



SORRY WE MISSED YOU



We called at:

Reason for non-delivery:

Comment:

How couriers carry
the burden of Britain's
online shopping addiction

Item:

Depot:

Ref:

By Robert Booth



- Trump v Underwood
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Cute clothes
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Making Deliverance

Never order the specials: one of Gordon Ramsay's tips for a good meal



Restaurants

Check the loos and snack before you go

Gordon Ramsay has a new TV show to promote, so he's effing and blinding and pronouncing like his career depends on it. Yesterday, we learned his rules for eating out: never order the specials, haggle over wine and be wary of the waiter's boasts, such as "our famous lasagne". He also asks for a table for three when there are only two dining - or does he mean two people and one big ego?

It's not new, of course. Gonzo US chef Anthony Bourdain was doing this stuff nearly 20 years ago in the ace book *Kitchen Confidential* (his rules were: never order fish on a Monday, or your steak well done, or brunch, or vegetarian food).

The hospitality business is run on very tight margins, so of course restaurateurs are going to be "creative" with their produce and pricing, but also, on the whole, they want happy customers. I've been on both sides of this game - as a restaurant critic and as a chef-in-training - but mostly I'm just a greedy person who likes eating out. These are the rules that work for me.

Lisa Markwell

Parenting

Capping the cost of household damage by kids

If you're a parent, the figure will probably sound a little light to you: according to a survey, the average child inflicts £3,466 worth of damage on the average home in the course of an upbringing.

As the father of three boys, I only really remember the expensive highlights - two destroyed tellies, a kitchen light ripped from its



fitting, the smashed bathroom sink - the prison riot stuff. If you add in all the broken glass, indoor football damage and machine-washed phones, I'm sure the total would reach four figures.

Coincidentally, another survey reveals that parents plunder an average of £46.20 from their children's piggy banks and money boxes every year, in search of parking change, school lunch money and domestic petty cash. I'm not saying I've never done this - I've cracked a few toy safes in my time - but I'm not sure I could ever raise that much in the short space of a year. Even if I could, this level of larceny amounts to about £830 a child over 18 years,

which is way off the break-even point. I'm not suggesting child-rearing is an enterprise that ought to wash its face, but we need to be realistic about the losses incurred. According to the first survey, most of this child-centred damage is to walls, woodwork, carpets, pictures, beds and sofas. This might explain why the figure is relatively low; most of the required repairs are of the kind you just stop doing when you have kids. By the same logic that makes professional ice hockey players reluctant to spend money on dental work until they've retired, it doesn't really make sense



to rewallpaper a child's bedroom until you're in a position to turn it into a home office.

One becomes adept at opening drawers that no longer have handles, positioning cushions over stains, placing towels where curtains once hung. My children quickly learned to cope with a bathroom sink with a big hole in it; it stayed that way for a year, until the crack spread and the whole thing fell off the wall.

Somewhere in this obligatory parsimony there may even be a lesson: if you break it, it stays broken. You will have to live with the consequences of your childish heedlessness. Unless you break the TV. If you break the TV, your father will have a new one in its place within 24 hours.

Tim Dowling

The golden rules of eating out



Call, don't click

Places that show "no tables available" online may have something if you take the trouble to telephone. They will know about cancellations straight away, and if you engage with the person at the restaurant, you might get a note on the booking that means you'll get a nicer table.

Look at the loos

Like Bourdain, I wouldn't eat somewhere that doesn't maintain basic levels of hygiene (and the range of establishments that don't is amazing).

Eat before you go out

Sounds daft, but a snack an hour before setting off means you won't fall on the bread like a starving woman and then push your main course round the plate, feeling bloated.



Have lunch, not dinner

This rule applies to the swanky places that offer an often brilliant-value fixed-price menu. It is a wonderful way to experience a starry chef's food - and you won't feel compelled to order a pricey bottle at lunch. Well, not always.

Ask the expert

While we're on the subject of wine, unless he's a cad, the sommelier relishes the challenge of finding something interesting to pair with your food that is less than, say, £40. (On this, grudgingly, I agree with Ramsay, but I'd stop short of haggling.)



Fact or fiction? Leaders of the free world Donald Trump and Frank Underwood (Kevin Spacey)



Rhetoric

Who said it: Trump or Frank Underwood?

The leader of the free world is a brazen narcissist, backed by a team of underlings who would walk over your face if it got their boss four more years in the Oval Office.

Was I just referring to Donald Trump or Frank Underwood? It's hard to tell, isn't it? True, Underwood is a fictional character in the TV drama House of Cards, while Trump is in charge of the world's most terrifying military arsenal. But they have so much in common - a free and easy attitude towards the truth, an approach to ascending the greasy pole that defies the laws of gravity and a grasp of Niccolò Machiavelli's philosophy.

To celebrate House of Cards' fifth season, which starts tomorrow, here is a test to see if you can tell the Donald from our Frank.

Stuart Jeffries

1 "Democracy is so overrated."

2 "The point is, you can never be too greedy."

3 "As long as you're going to be thinking anyway, think big."

4 "I've always said that power is more important than money, but when it comes to elections, money gives power, well, a run for its money."

5 "A lot of people don't like to win. They actually don't know how to win, and they don't like to win because down deep inside they don't want to win."

6 "This country demands bold, persistent experimentation. It is common sense to take a method and try it. And if it fails, admit it frankly and try another. But above all, try something."

7 "The road to power is paved with hypocrisy, and casualties."

8 "One of the key problems today is that politics is such a disgrace, good people don't go into government."

9 "Sometimes by losing a battle, you find a new way to win the war."

10 "You know what, I have been very successful. Everybody loves me."

11 "For those of us climbing to the top of the food chain, there can be no mercy. There is but one rule: hunt or be hunted."

12 "Friends make the worst enemies."

13 "My job is not to represent the world. My job is to represent the United States of America."

14 "There's no better way to overpower a trickle of doubt than with a flood of naked truth."

15 "I thought being president would be easier than my old life."



POPPYCOCK

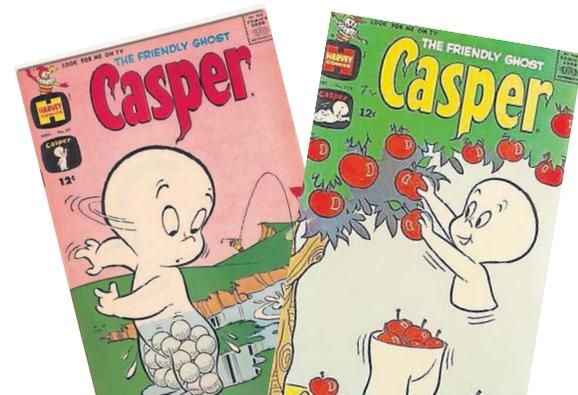


Angela Rippon, best known for presenting the Nine O'Clock News, has tested positive for opiates after eating poppyseed bread. The 72-year-old received the surprising result on last night's Rip Off Britain: Food - demonstrating how unsuspecting employees could face disciplinary action following routine drugs tests after a night on the poppyseed bagels.

Pass notes

No 3,862

Casper the Friendly Ghost



Age: 78. Casper was created in 1939 by American illustrators Seymour Reit and Joe Oriolo.

Appearance: Translucent Iain Duncan Smith.

Occupation: Trainee ghost.

In the news because: He is predicted to return to the cabinet if the Tories win the election.

Casper? Sorry, I thought you meant IDS.

Why is Casper in the news? Because US comedian Daniel Kibblesmith has raised a significant question.

Which is? "Can someone please explain to me the physics of Casper?"

Is that significant? Well, it tickled the fancy of the US and UK twitterati on a holiday weekend when they didn't want to be thinking about Trump, or the general election, or the end of western civilisation as we know it.

What was his point? He wanted to know why solid objects sometimes passed through Casper's body and at other times were absorbed. Casper comics depict the friendly ghost knocking on a door while being "filled up" with falling snow. He also plucks apples from a tree, but places them in them in his legs for storage.

And did the twitterati supply an answer?

Many answers. "He has an ectoplasmic membrane of variable solidity," posited @kthorjensen. "He exists both as a particle and as a wave," proffered @stunt_penguin. "A constant seems to be that his bottom is more solid than his head," observed @querulus, forensically. Though, as @TheWallStBull noted in response, "You're describing just about everyone I know."

Maybe the laws of physics just don't apply to cartoons. You are not really buying into this, are you?

How did little Casper die? You have hit on another important question in Casperology - is he really dead? The many books and films about him differ on this point. Casper, the very successful 1995 live-action feature film, presented him as a 12-year-old boy called Casper McFadden who died of pneumonia, but the more wholesome 1960s comic books suggested he was born a ghost to happily married ghost parents.

Do say: "What's a nice ghoul like you doing in a place like this?"

Don't say: "Boo!"

Answers 1 Underwood 2 Trump 3 Trump 4 Underwood 5 Trump 6 Underwood 7 Underwood 8 Trump 9 Trump 10 Trump 11 Underwood 12 Underwood 13 Trump 14 Underwood 15 Trump



Alan Hollinghurst: The Sparsholt Affair

Join Man Booker prize-winning author Alan Hollinghurst for a discussion of his long-awaited sixth novel, *The Sparsholt Affair*.

Touching on themes such as sexuality, art and family secrets, the novel spans several generations and key periods of uncertainty and change in British society, from second world war-era Oxford to the swinging 1960s, to the 1970s' power cuts and contemporary London.

Wednesday 4 October 2017, 7.30pm-9pm
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Paul Mason

Donald Trump has hung Europe and Nato out to dry. We need a new defence strategy as soon as possible

The Polish army fields three divisions, as does Germany's Bundeswehr. France has two, Romania two, the UK two and the Baltic states could just about scrape together one. As of last week, those are the only forces Vladimir Putin has to consider as he threatens, bullies and cajoles the western diplomatic order into disintegration.

Because from the mouth of Donald Trump came only cowardice.

Trump declined to reiterate any commitment to Nato's article 5, which mandates mutual defence in the face of attack. He lashed Europe's leaders about defence spending and then bragged to US troops in Sicily that, as a result of his own election, "money is beginning to pour in".

While Theresa May could only smile at her shoes, it fell to a shocked Angela Merkel to spell out what Trump meant. "The times in which we could completely depend on others are, to a certain extent, over. I've experienced that in the last few days," she told a party rally. "We Europeans truly have to take our fate into our own hands."

Behind the scenes, Trump's diplomats signalled it is not just on defence that the multilateral order is under threat. Trump may, as early as this week, pull the US out of the Paris climate treaty. Even if he does not, his commitment to it will be seen as weak. And his aides refused to include a commitment to free trade in the G7 communique.

The true meaning of "America first" is clear. The Trump presidency will put the interests of American coal, oil and fracking companies first, before that of the planet's ecosystem. It will place the interests of US-owned car manufacturers first, above those of Volkswagen and Mercedes. And if it comes to a military face-off with Putin's Russia, America will fight last.

This rip in the global order may last only four years. Or it may snowball.

Either way, it is now rational for both the EU powers and the British government to design a new strategy, for a world where, every so often, the US electoral cycle produces a corrupt, deluded isolationist who can think only in monosyllables.

Merkel's analysis, if followed to its logical conclusion, must trigger a big change in the economic, trade strategy and security policies of the EU. Her speech should lead Europe to consolidate around its core countries and its core values. If that means yellow-carding Hungary and Poland, whose infractions of democratic rights are now too large to be ignored, that's fine. Likewise, if the result is a core/periphery arrangement, with the core becoming a fiscal and monetary union, the sooner the better.

Britain, set on a catastrophic exit from the EU's single market, also faced a wakeup call at last week's G7. When the UK was the

While Theresa May smiled at her shoes, it fell to Angela Merkel to spell out what Trump meant

dominant world power, the "perfidious Albion" tactic made sense: playing one European power against another and revelling in their weakness. During the post-1945 era of US dominance, perfidious Albion became a no-cost diplomatic reflex, used mainly by British diplomats to get their way in Brussels. This urge to stand aloof from Europe and divide it where possible is hardwired into the UK's diplomatic and geostrategic institutions.

Whatever form Brexit takes economically, we need to unwire it fast. Because Trump's speeches have reshaped the world.

As he shoved minor European politicians in the chest, and tried to crush Emmanuel Macron's hand, Trump's security services were playing equally macho games with photographs of bloodstained clothing from the Manchester bombing. The political signal behind that leak was clear: for the Trumpian state, it is the security interest of the US that come first, the priorities of a live anti-terror manhunt in Manchester second.

The xenophobic right in Britain, whose biggest jeers are reserved for the concept of a European army, had better hope one can be formed. Because after Trump's speech, that's what we're going to need to deter the threat of a Ukraine or Crimea situation being created at the EU's borders.

For British politics, this demand for clear thinking comes at the worst possible time. The Conservative cabinet is full of deluded amateurs. People who fantasise about Empire 2.0; people prepared to reimpose a land border on Ireland; prepared to turn the election into a nostalgic rerun of the conflict with the IRA.

Jeremy Corbyn, although he has left behind pacifism and unilateralism, needs to facilitate the emergence of a new, positive Labour defence and security policy. It should be focused on the real threats - a disintegrating world order and the growing unpredictability of thousands of jihadis in the UK - not just a set of old leftwing nostrums.

The lessons from history are clear. When the US shies away from Europe, as it did between 1939 and 1941, the UK has to function primarily as a European power, even to pursue its own narrow security. As the details emerge of how the Manchester bomber, Salman Abedi, got himself and his bomb to the city, the need for more European cooperation on security will become clear.

