

## **DISH - Hugh Bonneville, oysters, Champagne and Christmas dinner**

**NICK GRIMSHAW:** Merry Christmas everybody and welcome to a very festive edition of Dish. We are feeling proper Christmassy today. We have decamped from the Dish studios, and we are in my home. It's me Nick Grimshaw, and my personal at-home chef, Angela Hartnett. Hi, Angela.

**ANGELA HARTNETT:** Yeah, I love that. You'd like that, wouldn't you? Me moving in and just cooking all day long for you.

**NICK GRIMSHAW:** Obviously yes. Obviously yes. You've been round here before, but you've never been round to cook. How do you feel about cooking here today, Ange? Not a proper kitchen, in like a, what do you call it?

**ANGELA HARTNETT:** Home kitchen.

**NICK GRIMSHAW:** In a home kitchen.

**ANGELA HARTNETT:** It's a lovely home kitchen. I love the fact everything matches, everything in its place.

**NICK GRIMSHAW:** Mm-hmm.

**ANGELA HARTNETT:** It's much more organised than mine.

**NICK GRIMSHAW:** Okay.

**ANGELA HARTNETT:** Except for that one drawer

**NICK GRIMSHAW:** You've spotted a drawer, right.

**ANGELA HARTNETT:** Straight in.

**NICK GRIMSHAW:** There's a massive flaw.

**ANGELA HARTNETT:** There's a massive flaw. I had the drawer- I opened it, straight away carnage in the drawer. And actually in the wrong place. The carnage drawer.

**NICK GRIMSHAW:** Everyone has a carnage drawer.

**ANGELA HARTNETT:** But it shouldn't be where you think your knife is gonna be.

**NICK GRIMSHAW:** Yeah. So, my carnage drawer is under my hob, which yes is not- that's an instant house fire, innit, like that is danger waiting to happen.

**ANGELA HARTNETT:** Exactly. And it may happen today, so, you know.

**NICK GRIMSHAW:** So, who have we got today, Ange?

**ANGELA HARTNETT:** We have the amazing, the wonderful, the man we all love at Christmas, Hugh Bonneville.

**NICK GRIMSHAW:** That is quite mega. So, for Bonneville, who's you know, a proper actor and it's Christmas, we are pushing the boat out today, aren't we? I've never ever had oysters at home, but tonight we're gonna have oysters.

**ANGELA HARTNETT:** Tonight Matthew, I will be...

**NICK GRIMSHAW:** An oyster. But tonight we're going for oysters, right?

**ANGELA HARTNETT:** I know, we're gonna have oysters.

**NICK GRIMSHAW:** Quite decadent.

**ANGELA HARTNETT:** It is quite decadent, but it is Christmas.

**NICK GRIMSHAW:** Also, most sustainable thing we can eat from the sea, an oyster.

**ANGELA HARTNETT:** There you go. Look at you with your knowledge, love that. And you can get 'em on the island. We are a British island.

**NICK GRIMSHAW:** We are.

**ANGELA HARTNETT:** And we should have our oysters. Then we're gonna have a lovely rib of beef, which I've marinated with rosemary and black pepper, and we're gonna do loads of trimmings. We're gonna do pigs in blanket, red cabbage slaw, potato dauphinoise, we've got roast carrots with parsnips, brussels sprouts. So, loads of trimmings, you've got your leftovers for tomorrow. It'll be like Boxing Day in your house tomorrow with all that stuff.

**NICK GRIMSHAW:** I'm ready, I'm so ready. Alright well, should we get cooking? And when I say we, you.

**ANGELA HARTNETT:** The irony in that sentence, ladies and gentlemen. Yes.

**NICK GRIMSHAW:** Well, let's do it and then get ready for Hugh.

*[Sleigh bell sounds]*

**NICK GRIMSHAW:** Time for us to introduce our guest now. One of Britain's most beloved actors, starring in some of the world's favourite movies and telly shows: Notting Hill, Paddington, Downton Abbey. He has just released a memoir called *Playing Under the Piano: From Downton to Darkest Peru*.

**ANGELA HARTNETT:** I love this man.

**NICK GRIMSHAW:** Over to you, Angela.

**ANGELA HARTNETT:** Honestly one of my favourite, favourite people in the world, and also in films that you watch over and over again.

**NICK GRIMSHAW:** Absolutely.

**ANGELA HARTNETT:** You're Christmas, we see you every Christmas, Hugh.

**NICK GRIMSHAW:** We do. Hugh Bonneville is here!

**HUGH BONNEVILLE:** Thank you, thank you.

**NICK GRIMSHAW:** Hi Hugh.

**HUGH BONNEVILLE:** Hi. When do we get to pull this?

**NICK GRIMSHAW:** Pull the cracker, let's do the cracker.

**HUGH BONNEVILLE:** Should we?

**NICK GRIMSHAW:** Ooh!

**ANGELA HARTNETT:** Oh, Hugh got two!

**HUGH BONNEVILLE:** Loser! Loser! I got two.

**NICK GRIMSHAW:** I lost twice.

**ANGELA HARTNETT:** That's cause you've never done it like that.

**NICK GRIMSHAW:** Yeah, we never do that.

**ANGELA HARTNETT:** Tactics, you see.

**NICK GRIMSHAW:** I need the practice. Well, welcome Hugh.

**HUGH BONNEVILLE:** Well, thank you very much. Do we put the hats on and everything?

**NICK GRIMSHAW:** Yeah, I think we need the hats. Well, thanks for coming round, we're dead excited you're here.

**HUGH BONNEVILLE:** Thank you. Hang on.

**NICK GRIMSHAW:** Okay.

**HUGH BONNEVILLE:** 'What athlete is warmest in winter?'

**ANGELA HARTNETT:** Dunno.

**NICK GRIMSHAW:** Go on.

**HUGH BONNEVILLE:** 'A long jumper.'

**NICK GRIMSHAW:** Oh!

**ANGELA HARTNETT:** Very good.

**NICK GRIMSHAW:** Very good. I was gonna say Snow Farah, but that doesn't really work...

**HUGH BONNEVILLE:** I've got your other one. Okay, sorry I'm gonna do this all night.

**NICK GRIMSHAW:** Come on.

**HUGH BONNEVILLE:** 'What do you call an elf who sings?'

**NICK GRIMSHAW:** No idea. What do you call an elf that sings?

**HUGH BONNEVILLE:** 'A wrapper'. Because the elf wraps presents.

**NICK GRIMSHAW:** Oh, a wrapper with a 'w'. Yeah. Oh no, the crew have left. Oh no, guys come back, come back!

**HUGH BONNEVILLE:** Sorry, anyway. It's lovely to be here, thank you.

**NICK GRIMSHAW:** Thank you for coming round. We do this all the time, of course.

**ANGELA HARTNETT:** Yes.

**NICK GRIMSHAW:** At mine, Angela's cooking in the kitchen. We are so excited because you do feel so Christmassy, and as Angela says, your movies and your TV shows are not just things that you watch passively, like people are obsessed with all these great films that you've been in, and we watch them again and again and again.

