



Turner: Aidan Turner returns in 'Poldark'

rn of **Poldark** (Sunday) is fast becoming an annual early-summer tradition. It's as sure a budding rose that is as romantically good fun, too. **Poldark** (Aidan Turner) is chested from the scene was as much to viewers as an early drama with the in such self-parody is well disappointing. Four years on the year 1796. With France and Pitt a general prospect of war, the prospect of a rugged local hero, could heroic square-jawed social ne hat, be against him? The export of good Portuguese the population ng riots on led streets. hat George, settle some

personal scores, having three good men sent to the gallows and giving Ross a chance to reprise his race-to-the-rescue hero act.

Meanwhile, the fallout from Demelza's (Eleanor Tomlinson) roll in the sand, last series, with her pale and wan paramour Hugh Armitage (Josh Whitehouse) had to be dealt with. More than rioting, hanging or politicking, this was the real meat of the episode, with both Ross (all too aware of his wife's attachment) and Demelza forced to weigh the balance of past betrayals in a desperate attempt to salvage their fractured relationship.

To be fair, Hugh Armitage, who spends most of his time composing constipated adolescent verse (no wonder he suffers those crippling headaches) has never looked like a serious threat to win Demelza away from hirsute swashbuckler Ross. But scriptwriter Debbie Horsfield never fails to wrestle big, true emotions from the **Poldarks'** romantic troubles, even at their most potentially absurd. And though they were finishing each other's sentences again ("How can it be that two people who love so much..." began she. "Understand so little," finished he. Sigh!) by episode's end, they clearly have a long road to travel yet. I for one look forward to continuing the journey with them.

Director Clare Beavan's **Germaine Bloody Greer** (BBC Two, Saturday) was a terrific portrait of a born contrarian whose life's mission, it seems, has been to challenge every word that comes out of anyone's mouth. Certainly, there aren't many for whom the art of provocation comes as naturally as Greer. She has been raising eyebrows and temperatures around the world for over 50 years, since arriving from Australia in 1964, with a tongue as sharp as a samurai sword and a gift for self-promotion.

The title was not only an apt character assessment but an echo of DA Pennebaker's film *Town Bloody Hall* which recorded the moment that Greer administered a skin-peeling duffing up to that great bellowing silverback of the US literary scene Norman Mailer. And Beavan brilliantly captured both the power and restlessness of Greer's spirit and intellect in a balanced blend of then and now – mixing archive of her at the peak of her fame in the Seventies with fresh footage of the now 79-year-old Greer packing up the contents of the sprawling Essex property that she's leaving after three decades.

Unsurprisingly, at the heart of this film was *The Female Eunuch*, the excoriating feminist primer that Greer lobbed, grenade-like, into the cultural debate in 1970, and for which she will always be best remembered. Camille Paglia, Rosie Boycott, Beatrix Campbell, Zoë Heller and Bidisha were on hand to testify to its electrifying, enduring influence. This was a book that had lit up their lives and minds, its inspiration palpable.

Greer, though, refuses now to be defined by labels, not even that of feminist, and offered plenty of pithy jabs to make sure we got the message ("#MeToo, #TimesUp – it's all b-----s. None of it is going to happen"). It was this quality of always tilting against whatever windmill was in sight, of being unable to resist igniting any blue touch paper to hand, regardless of the kickback, that Beavan's film captured best. And the fact that, despite Greer's bristling resistance, we continue to love and admire her for it.

Poldark ★★★★★
Germaine Bloody Greer ★★★★★

year's Grenfell tragedy opened up a block of faces, all of poignant indignation as the film probed. The blaze at the block of public housing in the London borough of Kensington, which resulted in 72 deaths, a lasting impression on those featured. One person tells the story about the horror and their impact on those who lost their lives, bereaved, by the police all sharing their stories, although surprising on the firefighter who witnessed the hand don't off account. Split into multiple perspectives, the same month what starts out as a patchwork of experience kn into a mighty collective voice of community defiance. In fact, the film focuses on the efforts of those who unite in the face of indifference from the council, who a

Comedy

Flowers

CHANNEL 4, 10.00PM

◆ Will Sharpe's dark comedy about dysfunctional families with a double twist continues each week. A seemingly perfect Maurice (Julian Barrer) and Deborah (Olivia Colman) on a caravanning holiday while daughter (Lily Collins) has a girlfriend. **TD**

Documentary

Fight Like a G

BBC ONE, 7.30PM

◆ The ferocious