

THE ULTIMATE DIGITAL TV AND RADIO GUIDE

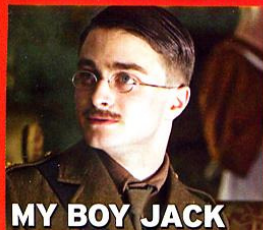
NORTH WEST
YORKS / N EAST

www.radiotimes.com

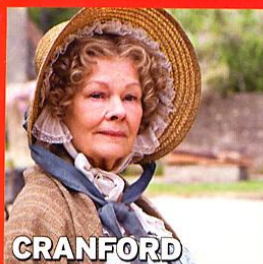
RadioTimes

25-31 AUG 2007
£1

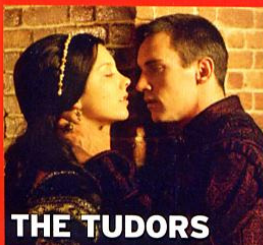
THE HOT LIST

The 23 must-see
shows this autumn

MY BOY JACK

PALIN'S
NEW EUROPE

CRANFORD



THE TUDORS

For more see p24

KEIRA KNIGHTLEY

What "ruins
the magic of
films" for her?**PLUS****FREE
TICKETS**Be the first to
see her new film
Atonement – p22!**RT EXCLUSIVE**

ANNIE

"I'm coming into my own. I feel so *sharp*"*Annie Lennox and the BBC Concert Orchestra, Saturday Radio 2*

RadioTimes

25-31 AUGUST 2007

Contents



Editor's letter

Power plus passion equals soul

Of all the A-list stars who performed for Live 8 in 2005, the one who walked onto the stage and most made it her own was Annie Lennox. There was no need for explosive special effects or battalions of butt-busting dancers; the sheer power, quality and emotion in Lennox's voice commanded instant attention. This woman projects so much soul you wonder where on earth she keeps it all.

But what made it a stand-out performance was an authenticity that extends way beyond her talent. If you could guarantee someone was there because they truly believed in the cause, then it was her. Catch Lennox at any point in the year and you'll find her involved in anything from campaigning over environmental issues or HIV/Aids in Africa to helping raise awareness of indigenous peoples under threat, human rights issues or world poverty, whether the cameras are on her or not.

So for a woman who says both that she can't imagine a world without music and that the planet is "totally insane", it's not entirely surprising that she's found a way of harnessing the power of her music to try to make a difference.

This week sees Annie Lennox singing with the BBC Concert Orchestra at a special concert for Radio 2 recorded at London's Mermaid Theatre – including a first performance of three new tracks from her upcoming album, *Songs of Mass Destruction*. Read our exclusive interview with her on page 12.

Gill Hudson Editor

Contributors this week



MARTIN CLUNES ACTOR

"I don't know anything about traditional Maori greetings... so I end up singing *Baggy Trousers* [by Madness]. Which they then learn in Maori and sing back to me!" See p10



BARRY NORMAN FILM CRITIC AND WRITER

"Peter Cushing was always the gentleman. His greatest strength was that, regardless of the quality of his material, he always treated it – and his audience – seriously." See p39

THIS WEEK'S COVER
PHOTOGRAPH BY MARK HARRISON

RadioTimes 25-31 August 2007

FEATURES

RT RECOMMENDS... TV & RADIO

The week's best TV and radio

NEW RT RECOMMENDS... FILM

The pick of the week's movies on TV

BEHIND THE SCENES

Why did Martin Clunes lose his head in New Zealand and end up kissing a soap star on the beach?

ANNIE LENNOX

The diva with a social conscience tells RT she's at the peak of her powers – and making music for grown-ups

100 YEARS OF WILDLIFE FILMS

How cameras and filming techniques have changed radically in a century of nature film-making

KEIRA KNIGHTLEY



RT film editor Andrew Collins finds that the *Pride & Prejudice* star uses some very unladylike language... Plus how to get FREE tickets to a screening of her latest film, *Atonement*

23 TREATS THIS AUTUMN

The hot list: our preview of all the must-see TV of the new season

THE RESTAURANT

A new restaurant reality series – but without the swearing and arguments, promises Raymond Blanc

LISTINGS

FILMS 35

NEW Andrew Collins debates what makes a "modern great", and picks three on TV this week... 37 Plus, his DVD review of Danny Boyle's sci-fi thriller *Sunshine*... 39 **Barry Norman** profiles that master of Hammer horror, Peter Cushing... 39 **Reviews**... 40 **Pay per view**... 47

TELEVISION 49

NEW Alison Graham hates improvisation – or she did till she saw sitcom *Outnumbered*... Plus Moment of the Week... 49 **Saturday**... 50 **Sunday**... 60 **Monday**... 70 **Tuesday**... 80 **Wednesday**... 90 **Thursday**... 100 **Friday**... 110

