

WEEKEND LONDON

Plan your weekend entertainment with our guide to the best films, shows, gigs and one-off events that are still taking bookings (at the time of going to press).

BY RICHARD GODWIN

DON'T MISS

**Jazz in the Park**  
Sunday noon, Marble Hill House, Twickenham, TW1. £32.50. Tube: Richmond  
One of London's most stately of homes is the setting for a languid musical picnic featuring the soothing Zero 7, world music pioneer Nitin Sawhney, and the woozy Lambchop. There's plenty of real jazz on throughout the day, too.  
0870 602 1101

LAST CHANCE TO SEE

**Monty Alexander Trio**  
Tonight and tomorrow, 8.30pm, Ronnie Scott's, Frith Street, W1. £10-£25. Tube: Tottenham Court Road



A versatile and constantly evolving pianist who has worked with the likes of Dizzy Gillespie and Frank Sinatra, Alexander delivers a fantastic mix of jazz, reggae and calypso.  
020 7439 0747

BEST MUSICAL

**Singin' in the Rain**  
Tonight 7.30pm, tomorrow 2.30pm & 7.30pm, Sunday 5pm, Sadler's Wells, Rosebery Avenue, EC1. £13-£40. Tube: Angel  
Paul Kerryson puts on a

great show that will entertain all the family. The golden songs of the original are coupled with a stunning performance from Adam Cooper, one-time Royal Ballet dancer. Pure old-school entertainment.  
020 7863 8000

THE BIG FILM

**The Bourne Supremacy (12A)**  
Across London Matt Damon stars in this genuinely gripping sequel, directed by Paul Greengrass.

BEST COMEDY

**Comedy Store**  
Tonight & tomorrow, 8pm, Comedy Store, 1a Oxendon Street, SW1. Tube: Piccadilly Circus  
Ventriloquist Paul Zerdin, Aussie Kitty Flanagan, Canadian Stewart Francis, the downright weird Jarred Christmas and natural wit Paul Thorne are among the comics who have not decamped to Edinburgh.  
0870 060 2340

... AND FOR FREE

**Outdoor Films**  
Who wants to be stuck indoors watching a movie? There are plenty of outdoor offerings this weekend, including Master and Commander (tonight 8.45pm) and Back to the Future (tomorrow 8.45pm) both free in Greenwich Park, SE10, also Nicolas Roeg's stunning Don't Look Now (tomorrow 9pm, £5, £3 concs) at the Serpentine Gallery, W2 and Fritz Lang's Metropolis (tomorrow 10pm, free) in Theatre Square, SE1.