**HUGH BONNEVILLE:** This time of year is usually when I get people coming up and saying, 'I loved you in Love Actually.'

**ANGELA HARTNETT:** Oh no!

**NICK GRIMSHAW:** And you're like, 'Close...'

**ANGELA HARTNETT:** You should just take it, go, 'Yeah, no, I know. I love that movie as well.'

**NICK GRIMSHAW:** Well, Paddington is- you know, that has really captured the hearts of the country, hasn't it? People absolutely are obsessed with Paddington.

**HUGH BONNEVILLE:** Well, it's had a- it's obviously had a really sort of powerful resonance this year, what with that amazing sketch with, you know, the Queen. And then all the tributes that were left after she passed, it became a sort of, sort of bit of glue really, that Paddington was a link to her and she was such a good sport when she did that sketch, and then recently all the Paddingtons that had been left at all the Palace gates got cleaned up and the Queen Consort then distributed them amongst Barnardo's. So, I went along and read some Paddington and ate yet more marmalade sandwiches, which of course are lovely, but there were about thirty young children there, probably aged between three and let's face it, marmalade's an acquired taste.

**NICK GRIMSHAW:** Yeah, true.

**HUGH BONNEVILLE:** And so, they're all handed out marmalade sandwiches and I think there were probably two out of the thirty or so, everybody else was going 'Urgh!' with tears and weeping and you know, social services were called in... It was very sweet.

**NICK GRIMSHAW:** Oh, that is very sweet, it really is. And you know what, I remember when Paddington was being filmed, that was like just off my street and I remember it being filmed and it being really annoying like, they closed the road and we couldn't park anywhere and I was like, bloody Paddington, and then when I watched it, I was like, Paddington!

*[Drinks clinking sounds]*

**NICK GRIMSHAW:** I'm meeting Hugh for the first time, by the way, right now, but you and Angela have met before, right?

**HUGH BONNEVILLE:** We've been connected, I suppose, most frequently through her- the amazing work she does, and she's over there so she can't get embarrassed, the amazing work she does for a charity called Action Against Hunger, where once a year particularly just before Christmas, they get this group of people together and put on this fantastic display of chefs and culinary expertise, and it's a fine wines dinner really, and they raise a huge amount of money for Action Against Hunger. So, Angela Hartnett, ladies and gentlemen, OBE.

**NICK GRIMSHAW:** Great work, OBE, here we go.

**ANGELA HARTNETT:** No, but Hugh, I mean, it's not about the Hugh and Angela show about 'Woo! Well done!' But well, you need people like Hugh 'cause he's compère. And he's amazing 'cause he's so subtle, he'll go 'Well Nick, do you not love me? So, you're not gonna spend that extra thousand pounds?'

**NICK GRIMSHAW:** Oh yeah, you're good.

**HUGH BONNEVILLE:** When they've had a few fine wines inside them, it's lovely getting the testosterone guys to lock antlers, and you sort of go up to them with a microphone and you say, 'You really gonna let that guy over there beat you? Look at him and look at his wife. How disappointed is she?' you know, and all that, and eventually they, they go, 'Yeah, that's right,' and we manage to ramp things up a bit.

**ANGELA HARTNETT:** Have some oysters.

**NICK GRIMSHAW:** Yeah, let's do oysters.

**HUGH BONNEVILLE:** I am so grateful to you.

**NICK GRIMSHAW:** So today we are having, we're having like a big festive feast today, we are really going for it. So, tell us what we're gonna start with Ange.

**ANGELA HARTNETT:** We're gonna start with some oysters with red wine and shallots, a little bit of lemon. And these are akoya oysters, I think they're up from Whitstable we get them, delicious. I have done us Hugh, and I've had one for me, one for the table. So, help yourself and a bit of tabasco if you want.

**NICK GRIMSHAW:** And Hugh, you would do an oyster on Christmas at yours, right?

**HUGH BONNEVILLE:** Well, I've always loved oysters. But at Christmas, yeah, it falls on my shoulders to- mainly 'cause I insist on it, doing the oysters, getting oysters in. It's a bit of a tradition, yeah.

**NICK GRIMSHAW:** I love just like the ritual of it and having to do all the little jobs. We're gonna have with that, Champagne because one, delicious with an oyster, and two, Christmas.

**ANGELA HARTNETT:** Of course.

**HUGH BONNEVILLE:** Of course.

**NICK GRIMSHAW:** So, we're going for the Waitrose Champagne, of course. So, do you have a little shucking set home High? A little glove and all of that?

**HUGH BONNEVILLE:** I don't have a glove, which I probably should because over the years I've had a few missed moments, you know, as I'm sure every good shucker knows.

**ANGELA HARTNETT:** Indeed.

**HUGH BONNEVILLE:** But I lock myself in the laundry room where there's a sink. This year it's gonna be four dozen of them. I'm pretty good at it now, I've got a really good oyster knife. I love vinegary things.

**ANGELA HARTNETT:** Yeah, same here.

**HUGH BONNEVILLE:** And I love the red wine vinegar and shallot. But you always- there's always too much of it.

**ANGELA HARTNETT:** Yes.

**HUGH BONNEVILLE:** There's always too much of it. I mean, look at that, that's gorgeous. Someone's gone to a lot of trouble, Angela, to make that, and we'll only use a tiny amount of it.

**ANGELA HARTNETT:** I know, but you need to, otherwise it looks really miserable.

**NICK GRIMSHAW:** Yeah, 'cause it's Christmas you don't want to look like you're on rations.

**HUGH BONNEVILLE:** If you had portion control, it would be ridiculous. But this is really scrummy. How many am I allowed?

**NICK GRIMSHAW:** You're allowed as many as you want.

**ANGELA HARTNETT:** We have more if you want to shuck a few.

**NICK GRIMSHAW:** We've got more.

**HUGH BONNEVILLE:** Have you?

**NICK GRIMSHAW:** Yeah.

**ANGELA HARTNETT:** There are more in the fridge.

**HUGH BONNEVILLE:** Okay.

**NICK GRIMSHAW:** I really like that Grace Jones's rider, she has like, you know, the wine that she wants and the Champagne that she wants and the oysters that she wants, and she wants a glove, but in the end it says, 'Don't worry Grace provides her own shucking knife.'

**HUGH BONNEVILLE:** Oh, I love that.

**NICK GRIMSHAW:** Which I like the idea that that must be just in her handbag or something. Do you know what I mean? Like, I love that she's ready.

**HUGH BONNEVILLE:** She's oyster ready.

**NICK GRIMSHAW:** So, before she goes on she's like right, get the oysters out. Love that.

*[Sleigh bell sounds]*

**NICK GRIMSHAW:** What's your like, go-to Christmas day, is there any like, sort of Bonneville traditions? Is there, is there an order or is it just, see what happens?

