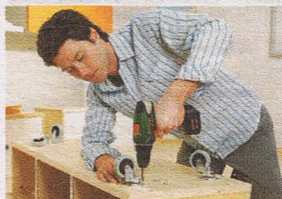


going out



4 Hole in one: 50 Best power tools



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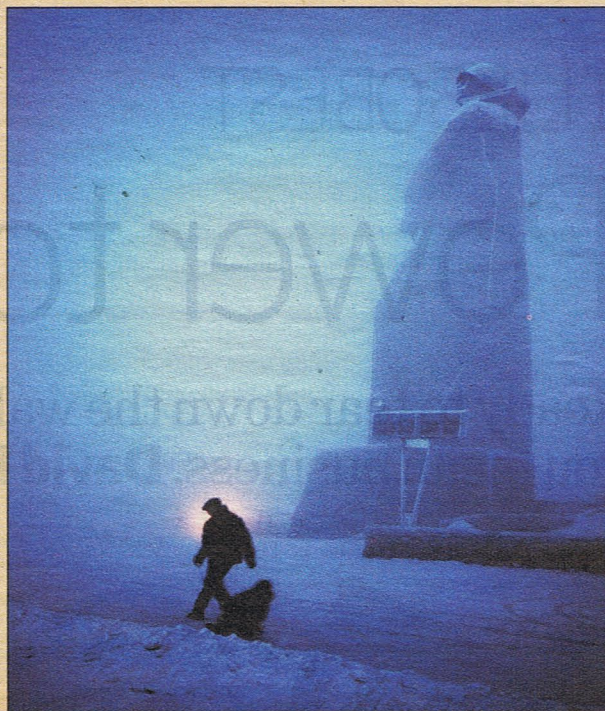
Please send all information to:
PA NEWSCENTRE, 292 VAUXHALL
BRIDGE RD, LONDON SW1V 1AE.
TEL: 020-7963 7707. FAX: 020-7963 7805.
EMAIL: arts@pa.press.net
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Every effort is made to ensure the accuracy
of these listings. However, please contact
venues to confirm details.

Art

Motherland

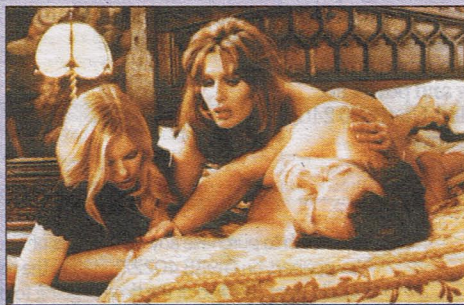
The break-up of the Soviet Union is reflexively seen as a political and economic revolution, the defeat of communism and the ultimate triumph of the free market. For the photographer Simon Roberts, though, the unprecedented convulsion allowed him the freedom to travel the length and breadth of Russia, taking pictures in more than 200 locations. What emerges are not the popular clichés of oligarchs in limousines barrelling past their downtrodden compatriots and covering them in clouds of dust. Instead, Roberts finds reasons to be cheerful. His portraits capture a diverse range of characters in a variety of landscapes, all sharing an emotional bond to the motherland. *Photofusion, London SW9 (020-7738 5774) Fri to 25 May* **Peter Chapman**



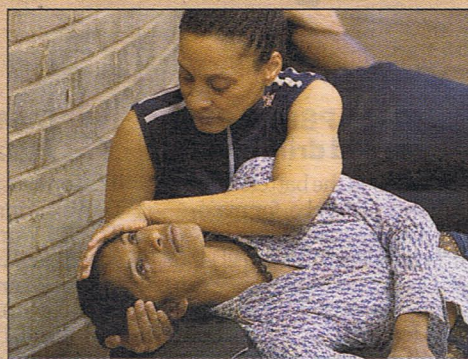
Film

Back from the Dead

Tucked away in a dark corner of the BFI's April schedule is a lovely short festival of British horror films and TV dramas from the 1970s, which is programmed as part of a regular series celebrating the offbeat. It opens with Beryl Reid as a toad-worshipping Satanist in Don Sharp's motorcycling-zombies film from 1972, *Psychomania*, on a double bill with the Colin Welland-penned TV play *Bank Holiday*. Among the other pairings are Alan Gibson's swinging Stoker update, *Dracula AD 1972*, Gary Sherman's cannibals-in-Tube-tunnels riff, *Death Line*, and Marianne Morris and Anulka as lesbian blood-suckers in *Vampyres*. *BFI Southbank, London SE1 (020-7928 3232) Sun to 18 Apr* **Stuart Price**



Classical



Koanga

Britain's leading multiracial opera company, Pegasus Opera, presents a rare revival of what is arguably the first ever African-American opera, Frederick Delius's *Koanga*. Completed in 1897, and so predating both Scott Joplin's *Treemonisha* and Gershwin's *Porgy and Bess*, the composer's tale of doomed love between two slaves on a Louisiana plantation reveals the lasting influence on his music of the songs he had heard his black workers singing during the two years he spent managing a Florida orange plantation. *Sadler's Wells, London EC1 (08707 377 737) Thur to 14 Apr* **Mark Pappenheim**