RADIO 120

NEW Kwame Kwei-Armah tells RT about remaking *To Sir with Love*... 120 **Saturday**... 122 **Sunday**... 124 **Monday**... 126 **Tuesday**... 128 **Wednesday**... 130 **Thursday**... 132 **Friday**... 134 **Radio in your area and frequencies**... 136



NEW SOAPS

Gareth McLean braces himself for shock waves in Soapland

NEW MUSIC AND DVDS

Stuart Maconie on Reading, rock-rage and *Cape Wrath*

NEW SPORT

The "art" of cutting corners on the road to Formula One glory

NEW LIVING

Gardeners' World at 40 is growing up rather than growing old

PUZZLES

Give your brain a workout

LETTERS

You have your say

ONE FINAL QUESTION

Hugh Dennis on his mid-life crisis

RT DIRECT

HOME SHOPPING SERVICE

Stylish "Queen of Night" tulips

Luxury Dorma Easycare bed linen

CHILDREN'S digital & cable channels now included in day-by-day listings



RT EXCLUSIVE

HEART & SOUL

MUSIC | ANNIE LENNOX AND THE BBC CONCERT ORCHESTRA Saturday Radio 2

From music icon to social activist,
Annie Lennox is the voice of her
generation in more ways than one...

London streets seem to be full of Annie Lennox lookalikes. Worked-out women of a certain age, a certain attitude. Cropped blonde hair and straight, squared shoulders in singlets. It's not an easy look to carry off on the far side of 40, but the sheer number of these women – they appear on every corner en route to the west-London recording studio where the real Annie Lennox is rehearsing an exclusive concert for BBC Radio 2 Music Club – is testament to the iconic power of the image worked by the singer in the 1980s as the glamorous half of über-stylish pop duo Eurythmics.

The minute you see Lennox in the flesh, you understand that image wasn't the half of it. Working with Andy Brown, conductor of the BBC Concert Orchestra, on new arrangements of classics such as *Sweet Dreams (Are Made of This)*, *Walking on Broken Glass* and *Why?* – there are so many to choose from, given the Eurythmics alone had nine Top Ten singles – she's not so much involved in as entered by the music. Her still-boyish pelvis – she's 52 and “the look” works just fine on her – jerks to the syncopated intro of... *Broken Glass*, while from the waist up she writhes and weaves slim arms like an avenging Eastern goddess. Minutes later, she's riding the swell of strings on *Why?* like a surfer, spooling out the melody in that amazing alto voice as if she had been singing with a full orchestra every day of her life.

“It's something I've been looking forward to,” says Lennox. “I've always thought how interesting it would be to see how the songs work with a very subtle and creative arrangement. I think we've squeezed the maximum out of the phrasing and the orchestration.”

Saturday's Music Club concert also features songs from Lennox's new album, *Songs of Mass Destruction* (released in October). It may not sound like a toe-tapper, but the swirl of influences – from R&B and soul to punk, pop, jazz and blues – is powerfully engaging. “It's the palette of my referential experience,” says Lennox, who has never been afraid to take herself, or her art, seriously. “You have no control over how other people will respond to your music but you want other people to hear it and feel something. I love the fact that music has that potential, to emotionally stop you in your tracks and speak the whole business of truth.”

The first track on the album, *Dark Road*, which will also be released as a single, is a classic Lennox *cri de coeur*, with no convincing promise of light at the end of the tunnel. “It's an introductory track in every sense,” she explains. “The world has never been a light place for me. I don't think it ever will be. I know people who are naturally sunny; they take things so smoothly and easily and they don't have a dark side. But I definitely have a very dark side. It's not immensely self-destructive, and my creativity is fed by it, but it's always there. I don't want to be dark,” she insists, and you can readily believe it. The hard-edged, hard-earned truths of *Songs of Mass Destruction* couldn't be farther from the adolescent cult of misery.

“It's music for grown-ups,” she says. “It's music for people who have really swallowed a lot, suffered a lot and had to get up and deal with it.”

The trials of life kicked in early for Lennox. An only child, she was brought up in Aberdeen where her father was a boilermaker and her mother a school cook. “I felt very curtailed in Scotland,” she recalls. “I longed to be free and to be able to develop my own

MARK HARRISON

ALL RIGHT ON THE NIGHT
Annie Lennox had only two days to rehearse with the BBC Concert Orchestra, and RT was there as the singer and musicians got down to work

◁ sense of what was appropriate or not appropriate.”