**HUGH BONNEVILLE:** Well, I suppose it's usually depends- I mean, we were gonna be three for Christmas this year and suddenly we're twenty plus. I dunno how that happened, I think there was a-

**NICK GRIMSHAW:** It ramped up.

**HUGH BONNEVILLE:** Well, there was a lonely neighbour who obviously saw an opportunity...

**ANGELA HARTNETT:** To invite his whole family. Twenty people.

**HUGH BONNEVILLE:** Clever idea. 'Cancel the turkey, we'd love to come. Got thirteen relatives coming.' Brilliant. No, there's not a huge ritual apart from, you know, the oysters and I suppose, I suppose we're gonna watch the King on television.

**ANGELA HARTNETT:** Yes!

**NICK GRIMSHAW:** Oh yeah, the King for the first time.

**HUGH BONNEVILLE:** Which will be interesting. Yeah, it tends to be a sort of mid-afternoon meal.

**ANGELA HARTNETT:** Right, yeah.

**HUGH BONNEVILLE:** And then there was a big debate this year with my in-laws about whether there was gonna be any food on Christmas night because you know, everyone's bloated and whatever. If they're lucky enough to have food. So, there was a debate about

whether the toasty was going to be allowed or whether it's, no, you've got to eat what's left of the meal. And I demanded Branston pickle this year cause I've been off pickle, Branston pickle for years. But- well, because I've got into more homemadey stuff.

**ANGELA HARTNETT:** Oh, okay, alright.

**HUGH BONNEVILLE:** Not that I make it, but-

**NICK GRIMSHAW:** I didn't know if it was an addiction, I had to get off it.

**HUGH BONNEVILLE:** At one point it was. But I love going around market stalls just buying pickles. So I think my misses said after about ten years of this, have you seen in the larder there is about two hundred jars of pickles, we're not buying more.

**ANGELA HARTNETT:** Regift them this year.

**HUGH BONNEVILLE:** Well, I should do, along with the marmalade that I've got. Please stop sending marmalade.

**ANGELA HARTNETT:** I was about to say, do people send you marmalade? They do, don't they?

**HUGH BONNEVILLE:** Anyway, so Branston pickle was a childhood favourite.

**NICK GRIMSHAW:** And then who does the cooking? Who's in charge of the Christmas Day dinner at yours?

**HUGH BONNEVILLE:** Well, you can take a guess, it's not me.

**NICK GRIMSHAW:** Right, okay.

**ANGELA HARTNETT:** Lulu.

**HUGH BONNEVILLE:** No, Lulu is a- she's a superb cook and she's brilliantly organised, so she's been doing sort of cooking for weeks in advance and preparing stuff, so that she can actually enjoy the day, you know? I'm nearly trusted to load the dishwasher in the right way. And I'm very good at pans. I've got better at pans over the years, so I'm good at washing up. That's my department.

**NICK GRIMSHAW:** That's your job.

**HUGH BONNEVILLE:** Oysters, washing up, and booze. That's me.

**NICK GRIMSHAW:** That's an alright list, that really, innit.

**ANGELA HARTNETT:** It's a team effort. So, if you load it wrong, does Lulu go behind you and unload it?

**HUGH BONNEVILLE:** Funnily enough, there's a mate of mine who we haven't seen for ten years, he's the only person she trusts. I mean, I'm not gonna phone up and say, 'Can you come over and do the dishwasher?'



**NICK GRIMSHAW:** 'You're not busy, are you?'

**ANGELA HARTNETT:** Twenty-two on Christmas.

**HUGH BONNEVILLE:** I was so, you know, out of sorts when she said, 'Barnaby can do the dishwasher, but you know- 'cause he and I understand it.'

**ANGELA HARTNETT:** 'We're in sync.'

**HUGH BONNEVILLE:** Yeah, we're in sync.

**NICK GRIMSHAW:** We're on it.

**HUGH BONNEVILLE:** I'm in the sink and then they're in sync, and it's really annoying. Ho ho.

**NICK GRIMSHAW:** We have an order at ours, which I cannot- Mesh always wants to load it from the back forwards, which makes sense.

**ANGELA HARTNETT:** Yes, makes sense.

**HUGH BONNEVILLE:** Yes, makes sense.

**ANGELA HARTNETT:** You just wanna load the first thing.

**NICK GRIMSHAW:** I just don't care. Like, it's not that big that it's like, it's not like a room size where it's like, 'Oh, it's so annoying to have to lean...' and just like, does it matter? Do we need a daily route? And apparently, yes.

**HUGH BONNEVILLE:** We're actually in mourning for our old dishwasher. Which was a pain in the neck, this thing we had for twenty-five years, and it conked out finally. So, you know the excitement of a new piece of white goods, let's face it, and thought lo, lo it appears this thing, and it's just not as good, you can't fit things in the right way. And where do we stand on the tray at the top with the thingy?

**ANGELA HARTNETT:** I hate that.

**NICK GRIMSHAW:** The tray cutlery, that's what we have. That's a new thing innit, that's what we have.

**HUGH BONNEVILLE:** Cause you have to go 'Nnn, nnn, nnn.'

**NICK GRIMSHAW:** Can't get into it.

**HUGH BONNEVILLE:** I like going 'Ffff', stuffing it all in.

**NICK GRIMSHAW:** Yeah, I like throwing it in. Although I remember, do you remember on, was it EastEnders, when someone died on the dishwasher?

**ANGELA HARTNETT:** They died on the dishwasher?

**NICK GRIMSHAW:** Yeah, so you know, like all the knives and forks like that in the dishwasher, like-

**ANGELA HARTNETT:** Don't be ridiculous.

**HUGH BONNEVILLE:** They fell in.

**NICK GRIMSHAW:** And someone pushed someone and they fell and all the knives went it.

**HUGH BONNEVILLE:** Brilliant. I bet their writers loved coming up with that.

**NICK GRIMSHAW:** Yeah. So I think that they probably, the dishwasher inventors probably watched that EastEnders and were like, we've gotta do a tray.

[*Cutlery sounds*]

**NICK GRIMSHAW:** When you've gotta do like a feasting scene or an eating food, what actually happens? Because you can't really eat it cause it's gotta look the same and stuff, right?

**HUGH BONNEVILLE:** Well put it this way, when we did- on Downton Abbey, for instance, I remember the very first time we had one of those big, big dining room scenes, and we had this wonderful on-set, i.e. the, you know, the person who did the food for the show. And all the menu cards that you see dotted around the table are all genuinely filled in and accurate, and it was a salmon something or other, which at eight in the morning is, you know, nice and fresh and everything. By 3pm...