To get your event listed, please email details to richard.godwin@standard.co.uk

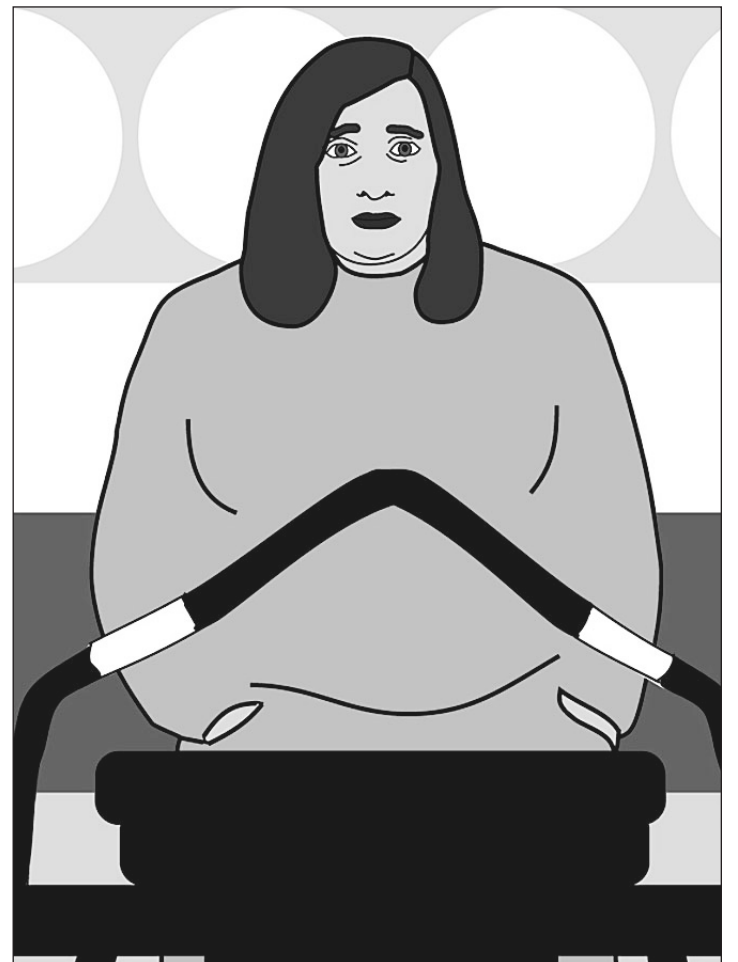
# Tapping in to the spirit of the South

EXHIBITION

**Perfectly Placed**  
South London Gallery, SE15  
Nick Hackworth

THESE days, public galleries make a great virtue of their eagerness to involve the local community by using outreach programmes and touring exhibitions. For its summer exhibition, the recently refurbished South London Gallery has commissioned, from five international artists, work that was inspired by south London, its people and its culture. After a stint in the SLG the show will then tour various local venues. In the middle of the room sits the work most literally faithful to the commission, a table created by Polish artist Goshka Macuga. Inscribed upon it is The Source of Life is in the Art of a People. The

legend is a subtle inversion of the one carved on the floor of the original gallery — The Source of Art is in the Life of a People — which was designed by the Victorian social reformer and artist Walter Crane and is hidden underneath the present floor. By swapping "art" and "life", Macuga has subtly caught the arrogance of contemporary art, which is a world unto itself, often bizarrely divorced from the world around it. Paula Roush's messy multimedia installation is a case in point. Its intention is to parody the SLG's origins as a socialist institution, but it does so incomprehensibly, by focusing on the gallery's procedures for the evacuation of its art collection in case of emergency. More effective is the comic devised by Janette Parris which satires the role of the leisure centre as a panacea for social ills — a role art galleries once played in the strategy of social



Satirising the leisure centre as salving all ills: Janette Parris's Anne on stepper

reformers. Also amusing is Conford & Cross's rather cheeky work which consists of replicating one of the iron ventilation grilles set into the floor of the space. The original will join the other works when the exhibition goes on tour, while

the convincing replica will stay behind. Quite what epiphanies the good people of south London will experience when contemplating these artistic mediations on their locality remains to be seen.  
●Until 29 August, 020 7703 6120.

# Inspired by the promptings of a true pro

HOW refreshing to find in charge of a concert a conductor over whose ability there can be no debate. Osmo Vänska conducts. And that is all he does. Even though his movements are often lavish, he doesn't play to any gallery. Indeed, his body language suggests that he's oblivious of the audience's gaze, that he's simply — simply? — trying to convey the right spirit of every note to his players. An object lesson for others, and an attitude that proved as vital in



**PROMS 2004**  
BBCSO/Vänska  
Albert Hall  
Stephen Pettitt

Sibelius's Second Symphony, which formed the climax of last night's Prom, as in the refined, carefully sculpted textures and controlled improvisatory games of Witold Lutoslawski's

Mi-parti of 1976, a palate-cleansing opening to the evening. Throughout, the BBC Symphony Orchestra was in excellent form, clearly eager to give this conductor their utmost. Where Lutoslawski demanded precision, Sibelius required something like a controlled ardour in order to realise its sometimes ripely romantic, sometimes nakedly elemental passions. The work unfolded as if a majestic procession, subtly but clearly

articulated, always meticulously balanced, but also generously expressive. It had power in quieter moments — the scherzo's slow trio section included a beautiful oboe solo — as well as in louder ones, and the glory of its ending was a triumph of the soul, not mere bombast. Violinist Leonidas Kavakos listened to this great performance from the stalls. Earlier, he'd played Szymanowski's Second Violin Concerto of 1933. It says much for the

integrity of a soloist's musicianship when, his own task done, he remains for the rest of the concert. Kavakos's reading of this folk-influenced single-movement work was rich-toned and powerful, his stage manner mercifully devoid of ostentation and undue melodrama. He imbued the first section with an aptly ripe, sensual lyricism, while the dance-like second, a formidable technical challenge, had a compelling rhythmic drive.

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