

OUT &  
ABOUT

Edited by Bridget Cormack.  
Full reviews of new films will appear in  
*The Weekend Australian* on Saturday.

Send event information to  
listings@theaustralian.com.au

## Bokor's the parliament pick

ARTIST John Bokor's painting of his suburban street has won this year's NSW Parliament Plein Air Painting Prize. Bokor's work, *Quiet Street, Bulli*, beat 41 finalists from 284 entries to claim the annual \$20,000



acquisitive award. *Quiet Street, Bulli* (pictured), which depicts a summer afternoon in the coastal Illawarra hamlet south of Sydney, will now become part of the NSW parliament's permanent collection. Judged this year by Michael Rolf, chief executive of Museums and Galleries NSW, the prize is one of the few in Australia to celebrate the style of plein-air painting, which came to prominence with the natural light-focused impressionist movement of the mid-19th century. Bokor says he mainly paints landscapes of his tiny neighbourhood. "It's much more interesting to me to paint something you see every day than to paint something you've just seen for the first time," he says. "This award is a big thing for me. I'm thrilled." The free exhibition of the finalists will remain on display at the NSW parliament until May 31.

TIM DOUGLAS

## NEW RELEASES

**Trishna (MA15+)**  
British director Michael Winterbottom has transported Thomas Hardy's *Tess of the D'Urbervilles* to contemporary India, with the luminous Freida Pinto as the beleaguered heroine. For the most part the transition works well, and India itself has never looked better on screen.

DAVID STRATTON

**Iron Sky (M)**  
An American astronaut (Christopher Kirby) discovers a secret military base on the moon, built by Nazi scientists in 1945 with a view to conquering Earth. This extraordinary black farce, a German-Finnish-Australian co-production directed by Timo Vuorensola, delivers a mixed bag of jokes, caricatures and outlandish ideas that never quite come together. But it's worth seeing for the special effects alone.

EVAN WILLIAMS

Hendri Coetzee; and *Blue Obsession*, about the Juneau Icefield.

**Seymour Centre.** Corner of City Road and Cleveland Street, Chippendale. Tonight, 7pm. Tickets: \$31.50 (returns only). Bookings: (02) 9351 7940. Until Saturday.

## DANCE

**Onegin**  
There's something of an *Onegin* explosion this year. Not only is the Australian Ballet reviving it after a break of 16 years, it's on the programs of big-gun companies including (this is not an exhaustive list) American Ballet Theatre, San Francisco Ballet, Stuttgart Ballet and Hamburg Ballet. The Royal Ballet will stage it in January. The sets are glamorous, those Act III ball gowns are to die for, and John Cranko's choreography looked wonderful on the dancers. There's no dramatic relevance to the corps' super-fast diagonal rushes across the stage in Act I,

## The premiere

Strong Australian works feature in the Sydney Film Festival

MICHAEL BODEY

INCOMING Sydney Film Festival director Nashen 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 *Lore*, and *The Tall Man's* Tony Krawitz'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 path-



ways format of loose themes to 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 stream at the State Theatre. Among the 11 films included in that stream 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.

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

"The play is memory," the narrator, Tom, informs us in the startlingly direct opening address. "Being a memory play, it is dimly lit, it is sentimental, it is not realistic." While this is true in part, Williams's account of life with his mother and sister in St Louis in the Depression-era 1930s is never mawkish and carries an emotional authenticity that made it an immediate success and sustains it now.