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## Miracle workers review

February 12, 2019 1:17PM ET Steve Buscemi as God 'Workers of Miracles.' Curtis Baker/TBS Steve Buscemi is probably not the first actor to come to mind playing God. James Earl Jones, Meryl Streep, Sir Ian McKellen, Cate Blanchett – you want someone with a noble and/or mysterious direction for all projects in which the Almighty is a remarkable figure. Buscemi, while always lovely, seems at best a candidate to play Lucifer, and more likely some frustrated little minion of heaven or hell. But the God Buscemi plays for in TBS's new comedy series *Miracle Workers* (Tuesdays at 10:30.m ET) is not a traditional deity. This is God who has allowed himself to go to the seeds together with his creation, mankind - assumed that one of them was so great at first. Buscem's God is like if your uncle, who continues to forward chain emails, also had all-powerful powers, but he couldn't use them either successfully or remotely. Buscemi couldn't be more perfect for this very falling gentleman. Miracle workers creator Simon Rich, adapting his book *What In God's Name*, suggests that the sky is actually a huge factory full of departments that control every aspect of life on earth. Some jobs are more inspiring than others - a woman working in a department of male nits admits she needs to get high to get off work every day - but most angels are resigned to the idea that a world like their very disruptive boss will never quite be able to live up to its potential. So when God announces plans to blow up the earth and start over with a new project - a restaurant built inside a lazy river trip - the only one who strongly opposes all of this is Eliza (Geraldine Viswanathan), recently assigned to the department of freshly updated prayers, where her co-worker Craig (Daniel Radcliffe) mostly helps people find lost keys and gloves. The first season was built on Eliza's bet with God, in which he has two weeks to answer what seems like a seemingly impossible prayer to save all creation. Once the stakes are turned on, the story moves largely on two parallel tracks: Eliza and Craig struggle to get two painfully shy people (Sasha Compère and Jon Bass) kissing (and thus answering their own prayers for a chance with each other) and God's top aides Sanjay (Karan Soni) and Rosie (Lolly Adefope) struggling to indulge every whim of their idiot boss in the end of life on earth. The God side is a pleasure. Rich and Buscemi both lean fervently on the idea of God as a clumsy failure (Chris Parnell plays his disapproving father in a later episode) that constantly bothers some little meat. (After hearing Bill Maher disdain the idea of conviction, God orders Sanjay not only to kill the HBO host, but also to explode his penis, leading to several visits to the genital facility.) Where Rich's last show, *The Man Looking for a Woman*, forked out various surreal ideas with a short creative. Creative. Life (for example, the fact that the hero's ex dated Hitler), Buscemi's petulant incompetence feels as vital and fun at the end of the season as it did at the beginning. Because God has some heavenly form of ADD, those scenes benefit from being wall-to-wall jokes in which Eliza and Craig's half of the show is burdened by plot, and neither character is as innately humorous as their all-powered employer. The show has fun with the limited nature of its talents - because they can't prove the existence of the aftertack, they're often limited to targeted winds and the random printing of the Burst Appendix button on the control panel - and the butterfly effect that uses so much Heaven Inc.'s resources on these two people. But both angels seem to be as obstructive in characterization as they are in supernatural strength - he's a distressed beta male, he's a dangerously impulsive optimist, over and over again - so that the narrative spine of the series begins to feel like a sketch that has lingered too long. (A good place that many inevitably compared this show to is a much stronger balance between exploring the humanity of the after - all and riffing on everything ridiculous.) However, buscemi stories are very funny. And enough sharp details have been drawn on the edges of the factory (where Angela Kinsey from the Office runs HR) to suggest a more promising second season. Hopefully, future episodes of *Miracle Workers* would put the plot on hold and have fun with the heart of the sky as just another soul-crushing job in the service of a boss who knows much less about how things work than people who work for him. Geraldine Viswanathan and Steve Buscemi Photo: TBSTV Reviews All our TV reviews in one convenient place. As we have written elsewhere on the site, the Middle Ages did not really represent the nadir of human civilization, despite the dark ages etiquette created by Renaissance and Enlightenment