The tartan dance bands that characterised local culture in 1960s Scotland offered little release to a sensitive teenager but, gradually, Lennox found her voice. “I was about 15 when I started to listen to music on the radio and I realised that I loved Dusty Springfield and Petula Clark and Cilla Black, and I could copy that. I didn’t know what I was going to do with my life, but I did get a place at the Royal College of Music in London to study flute and piano. Quite quickly, though, I knew that I wasn’t ever going to be a flute player, I wasn’t going to play in a chamber orchestra, and I didn’t want to teach.”

I was really stuck,” she continues, “but then I heard Joni Mitchell – her early albums – and because I liked to write poetry, I started to think that maybe I could write songs, maybe I could put poetry to music. It was all very intuitive – nobody discovered me or told me I could do this or should do that – and eventually I realised, ‘I want to be a singer-songwriter’.”

Flunking out of RCM just before her finals, Lennox was waitressing in a vegetarian café in Hampstead in 1976 when she met studio guru Dave Stewart, whose opening line was, “Will you marry me?” She didn’t, but a four-year relationship established the creative tension of Eurythmics. Stewart’s hi-tech rigour provided the perfect matrix for Lennox’s vocal/visual opulence, and they became pin-ups of the MTV generation.

MARK HARRISON: CORBIS; REX

MIXING POP WITH POLITICS
Meeting Nelson Mandela on the campaign trail (right), and with Dave Stewart in Eurythmics’ heyday (far right)



Despite a three-year “creative gap” after Eurythmics split up in 1991, when the couple reportedly didn’t speak, Stewart remains part of Lennox’s creative life (the producer

Effectively bowing out of public life to bring up her daughters – this is only her fourth album in 15 years – Lennox remains a reluctant celebrity. (“The term is beneath me. *Way*

“My artistry is at its peak, my voice has never been better”

of *Songs of Mass Destruction* was hired on his recommendation, and a friendly meeting in LA sparked the impromptu Eurythmics album *Peace* in 1999). Subsequent relationships proved less durable. Her first marriage, to Hare Krishna monk Radha Raman, barely lasted a year. Her second, to film-maker Uri Fruchtmann, the father of her two daughters, ended in 2000.

“As a heterosexual, to be a mother unsupported and not sustained emotionally by a male figure is the last thing I ever wanted. It’s been immensely painful, but I’m doing it. I adore my children. I think they love me back. And there comes a stage where you must accept things for what they are.”

beneath me. I’m an artist. I’ve done something to earn recognition.”) “I’m not reclusive,” she says, “but I am slightly antisocial; nothing bores me more or makes me feel more uncomfortable than being with people I’m not really connected to.”

She’s always ready, however, to get up and out for a cause she believes in. “I think it’s an intelligent use of fame. But you have to choose carefully and learn your subject,” she says. Recently returned from South Africa, where she has for some years worked with HIV-Aids charities, she cleared space on the new album for a rocking, feminist anthem, *Sing*, which calls for the implementation of a programme to prevent mother-to-baby HIV

transmission in South Africa. Lennox also signed up a “chorus” of female stars – Madonna, Joss Stone, Gladys Knight, kd lang, to name a few – with all proceeds from internet downloads going to South Africa’s Treatment Action Campaign: “People in my position, internationally renowned women artists, have a voice to express themselves, and a bridge, via the media, to make themselves heard. I wanted to do something for women in another part of the world who, because of endemic poverty, have no voice. I think that’s a lovely partnership.”

The opposing elements of Annie Lennox – thin-skinned diva and kick-ass activist – have fused with the years into a more flexible persona. “I’ve been evolving all these decades, developing my own sense of self-esteem. My artistry is at its peak, my voice has never been better. I’m 52 and I feel so *sharp*. I’m at my own cutting edge.” **E Jane Dickson** *Dark Road* is released on 24 September, *Songs of Mass Destruction* on 1 October

LINKS

www.annielennox.com



ANNIE LENNOX RADIO 2
LITTLE BIRD
BROKEN GLASS – (ORCHESTRA)
NO MORE I LOVE YOU’S – (ORCHESTRA)
COLD – (ORCHESTRA)
DARK ROAD
SMITHEREENS
GHOSTS IN MY MACHINE
1000 BEAUTIFUL THINGS – (ACOUSTIC)
SAVED THE WORLD TODAY (QUARTET)
HERE COMES THE RAIN – (ORCHESTRA)
WHY – (ORCHESTRA)
SWEET DREAMS – (ORCHESTRA)

◀ **STRINGS ATTACHED**
Far left: conductor Andy Brown first worked with Annie Lennox 20 years ago, which may explain how he was able to prepare for this concert with just two days’ rehearsal. “It helps that Annie embraces the orchestral treatment of her songs,” he tells RT. “When she joined us for the last day’s rehearsal, it lifted the sound by 30 per cent. She’s got such a powerful voice!” Left: the BBC Concert Orchestra work hard to perfect the concert playlist (inset)