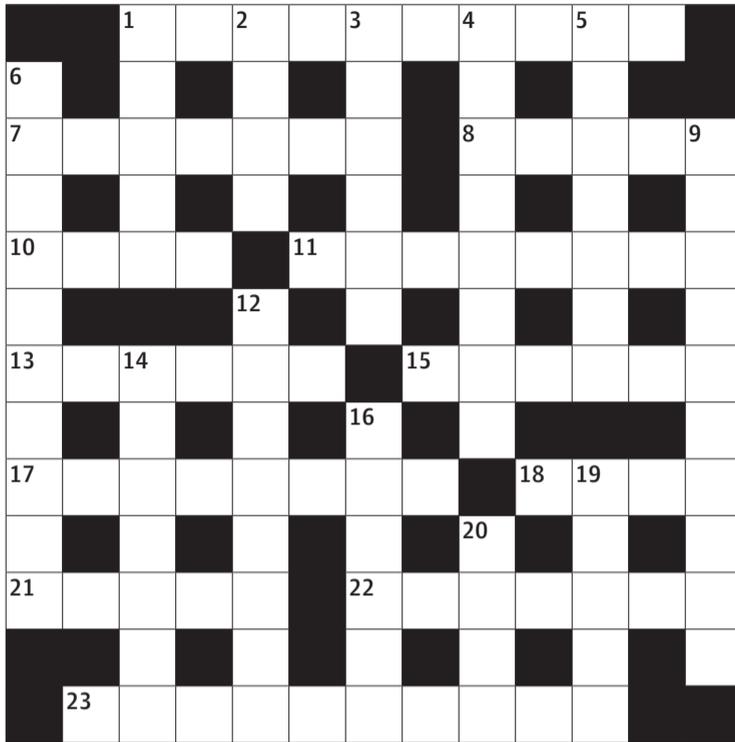
Quick crossword no 14,666

Across

- 1 Balcony railing (10)
- 7,8,10 Ruthlessly crush – nut performed a lot (anag) (7,9)
- 11 Most lewd (8)
- 13 Wrestling hold (6)
- 15 Supplication (6)
- 17 Sound heard when someone telephones (8)
- 18 Crawl, say (4)
- 21 Discharge (5)
- 22 Teaching (7)
- 23 Moment when hostility flares up (10)

Down

- 1 Good show! (5)
- 2 Folds of tissue round the mouth (4)
- 3 Playground ride (6)
- 4 Game similar to baseball (8)
- 5 Infirm with age (7)
- 6 Senior healthcare professional (5,5)
- 9 Going to bed? – I met renter (anag) (10)
- 12 Stronghold (8)
- 14 Of the tongue (7)
- 16 Part of the foot (6)
- 19 Card game, often played at a “drive” (5)



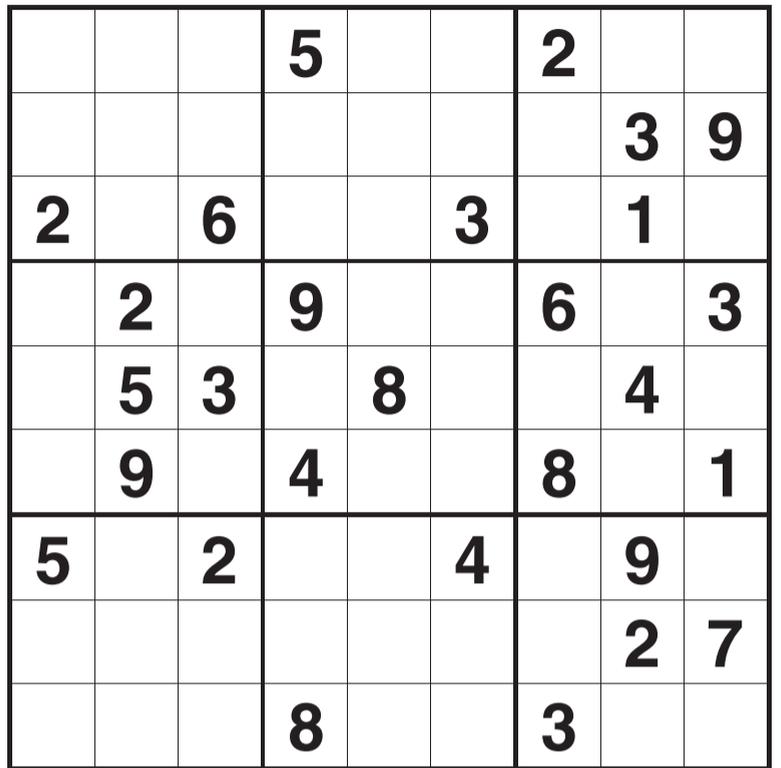
20 Pacific island member of the Commonwealth, capital Suva (4)

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 Wednesday24 Down20) 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 14,665