In a world as dangerous as this, led by men as dangerous as Trump and Putin, we should need no prompting to exceed the 2% of GDP defence spending target, and to reverse all cuts to police, fire and emergency services. The fact is that Trump has signalled that the current "strategic concept" of Nato, written in 2010, is a dead letter. The major European democracies need to craft a new one. And Britain has to be part of that.

Angela Merkel's speech should trigger a big change in Europe



Britain spends more online than any other country - but the people who have to lug this shopping to our doors struggle on low pay and have little job security. Is it time consumers faced up to the true cost of 'free' delivery? **Robert Booth** reports

'Customers don't care as long as it's cheap'

Jane Holder's doorstep is familiar territory for Totnes's parcel couriers. Dozens of packets come and go as she trades an extraordinary array of kitsch vintage items over the internet from her Devon home.

Holder's website offers a £2.50 plastic sailing ship described as "wonderfully ornamental but completely pointless vintage Chinese junk". For £1, there's a pair of brightly coloured plastic hand-grenade horns that "make a horrible noise". As useless ephemera goes, it is hard to beat.

She also buys bagfuls of clothes for herself, routinely ordering 10 items at a time to her door - only to send eight back again. Online shopping has become "recreational, a hobby", she says - and she's not alone.

Britain spends more online per head than any other country in the world, according to a study by the UK Cards Association. On average, we each spend £4,600 a year online, more than £1,000 more than Americans do. By 2025, we will be placing orders for 2.7 billion parcels a year, more than double the 1.3bn being delivered this

year, according to the online-retailers industry body, IMRG.

"It's so much easier than parking, trudging round the shops and not finding what you want," Holder says. "You try something on with what you've already got, and send it back again [if it's not right]. Most of the time you don't pay for delivery. Even with Uniqlo I pay £4, but that's half the price of parking."

The apparent frictionlessness of online shopping is, however, an illusion. Across Britain, this hugely competitive industry is pushing tens of thousands of couriers to work uncertain hours for low pay, often under considerable pressure and with little or no employment protections, to get all these packets to our doors as quickly and cheaply as possible.

"Some consumers are aware we are earning so little, but there are plenty who really don't care as long as it's cheap," says John, a self-employed courier for Hermes, the UK's second-largest

Amazon's warehouse near Peterborough (right) ... by 2025, Britons will be placing online orders for 2.7bn parcels a year

delivery company after Parcelforce, which is among those serving Jane Holder and her neighbours in Totnes.

John has calculated that he often takes home as little as £5.75 an hour, and rarely earns above the national minimum wage of £7.50. He is now delivering 80 parcels a day on average - up from about 55 last year - and has to lash sacks of parcels to the roof of his hatchback because all the passenger seats are packed full.

With its chassis slumped low on the suspension, the car looks like an overburdened donkey; apart from the windscreen and on the driver's side, John's view from every window is blocked. This doesn't look safe - but Hermes says it provides regular information to drivers about vehicle loading and ensuring windows are not obscured, adding that if the volume of parcels doesn't safely fit, it will pay couriers extra to do two runs.

John thinks many online shoppers have no comprehension that couriers are mostly only paid according to collection or delivery, not by the hour. He cites one regular irritation: customers returning Amazon





PHOTOGRAPH GRAEME ROBERTSON FOR THE GUARDIAN

*

« packages who order a courier to collect them, but fail to wrap the parcel or label it properly.

“[In that case] we don’t get paid because we can’t collect it,” he says. “The next day we go back and they are not there - so we don’t get paid again. Then finally we catch up with them, and they tell us they’ve taken it down the post office. That’s three trips to the doorstep and we don’t get paid for any of it. To be honest, I don’t have a lot of faith in the British public.”

For the past year, I have been investigating Britain’s fast-growing delivery industry, unearthing shocking stories of dismally low pay (less than £2 an hour, in one case) and severe job insecurity.

Some couriers told me they have felt threatened with losing rounds if they are ever unavailable to work, even when their children have fallen seriously ill or a loved one has died. Most recently, there has been outrage at charges levied by some companies on self-employed couriers who fall sick and cannot find cover for their rounds.

To date, concern has largely been focused on the behaviour of courier companies. But what about the responsibility of consumers, whose insatiable demands for free or cheap delivery arguably drive retailers to demand low prices from these courier companies, which, in turn, squeeze the couriers?

In Totnes, Holder says she has “heard all the stuff about the conditions for couriers” and believes they should be better paid. “But it’s like short-haul flights: everybody said we shouldn’t do it, it’s destroying the planet, but then everybody else is doing it - so we do it.

“How do you change that attitude?” she asks. “The problem is, it’s not directly causal. Whatever the consumer does is not going to affect the life of the person delivering the parcels.”



Countless psychologists have documented the phenomenon of online shopping addiction: some shoppers describe the arrival of a package as like winning a prize - they talk about the “thrill”, even the “high”. Never mind that the courier desperately looking for a safe place to stash your new summer shoes while you lie in the bath not answering the door likely receives no sick pay or holiday pay, and could lose their work at a moment’s notice.

One of John’s regular drops is for Laura Hutchinson, a website designer who receives as many as five packages a week - mostly clothes and some household furnishings. She is the kind of consumer who chooses her supermarket based on issues such as the way they treat their staff and their attitude to fair trade. But while she always looks for offers of free delivery, she admits to having given little thought to the couriers who drop off her parcels.

When she hears about practices such as DPD charging self-employed couriers £150 if they fall sick and cannot find cover, and some couriers from Hermes earning below the minimum wage,

Former Hermes courier Peter Jamieson with his son (above) ... the company withdrew his work while his wife was dying from cancer

Couriers’ self-employed status provides little of the freedom it implies



she describes it as “kind of shocking” - but is stumped about what she can do.

“Retailers have a responsibility about where they are getting their clothes made, and is there child labour involved,” she says. “It should equally be on their minds whether these courier companies are working responsibly, and if they are not we shouldn’t use the courier.”

So far, when the Guardian has asked John Lewis, Next and other retailers to comment on the treatment of couriers who deliver their goods, they have always declined.

Hermes uses self-employed couriers, so the company is not obliged to pay the minimum wage, which only applies to employed workers. But it has claimed the average earnings of its couriers, after expenses, is £9.90 an hour. DPD uses a mix of employed and self-employed couriers.

Spend a day with a courier and you will be struck not just by how hard the couriers work, but how strange the items we want delivered are. Couriers lug huge, metre-square boxes containing ornamental garden fountains, car parts, bulky mattress-toppers and duvets.

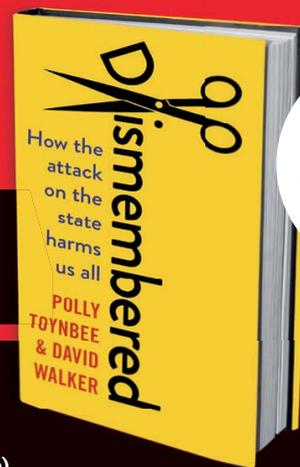
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The £133bn of stuff that arrives annually at British doors, swaddled in enough brown cardboard to denude a Finnish forest, is gushing forth not just from Amazon and Asos but also centuries-old retailers such as Fortnum & Mason and Harrods. Among the fastest-growing sectors for delivery are lingerie, gifts and shoes.

This growing torrent of parcels is heartening news for the delivery giants. Hermes, ultimately owned by 73-year-old German billionaire Michael Otto and family, turned a profit of £27m in the UK last year using almost entirely self-employed couriers. Another giant, DPD - owned by GeoPost, a subsidiary of France's postal service - made more than £100m using what it describes as "driver franchisees": essentially, self-employed drivers.

But across the industry as a whole, the experiences of those on the front-line of delivery are not always so positive. While some describe the work as satisfying, enjoying a sense of independence as they fit their work around other commitments and serve their local community, others describe feeling broken by the demands of the job: impoverished by low pay and a self-employed status that seems to provide little of the freedom it implies, plus none of the benefits and protections of traditional employment.

One parcel courier in London highlights the pressure of the targets imposed on him. "We do have to meet targets - which is to bring as few packages back to the depot as possible," he says. "If you bring back 10 parcels, say, they'll start complaining straight away."

Our bottomless demand for online delivery is placing greater pressure on retail workers, too. "The extent to which online customers are treated with importance above everything else is extreme," reports one manager at a major supermarket. "Online shoppers [staff that complete consumers' online orders] are expected to work from 4am and pick at pace, with demanding productivity targets. I have seen online managers and team leaders get signed off sick with anxiety, depression and stress ... because the role is so demanding."

He continues: "The expectation to get 'perfect orders' is a daily focus above every other task in store. Queuing behind six people at a checkout on Monday morning? Sorry, every checkout colleague in the store is picking online orders, that's more important. Want some breakfast in the cafe? Sorry, can't do hot food because the cook is out driving an online van, covering a driver who went sick (after their



Armandeep Kaur (above), who said she was pressured to get back to work by her Hermes manager after the death of her six-year-old son

11th shift in a row with no day off)."

He concludes: "Customers expect perfection but don't want to pay for it, and the race to be the best online retailer to achieve this is the only goal [my supermarket] see."

There has been a kind of grim inflation in the stories of woe emerging from the courier frontline over the past year.

Peter Jamieson, a Hermes courier from Edinburgh, spoke out last September after the company abruptly withdrew his work as his wife lay dying from cancer; partly, it seemed, because he was struggling with his rounds while supporting her chemotherapy.

Then in January, Leicester-based courier Armandeep Kaur said she was hounded to get back to work by her manager at Hermes, after her six-year-old son had a heart attack and died.

Hermes subsequently acknowledged that in Jamieson's case, "Our behaviour fell short of the ethical standards we have set ourselves." In the case of Kaur, it said: "The field team did everything they could to support her ... by helping to provide alternative cover during this difficult time."

In March, UK Mail courier Emil Ibrahimov, from east London, was charged nearly £800 when he was unable to work as a result of being hit by a car while on duty. "It is inhuman

because this happened while I was doing their job," he told me. "The car accident didn't stress me out as much as what UK Mail did afterwards."

UK Mail's response was: "UK Mail hasn't profited out of this. They are simply covering the cost they have incurred finding cover for rounds."

These are the human

stories behind a trend identified this month by the House of Commons work and pensions select committee, chaired by Frank Field. "Increasingly, some companies are using self-employed workforces as cheap labour, excusing themselves from responsibilities towards their workers and from substantial national insurance liabilities, pension auto-enrolment responsibilities and the apprenticeship levy," it said in its final report, squeezed out before parliament broke up for the general election.

The report concluded: "The ease with which companies are able to classify their workforces as self-employed both fails to protect workers from exploitation, and potentially increases strain on the welfare state."

One of the couriers who provided Field's committee with evidence was Mac Ramsden, who worked for Hermes. He told how he worked seven hours a day, six days a week for about £40 a day - the equivalent of £5.80 an hour (the UK's national minimum wage is £7.50 an hour).

However, Ramsden's take-home earnings were lower still, because he also had to pay for his own petrol, car insurance and mobile-phone expenses. "And I worked for free a lot of the time," he said, explaining that he



'WICKEDLY FUNNY' TIME OUT
the Philanthropist
TRAFALGAR STUDIOS UNTIL 22 JULY

« would spend up to two hours a day at the sub-depot, helping sort through the piles of parcels, before starting his round.

On the question of whether he should have been classed as self-employed, Ramsden said: “I had no control over anything that I ever did.”

It is evidence that stands in stark contrast to that of the Hermes UK chief executive Carole Woodhead, who told parliament: “Hermes couriers’ average gross earnings stand at £11.40 per hour, and are calculated (using an extremely conservative set of assumptions about deductions for fuel, vehicle insurance, depreciation and other expenses) to be £9.90 per hour after expenses.”

In a written submission, Hermes told the committee: “We are certain that all of our couriers earn in excess of the national living wage ... Hermes is proud to provide regular, stable and flexible opportunities the length and breadth of the country, including in some of the UK’s most deprived communities.”

Both Hermes and DPD declined to comment for this article.

The problems that couriers face are not universal, but they are widespread enough for consumers and policy-makers to be asking what can be done. Some couriers, too, are fighting back, staging public protests and preparing legal challenges in employment tribunals over whether their self-employed status - which denies them the right to the minimum wage and holiday pay - is, in fact, bogus.

Others have given evidence to MPs who, in recent months, have launched multiple inquiries into the industry, which is part of Britain’s ever-widening “gig economy” of flexible and insecure self-employment.



Earlier this month, Matthew Taylor, the former Downing Street policy chief appointed by Theresa May to review modern working practices, warned: “Persistent scandals of bad working conditions, poor legal safeguards and job insecurity suggest that bad work is all too common. We need, therefore, to talk about quality of work, and not just quantity.”

Some leaders in the courier industry are alive to the problems, too. Jonathan Smith, chief executive of APC Overnight, which has 3,500 couriers delivering 21 million parcels a year, believes there needs to be greater transparency about the true cost of delivery.

“While consumers get ‘free delivery’, there is no such thing as delivery at no cost - and I think people confuse the two,” he says. “The retailer, the

**‘If you
employ
someone,
they stay
longer and
you get
greater
quality’**

carrier and the consumer all have to stay in balance to make this thing work, and they all have different expectations.”

According to Smith, “This model hasn’t settled down yet. I am convinced that many consumers would be very happy to have more transparency on the cost of delivery. People are not silly; they understand there are costs and they understand that if you pay a bit more, you possibly get a better service.”

By contrast with Hermes and UK Mail, APC mostly uses employed couriers rather than piece workers. “If you employ someone, they stay longer, develop greater knowledge and you get greater quality,” Smith says, explaining that some APC depots do use a small number of self-employed couriers, and that the firm uses extra self-employed couriers at peak times.