philosophers and scholars. Victorians struggling with their own social spies pushed that worst-ever era beyond the story to make writers like Charles Dickens pale in comparison. We are not suggesting that the Middle Age, as the 51st to 15th century is now commonly known, is a great time to be alive - but it makes you wonder how future generations of researchers will sum up the last 100 years with their flying cars. *Miracle Workers*: Dark Ages, the second installment in Simon Rich's comedy anthology series, is neither a faithful recreation of the Middle Ages nor the perfect anachronistic skeins of previous generations. Based on Rich's short story *Revolution*, the *Dark Middle Age* brings out the usual jokes about medieval barber-cut doctors, superstition disguised as science, and life in pre-pipeline society. But just as often the series finds bright spots at a time recorded as one Worst. Worst. people who bowed out in the conveg or showed compassion or just figured out how to dispose of waste would be a little less onesy. Philosophical comedy may seem mild compared to a good place, but miracle workers reckon many of the same questions about good and free will. Simon Rich; adapted from his short story *Revolution*Daniel Radcliffe, Geraldine Viswanathan, Steve Buscemi, Karan Soni, Lolly Adefope, Jon Bass, Peter Serafinowicz10:30 p.m. ET 28. TBSHalf hour comedy anthology series: Six episodes watched the reviewAlong with a fantastic cast, it's that belief in the people who associate this anthology with the first of season two, based on Rich's novel *What In God's Name?*. The miracle workers' first season organized apocalyptic stakes in hilariously outdated heaven, with angels Craig (Daniel Radcliffe) and Eliza (Geraldine Viswanathan) working together to end the apocalypse and place a disillusioned God (Steve Buscemi) back in their creations. One of the samples from that season was that people could eventually get things right - Heaven Inc. was staffed by angels who were originally human, and their mission was now to take care of the planet in the afterlife. The *Dark Middle Age* shows similar optimism, even when it throws its eyes back in time and people are often thought back. Roles have been changed along with power dynamics – instead of the all-powerful nature cloaked in a leisure suit, Buscemi now plays Ed Shitshoveler, whose last name is also his calling. Radcliffe has swapped Craig's uniform for Prince Chauncey's royal stripes and a much more powerful position. Viswanathan is now Alexandra (or Al) Shitshoveler, Ed's daughter and co-worker. Like Lord Vexler of *Karan Son*, Al is an aspir seeking to improve his position in life and in the lives of others. Other returning actors include Lolly Adefope, who plays novitate. Maggie (who is also Al's best friend) and Jon Bass Al as funny brother Mikey. This time there is no common goal, such as staying the end of the world - surviving the *Dark Ages* is a big enough challenge on its own. As a result, storytelling is more episodic than before, jumping between the characters' POV, but finding common threads everywhere. Al and Chauncey both question their predetermined paths as their fathers Ed and King Cragnoor (the proactive Peter Serafinowicz) try to surrender their traditions. What stays firmly in place are gut-wrenching visual jokes – keep an eye on the signage – and Rich and his cast's ability to turn the most mundane interactions and most common arrangements into magic: Chauncey's first internship ignites a surprising number of fires, while Al's first day of school is more depressing than most. Daniel Radcliffe and Karan SoniPhoto: TBS Just as he circled himself playing neurotic in *Season 1*, Radcliffe throws himself into playing the evolving fool, his blissfully ignorant smiles gradually give way to empathy and and Self-awareness. Viswanathan shines as brightly as a determined dreamer who has to face his own arrogance. They are factual clues, but the *Dark Middle Age* leaves just as much room for the aspiring Lord Vexler to reflect on his rise through the social layers and Maggie to realize that, unlike her besties, she may have already found her calling in life. Mikey is a little more of a wild card, but he's grounded by Ed, who is a more enlightened parent than most sitcom dads (or moms). *Miracle workers*: The *Dark Middle Age* could easily have fell into a medieval parody, allowing viewers who may think they are currently living through a particularly dark time in history to feel a little better in our current circumstances by looking back on an even darker period. But as the season progresses, tone and jokes become more modern, building a bridge to the past. The second season of this delightfully absurd anthology series proves that in the *Dark Ages*, miracles are not needed when we have each other. Other.

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