**ANGELA HARTNETT:** Not looking as good.

**HUGH BONNEVILLE:** And the lights are a bit hot and, you know, and all the windows are blacked out, it absolutely honked, and, and of course no one really wanted to eat it anyway. So after that, anytime it said salmon on the menu cards, it was actually chicken in disguise, you know. And there was asparagus gate and our on-set historical advisor, who was the fount of all knowledge wasn't there that day, and we were about to, so we were about to embark on this asparagus thing, I said, but hang on, in 1912,13, did they use their fingers or did, would they have used knives? What's the etiquette? We can't get it wrong. And so, there was lots of telephone calls and we couldn't find out, and so in the end we chopped them up and pretended they were beans. But the answer really about eating, I learned my lesson, which I mentioned in the book, which is available from all good bookshops.

**NICK GRIMSHAW:** Buy it!

**HUGH BONNEVILLE:** But my first big lesson was on Notting Hill, and there's a scene in that, in which, at the end of this meal, there's a competition as to who's going to get the last brownie. And so the beginning of the day, again, 8am, this huge tray of brownies arrives and me as a naive young actor who's never really done a film before, went, oh, I'll have two! Did the wide Shot, and you eat two, and then you do another wide shot, got to eat two, this angle got to eat two, and all day. So by about 4am I was like 'Uhhh.'

**ANGELA HARTNETT:** Sugar rush.

**HUGH BONNEVILLE:** Yeah, complete sugar rush. So, I did learn a big lesson then.

**NICK GRIMSHAW:** Yeah. I always thought Julia Roberts' pitch for the brownie was like, so rubbish.

**ANGELA HARTNETT:** Yeah, yeah.

**NICK GRIMSHAW:** Like I was like, no, not- because it was like the biggest sob story and she's like, I've had to have a nose job, and I was like, no, no, Julia. You're not having the brownie.

**ANGELA HARTNETT:** No chance. Yeah, exactly.

**NICK GRIMSHAW:** I love in Notting Hill the scene where you are all in like the restaurant at the end. As a Northerner growing up, I thought that was like, oh, that looks so fab and London. Yeah, I always love that scene. I still remember that scene.

**HUGH BONNEVILLE:** I remember that 'cause, if it's the scene I'm thinking of, it's- we opened with me and Richard McCabe and he's at the piano and we're singing, and Roger Michell the director, his favourite song was Here, There and Everywhere by the Beatles. So Richard and I spent literally weeks rehearsing 'cause he can play and sing, I can't sing, and so we just had to practice and practice and practice, and we got it to a relatively good pitch. And literally the night before we were filming it, the producer Duncan Kenworthy rang and said, we've been having negotiations with the Beatles and unfortunately it's gonna cost six figures to film that and, you know, record it in vision, and we can't really justify that, so could you do Blue Moon? So, we mastered that instead.

**NICK GRIMSHAW:** We can learn. We can learn.

**HUGH BONNEVILLE:** Oh, we can learn it. So we did that very quickly, but that was, it was gorgeous. The other thing about that of course, is that it was a studio set at, I think Shepperton. Shepperton was really busy at that time, they couldn't get the size of studio that they would need for a full scale set, so the restaurant set was in a really tight little corner, and you've got the Golborne Road or whatever it is outside, but they had to build the, the opposite side of the road really close so it was all shrunk in perspective.

**NICK GRIMSHAW:** Oh wow.

**HUGH BONNEVILLE:** There's literally a bus in the background, which is being pushed through the painted backdrop and all the passes by had to be under five foot.

**ANGELA HARTNETT:** Oh my God!

**HUGH BONNEVILLE:** Because they had to shrink the perspective. And there's a zebra, there's a zebra crossing that's actually at 45 degrees. It's really, it's really weird.

**NICK GRIMSHAW:** It was an actual zebra to make it work. Just to make it work.

**HUGH BONNEVILLE:** So it was really weird.

**NICK GRIMSHAW:** Do you think they'll ever do a Notting Hill 2? Cause I know everyone's obsessed with, you know, a sequel.

**HUGH BONNEVILLE:** I think Notting Hill: The Zimmer Frame Years.

*[Fire crackling sounds]*

**NICK GRIMSHAW:** Now we've got to talk about Paddington. I know we touched on how much people love Paddington. But true that you were born in literal Paddington. Not the bear.

**HUGH BONNEVILLE:** I was born inside the bear. No, my, my mum and dad had both trained as medics at St. Mary's Hospital so my brother and sister and I were all born there. But to say I was sort of born in Paddington, I was there for about, you know, ten hours or however long it was before we got kicked out, and then spent my first couple of years in East Sheen in South London. But my dad's affection for St. Mary's Hospital, you know, stayed with him all his life, so Paddington has always had a place in my heart, yeah.

**ANGELA HARTNETT:** I love that.

**NICK GRIMSHAW:** What do you think it is that people love about it so much? Because it could have been a risky film to make because, you know, Paddington bear's so iconic and so loved, but the movies really tapped in, like Dan Levy said, it's his favourite English movie ever, like, what do you think it is about the movies that made people love them so much? You? I love that you were like me, I think it's me.

**HUGH BONNEVILLE:** Yeah. I think it's obviously me. I think it's really because the, the sort of spirit of Paddington is something we all recognise. We've all been Paddington, you know, going to a new school, new town, new country, and going, I'm lost, I need- I need someone to reach out the hand of friendship, which is what the Browns do. So a) we all feel we've been a Paddington, but also we all like to feel that we are the Brown family, that we would reach out. So, I think there's a combination there. And also in his character of Paddington, he's not malicious. He's, he's always that he's got the spirit of, of inquiry and adventure. He's always trying to help others even though he gets it wrong. It's as simple as that. There's a, there's an honesty and an openness of spirit about Paddington that- and kindness that threads through.

**ANGELA HARTNETT:** Well, I think you said it's the honesty and I think it is also the Britishness of it. It's a very British film and if you love the humour that we have as a nation, I think it just ticks every box, it's just brilliant, you know,

**HUGH BONNEVILLE:** And I think, and that was all embodied in those two films and the way that Paul King, who directed and certainly was all over the script. I always tease him by saying, you know, you are Paddington, he looks a bit like Paddington. But he's, he has got this amazing imagination. Yeah. and would never, never let a scene go until he was completely satisfied, and then often wasn't and we'd come back a week later and we'd re-shoot it because he said, no, it wasn't right, it wasn't, it wasn't either funny enough or didn't hit the right point. And of course, after a while, the bear becomes real, particularly after the first film, we were absolutely- well, it's like Hugh Grant's dad famously came to the

second premiere and after a couple of minutes he leaned across to Hugh and said, 'Is that a real bear?'

**HUGH BONNEVILLE:** And to be honest, you know, it was a real bear.

**ANGELA HARTNETT:** Ben's voice is just incredible, playing the role of Paddington.

**HUGH BONNEVILLE:** It is. Again, he, he's got that vulnerability, you want to look after him. You want to make sure this bear's okay in a sometimes dangerous world.