There are signs that growing consumer awareness of the real cost of delivery could help deliver better working conditions for people such as Emil, Armandeep and John.

Back in Totnes, shortly after I spoke to Jane Holder about her use of couriers, she emailed to say she has looked up the firm she uses and found that it is owned by UK Mail, the firm that charged Emil Ibrahimov nearly £800 when he was unable to work as a result of a car accident while on duty.

“I will now stop using them,” she wrote. “Reckon I might stop recreational online clothes shopping too ...”

Some names have been changed at the interviewees’ request.

If you are a delivery courier, retail worker or online consumer and would like to discuss your experiences, email inequality.project@theguardian.com

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First past the post David Squires on the election

THE LAST TWO YEARS HAVE SHOWN US THAT PRE-ELECTION POLLS ARE AS RELIABLE AS THE FOREIGN SECRETARY HIMSELF. IT IS THEREFORE UNDERSTANDABLE THAT LAST WEEK'S POLL - WHICH SHOWED THAT THERESA MAY'S LEAD HAD BEEN CUT LIKE A HOSPITAL BUDGET - CAUSED SOME ANXIETY WITHIN CONSERVATIVE HQ.



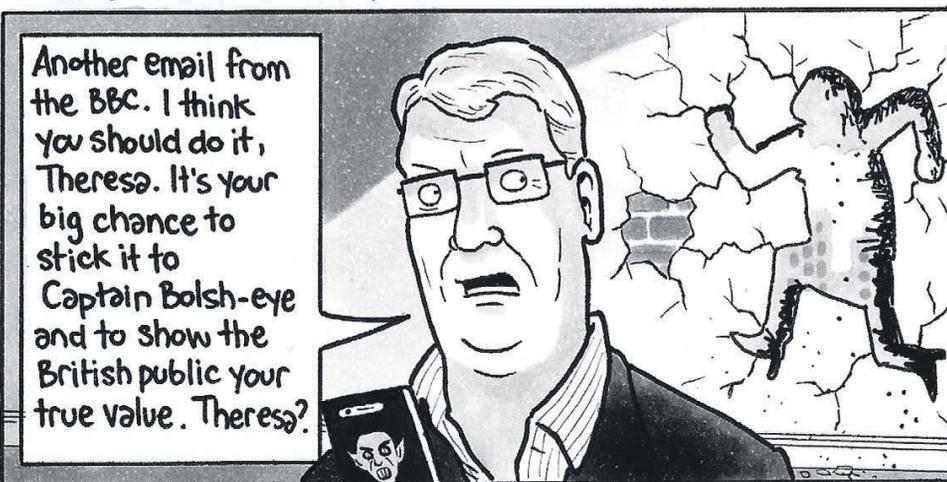
THEIR RESPONSE HAS BEEN FIRM, WITH COORDINATED PERSONAL ATTACKS ON JEREMY CORBYN. TORY STRATEGIST WILL HOPE THAT THEIR PLAN OF ARGUING IN THE STYLE OF GARETH FROM THE OFFICE WILL RESONATE WITH THE ELECTORATE.



CRITICS OF CORBYN HAVE BEEN EAGER TO HIGHLIGHT HIS PAST ASSOCIATIONS WITH WRONG 'UNS; HIS APPARENT WILLINGNESS TO PARTICIPATE IN PEACE NEGOTIATIONS ILLUSTRATING THE DEPTH OF HIS HATRED FOR BRITAIN. EVEN DURING THIS ELECTION CAMPAIGN, THE LABOUR LEADER HAS ATTRACTED SUPPORT FROM THIS MAN:



WITH THE CONSERVATIVES IN ATTACK MODE, IT'S PERHAPS ODD THAT THERESA MAY HAS DECLINED THE INVITATION TO APPEAR IN THIS WEEK'S TELEVISED LEADERS' DEBATE.



THE HOME SECRETARY, AMBER RUDD, WILL TAKE HER PLACE AND WILL NO DOUBT BE FORCED TO REFUTE THE OUTLANDISH CLAIMS THAT THE CONSERVATIVE GOVERNMENT'S CUTS TO THE POLICE FORCE IN SOME WAY WEAKENED NATIONAL SECURITY.



ON THE ISSUE OF SECURITY, THERESA MAY WAS LAST WEEK ABLE TO CONFRONT PRESIDENT TRUMP ABOUT INTELLIGENCE LEAKS IN THE WAKE OF THE MANCHESTER BOMBING, CONVEYING ALL THE AUTHORITY OF MR BARROWCLOUGH GIVING NORMAN STANLEY FLETCHER A RUDDY GOOD TALKING TO.



TRUMP MIGHT HAVE TO GET USED TO THAT SORT OF LIVING ARRANGEMENT, BUT IN THE MEANTIME, HE'S BEEN ENJOYING A LOVELY HOLIDAY.



Queer India

Gay sex is illegal in India, but a radical LGBTQI zine is transforming the queer scene. **Charukesi Ramadurai** meets the women behind it. Below, writer and publisher **Urvashi Butalia** explains why trans women are essential to the country's feminism

The latest issue of the Gaysi zine sports a simple but striking cover in dark colours: a scattered collage of human forms, with the words "All That We Want" across it. Thumb through the magazine and you will find pieces of fiction, photo-essays, personal narratives, illustrations and how-to guides on the theme of sexual desire, from A Quick Guide to Scissoring to evocative verse on Love in the Age of Surveillance.

It is the sort of content that would not seem out of place in a gay zine published in Europe or the US, but in India it is positively subversive - and the first of its kind.

Gaysi - a portmanteau of the words gay and desi (desi is Hindi slang for south Asian) - first appeared as a blog almost 10 years ago. It has since developed a zine that retails at major bookshops across the country, hosts open mic events, book clubs and, most recently, India's first drag king show. "We needed stories we could all relate to, and we needed an honest documentation of the lived realities of desi queer folks," founder Sakshi Juneja explains.

Juneja began her journey online writing about gender and sexuality,

among other things. Her interactions on queer female sites from other countries finally led to the creation of Gaysi, which runs opinion, news, interviews, book and theatre reviews and - the most popular - personal essays, often from those whose lives have been touched by the website. It is no surprise, then, that as well as queer sexuality, some of the most popular tags on this blog are "coming out", "gay rights" and "homophobia". The essays include personal expressions of difficult situations from those who feel confident about speaking out in this space - such as an article by a transgender woman and a letter from a queer woman to her mother.

Gaysi arrived at a time when there was no safe or open space in India for those who had come out, online or otherwise. Priya Gangwani, a regular contributor, remembers the first time she came across the blog, more than seven years ago. "I was 26 and had no vocabulary for gender and sexual minorities. I did not know any LGBTQ people, and the only queer term I was familiar with was homosexual, thanks to Virginia Woolf."

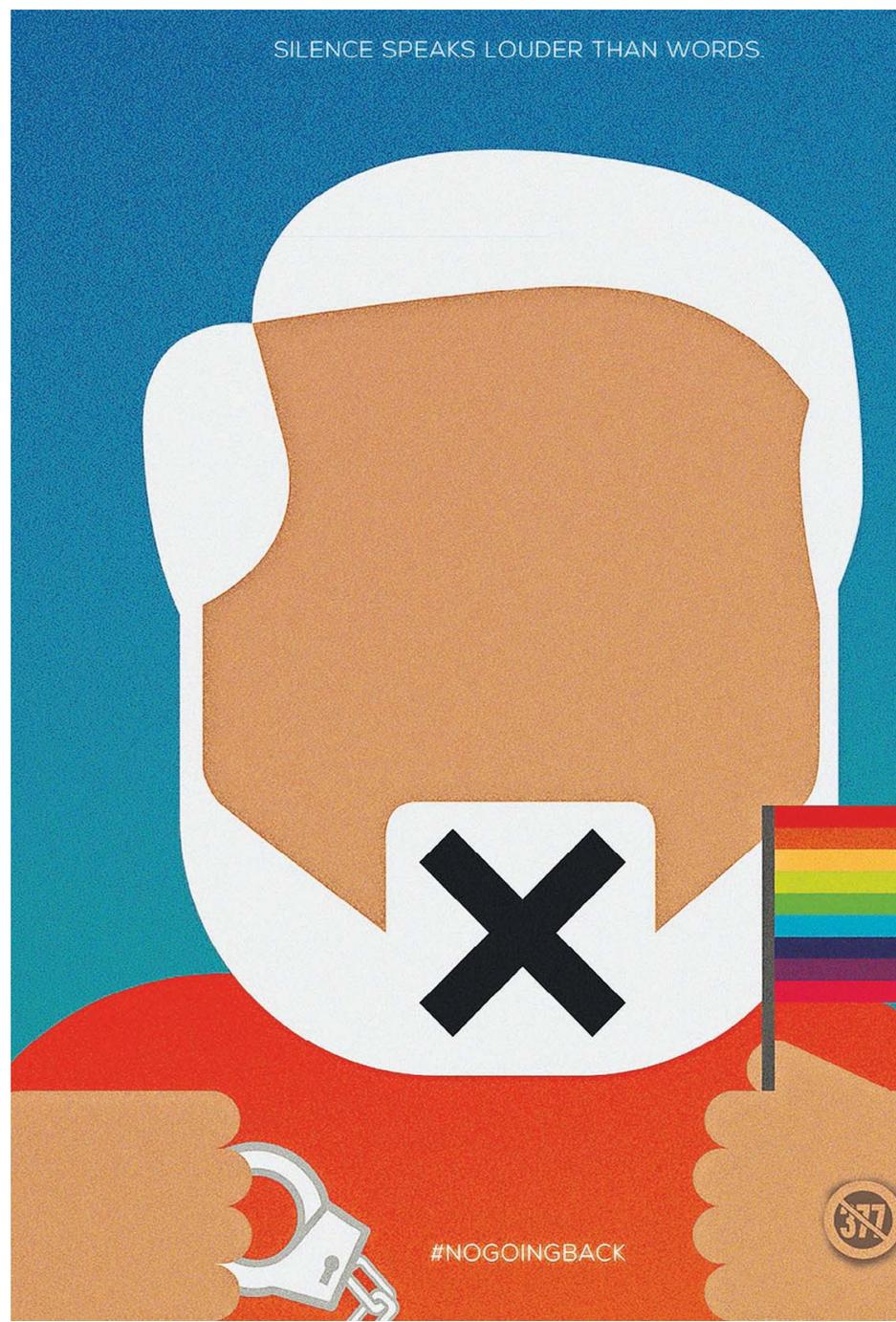
"To be honest," she says, "until I chanced on Gaysi, I thought I was the only one with these corrupted

'Trans identities are part of India's women's movement'

Earlier this month, I spoke at University College London about Mona Ahmed, a trans woman, who lives in a graveyard in the heart of Delhi. The story addressed issues of identity, citizenship, feminism, marginality and more. As I spoke, I wondered: how did I, a card-carrying Indian feminist, come to be talking about a trans woman in today's Delhi? And

who were these people who had come to listen? In the early 1970s, when I cut my political teeth in the feminist movement in India, we spent much of our time out on the streets, protesting, shouting slogans. When I look back now, I wonder how we communicated and gathered crowds. Telephones were hard to come by, sometimes you had to wait five years (and pay a bribe) for a connection. And yet we mobilised, often on a national scale.

Trans men and women were very far from the movement. Our battles focused on sexual violence, dowry, marriage laws, sexual harassment at the workplace, equal wages for equal work and health. Sexuality and



same-sex desires." This was par for the course in most of India; even for educated and employed women such as the Gaysis, there were no sources of information, no conversations in the media. "It was as if queer people - especially LBT women - didn't exist in India," says Gangwani, while Juneja describes the community as being "silent and invisible".

Today, Gaysi is managed by a core team of four women. There are a few regular writers - all of whom have day jobs, often in IT or marketing - but most of the content comes from female guest contributors from across the

A selection of Gaysi front covers

'I thought I was the only one with these corrupted same-sex desires'

Feminist writer: Urvashi Butalia



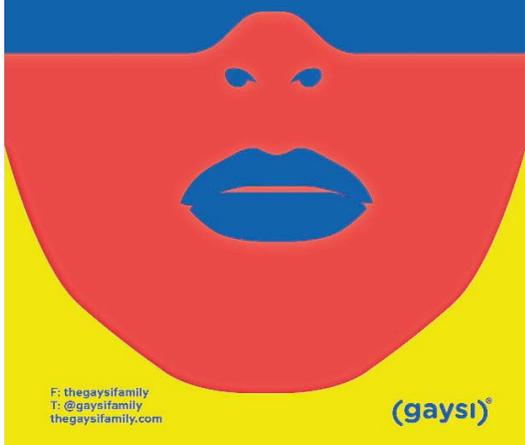
sexual identities? We stayed away from them. That is, until queer women (we did not use the term then, though) brought the politics of queerness to the attention of the so-called mainstream movement. They attacked activists for being blind to issues of sexual identity.

But trans identities were still difficult to deal with. I remember the first time the issue came up in a big way was at a women's conference in Kolkata. We were there in our thousands. We had rented a stadium, and everyone was to sleep on the floor, wake up, clean and swab, cook breakfast, and then go into the sessions. Trans women had joined us for the first time in the mid-1990s as we felt their struggles aligned with

IT'S ON ME.

