The premie

Strong Australian works feature in the Sydney Film Festival

Micheal Bodey

INCOMING Sydney Film Festival director Nashun Moodley will open his inaugural event with an Australian feature and include two local features in competition. Not Suitable for Children, the debut feature from Oscar nominee Peter Templeman, will open the festival next month.

Moodley, formerly head of the Durban Film Festival and programmer for the Dubai International Film Festival, said the local comedy will "play really well".

"It’s really funny, quite raunchy and feels like a very Sydney film," he said. "It ticks quite a few boxes."

The official competition of 12 films includes the latest from Somersault’s Cate Shortland, World War II drama Love, and The Tall Man’s Tony Kravitz’s adaptation of Christos Tsiolkas’s novel Dead Europe.

The $60,000 Sydney Film Prize has helped programming. Moodley said: "It’s done a lot for the festival but it makes my job a little more difficult because everyone wants to be in competition."

Other competition films include Sundance stunner Beasts of the Southern Wild, Berlinale Golden Bear winner Caesar Must Die, Korean animated film The King of Pigs and Oscar nominee Monsieur Lazhar.

Among Moodley’s slight changes to programming is the alteration of the structure of programming away from the pathways of format of loose themes and simpler tags. Moodley said he found pathways difficult to program because he didn't understand them.

The key focus will be screening of major films in a special presentation strand at the State Theatre. Among the II films included that strand are new films from Wes Anderson (Cannes’ open

Return to the dim room

THEATRE
The Glass Menagerie
By Tennessee Williams
State Theatre Company
The Playhouse, Adelaide
Festival Theatre, May 8.

"The play is memory," narrator, Tom, informs us in a startlingly direct opening address: “Being a memory play, it is distinguished, it is sentimental, it is realistic.” While this is true in principle, Williams’s account of life with mother and sister in St Louis in the 1930s is not mawkish and carries an emotional authenticity that made it immediate success and continues to do so.

TENNESSEE Williams called it "the saddest play I have ever wri-