**ANGELA HARTNETT:** The one Neil's always doing is- Neil absolutely, when I first introduced him to Hugh, Neil was, 'Oh my god, Mr Brown!' Literally. I said no Neil, but we always do that scene where Paddington takes the bear, like whenever we're on the tube with Betty we both stand like this on the tube and we carry Betty and I just crack up. He goes 'Hey!' you know, we do this little Paddington scene.

**HUGH BONNEVILLE:** Yes, whenever I see Neil he says, 'Mr Brown, that is extremely rude.'

**NICK GRIMSHAW:** A big old table full of food here.

**ANGELA HARTNETT:** I need to put the old glasses on for this.

**HUGH BONNEVILLE:** Talk us through it.

**NICK GRIMSHAW:** What are we having, talk us through.

**ANGELA HARTNETT:** So, we have rosemary and black pepper rib of beef. Then we've got pigs in blankets, red cabbage slaw, potato, dauphinoise, roasted carrots with parsnips in a little coarse grain mustard, brussels sprouts with pancetta and shallots. And gravy. And there's a little bit of mustard if you want some mustard with your beef.

**NICK GRIMSHAW:** It smells incredible. And the colours, wow. And if you want to get any of these recipes or all of the recipes, you can copy this and do this on Christmas Day or for a nice little January meal or whatever, [waitrose.com/dishrecipes](https://www.waitrose.com/dishrecipes) is where you need to go. I love a sprout with a pancetta. What did we used to have, we just used to have sprouts and complain about them.

**ANGELA HARTNETT:** Well, they were just boiled within their life weren't they.

**NICK GRIMSHAW:** Now we're like, okay, yum.

**ANGELA HARTNETT:** Now we love a sprout.

**NICK GRIMSHAW:** Now they're just near bacon and we're like, yum. That gravy, no lie, it's the best gravy I've ever had.

**ANGELA HARTNETT:** Wow.

**NICK GRIMSHAW:** Talk me through the gravy.

**ANGELA HARTNETT:** You put loads of vegetables, carrot, celery, onion, garlic, underneath a rack, and then you put your beef on the rack, so all the juices from the beef go onto the veg. Then when your beef is cooked, you remove your beef, and then into those vegetables which have all that beef sauce and the bone marrow and everything, you add a bit of flour, then there's redcurrant jelly in there, beef stock, red wine, touch of mustard, and a touch of honey.

**NICK GRIMSHAW:** That is out of control.

**ANGELA HARTNETT:** Out of control.

**HUGH BONNEVILLE:** Beautiful.

**ANGELA HARTNETT:** Keep that, freeze that, take it for Christmas with your mum, it'll be lovely.

**NICK GRIMSHAW:** Oh yeah.

**HUGH BONNEVILLE:** And the cabbage how have you done the cabbage? Cause that's absolutely delicious too.

**ANGELA HARTNETT:** Red wine vinegar, olive oil and dijon mustard. But do it the day before, so it cooks it, it marinades it. I'm a believer, like on Christmas day, something cold. So we do loads of things like cabbage, things like slaws, because then you don't have to worry about heating them up on Christmas day.

**NICK GRIMSHAW:** Cause anyone listening now might be getting ready for Christmas Day and they're thinking, oh my God, I've gotta cook tomorrow. Or like the next day. What is your like, do you think do something cold and just don't have that, put one side out?

**ANGELA HARTNETT:** Just cook what you wanna cook and just don't do- less is more. It's always what I say, just do less. Because otherwise you just panic and get a real stress about it.

**NICK GRIMSHAW:** And potatoes like this. Now that seems like a faff but did you do this as you were doing the meat or do you make the potatoes before and then just like whack it in?

**ANGELA HARTNETT:** I cooked these this morning, they're just reheated, so again, it's done ahead.

**NICK GRIMSHAW:** That's easy.

**ANGELA HARTNETT:** You don't worry about it. One year I did duck and overcooked it. At that stage, Neil said, should we go to the garage and get some Peking sauce and pancakes? Cause it was so dry and crispy.

**NICK GRIMSHAW:** Thank you, Neil.

**ANGELA HARTNETT:** While mum sat there and said, 'I think next year we'll have chicken, Angela.'

**NICK GRIMSHAW:** I wanna ask you about, it's something that I'm always intrigued in when we ever speak to actors is auditions and how you know how to take a role, because it's such a massive commitment, you know, it's a year of your life or, or longer. How do you know that it's not going to be rubbish?

**HUGH BONNEVILLE:** You don't.

**NICK GRIMSHAW:** You don't.

**HUGH BONNEVILLE:** You never know. You never know if it's gonna, obviously you- you know, you hope it's gonna be alright. I'm no good at commercial auditions and some people are brilliant.

**NICK GRIMSHAW:** What's a commercial audition?

**HUGH BONNEVILLE:** Well, going for an advert. Auditioning for a commercial.

**NICK GRIMSHAW:** Right, got it.

**HUGH BONNEVILLE:** And some people have a brilliant- you know, you turn up and they say, be a turnip, and you say, 'Hey, I'm a turnip, and we're in turnip land.'

**NICK GRIMSHAW:** That was good.

**HUGH BONNEVILLE:** And I had to go along to this one for a toilet roll, and I can remember sitting there with three other blokes who were sort of, you know, looked vaguely, you know, we're all fairly similar build and everything and the advertisers were late back from lunch and so it was quite annoying, we were there for like half an hour waiting and eventually they rolled in boozy from lunch and sort of went into the audition room. And I was really cross, 'cause you know, we're trained to be punctual on the whole, in our business. There was a sort of receptionist with a clipboard sitting there, you know, doing a sort of crossword or something and the first bloke was called in and after about a minute I heard this noise emanating from the room, this sort of strange growling and it grew louder and louder, and I realized that this big chap had just gone in was being asked to do what bears do in the woods in order to, in order to sort of sell the loo paper. At that moment, the clouds parted from above and this divine figure looked down on me and said, Hugh, Hugh, you don't have to do this. And I sort of levitated and walked over to the girl with a crossword, and I nicked a line that I think was Peter Cook or someone like that, and I said, 'I'm so sorry. I've just remembered I meant to be watching television this afternoon.' And I left, and, and I felt so liberated. That actually, if you're dreading something, you can, I mean, as actors we're just so grateful for the next job and it doesn't get any easier folks, you know, the older you get. That was a turning point. You do have the power to say no.

**ANGELA HARTNETT:** Do people still expect you to audition?

**HUGH BONNEVILLE:** Oh yeah, yeah. And I think it's important to go through that sort of thing. Funnily enough, I did a film with George Clooney about ten years ago called The Monuments Men and last year I got a note through from the agent saying, they'd like you to

go on tape for a new film that's being produced and directed by George Clooney, and I went, right, the people who know me. Okay, fair enough. And this blurb said, please can you stand with your face to the camera, and then will you do a profile, and then will you turn around to show that you exist, and will you please tell the camera, 'cause it's all self-tapes these days, which is disgusting! Stupid! Don't get me started. Give me more wine.