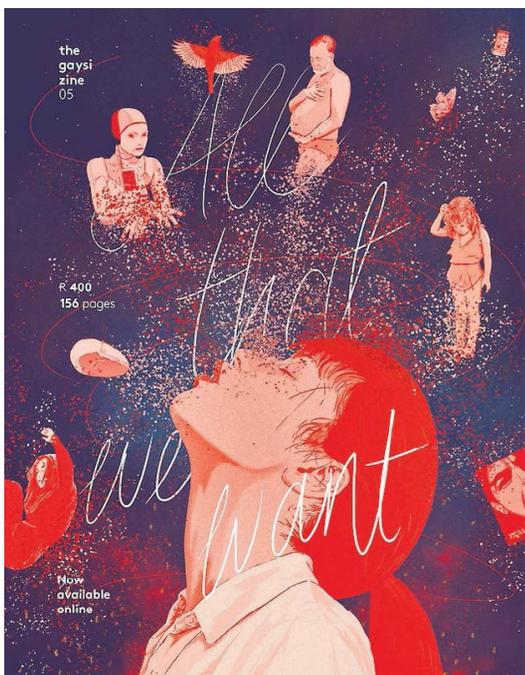
When you asked me if I knew, I didn't. I didn't recognise or understand what you're going through. I dismissed your struggles as tantrums and didn't care to give it a second thought. I ostracized your battles, and paid no attention

to your wounds. But all that changes now. I pledge to educate myself and be sensitive and aware about mental health, for both you and I. And everyone around me. I pledge to take responsibility and **#SupportNotStigma**



F: thegaysifamily
T: @gaysifamily
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(gaysi)



queer spectrum. This includes those still questioning and others who do not like to be labelled, and occasionally supportive and encouraging stories from parents and siblings.

It presents a vivid portrait of what it means to be queer in India, detailing battles inside and outside the home. A colonial law enforced by the British in 1860 ruled that homosexuality was illegal. In 2009, the law was overturned, but then in 2013 it was reinstated. This has resulted in a rise in moral policing on the streets, with gay people constantly looking over their shoulders. For Gangwani,

ours. But while we were prepared to discuss their issues, we hadn't dealt with another crucial issue: where were they to sleep? Which toilets would they use? At the time, we didn't talk about what today is a central part of our discussions about sexual identity: where, after all, does gender lie? Is it in the blood? On the body? In the mind? Nor did we talk about feminism - or more precisely, about who is or can be a feminist. We kind of took it as read: we would know a feminist when we saw one, and that was enough.

Last week, as I spoke, I thought we've come a long way since then. The entire spectrum of queer identities is now very much part of the women's movement in India, with feminists

"[Gaysi] was like discovering this new, magnificent, unimaginable and fascinating world. It completely blew my mind, and changed my life."

Gaysi's impact really widened when it expanded offline, into events where "queer women can be queer, either by themselves or with partners, without fear". Now, they host two major open mic events a year and some kind of gathering at least once every couple of months, be it a trivia night or a badminton tournament for queer women. Gaysi's visual content and design editor, who goes by the pseudonym Fishead, believes the work adds meaning to the lives of the creators and consumers. "This becomes even more urgent and relevant in these times, as we are working towards making sure that LGBTQI identities are never made invisible or silenced," she says.

As expected, the 2013 ruling seems to have given this band of fiery women the zeal to make the Gaysi voice more open, powerful and inclusive.

In the past couple of years, several applications for performing at Gaysi open mic events have come from straight people wanting to express support for the gay community; now, even the mainstream media has started addressing queer issues. Things might look bleak on the legal scene, and social change may be slow in coming, but there is definitely an openness to thinking and talking about sexuality among Indians.

Young - and straight - people are more visible at LGBTQI activities in the bigger cities, and attend queer film festivals, gay pride marches and so on. The queer community is slowly taking physical form in the Indian eye; no doubt the women behind Gaysi will make this transformation quicker and easier.

being engaged equally in 'their' battle for rights and citizenship.

In the aftermath of the brutal rape of a medical student in Delhi in December 2016, the Indian government set up a committee to help draft new laws on sexual violence. Feminists demanded the committee give them a hearing, and 27 groups from across the country spent two days in Delhi making presentations to the committee. I think, inevitably, it was my feminism, and the respect that teaches for those on the margins, that drew me to Mona, my transgender friend. Working with her for over 20 years taught me about poverty, marginalisation, human relations, friendship and class - issues that lie at the heart of feminism. **UB**



A certain age

Michele Hanson

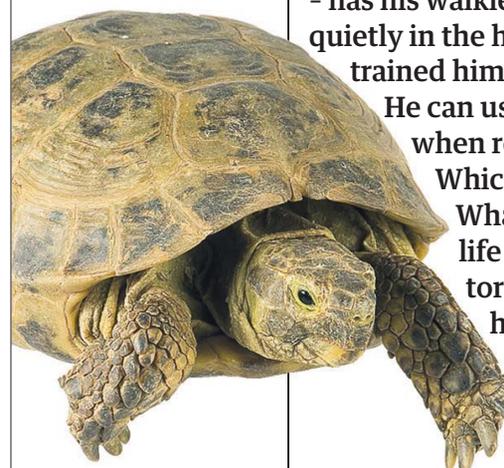
We have a tortoise called Parker. Really, he's Daughter's tortoise, but for various reasons he has been staying here for months. Think it's easy, do you, looking after a tortoise? Think they just crawl about slowly, eat a few dandelions and are no bother? Wrong. Be warned. A tortoise can be an exhausting and difficult pet - fearless and adventurous, with complex moods and needs, a will of iron, moves like greased lightning and the potential to cause intense anxiety. At least, this is my experience, particularly now that the weather is lovely and warm.

The heat has perked Parker up. He wakes early and wants to get out of his house. At once. Who can blame him? He prefers it outdoors. So he escapes. He can climb on to a wedge of his bedding, push open the roof of his bedroom, fall from a height, land on his back, almost die, struggle to right himself, then batter the French windows until he is allowed into the garden, where he can escape almost any enclosure, climb perilous rocks, come tumbling down, get stuck in plant pots or undergrowth, or think he can swim and stride into the pond.

He is wrecking my career. I cannot work a) if he's struggling to get out and battering windows or b) if he's out taking risks and disappearing. Imagine the terror. Is he upside-down? Drowned? Been snatched by a fox? I'm up and down like a yo-yo: 10 minutes at my desk, 10 minutes checking where he is - searching undergrowth, elbow-deep in pond mud searching for his lifeless little body. Meanwhile, the dog - assumed to be more troublesome - has his walkies, eats, and snoozes quietly in the heat. No problems. I have trained him to find the tortoise.

He can usually sniff him out when rewarded with a biscuit. Which all takes time. Work? What work? This is my life now: dog training, tortoise hunting. "Give him back!" shouted Olga, exasperated. So I did. For a trial weekend. He has settled in with Daughter at once.

The ungrateful wretch, after all I've done for him. Could I be missing him? Just a smidgen.



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Ask Hadley

Don't buy age-appropriate clothes - you're never too old for cats and flamingos

Hadley Freeman



In clothes and accessories, how cute is too cute? (PS, I'm 45)

Eleanor, by email

How many roads must a woman walk down before someone gives her a seat on the bus? Yes, and how many times must a woman be patronised by shop assistants before she is legally allowed to wallop them with her handbag? Yes, and how many times must a woman complain there is nothing decent in stores for women aged between 45 and 75 before anything changes? The answers, my friend, are, respectively, 17, four and infinity.

I have written many times about how stupid it is that the fashion industry directs the vast majority of its attention on the young and the thin when older women generally have more money to spend. But the point is, most clothes are manufac-

tured with pretty twentysomethings in mind, which does rather lead to a glut of cutesy stuff on sale. You know, jumpers with punning slogans on them (clothes are made to be worn, not read), or shoes with animal faces on them.

Animals with what, you ask? Oh take me by the hand, people, while I share a story from the coalface of fashion shopping. A few weeks ago, a friend invited me to a secondhand designer fashion sale for charity, which sounded great but actually turned out to be a massive waste of time because most rich people's clothes are gross. But, as I was leaving, I spotted the Charlotte Olympia stall. Charlotte Olympia is a young British brand that makes, by and very large, lovely high-heeled shoes. Ridiculous ones, of course - as all high heels are ridiculous, given that they are torture instruments for women legitimised by society - but, still, they are lovely to look at. And, incredibly, I found some flat shoes that were pretty and so cheap you couldn't find shoes in Zara at that price. But here's the thing: they had the picture of a cat's face on the toe of each shoe.

Is this acceptable? Well, if you're five, sure. I am not five. But I am my grandmother's granddaughter and cannot resist a bargain, so I bought

them, wore them the next day to work and spent the whole day asking my colleagues: "Are these too cute? Are they?" It is testament to my colleagues' stamina they didn't rip the shoes off my feet and shove them down my throat to shut me up. So here's my tuppence worth. I definitely don't think any woman should ever feel she's too old for something, however cute or not cute. Live a little! Knock yourself out with that flamingo-print blouse!

How many handbags is too many handbags? My girlfriend has 17 - I counted! - and she's asked for another for her birthday. Isn't this ridiculous?

Dan, by email

Ladies and their handbags - amirite?! Spend that much on a bag and you won't have any money to put in the bag! Good thing you're around, Dan, to police your girlfriend's possessions and count them in a totally non-creepy way - where would she be without you? Yes, a lot of women like handbags. A lot of men love trainers, watches, suits - all manner of things, really. That's right,

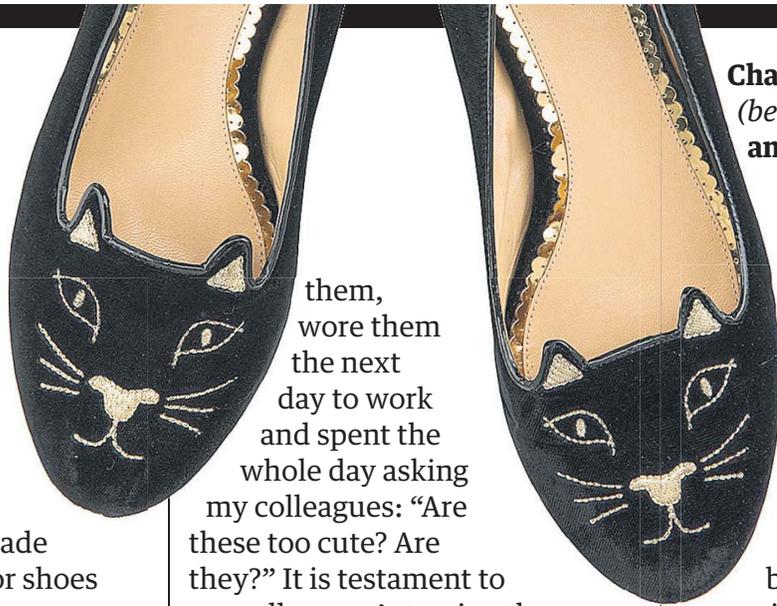
buddy boy, two can play at this game.

As it happens, I love handbags and I've read quite a lot of nonsense about how a woman's handbag is her substitute baby, all sorts of Freudian bollocks, all invariably written by men. To which I say, if anyone spots a baby covered in the Louis Vuitton logo please do tell me as I would totally adopt that baby. Your girlfriend asked for a handbag for her birthday, so give her a damn handbag. What kind of monster judges someone's birthday request?

But in answer to your question, yes, it is possible for a woman to have too many handbags, and that woman is Tamara Ecclestone. I recently watched a video in which Tamara gave a tour of her "spring/summer closet", which was essentially a recruitment video for the Communist party. Among the many, many, many revolting revelations in this video, including that she lives in only four rooms in her 57-room house, was Tamara's "handbag shelves", which, as the presenter rightly said, looked like the Chanel store.

But the real kicker was that Tamara and her three-year-old daughter have matching personalised Hermès Birkin bags. Vive la revolution! So there are two people who have too many handbags, Tamara and her daughter (because if you're going to have a five-figure handbag, you should at least be able to spell the word "handbag").

Everyone else, though, is under the limit. Especially, Dan, your girlfriend.



Charlotte Olympia flats and (below) Tamara Ecclestone and Sophia; Birkin bags

If you're going to have a five-figure handbag, at least be able to spell 'handbag'



i Post your questions to Hadley Freeman, Ask Hadley, The Guardian, Kings Place, 90 York Way, London N1 9GU. Email ask.hadley@theguardian.com.

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Painting by numbers

As Tate's director Nicholas Serota steps down after 30 years, **Susanna Rustin** calculates how he transformed a dusty pile by the Thames into an £86m global force

When Nicholas Serota, aged 42, took up the post of director of the Tate Gallery in September 1988, his domain was a patch of land on the north bank of the Thames, and a newly opened outpost on Albert Dock, Liverpool. As he readies himself to leave the post almost 30 years on, Tate has surely grown bigger than he could have imagined.

From two museums, it has expanded to four. Including the new Switch House extension to Tate Modern, the total gallery space now stands at 25,833 square metres. Meanwhile, its operating income has grown from about £14m to £86m, with the slice of this coming from the government shrinking from 80% to about a third.

Despite lacking the grandeur of the South Kensington museums, Tate grew to become a record-breaking visitor attraction and a powerful brand. It also became a pioneer in its efforts to share national art collections with galleries across the land.

Undeterred by the impossibility of ever making good the weaknesses of British collections of modern European paintings, Serota's Tate embraced its double-headed nature - as the national collection of contemporary and British art. Opened in Bankside in 2000, Tate

Modern was the realisation of a hugely ambitious vision for the former, while the renamed Tate Britain became a showcase for the latter.

However, there have been missteps. Serota's first annual report referred to his disappointment that an offer for Johan Zoffany's painting of Lord Willoughby de Broke had been rejected at Christie's, and, in 1990, a major Matisse exhibition bypassed London.