Sudoku no 3,744



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

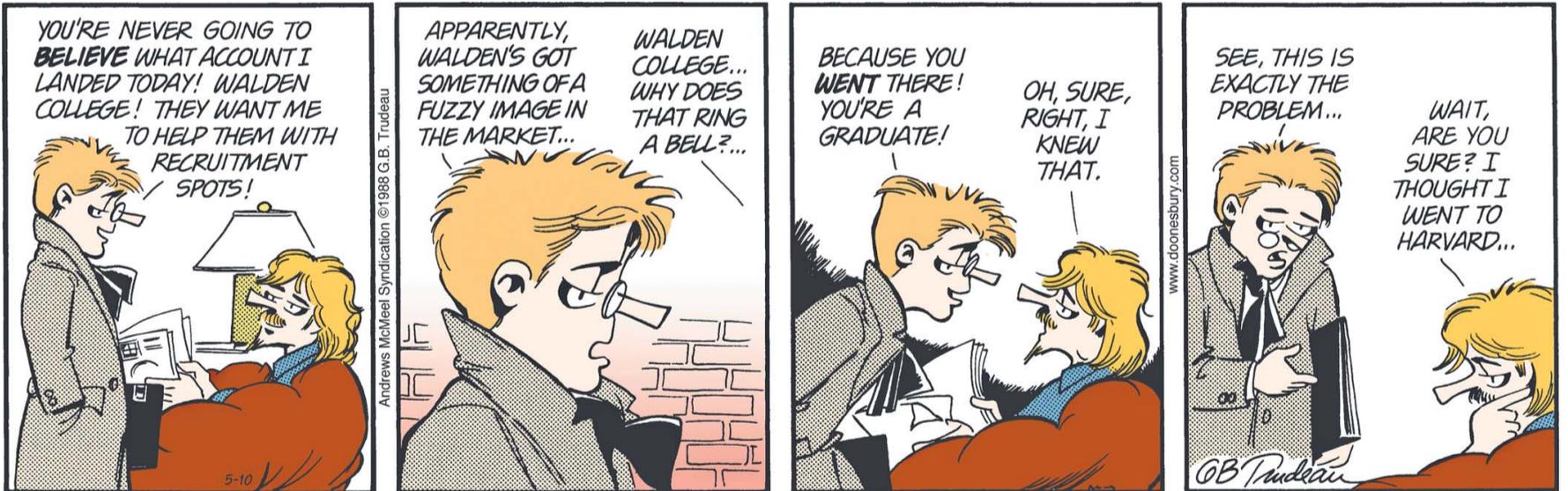
Solution to no 3,743

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

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).

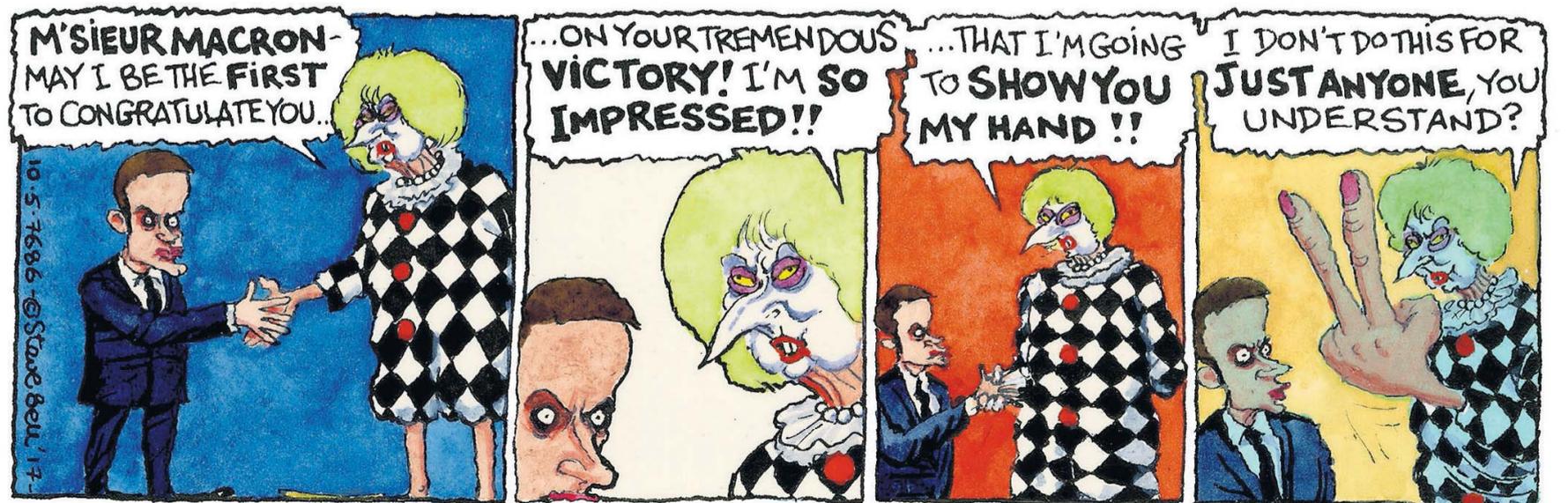
Doonesbury classic

Garry Trudeau



If...

Steve Bell



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