**ANGELA HARTNETT:** Good Hugh, I love it! Yes!

**HUGH BONNEVILLE:** And please will you then address the camera and tell them what other shows you've done so they can get to know who you are.

**NICK GRIMSHAW:** Google me, darling.

**HUGH BONNEVILLE:** So I said, 'Hello I'm Hugh Bonneville, I've appeared in films like the two Paddington films and Downton Abbey, and in fact a film called The Monuments Men, directed by George Clooney.'

**ANGELA HARTNETT:** Hello George.

**HUGH BONNEVILLE:** 'Thank you for giving me this opportunity to read for you today.' Didn't get the part.

**NICK GRIMSHAW:** How is it when you're walking onto those huge sets and it's like, Tomorrow Never Dies, do you ever get like, I mean, like the fear of like, oh my god, what if I get my lines wrong or forget my lines.

**HUGH BONNEVILLE:** Well let's put this in context. When you say walking on the set of films like James Bond, you know, Tomorrow Never Dies, I had one line in that film.

**NICK GRIMSHAW:** So you can't forget that.

**HUGH BONNEVILLE:** So you can't- well, yeah, nearly did. And also I went for the audition and the director said, we're now casting these roles that will appear towards the end of the film when the British Navy is taking on the Chinese Navy in the South China Sea. So immediately I transported myself to a sunlounger in Thailand, where I would be for three weeks, and they might want me for a day, possibly two. And um, but basically it was about the sun tan and the drinking. Not a bit of it. It turned out to be two days in a simulator in Portsmouth with the Royal Navy Cadets. And there's us, you know, six or seven of us actors, including Gerard Butler, you know, we're all playing these, you know, tiny little supporting parts, Jason Watkins and Brendan Coyle who paid Mr. Bates in Downton. So we're all turning up basically to sit at these enlarged tumble dryers, which are these radar things, looking like Pillsbury dough men in our blue overalls, in our sort of combat gear, having to say our one line and around us, all the supporting artists, all the extras are Royal Navy Cadets and they're all in their training. And so they're doing, 'Action 3.1, 4.2 incoming', they're doing these drills day in, day out, and we're going, 'Incoming 4... Can we go again? So sorry, can we go again?' I'm being absolutely hopeless, and anyway, Brendan Coyle was particularly, Mr. Bates was particularly good at this, he was very good at flicking switches and talking at the same time, and he was brilliant. I was watching him going, okay, how's he doing that, he's doing that, you know, putting in his smalls and everything, it was brilliant.



And anyway, he got cut. He got cut pretty much completely, but my line remained. 'Sir, AWACS report two waves of land-based MiG-21s inbound. They should be on our screens in two minutes.'

**ANGELA HARTNETT:** Yes!

**NICK GRIMSHAW:** I love that!

**ANGELA HARTNETT:** Would you ever like to get the other side, direct and write, anything like that or have you been dabbling in any of that.

**HUGH BONNEVILLE:** I think the thing about directing is that, as many people have said it is- it's, you have to answer a hundred questions before breakfast.

**ANGELA HARTNETT:** Right.

**HUGH BONNEVILLE:** And there's one director who said, the important thing about directing, answer them. Say, absolutely, I want ten of those in that scene, and I want fourteen in the next. Even if after twenty minutes you change your mind, but just give a clear answer so that the props department or whoever can go off and, you know. I couldn't do it. I absolutely couldn't do it. I respect, you know, I love, I love generating ideas or being part of a team that produces, you know, bringing an idea together and I've, you know, I'm doing a dabbling in that a bit, but no directing is, it's too much responsibility. And also dealing with actors, you know, all those egos, you know?

**NICK GRIMSHAW:** Oh, no way.

**HUGH BONNEVILLE:** Nightmare.

**NICK GRIMSHAW:** You know, like people will say like, you know, oh, they're so dramatic. Have you actually experienced like another actor being like, full on drama queen?

**HUGH BONNEVILLE:** Oh yes. Of course, of course.

**NICK GRIMSHAW:** Cause I always like, people always say to me, like, who have you interviewed who's been like horrible? I'm like, everyone's really nice. And Fiona, who used to choose my radio show, was like, yeah, 'cause you are on the radio with them. Like, she's like, they're horrible to me. But have you ever seen like the full-blown Hollywood tantrums?

**HUGH BONNEVILLE:** Oh, I have. I've seen, yeah. I've seen dressing room doors being kicked through, and stuff like that, and I life's too short and I won't work with people like that. I'm very fortunate now that I can pick and choose a bit and, 99% of one's colleagues are inspirational to be around, and I genuinely mean that. And I'm also contractually obliged to say that. But occasionally there's a, you know, there's a pain in the neck and you think, ugh, you know, karma will catch up with you. And sometimes it does, sometimes it doesn't.

**ANGELA HARTNETT:** Yeah I think that, I do think karma catches up. I think that about chefs sometimes.

**NICK GRIMSHAW:** I was gonna say, chefs are kind of like, they're the, they're the two realms where you think, you know, there can be a stropiness. Like I could imagine a chefy tantrum and an actor tantrum.

**ANGELA HARTNETT:** But the irony, the one person where everyone thinks is constantly in a tantrum is Gordon Ramsay. But actually Gordon, always from day one, whenever I started doing any TV or anything, or you started doing demos, sort of said, just always look after the crew, be nice to everyone, but, and he is, you know. Anyone who's worked with Gordon will always say he is one of the brilliant people to work with. But people look at him and think, oh my god, he must be like that.

**NICK GRIMSHAW:** So intense.

**ANGELA HARTNETT:** I said, of course he's not like that, you know, he's- and, and I think, you know, if you, and also you, if people are behind the camera, you want them to make you look okay. You know, they've got more power.

**HUGH BONNEVILLE:** Yeah.

**NICK GRIMSHAW:** No directing, but yes to writing your memoir. How was the process for you? Because it is a big ask and a big job to sit down and, you know, write your life.

**HUGH BONNEVILLE:** Well it was, it was, and it was- I was absolutely adamant that I was not gonna write an autobiography 'cause that smacks of accuracy, and so a memoir you could sort of string, you know, things that, that bits and bobs together and it's not, I mean it is chronological roughly, but stories occur to you and, and the subconscious takes over. And so I'd been, you know, asked several years ago now, and I'd been incredibly lazy about getting on with it. I wrote the initial chapter, not the first chapter of the book, but in my first attempt with great fanfare, and I was, uh, there at the laptop and I got my son to take a photograph and going, and I sent it off, sent it off to the agent and he said, 'Great, looking forward to the next chapter.' Six months later he says, 'Any more pages, Hugh?' And I said, it's coming, it's coming, let me just finish this whole project. And I was so lazy. And then it was my darling son who actually shamed me into it in the summer after lockdown, he went off travelling. Finally he was able to escape and do a bit of travelling before university and went off with a mate and then he texted saying, I'm peeling off from my mate, Sam for a week. I've just, I've rented an Airbnb, a tiny little hut in the hills. I thought, hmm that's interesting, what's he up to? Sure enough, on the first night he sent me a photograph of his word count on his laptop, he said, 'I'm writing a novel, how many words have you written today, dad?'