The conceptual thrust of the Turner prize has always infuriated as well as thrilled. Others were turned off contemporary art after prices rocketed in the 90s, seeing it as increasingly a plaything for the rich. When Tate Modern's vast temple of free-to-access culture opened, some found the displays underwhelming and complained of art overwhelmed by architecture. More recently, Tate's longstanding sponsorship by oil giant BP became the target of protests.

But whether you nod along or shake your head at such caveats, Tate is a success story - and an example of how publicly funded art can thrive through vigorous self-assertion. Serota is off to become chairman of Arts Council England, leaving Maria Balshaw to take over on 1 June. So what do the figures tell us about how the collections, exhibitions and visitors have changed in the past 30 years?

Visitors

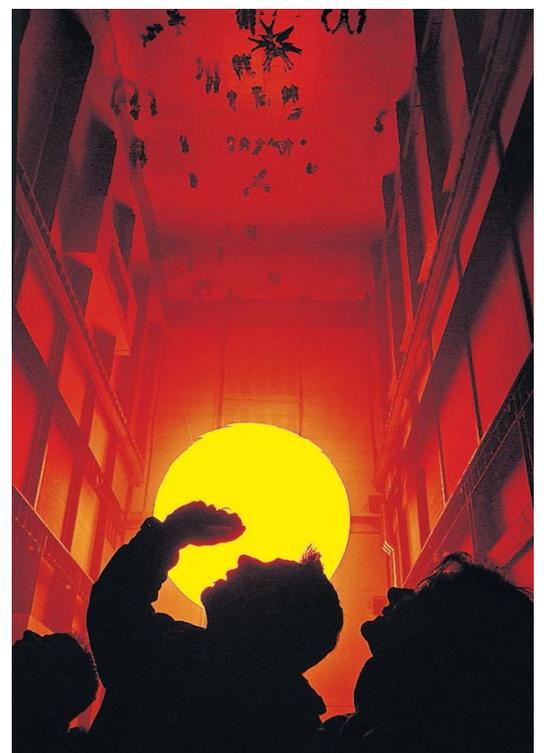
In 1897, the Tate Gallery (now Tate Britain) opened its doors to the public. It was built on the site of a former prison known for its use of solitary confinement and underground punishment cells. In 1988-89, the gallery had 1.47 million visitors. In 2015-16 this figure had, perhaps surprisingly, fallen to 1.27 million. A drop was also recorded at Tate Liverpool, from 653,000 to 617,000.

But, taken as a whole, visitors to Tate have more than trebled over the past three decades: from 2.1 million to 6.6 million, more than two-thirds of whom go to Tate Modern. In 2010, when the museum celebrated its 10th birthday, it was able to boast that it had welcomed half a million more visitors in the previous year than New York's Guggenheim and Museum of Modern Art put together. On one record-breaking Saturday in May 2000, it had 42,000 visitors. That's the population of Dover.

Just over half of visitors are under 35, with nearly half a million children on school or other organised trips last year - a 1,000% increase on 1988-89, when fewer than 50,000 visited Tate Britain (then its only gallery).

French is the most popular language for translated guidebooks followed by German, Italian, Spanish and Japanese. In 1988, about a quarter of Tate's visitors were foreign tourists. At Tate Modern, this figure has doubled to about 50%. More than half (57%) of gallery-goers are repeat visitors and the same percentage female. This means that, unless older men have overtaken them since the research was undertaken, the typical visitor to Tate Modern is a British or European woman under 35 who has been there before.

Mover and shaker ... Serota, above, pulls Whaam! by Roy Lichtenstein from storage at Tate Modern; right, Olafur Eliasson's Weather Project installation in the Turbine Hall



Collection

Today there are 72,919 works in the Tate's collection, including the Turner bequest of 37,642 works, mostly drawings. In 1988, there were 55,771 works meaning that, setting aside the Turners, the collection under Serota has doubled. Where 30 years ago there were fewer than 1,000 sculptures, and almost 50,000 prints and works on paper, today the collection has expanded to include video and photography, while the number of paintings stands at 4,986.

Since the acquisitions budget of just under £2m from 1988 has been cut to zero, Tate must fundraise if it wishes to buy anything. Alternatively, there are gifts, either from collectors or artists. Here the museum - which has long made a point of cultivating relationships with artists on the grounds that it will fail without their support - has scored big successes. Among Serota's first acts was to throw them a party, and he carried on a tradition of giving birthday lunches.

Among outstanding donations are David Hockney's *Bigger Trees Near Warter*, Cy Twombly's *Untitled (Bacchus)* series and works by Damien Hirst including *The Acquired Inability to Escape* (chair, ashtray, cigarettes, lighter and desk within a vast vitrine). More recently, the art dealer Anthony D'Offay passed on his entire collection, including works by Joseph Beuys and Jeff Koons, to Tate and the National



Galleries of Scotland at a knock-down price.

While key works of British art have been bought and given - Joseph Wright of Derby's 1772 masterpiece *An Iron Forge* is one treasure - contemporary art is the biggest growth area. And Tate has gone global, with committees striving to acquire new works in Asia, Africa and Latin America, whose artists were once barely represented.

Two-thirds of the 1,000 works acquired last year were by foreign artists, and more than 50 countries are represented in the Tate Modern rehang, launched with the *Switch House* opening last year. There has also been an effort to boost the representation of female artists who account for 37% of the post-1960s works on display. Meanwhile, at Tate Britain, recent acquisitions include *Portrait of an Unknown Lady*, painted in the 1650s by Joan Carlile, who may have been the first professional female oil painter.



Sponsorship

Protests at London museums date back at least to the suffragettes. They were not invented by Liberate Tate, the group formed in 2010 with the aim of ending BP's sponsorship through protests that included pouring oil over the floor. Frances Spalding, in her official history written for Tate's centenary, called the BP-Tate relationship "one of the great stories of British sponsorship". For years, Tate fought to keep secret the details, before being forced to disclose that BP had given £3.8m before its 27-year sponsorship ended last year.

Whichever side you are on, Tate was a trailblazer when it comes to fundraising, launching a friends scheme as far back as 1957. While BP may be gone, sponsorship hasn't. In 2014, the museum announced Hyundai would replace Unilever as sponsor of Turbine Hall commissions until 2025.

Brand

With 3.71 million followers, Tate has a bigger Twitter following than any other museum in the world. It makes millions from its shops and restaurants. But Tate has also helped rebrand London - and perhaps even Britain. Serota was part of a delegation that travelled to China with then Chancellor George Osborne in 2005.

Serota is a believer in soft power and cultural exchange. No one knows what Brexit will mean for Tate's newly globalised collection, at the heart of a global city. But for now it powers on, preparing to welcome its first female director and secure in the knowledge that its Bankside branch is the most popular modern art museum in the world.



Exhibitions

It is often said that, in the era of free admission, major national museums have come to rely on box-office takings from exhibitions in lieu of selling tickets to their main collections. In fact, Tate insists, most of the revenue even from sell-out blockbusters is absorbed in the astronomical cost of putting on such shows.

In popularity terms, Matisse: The

Cut Outs in 2013 was Tate's biggest success, with half a million tickets sold. Asked for his three top shows, Serota names 2002's *Matisse Picasso*, along with 1996's *Cézanne*, and *Century City* in 2001, which he says "set the direction for Tate Modern to look beyond the art of Europe and North America". For the Guardian's Adrian Searle, highlights have included Bridget Riley in 2003, Helio Oiticica four years later, and Roni Horn in 2009.

Clockwise from left, Tate's biggest hit, Matisse: The Cut Outs; Portrait of an Unknown Lady by Joan Carlile; the Liberate Tate protest at Tate Britain; Tate's logo

With the third season of Fargo, the Coen brothers spin-off, comes a new threat: VM Varga, a verbose and baleful businessman with bad teeth, an eating disorder and a capacity for raining unimaginable misery on to his enemies. The Blackpool-born actor David Thewlis plays him with an English accent and an air of chippy entitlement. “Varga has no scruples,” he says, drinking iced water in a London members’ club. “He doesn’t care. He is absolutely and irredeemably predatory.”

Thewlis read Economics for Dummies to grasp the business side of his character, but it was rolling news that really did the trick. “You’ve got four days off, but you can’t go outside because you’re in Calgary and it’s minus 30. So you just watch CNN.” A sly smile flickers on his lips. “You could describe his political and economic philosophy as Trumpian.”

The 54-year-old actor has only recently washed the character out of his hair - shaved him out, to be more precise, with Varga’s scraggly locks replaced by an inch of fuzz. Where Varga looks anaemic and exasperated, Thewlis is tall, ruddy-cheeked and relaxed in blue jeans, black blazer and black T-shirt. He has come hotfoot from his new home in Sunningdale, Berkshire, where he has moved with his wife, a French artist, to be closer to Gracie, his 11-year-old daughter with his former partner, Anna Friel.

But Varga’s malevolence lingers on: his corroded dentures are right there in Thewlis’s satchel, ready for the dialogue looping he is doing after our conversation. I ask if I can see them but he demurs. “No! It’ll spoil it for you if they’re just sat there on the table.” Thewlis tends toward the circumspect when discussing the show. Recently, he made the mistake of referring publicly to episode three, only to receive a terse note from FX, which produces the show. “It said, ‘Never talk about episode three.’ I thought, ‘Fucking hell!’”

Thewlis has done television before, from playing a Trotskyite musician in Only Fools and Horses and a cocky pimp in Prime Suspect 3 (“Was it good? Don’t think I ever saw it”) to the lead in a recent BBC adaptation of An Inspector Calls. Just nothing like this. Nothing so paranoid. Mystery surrounded Fargo from the get-go. Thewlis committed to it on the strength of a handful of episodes and an assurance from the creator, Noah Hawley, that Varga was no mere guest spot. “Sometimes they tell you, ‘Oh, your character will develop’ and it never does.”

But there is plenty he likes about



‘My brain was on fire!’

He’s been a prophet of doom in Naked and a wolfish wizard in Harry Potter - now David Thewlis is taking on a Trumpian baddie in Fargo. He talks to **Ryan Gilbey** about creeping out the Coens

Fargo, not least the abundance of references to other Coen brothers movies. “Even I don’t spot them all, and I was in The Big Lebowski.” He had a cameo in that stoned screwball comedy as Knox Harrington, a Liverpoolian video artist with a pencil moustache and an abrasive cackle. He grabbed the hair clippers in the makeup wagon and improvised the look himself on set. “Joel and Ethan saw me and went: ‘Fuck!’ Well, they wanted strange.”

Along with everyone else, the Coens had admired Thewlis’s performance as Johnny, the acerbic prophet of doom in Mike Leigh’s 1993 film Naked, in which he stalked the streets of London in an undertaker’s greatcoat. Despite all of the parts Thewlis has played since, it is still a surprise to find him fresh-faced and softly spoken, rather than ranting, wild-eyed and whiskery like Johnny.

Word is that he went through hell making Naked. “It’s a myth. I had a great time.” But he did compare what Leigh put him through, which included taking him to look at a corpse in a

Well, they wanted strange ... **David Thewlis;** below, in Fargo



morgue, to what Francis Ford Coppola did to Martin Sheen during Apocalypse Now? “That doesn’t mean it was bad,” he says cheerfully. “I did have one panic attack where I thought, ‘This is it.’ It was a crazy time. It overtakes you. But I felt so alive. My brain was on fire.”

He won a stack of awards, including the best actor prize at Cannes, and says working with Leigh so early in his career spoiled him “a little bit” for other directors. The picture opened doors for him internationally. “But not necessarily doors you’d want opened.” Having been paid £15,000 for Leigh’s film, he was suddenly banking 20 times that amount for “pieces of nonsense” such as the medieval fantasy Dragonheart and the calamitous remake of The Island of Dr Moreau.

“I made some bad decisions. I was probably wrongly advised about what I should do to make myself bankable.” When he did have a stab at something arty, it came out mangled: he played the poet Paul Verlaine opposite Leonardo DiCaprio as Rimbaud in Total Eclipse. DiCaprio kept his American accent and the director asked Thewlis to compromise with a mid-Atlantic one. “If anything, Leo should’ve come to me. He should have got a bit closer to the coast of Europe, anyway.”

Water under the bridge. Thewlis has now achieved that coveted mix of commercial clout and artistic integrity that almost eluded him. Proof of the former lies in his recurring role as Professor Lupin in the Harry Potter series, as well as in blockbusters such as War Horse and the forthcoming film Wonder Woman. For the prestige, well, take your pick: he starred opposite Thandie Newton in Bernardo Bertolucci’s Besieged, played Duncan in the recent Macbeth with Michael Fassbender and supplied the voice for the alienated hero of Charlie Kaufman’s animated oddity Anomalisa.

And Fargo, which brings him full circle, since he shares most of his scenes with Ewan McGregor, who also rose to prominence in the early 90s. McGregor arranged a screening of T2 Trainspotting for the cast and crew of Fargo at a cinema in Calgary. “It was very moving. I sat at the back on my own with my popcorn. I won’t say I was in tears at the end, but I had to take a few deep breaths. I was a young actor in my 20s, going out in Soho, having a wild time. I didn’t know Ewan, but I used to see him around. It was so strange after all these years to be sitting there watching it with him and thinking of how much time had gone by.”

i Fargo is on Channel 4 at 10pm tomorrow.



How we made ... **Deliverance** 'Wherever poor Ned Beatty went, people would say: Squeal like a pig! It went on for years'

John Boorman, director

Warner Bros had acquired the rights to James Dickey's novel. After making *Hell in the Pacific* in very difficult circumstances, they felt I was the man to take it on. The first thing I did was go to meet Dickey. We drafted the screenplay together. Always by correspondence, because whenever we met we never got much done. It was the drinking, really. On one occasion, he locked himself in a hotel room with a ballerina called Amy Burke.