**ANGELA HARTNETT:** Oh no.

**HUGH BONNEVILLE:** And so the next day I rang this agent having said, I don't want a deadline. I don't want a book deal or anything, I just want it to flow organically. And next day I said, okay, you know, I'll-

**NICK GRIMSHAW:** Let's crack the whip.

Let's crack the whip. And so I did, and so when I sat down and got on with it in sort of October, November of '21, I really enjoyed it actually. When you're writing, you know, from

memory and the subconscious, as I say, takes over, I ended up talking a lot about my dad and his journey with dementia, which I really hadn't anticipated at all. And it was a sort of very cathartic thing, and certainly wasn't something I'd intended to share. But then I was talking to people who'd worked at his care home and they said, you know how delicate an area it is, dementia. And I thought, actually it's important to share that we're all going through the same journey, ultimately, we're all heading in one direction. And people do seem to feel lonely sometimes when they're caring for someone with dementia, and there's a lot of laughs and a lot of, you know, dark humour in it as well. So I tried to capture some of that as well as saying a, you know, a fond farewell to my dad as well.

**ANGELA HARTNETT:** Yeah.

**HUGH BONNEVILLE:** But it's not all doom and gloom. There's some, there's some hilarious anecdotes.

**NICK GRIMSHAW:** No, it's very funny as well.

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**NICK GRIMSHAW:** How has it been like afterwards, the reaction, do you get like nice messages from people that have been reading it or, or people in the supermarket talking to you?

**HUGH BONNEVILLE:** I have, I mean, I've been on a sort of book tour and that's been really nice and surprising 'cause I'm so used to promoting a TV show or a film or whatever, with a group of other people that you can blame, you know, if it's a load of rubbish. So of course, you know, I had nothing to do with that scene, over to you. But actually then you are very exposed as you know. You know, it's you that's out there. But people have been very, very responsive and, and what I'm particularly pleased by is, is people saying, I've had a relative, or you know, mum or dad who's going through, you know, dementia.

**ANGELA HARTNETT:** That must resonate.

**HUGH BONNEVILLE:** And, that is, they said actually it's- it cheered me up to know that I'm not alone. So that's been quite nice.

**NICK GRIMSHAW:** And also you take it in a different way, I think, like the telly or a film, like I, as someone with the terrible attention span, you might pause it and go and have a wee or like be on your phone or something. Whereas a book, I think you sit like, listening to your voice direct, I think it teaches you in a different way.

**HUGH BONNEVILLE:** Possibly, yeah, and I've done the audio book as well, and there's exclusive content on the audio version.

**NICK GRIMSHAW:** Available now.

**HUGH BONNEVILLE:** There's a Stanley Tucci story that's on the audio version.

**NICK GRIMSHAW:** Oh!

**ANGELA HARTNETT:** Are you going to share a little titbit?

**HUGH BONNEVILLE:** Well, it actually ties in with taste and all this. So the first time I met Stanley, he and I were cast in a movie on the island of Mallorca, this is 2005. We'd been there rehearsing, it was an improvised film, a mad film, didn't trouble the box office.

**ANGELA HARTNETT:** I was going to say, I don't remember this movie, and I know a lot of yours.

**HUGH BONNEVILLE:** It's called Four Last Songs, worth a look. And Stanley was flying I think from New York, I guess, and so myself and two or three others were staying up late on a school night to welcome him. And we'd been drinking this Mallorcan white wine, and he arrived and I was so overawed to meet him, I was so excited, and I said, 'Hello, I'm Hugh. Can I get you a drink?' He said 'Yeah, sure, what are you guys drinking?' and I said, 'Well, we've got a cheeky little Mallorcan wine, seems to be going down okay,' and he said, 'Sure, sure,' and I gave him the drink and there's that- it has become a household joke now in our house that he took a drink and went, 'What is that?!' But he had initially that expression of, it could go either way, 'I have never tasted anything so beautiful!' but he went, 'What is that?!'

**NICK GRIMSHAW:** We have some Hugh facts that I thought we'd do. 'I am manic about apple crushing.'

**HUGH BONNEVILLE:** Ooh.

**NICK GRIMSHAW:** What the hell is apple crushing?

**HUGH BONNEVILLE:** Well, yeah, making apple juice. We have a couple of apple trees, and my wife gave me an apple press couple years ago.

**NICK GRIMSHAW:** Nice gift.

**HUGH BONNEVILLE:** It was really nice. But I was very late in the season when I got onto it, and so the, the crop was really over, but this year there was a bumper crop, and I was virtually out there at midnight, 'Just, just one more, just one more load.' And I'd be out there going... and it's all about the chopping 'em up before you put them in, you can't just put the apples in and you don't wanna put them in a- if you put them in a blender or something to get the mulch, that doesn't work. You have to sort of chop them up, there's a way of crushing them so they're lumpy, and then you put them in the apple press and squeeze and then the juice comes out, and then the wasps come and get you, spend hours and you're going... It was a fascinating education in my psychology about, which do I want more? Do I want to get away from the wasp or do I want the apple juice? So I've- and of course you can freeze apple juice, so I've got loads and loads of it. It became a bit of an obsession. I eventually had to have it taken away from me, the apple press, because as I say, I was moving on to things like furniture and- if I squeeze that surely there'll be some juice. So, I think it was the squeezing, the sense of this press thing.

**ANGELA HARTNETT:** Therapeutic.

**HUGH BONNEVILLE:** It really- I loved it. I absolutely love it. And when you're churning up the apple lumps so that they go down into the next bit down, and go through this gauze and

into the dripping tray, and you think, you know, how many apples, and the tastes are so unique, each apple tree and then if you blend them, you know, is the blend better or not. I virtually, virtually sort of running a vineyard.

**NICK GRIMSHAW:** Next up we wanted to ask you, Hugh, a quote from you. 'I once got stopped on Oxford Street and was told how brilliant my Mr. Darcy was last night on telly.' True story?

**HUGH BONNEVILLE:** Absolutely true. You know, Nick Hower, who used to do Countdown and was on The Apprentice. I sat down next to him at lunch the other day and he said, oh- and we'd met once before, he said, 'Oh, it's so lovely to see you,' and I said, 'And you,' and he said, 'I thought you were so good in The Staircase.' Sorry, Nick

**ANGELA HARTNETT:** Oh my god.

**NICK GRIMSHAW:** I feel like you'd do that - no offence - to someone.

**ANGELA HARTNETT:** Oh no, all the time, all the time. Got in lifts and stuff and said to people- you know, chatted to them, you know, but people have done that to me, they go, 'Oh, is my daughter at school with your daughter?' I'm like, no, no, not at all.