Warners were never very convinced. Once we had the script, they said: "We'll do it if you can cast two stars." I secured Jack Nicholson and Marlon Brando, but they were too expensive. Eventually, Warners said: "Make it with unknowns for \$2m." I found Ned Beatty and Ronnie Cox from regional theatre, and went to Jon Voight to play Ed, the lead alongside Burt Reynolds. But he couldn't make up his mind. In our last phone call, I told him: "I'm going to count to 10." And he finally said yes.

We needed someone who looked inbred for the banjo player. My assistant found this boy, Billy Redden, who looked extraordinary, but couldn't play. So we made a shirt with an extra sleeve, and a musician crouched behind doing the fretwork

'We were all taking risks' ... from left, Ned Beatty, Jon Voight, Ronny Cox, Bill McKinney and Burt Reynolds

'Billy Redden couldn't play the banjo so a musician crouched behind to do the fretwork while he strummed'

as Redden strummed. There was a lot written about how *Deliverance* libelled mountain people. But the locals were thrilled with the film.

All the Warners execs walked out without a word at the first screening. They said: "There's never been a film in the history of Hollywood without women in it that made a lot of money." But it made \$46m, the No 5 film that year. And it's entered the language, as poor Ned Beatty can testify. Wherever he went, people would say: "Squeal like a pig!" It went on for years.

Jon Voight, actor

I resisted making the movie up to the very last point. Reading the script, I'd got stuck on the rape scene. But after John pressurised me, I read the whole thing out loud to Marcheline Bertrand, who later became the mother of my children. And I started seeing myself in the piece. One point specifically: when Ed is climbing the cliff to go and shoot the toothless guy, he looks over at the waterfall and says: "Christ, what a view." I couldn't see anyone else doing that moment of poetry as well.

The scene where Ned and I are taken up into the woods by the hillbillies is maybe my favourite shot in cinema - it's done all in one

phenomenal take. I pushed John into it, I said: "Do it in one. It'll be more exciting, because they'll see it happen right in front of them. No tricks."

We were all taking risks, but John was fearless. One of the actors freaked out and said: "I can't do this any more." And John says: "It's very simple." He grabbed an oar, jumped into the canoe and goes downstream, around stuff, and over a log. With that done, nobody could deny him.

I almost got killed climbing the cliff; I decided I needed to do it so it could be shot in closeup, which wouldn't be possible with a stuntman. I was about 10 feet up on the face, which was slippery and almost perpendicular. I told the two grips below me: "If I start to fall off, I'm going to push off the rocks. And you'll catch me." I started to slip, called out and one of them caught me. There was a sharp rock four inches from my head.

The movie still has significance: the idea of people facing violence and what our responsibility is, how we have to step up. We leave the protection of others to certain members of our society: policemen and the military. But in some way we lose part of our manhood by hiding, by coddling ourselves into thinking we're safe.

Interviews by Phil Hoad

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Jackie is on the phone in New York to her jubilant sister-in-law Ethel in Los Angeles, congratulating her on Bobby's victory in the California and South Dakota primaries. "It'll be wonderful when we're back in the White House!" says Jackie. Uh-oh, a sudden darkening of mood. "What do you mean WE?" Ethel hisses. "It's OUR turn now." And she hangs up. Bessie girlfriends to arch-enemies in a flash. Anyway, Ethel is wrong, sadly; it's not their turn, because her husband is assassinated in the kitchen of the Ambassador Hotel. Who shot Bobby?

Well, Sirhan Sirhan did, you probably guessed. This is **The Kennedys: Decline and Fall** (Channel 5), follow-up to 2011 miniseries *The Kennedys* (and not to be confused with British sitcom *The Kennedys* by Emma Kennedy). Bobby is RFK - Robert F Kennedy - of course (everyone is a K). Meanwhile, Senator Ted K, who doesn't yet know of the latest shooter to target his family, is in bed with a blond woman. "We should go to Hawaii for a couple of days," he tells her, raising his eyebrows, in a we-should-go-to-Hawaii kind of way. "I have nothing to wear," she whispers. "Good," says Ted, raising his eyebrows again, in a why-wait-for-Hawaii kind of way, then moving in for the kiss. The fact that Ted is played by Matthew Perry - Chandler! - doesn't make it any easier to take this seriously.

Oh, the blond lady is Joan, Ted's wife, this time. Usually it's someone else and poor Joansie is left moping at home, pouring another generous tumbler of whiskey to ease the misery. An alcoholic, also hooked on the clan, as they all are. "Belonging to this family is like being an addict," she later tells Jackie (Katie Holmes), on the beach at Hyannis Port. Jackie might be Mrs O by now - she's had her big fat Greek wedding, to Aristotle Onassis. When I was at university, we used



Matthew Perry as Ted K with Kristen Hager (Joan), not fighting on the beach

round. And is Jack - JFK - perhaps more like a JR character? Also shot in Dallas. Who shot JR? But this is post-presidency, so JFK is no longer around. And Joan is definitely the Sue Ellen character ...

All right, so it might not be a perfect fit. Wait, though (I'm not giving up on this), because in other ways *The Kennedys: Decline and Fall* is just like *Dallas*. In its high melodrama, high-gloss tackiness, caricature performances, long meaningful looks. Everything is served with double cheese - Ari Onassis (Alexander Siddig) especially, pure feta. "I love it when you laugh, I want to hear it in every room, in every house," he coos to Jackie.

A few more dialogue highlights, it doesn't matter who's saying them: "You're drunk." "And you're a bastard." "They're my family." "No, I'm your family, and I forbid you to go." "You don't forbid me, I won't allow it." "Whatever you do, don't say you love me. "I wish I had died instead of the baby, I wish I was the one with cancer, this is all my fault and I know it." "I know who you are, you are death, you killed your husband, you killed my son, you are cursed, everything you touch turns to death, I never want to see you again."

That last is Ari, to Jackie. No laughter now, in any room. Unless it's your front room, and you're laughing at the spectacular awfulness of it. The *Dallas* comparison is unfair - on *Dallas*. I remember it being fun. This is tedious: a great story, a great political dynasty, turned into bad soap. Oh, and the orchestral score, constant, stifling, a mournful cello to signify tragedy ... shut up! The only way you'll have got through the full two hours is if you were playing "drink along", in which case it might have been just about bearable. Joansie! Whiskey! Glug ...

Last night's TV

Like *Dallas*, this tale of family revenge is best watched while drunk

By Sam Wollaston



to play a game called "drink along to *Dallas*". Self-explanatory, really: you watched *Dallas*, you drank along; every time someone on screen had a drink, you had one too. It made the experience of watching better, because very quickly you were drunk. If you were playing "drink along to *The Kennedys*", Joan would be the one to watch.

Actually, there is something of *Dallas* about this. In characters, plot even. Different parts of America maybe, and different politics, Kennedys and Ewings, fact and fiction, history and soap, otherwise ... no, stay with me on this. So Hyannis Port is Southfork, and Rose is Miss Ellie, the matriarch. Then there are the brothers, passing the power baton, getting shot. Bobby is Bobby, I guess, which would make Ted JR. But that's the wrong way



AND ANOTHER THING

Best fact from *The Fifteen Billion Pound Railway: The Final Countdown* (BBC2)? That the design of the seats on the new Elizabeth Line trains will help prevent manspreading.

PHOTOGRAPH KEN WORONER/CHANNEL 5



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Broken, BBC1



Watch this

Broken

9pm, BBC1
This new Jimmy McGovern drama (held over from last week) promises to be an essential exploration of desperate lives on the British breadline. In tonight's opener, spiky but beleaguered Christina Fitzsimmons (Anna Friel) reaches the end of her financial and emotional tether. Sean Bean's sad-eyed cleric Father Michael Kerrigan tries to help but finds a woman unable to accept assistance. The performances are superb, the writing exemplary, the sense of looming catastrophe unavoidable.

Phil Harrison

The Chillenden Murders

9pm, BBC2
In 1996, Britain was shocked by the murders of Lin Russell and her daughter Megan, as well as the attempted killing of Russell's nine-year-old daughter Josie. A year later, Michael Stone, a victim of sexual abuse while in the care system, was convicted of the murders, although that was not the end of the story. In this film, experts look at details of the crime, evidence found at the scene and the case presented against Stone in court.

David Stubbs

Grayson Perry: What Britain Wants

9pm, Channel 4
Grayson Perry's trump card as a documentary-maker is that he's a good listener. And, at this moment in Britain's history, with the nation seemingly divided into two factions staring at each other with hostile incredulity, a film by Perry about attitudes surrounding Brexit might be just what we need. Here, he explores political tribalism, national identity and our emotional reasons for

practical decisions, before making art out of his investigations. *PH*

Diana: 7 Days That Shook the Windsors

9pm, Channel 5
Documentary revisiting the odd interregnum, nearly 20 years ago, immediately following the death of Princess Diana, during which a portion of Britain's population underwent what the introduction correctly describes as a "collective nervous breakdown". The story is told by those close to the events: members of the royal household, government and media. Whether one was swept up in the tumult, or baffled by it, this is absorbing viewing.

Andrew Mueller

Four to the Floor

12.05am, Channel 4
Stylish music show, filmed like a Vice shoot, and proposing the idea of a generation of millennials united by temporal poverty and artistic wealth. Tonight's show features David Vujanic - who, among other things, is a satirist on Brexit - and Manchester grime linchpin Madam X, lately moved to that London. Meanwhile, Tottenham MC Oscar #World-peace brings hard-won wisdom and cheeky humour from his Recluse release. *John Robinson*

Grayson Perry: What Britain Wants, Channel 4



Film of the day

Le Havre (1.50am, Film4)

An ageing shoeshiner takes a Congolese teenager under his wing in Aki Kaurismäki's beguiling, beautifully shot homage to French cinema



BBC1

6.0 **Breakfast** (T) 9.15 **Countryfile** Spring Diaries (T) 10.0 **Homes Under the Hammer** (T) 11.0 **Rip Off Britain: Food** (T) 11.45 **Close Calls: On Camera** (T) (R) 12.15 **Bargain Hunt** (T) 1.0 **News and Weather** (T) 1.45 **Doctors** (T) 2.15 **Impossible** (T) 3.0 **Escape to the Country** (T) 3.45 **Yes Chef** (T) 4.30 **Put Your Money Where Your Mouth Is** (T) (R) 5.15 **Pointless** (T) 6.0 **News; Weather** (T) 6.55 **Party Election Broadcast** (T) 7.0 **The One Show** (T) 7.30 **EastEnders** (T)

8.0 **Holby City** (T) As a personal emergency strikes, Mo makes a heart-wrenching decision.
9.0 **Broken** (T) Father Michael makes a discovery and must act fast to help Christina justify what happened to the authorities and her sister Mariella.

10.0 **BBC News at Ten** (T)
10.30 **BBC Regional News and Weather** (T) Includes lottery update.
10.45 **Election 2017 Where You Live** (T)
11.30 **Doctor in the House** (T) (R) Families worried about their health invite a GP to move in and investigate.
12.30 **Weather for the Week Ahead** (T) 12.35 **BBC News** (T)

BBC2

6.0 **Flog It! Trade Secrets** (T) (R) 6.30 **Rip Off Britain** (T) (R) 7.15 **Yes Chef** (T) (R) 8.0 **Sign Zone. Great American Railroad Journeys** (T) (R) 9.0 **Victoria Derbyshire** (T) 11.0 **Newsroom Live** (T) 12.0 **Daily Politics** (T) 1.0 **Super League Show** (T) 1.45 **Coast** (T) (R) 2.15 **Red Rock** (T) (R) 3.0 **Hairy Bikers' Best of British** (T) (R) 3.45 **Elephant Diaries** (T) (R) 4.15 **Pilgrimage** (T) (R) 5.15 **Antiques Road Trip** (T) (R) 6.0 **Debatable** (T) 6.45 **Celebrity Eggheads** (T) 7.30 **Great British Menu** (T)

8.0 **Springwatch 2017** (T) Chris Packham and Michaela Strachan are live in Gloucestershire while Martin Hughes-Games and Gillian Burke report from the Sherborne Estate.
9.0 **The Chillenden Murders** (T) Experts examine the 1996 killings of Lin Russell and her daughter Megan.