**NICK GRIMSHAW:** I did it once in a car park. I parked with my car and I got out of my car and I was like, 'Oh, hi mate. How are you?' And he went, 'Yeah, I'm all right, thanks' I was like, 'It's so weird seeing you here, like what are you up to? And he was like, 'Just shopping.' And then I realized it was Rio Ferdinand. I'm like, don't know you. And then I was like, oh no, sorry, you're Rio Ferdinand...

[Sleigh bell sounds]

**ANGELA HARTNETT:** What does your mum do?

**HUGH BONNEVILLE:** I first sort of brought it up a few years ago, but basically when I was a kid, she said, when I was about ten, she said, I'm gonna go off and do an office job three days a week. So I, you know, burst into tears and said, you're selfish and how dare you, what about my tea? And so she went off and did this office job in, in Lambeth in South London. And then cut to ten years, fifteen years later, after she'd retired and dad had retired. I opened the evening paper and it said, MI6 building to be sold, and it was a picture of her office building.

**ANGELA HARTNETT:** Oh.

**HUGH BONNEVILLE:** And so I rang up and said, hang on, but Century House where you used to work is the Secret Service? She said, 'Yes, dear.'

**ANGELA HARTNETT:** Anyway, darling.

**HUGH BONNEVILLE:** Yes, exactly. 'I'm just pruning the roses.' And so I said, you're a spy, that's so cool, and she said, 'No, I wasn't a spy. I just did some filing.' I went, no, you were a spy!

**NICK GRIMSHAW:** That's what I spy would say.

**ANGELA HARTNETT:** Exactly. She's never gonna tell you.

**HUGH BONNEVILLE:** That time you went to Portsmouth.

**NICK GRIMSHAW:** Yeah, what were you doing?

**HUGH BONNEVILLE:** You left us for one night and went to Portsmouth, surely... So, sort of coded to that story was, I mentioned this on radio show and a few days later someone from Riverhouse, the new MI6 building, got in touch and he was on, obviously on the sort of PR side of things, and he said, would you like to come in and do a chat, a lunchtime chat? Because we're, we're, we're trying to get people from the outside world to come in and just talked to us about normal things, and so I went in and had a sort of lunchtime chat and it was quite surreal sitting there with 120 people who worked for MI6. And after it, one of the lads there about, a bit younger than me, came up and said, I worked with your mum and she'd passed away by now, and so, and obviously I know nothing about the work she's done, she obviously took-

**ANGELA HARTNETT:** She would've signed the Official Secrets Act.

**HUGH BONNEVILLE:** Exactly. She never said anything about it, not even to my dad. And he said, I worked with your, with your mum, and, you did some filing then? And he said, well, yeah, it was filing you know, sensitive overnight intercepts that are coming from here, there, and there, and we had to make sure they were on the right order if upstairs suddenly said, 'What's happening in Istanbul?' then we could go 'Here,' you know. He said, I was only eighteen when I joined and we were sitting there, you know, doing the crossword with my mates and suddenly you hear these footsteps along the corridor and it was 'Quick, there's Pat,' you know, 'Look sharp, you better get on with it.' The thing that struck me was about his memory of that sound of her footsteps and I suddenly remembered her footstep, when she was in mum mode, you know, when she was walking with a purpose, and that double quick time. It's strange how different memories are evoked by different things. Sometimes it's a smell or a taste or whatever, but that was a sound.

**ANGELA HARTNETT:** It must have been quite emotional for you.

**HUGH BONNEVILLE:** It was, I found it really emotional. So I was very touched to have met this guy and that was what my mom did, she did a bit of posh filing. And at the wake, at her funeral, when the service said we're okay for it to be- let it be known, so in the eulogy it was mentioned and so all friends and family had no idea that she worked in the service. And at the wake, my sister said, 'There are four people from the service here, and two of them live in the village where mum and dad live,' I said, 'You're kidding?' She said, 'Yeah, her over there and Derek over there.' I said, 'What, Derek?' Derek the guy- Derek, the quietest man on the planet, you know, and she went, well yeah. And I suddenly remembered that they, I had memories of Mum and Derek sitting in the corner of various sort of church hall committees and parties having a good old go, and I thought, oh god, you know, she's getting bored to death here. In fact, they were having an office gossip, you know, so that stuff. It was, it was strange how all came around.

**ANGELA HARTNETT:** That's fascinating, isn't it?

**NICK GRIMSHAW:** Wow, how amazing. Well, Hugh, thank you so much for joining us on Dish.

**HUGH BONNEVILLE:** Well, thank you so much for having me. It's been a real treat.

**NICK GRIMSHAW:** Congratulations on your memoir.

**HUGH BONNEVILLE:** Thank you.

**NICK GRIMSHAW:** And people can go and get it now. I can go and listen to it now if you've got some time over Christmas. Whack it on.

**ANGELA HARTNETT:** It's a fabulous one.

**NICK GRIMSHAW:** Have a listen.

**HUGH BONNEVILLE:** Thank you.

**NICK GRIMSHAW:** Hugh, thank you so much. Hugh Bonneville everybody.

[Applause]

**NICK GRIMSHAW:** Thank you very much. Merry Christmas.

**HUGH BONNEVILLE:** Merry Christmas. Merry Christmas, everybody.

**NICK GRIMSHAW:** Thanks everybody for listening to our podcast all year. Have a wonderful Christmas. Let us know, by the way, if you make any of Angela's recipes.

**ANGELA HARTNETT:** Yeah. Happy Christmas everyone.

**NICK GRIMSHAW:** Yeah, Merry Christmas.

[Sleigh bell sounds]

**NICK GRIMSHAW:** I love Hugh Bonneville. I feel like my house is like, ten times more Christmassy now. I feel like I could sell this house on the basis that Hugh Bonneville's been here. Hugh Bonneville's been and three bedrooms. Like, that's the main thing, don't you think? Hugh Bonneville, downstairs loo.

**ANGELA HARTNETT:** You see, I love Hugh, big fan, but we got exciting, even more exciting guests next week.

**NICK GRIMSHAW:** Oh my god.

**ANGELA HARTNETT:** Come on.

**NICK GRIMSHAW:** Next week, we have joining us next week Alison Hammond. Legend. And Dermot O'Leary.

**ANGELA HARTNETT:** I feel like they're us but on TV.

**NICK GRIMSHAW:** Right? Yeah, us but rich. If you would like to recreate today's dish for your friends, or family, or maybe a stranger in the street, head to [waitrose.com/dishrecipes](https://www.waitrose.com/dishrecipes). That is where you'll find all the meals we've ever made on the podcast.

**ANGELA HARTNETT:** Follow Dish wherever you get your podcasts so you'll get it delivered to your device every week, and if you enjoy it please leave us a great review.

**NICK GRIMSHAW:** If you don't, listen to something else. We can't all have a Michelin-star chef in the kitchen, but you can get some Michelin-star advice. Email your questions for Angela, whatever they are, to [dish@waitrose.co.uk](mailto:dish@waitrose.co.uk).