10.0 **Later Live... With Jools Holland** (T) Includes Royal Blood, the xx and Haim.
10.30 **Election Spy** (T) Comedy.
10.35 **Newsnight** (T)
11.35 **Weather** (T)
11.40 **Paul Hollywood's Big Continental Road Trip** (T) (R)
12.40 **Sign Zone** Richard and Jaco (T) (R) 1.40 **Mexico: Earth's Festival of Life** (T) (R) 2.40 **This Is BBC2** (T)

Other channels

CBBC

7.0am **Arthur** 7.15 **League of Super Evil** 7.25 **Dennis the Menace and Gnasher** 7.40 **Newsround** 7.45 **The Dumping Ground** 8.0 **Odd Squad** 8.15 **Newsround** 8.20 **Little Roy** 8.40 **Junior Bake Off** 9.10 **Junior Bake Off** 9.40 **Horrible Histories** 10.10 **The Dumping Ground** 10.40 **The Dumping Ground** 11.05 **The Dengineers** 11.35 **Little Roy** 11.50 **Arthur** 12.05 **Strange Hill High** 12.25 **Danger Mouse** 12.40 **Shaun the Sheep** 12.45 **Shaun the Sheep** 12.55 **Marrying Mum and Dad** 1.25 **Matilda and the Ramsay Bunch** 1.40 **Operation Ouch! Hospital Takeover** 2.10 **Junior Bake Off** 2.35 **Blue Peter: Cool as Ice!** 3.05 **Dennis the Menace and Gnasher** 3.20 **Zig and Zag** 3.20 **Zig and Zag's Zogcasts** 3.30 **Bottersnikes & Gumbles** 3.45 **Odd Squad** 4.0 **The Deep** 4.20 **Newsround** 4.25 **Help! My Mini School Trip Is Magic** 4.35 **The Next Step** 5.0 **The Next Step** 5.20 **Lifebabble** 5.30 **Operation Ouch!** 6.0 **Scream Street** 6.10 **Dragons: Race to the Edge** 6.35 **Dennis the Menace and Gnasher** 6.45 **Danger Mouse** 7.0 **Horrible Histories** 7.30 **Operation Ouch!** 8.0 **The**

Dumping Ground 8.30 **The Next Step** 8.50 **Lost & Found Jam Sessions**

E4

All programmes from 7am to 7pm are double bills 6.0am **Hollyoaks** 6.30 **Coach Trip: Road to Marbs: Final Week** 7.0 **Baby Daddy** 8.0 **Rules of Engagement** 9.0 **Melissa & Joey** 10.0 **Baby Daddy** 11.0 **How I Met Your Mother** 12.0 **New Girl** 1.0 **Brooklyn Nine-Nine** 2.0 **The Big Bang Theory** 3.0 **How I Met Your Mother** 4.0 **Brooklyn Nine-Nine** 5.0 **New Girl** 6.0 **The Big Bang Theory** 7.0 **Hollyoaks** 7.30 **Black-ish** 8.0-9.0 **The Big Bang Theory** 9.0 **Rude Tube** 10.0 **8 Out of 10 Cats** 10.50-11.50 **The Big Bang Theory** 11.50 **Gogglebox** 12.35 **Tattoo Fixers** 1.40 **Rude Tube** 2.35 **8 Out of 10 Cats** 3.15 **Gogglebox** 3.55 **Black-ish** 4.15 **The Mindy Project** 4.35 **Rules of Engagement** 4.55 **Rules of Engagement** 5.20 **Melissa & Joey**

Film4

11.0am **FILM** Ramona and Beezus (2010) 1.05 **FILM** Judy Moody and the Not Bummer Summer (2011) 2.50 **FILM** The Harry Hill Movie (2013) 4.35 **FILM** Picture

Perfect (1997) 6.35 **FILM** Speed 2: Cruise Control (1997) 9.0 **FILM** X-Men: Days of Future Past (2014) 11.35 **FILM** 52 Tuesdays (2013) 1.50 **FILM** Le Havre (2011)

ITV2

6.0am **Adam Lambert: The Hot Desk** 6.10 **You've Been Framed! Gold** 6.35 **Below Deck** 7.20 **The Ellen DeGeneres Show** 8.0 **Emmerdale** 8.30 **Coronation Street** 9.0 **You've Been Framed! Gold** 9.35 **Scorpion** 10.25 **Britain's Got Talent** 11.55 **Britain's Got Talent Results** 12.25 **Emmerdale** 12.55 **Coronation Street** 1.30 **You've Been Framed! Gold** 2.0 **The Ellen DeGeneres Show** 2.50 **The Jeremy Kyle Show** 3.55 **The Jeremy Kyle Show** 5.0 **Britain's Got Talent** 6.30 **Britain's Got Talent Results** 7.0 **You've Been Framed! Gold** 7.30 **You've Been Framed! Gold** 8.0 **Two and a Half Men** 8.30 **Two and a Half Men** 9.0 **The Keith and Paddy Picture Show** 9.30 **Family Guy at the Movies** 10.0 **Britain's Got More Talent** 11.0 **Family Guy** 11.30 **Family Guy** 12.0 **American Dad!** 12.30 **American Dad!** 12.55 **American Dad!** 1.30 **Celebrity Juice** 2.25 **Teleshopping** 5.55 **ITV2 Nightscreen**

More4

8.55am **A Place in the Sun: Winter Sun** 9.55

Grand Designs 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** 1.40 **A Place in the Sun: Winter Sun** 3.45 **Time Team** 4.50 **Time Team** 5.55 **The Supervet** 6.55 **Car SOS** 7.55 **Great Canal Journeys** 9.0 **Selling Houses With Amanda Lamb** 10.0 **Ugly House to Lovely House** 11.05 **24 Hours in A&E** 12.05 **Ramsay's Hotel Hell** 1.0 **Selling Houses With** 2.05 **24 Hours in A&E** 3.10 **8 Out of 10 Cats**

Sky1

6.0am **Road Wars** 7.0 **Road Wars** 8.0 **Monkey Life** 8.30 **Monkey Life** 9.0 **David Attenborough's Galapagos** 10.0 **Modern Family** 10.30 **Modern Family** 11.0 **Modern Family** 11.30 **Modern Family** 12.0 **NCIS: Los Angeles** 1.0 **Hawaii Five-0** 2.0 **Hawaii Five-0** 3.0 **NCIS: Los Angeles** 4.0 **Haven** 5.0 **Modern Family** 5.30 **Modern Family** 6.0 **Futurama** 6.30 **The Simpsons** 7.30 **The Simpsons** 8.0 **Supergirl** 9.0 **The Flash** 10.0 **The Force: Essex** 11.0 **Modern Family** 11.30 **Modern Family** 12.0 **Modern Family** 12.30 **Modern Family** 1.0 **School of Hard Knocks** 2.0 **Hawaii Five-0** 3.0 **The Last Ship** 4.0 **Monkey Life** 4.30 **Monkey Life** 5.0 **Wild Vets** 5.30 **Wild Vets**



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|--|--|--|---|
| <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 Judge Rinder (T) (R) 3.0 Masterpiece With Alan Titchmarsh (T) 3.59 Local News and Weather (T) 4.0 Tipping Point (T) 5.0 The Chase (T) 6.0 Local News (T) 6.30 ITV Evening News (T) 7.0 Emmerdale (T) 7.30 Britain's Got Talent (T)</p> | <p>6.0 Countdown (T) (R) 6.45 Will & Grace (T) (R) 7.35 Everybody Loves Raymond (T) (R) 8.35 Frasier (T) (R) 10.05 Ramsay's Hotel Hell (T) (R) 11.0 A Place in the Sun (T) (R) 12.0 News Summary (T) 12.05 Couples Come Dine With Me (T) (R) 1.05 Posh Pawnbrokers (T) (R) 2.10 Countdown (T) 3.0 Fifteen to One (T) 4.0 Coast vs Country (T) 5.0 Four in a Bed (T) 5.30 Come Dine With Me (T) (R) 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 The Hotel Inspector (T) (R) 12.10 5 News Lunchtime (T) 12.15 Can't Pay? We'll Take It Away (T) (R) 1.10 Access 1.15 Home and Away (T) 1.45 Neighbours (T) 2.15 NCIS (T) (R) 3.15 FILM Death Al Dente: the Gourmet Detective (Becky Southwell, 2015) (T) 5.0 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: SNP (T) 7.0 Police Interceptors (T) (R)</p> | <p>7.0 100 Days (T) 7.30 Great British Railway Journeys (T) (R) Michael Portillo travels from St Andrews to Edinburgh on the final leg of his journey across southern Scotland, paying homage to the birthplace of golf along the way.</p> |
| <p>9.0 Coronation Street (T) As Ken faces up to his attacker, he demands answers.</p> <p>9.30 Britain's Got Talent Results (T) Following another evening of high drama and entertainment, Ant and Dec announce which of the night's acts have made it through to the final.</p> | <p>8.0 Grand Designs (T) A year after his last visit and with the house complete, Kevin McCloud returns to Ed and Vicky Versluys.</p> <p>9.0 Grayson Perry: What Britain Wants (T) The award-winning artist attempts to uncover the emotions, beliefs and desires that drive people's loyalty to one political tribe or another.</p> | <p>8.0 The Yorkshire Vet (T) Julian Norton gets dragged around a barn by a bull and operates on a police dog.</p> <p>9.0 Diana: 7 Days That Shook the Windsors (T) Documentary following the aftermath of Princess Diana's death in 1997, when the royal family nearly lost its place in the hearts of the British people.</p> | <p>8.0 The First Georgians: The German Kings Who Made Britain (T) (R) Dr Lucy Worsley investigates how George II had to adapt to a growing change in society.</p> <p>9.0 The Secret History of My Family (T) (R) The story of street gangs in 1890s Salford, and how a local magistrate tried to stamp them out.</p> |
| <p>10.0 ITV News at Ten (T) Weather</p> <p>10.45 Local News (T) ITV Weather</p> <p>10.55 Car Crash Britain: Caught on Camera (T) (R)</p> <p>11.55 The Chase (T) (R) Quiz.</p> <p>12.45 Jackpot247 3.0 Loose Women (R) 3.45 ITV Nightscreen 5.05 The Jeremy Kyle Show (T) (R)</p> | <p>10.0 First Dates (T)</p> <p>11.05 Gogglebox (T) (R)</p> <p>12.05 Four to the Floor (T) 12.35 The World's Weirdest Weather (T) (R) 1.30 The Secret Life of the Zoo (T) (R) 2.25 The Supervet (T) (R) 3.20 Location, Location, Location (T) (R) 4.15 Selling Houses with Amanda Lamb (T) (R) 5.10 Fifteen to One (T) (R)</p> | <p>11.05 FILM Diana (Oliver Hirschbiegel, 2013) (T) Fact-based drama starring Naomi Watts and Naveen Andrews.</p> <p>1.10 SuperCasino 3.10 Wentworth Prison (T) (R) 4.0 Witches: A Century of Murder (T) (R) 4.45 House Doctor (T) (R) 5.10 Divine Designs (T) (R) 5.35 Wildlife SOS (T) (R)</p> | <p>10.0 Cosmonauts: How Russia Won the Space Race (T) (R)</p> <p>11.30 Storm Troopers: The Fight to Forecast the Weather (T) (R)</p> <p>12.30 Deep, Down and Dirty: The Science of Soil (T) (R) 1.30 The Secret History of My Family (T) (R) 2.30 Storm Troopers: The Fight to Forecast the Weather (T) (R)</p> |

Sky Arts

6.0am Treasure Houses of Britain **7.0** Auction **7.30** Auction **8.0** Tales of the Unexpected **8.30** Tales of the Unexpected **9.0** Discovering: Judy Garland **10.0** Raphael: In Search of Beauty **11.0** Classical Destinations **11.30** Sibelius: Symphony No 5 **12.10** Beethoven: Violin Concerto **1.0** Tales of the Unexpected **1.30** Tales of the Unexpected **2.0** Auction **2.30** Auction **3.0** Fake! The Great Masterpiece Challenge **4.0** Trailblazers: Disco **5.0** Tales of the Unexpected **5.30** Tales of the Unexpected **6.0** Discovering: James Cagney **7.0** Treasures of the British Library **8.0** Passions **9.0** Tate Britain's Great British Walks **10.0** Discovering: Rex Harrison **11.0** Hollywood Gossip **12.0** Ella Fitzgerald Sings **1.0** Tate Britain's Great British Walks **2.0** A to Zeppelin **3.10** Soulpower **4.10** Sonny Rollins Live in '65 and '68

Sky Atlantic

6.0am The British **7.0** The British **8.0** Storm City **9.0** Urban Secrets **10.0** Urban Secrets **11.0** Cold Case **12.0** House **1.0** Blue Bloods **2.0** Blue Bloods **3.0** Hotel Secrets **4.0** Cold Case **5.0** House **6.0** Blue Bloods **7.0** Blue Bloods **8.0** Micro Monsters **8.30** Micro Monsters **9.0** Twin Peaks:

The Return **10.10** Twin Peaks: The Return **11.20** Veep **11.55** Blue Bloods **12.55** Public Enemy **2.05** Cold Case **3.0** Girls **3.30** Girls **4.05-6.0** The British

TCM

6.0am Hollywood's Best Film Directors: Jon Favreau **6.30** Hollywood's Best Film Directors: M Night Shyamalan **7.05** Hollywood's Best Film Directors: Michael Apted **7.40** Hollywood's Best Film Directors: Rob Cohen **8.30** **FILM** Rio Lobo (1970) **10.45** **FILM** Angel and the Badman (1947) **12.50** Bonanza: The Smiler **1.55** Bonanza: The Countess **3.0** **FILM** Murder, She Said (1961) **4.45** **FILM** Kind Hearts and Coronets (1949) **6.55** **FILM** What's Up, Doc? (1972) **9.0** **FILM** Payback (1999) **11.05** **FILM** Mercenary for Justice (2006) **1.0** Conspiracy Theory With Jesse Ventura: The Worldwide Water Conspiracy **2.0** Conspiracy Theory With Jesse Ventura: Pentagon **3.0** Hollywood's Best Film Directors: Ron Howard **3.30** Hollywood's Best Film Directors: Wes Craven **4.0** Hollywood's Best Film Directors: John Landis **4.30** Hollywood's Best Film Directors: Roland Emmerich **5.0** Hollywood's Best Film Directors: Luc Besson **5.30** Hollywood's Best Directors: Shawn Levy

Radio

Radio 1

976-99.8 MHz
6.30 The Breakfast Show With Nick Grimshaw
10.0 Clara Amfo **12.45** Newsbeat **1.0** Scott Mills **4.0** Greg James **5.45** Newsbeat **6.0** Greg James **7.0** MistaJam **9.0** Stories: 10 Moments That Made Plan B **10.0** Huw Stephens **1.0** Annie Nightingale **4.0** Adele Roberts

Radio 2

88-91 MHz
6.30 Sara Cox **9.30** Fearnie Cotton **12.0** Jeremy Vine **2.0** Steve Wright **5.0** Suzi Perry **7.0** Jamie Cullum **8.0** Jo Whiley **10.0** Levi Roots (4) **11.0** Nigel Ogden: The Organist Entertains **11.30** Listen to the Band **12.0** Sounds of the 80s (R) **2.0** Radio 2 Playlists: Folk, Morning Acoustic & Wednesday Workout **5.0** Vanessa Feltz

Radio 3

90.2-92.4 MHz
6.30 Breakfast **9.0** Essential Classics. Sarah Walker's guest this week is Zoë Wanamaker. **12.0** Composer of the Week: Clarke (2/5) **1.0** News **1.02** Lunchtime Concert: 2017 Hay Festival - Mozart Plus. Recorded at St Mary's Church, Hay-on-Wye. Adam Walker (flute), James Baillieu

(piano). CPE Bach: Flute Sonata in G, H564 (Hamburg). Mozart: Andante in C, K315; Rondo in D, K184 Anh. Schubert: Introduction and Variations on Trockne Blumen, D802. (1/4) **2.0** Afternoon on 3: Royal Concertgebouw Orchestra. Debussy: Prélude à l'après-midi d'un faune. Conductor Bernard Haitink. Debussy: Trois nocturnes. Netherlands Chamber Choir (Women), Bernard Haitink. Bruckner: Symphony No 7 in E. Bernard Haitink. James MacMillan: Trombone Concerto. Jörgen van Rijen, conductor Ivan Fischer. **4.30** In Tune. Music and arts news. **6.30** Composer of the Week (R) (2/5) **7.30** In Concert. From the Ulster Hall in Belfast. Stephen Hough (piano), Ulster Orchestra, Rafael Payare. Shostakovich: Festive Overture, Op 96. Beethoven: Piano Concerto No 5 in E flat, Op 73 (Emperor). 8.20 Interval: An interview with the pianist Stephen Hough. 8.40 Prokofiev: Symphony No 5 in B flat, Op 100. **10.0** Free Thinking: Hay 2017 - Women's Voices in the Classical World. Colm Tóibín, Bettany Hughes

and Professor Paul Cartledge join Catherine Fletcher. **10.45** Hay Essays: How to Write a Book - Philippe Sands. (2/5) **11.0** Late Junction **12.30** Through the Night

Radio 4

92.4-94.6 MHz; 198kHz
6.0 Today **9.0** The Life Scientific. Tamsin Mather on what volcanic plumes reveal about our planet. **9.30** The Listening Project Goes to the Polls (2) **9.45** (LW) Daily Service **9.45** (FM) Book of the Week: Farewell to the Horse, by Ulrich Raulff. (2/5) **10.0** Woman's Hour. Includes at 10.45 Drama: Bindi Business, by Tanika Gupta. (2/5) **11.0** Print Me a New Body. Jolyon Jenkins explores the ways in which it is now possible to replace most of his body, by bioprinting, transplant or use of synthetic parts. **11.30** The Voices of... Christopher Robson. Christopher Robson reflects on his life in music - from playing in a Salvation Army band, via the stage of the Coliseum singing Handel, to working with Damon Albarn. (2/3) **12.0** News **12.01** (LW) Shipping Forecast **12.04** Home Front: 30 May 1917 - Kitty Lumley, by Katie Hims. (32/40) **12.15** Call You and Yours **12.57** Weather **1.0** The World at One **2.0** The Archers (R) **2.15** Drama: Tumanbay - Holy Father, by John

Book of the Week Farewell to the Horse (R) **12.48** Shipping Forecast **1.0** As World Service **5.20** Shipping Forecast **5.30** News **5.43** Prayer for the Day **5.45** Farming Today **5.58** Tweet of the Day: Chris Jones on the Raven

Radio 4 Extra

Digital only
6.0 Proof (5/8) **6.30** Speak on the Dotted Line **7.0** Girlies (4/4) **7.30** Small Scenes (2/4) **8.0** Steptoe and Son (5/6) **8.30** The Men from the Ministry **9.0** The News Quiz Extra (6/8) **9.45** Hearing with Hegley (6/8) **10.0** The Count of Monte Cristo (2/4) **11.0** Brazilian Bonanza (1/3) **11.15** The Curiosity Cabinet (2/3) **12.0** Steptoe and Son (5/6) **12.30** The Men from the Ministry **1.0** Proof (5/8) **1.30** Speak on the Dotted Line **2.0** Mrs Miniver (2/5) **2.15** A Guide to Garden Wildlife (2/5) **2.30** The Forsytes Continues (3/7) **2.45** Beauty and the Inferno (2/5) **3.0** The Count of Monte Cristo (2/4) **4.0** The Museum of Curiosity (1/6) **4.30** Ballylenon (6/6) **5.0** Girlies (4/4) **5.30** Small Scenes (2/4)

Small Scenes (2/4) **10.30** Revolting People (2/6) **11.0** Simon Evans Goes to Market (2/4) **11.30** Twenty Players (3/6) **11.45** Steven Appleby's Normal Life (3/6) **12.0** Haunted (2/5) **12.30** Sounds Natural **1.0** Proof (5/8) **1.30** Speak on the Dotted Line **2.0** Mrs Miniver (2/5) **2.15** A Guide to Garden Wildlife (2/5) **2.30** The Forsytes Continues (3/7) **2.45** Beauty and the Inferno (2/5) **3.0** The Count of Monte Cristo (2/4) **4.0** The Museum of Curiosity (1/6) **4.30** Ballylenon (6/6) **5.0** Girlies (4/4) **5.30** Small Scenes (2/4)

5 Live
693,909 kHz
6.0 Breakfast **10.0** 5 Live Daily With Adrian Chiles **1.0** Afternoon Edition **4.0** Drive **7.0** 5 Live Sport **7.30** 5 Live Rugby **8.30** 5 Live Cricket **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 Craig Charles **10.0** Tom Ravenscroft **1.0** Mark Radcliffe and Stuart Maconie **4.0** Steve Lamacc **7.0** Marc Riley **9.0** Jon Hillcock **12.0** 6 Music Recommends **1.0** Sgt Pepper - A Splendid Time Was Guaranteed for All **2.0** The History of Psychedelia (2/4) **2.30** Live Hour **3.30** Jukebox **5.0** Edward Adoo



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

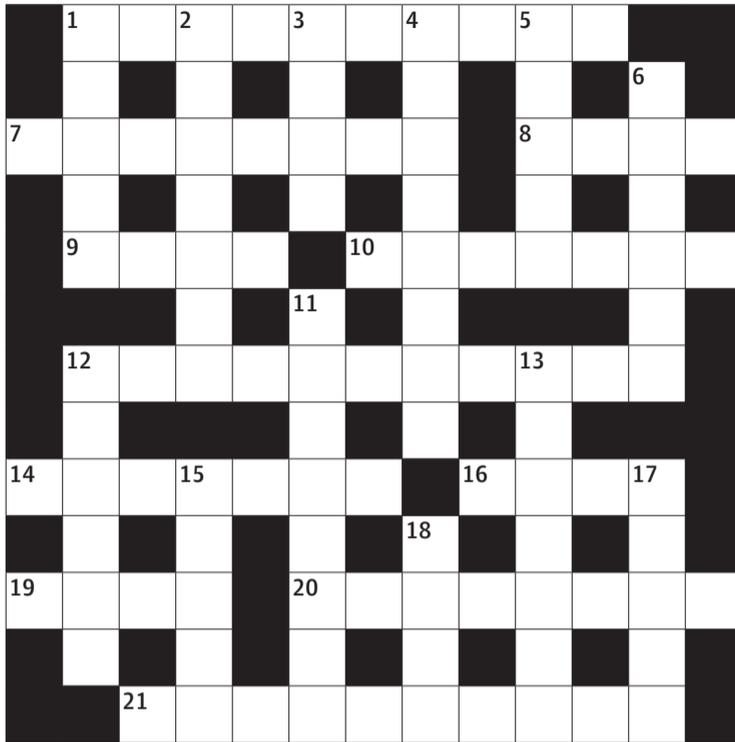
Quick crossword no 14,683

Across

- 1 Match up (10)
- 7 Drink – a sad meal (anag) (5,3)
- 8 Diversify (4)
- 9 Nought (4)
- 10 Fearful (7)
- 12 So obvious as to be easily decided (4-3-4)
- 14 Bird of prey (7)
- 16 Clutter – Chinese boat (4)
- 19 Overabundance (4)
- 20 Menu with differently priced choices (1,2,5)
- 21 Art's models (anag) – classic painters (3,7)

Down

- 1 Spanish port (5)
- 2 Contrition (7)
- 3 Test (4)
- 4 Make impossible (8)
- 5 Under no circumstances (5)
- 6 Pressing (6)
- 11 Fruit tree (4,4)
- 12 Without concealment (6)
- 13 Commercial transport of goods (7)
- 15 Complete (5)
- 17 Birds of prey – flying toys (5)
- 18 Rostrum (4)

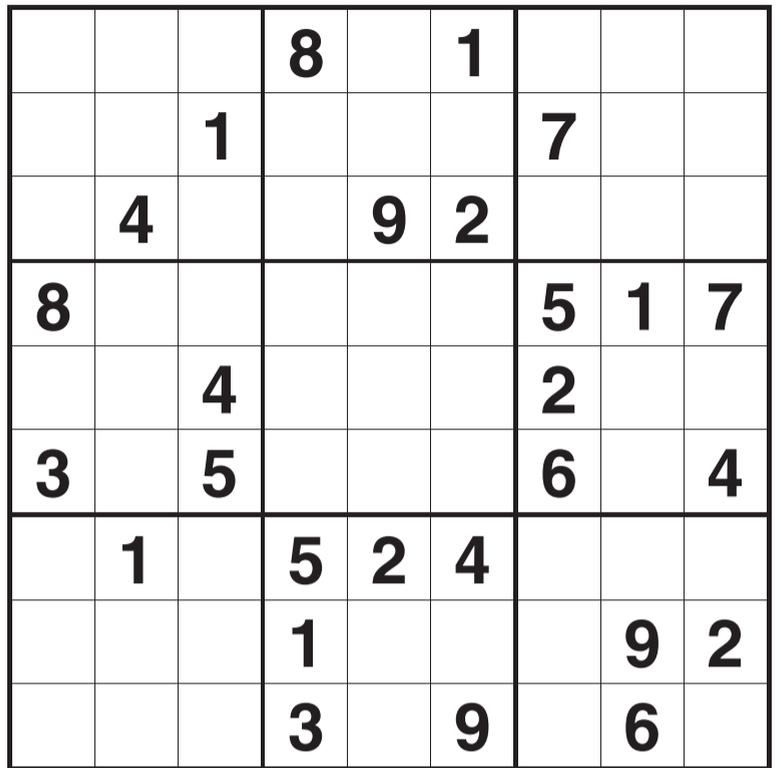


Solution no 14,682



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).

Sudoku no 3,761



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

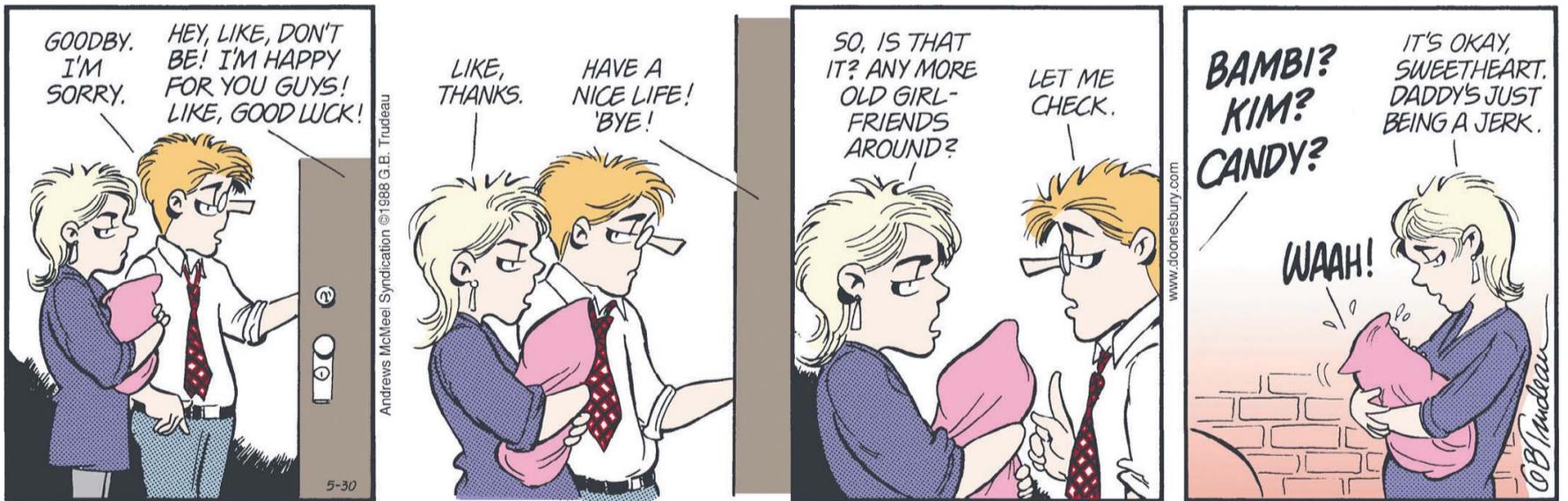
Solution to no 3,760

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

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Doonesbury classic

Garry Trudeau



If... Steve Bell



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