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attitude and very likeable hero. The first half is especially well written, and Mukerji sets up Sid's motivations nicely. The problems crop up in the second half, and most of them have to do with the unconvincing romance between Sid and Ayesha. Mukerji contrives to give Ayesha a reason to fall for Sid by making her dishy boss (Rahul Khanna) a snob. His crime: he likes jazz. Although Sen Sharma's performance feels too forced to be convincing, Kapoor gets under the skin of Sid's character naryellously. It's easy to see why Bollywood regards this lanky actor as the next big thing. Kapoor is no pin-up, but he oozes charm and makes Sid somebody worth caring about. **NR**
Opened on Fri Oct 2.

Other screenings

Alliance Francaise de Delhi

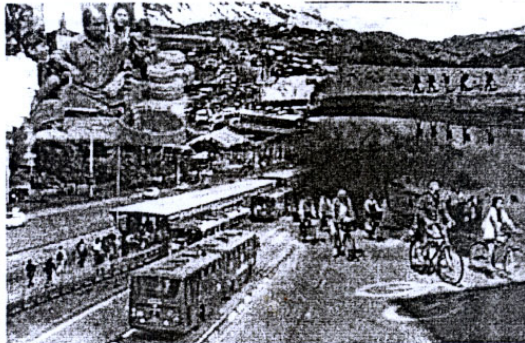
Thu Oct 15, 5.30pm & 7.30pm

Bay of the Angels Jacques Demy's second feature has a ravishing Jeanne Moreau, ash-blond for the occasion and dressed all in white, as a compulsive gambler who doesn't care what happens to her so long as she has a chip to start her on the roulette tables. Ostensibly the subject is gambling, but the real theme is seduction – with Moreau casting a spell on Claude Mann that turns him every which way – and this is, above all, a visually seductive film. Shot mainly inside the casinos and on the sunstruck promenades of Nice and Monte Carlo, it is conceived as a dazzling symphony in black and white. Jean Rabier's camera turns the whole film into an expression of sheer joy, not only in life and love, but also mundane things – iron bedsteads make arabesques against white walls; a little jeweller's shop becomes a paradise of strange ornamental clocks... and over it all hangs an aura of brilliant sunshine. *Tom Milne* (French with subtitles; directed by Jacques Demy. 1 hour 25 mins.)

Thu Oct 22, 5.30pm & 7.30pm

The Young Girls of Rochefort This pastel-hued masterpiece is a luminous musical about dreams, romance and destiny, which lovingly reworks the classic Hollywood "putting on a show" template into an essay on the emotional rollercoaster ride that is movie-going. The film centres on Catherine Deneuve and Françoise Dorléac as the "pair of twins, born in the sign of Gemini" looking to escape the sleepy environs of Rochefort for life in the big city. When an all-singin', all-dancin' motorcycle roadshow rolls into town, the girls decide to give one last big performance before tipping sticks and moving on. Pedants may feel inclined to pick holes in Norman Maen's stuffy choreography and some of the less-than-subtle lip-synching, but most will already be swept off their feet by Michel Legrand's scintillating jazz-pop score, charismatic supporting turns from Gene Kelly, Danielle Darrieux and Michel Piccoli, and – predominantly – Demy's own infectious joie de vivre. See it, and

5th CMS Vatavaran Festival



The theme of this year's festival is "Climate Change and Sustainable Technologies". Over a hundred films on the things that matter – climate change, wildlife, pollution, transportation, agriculture and a lot more – will be shown. If you haven't been paying attention to the alarming news of late, this is the place to get up to speed.
See Festivals.

swoon... *David Jenkins* (French with subtitles; directed by Fadika Kramo-Lanciné. 1 hour 32 mins.)
72 Max Mueller Marg, Lodhi Estate (4350-0200). Membership required, but free.

American Centre

Fri Oct 16, 6pm

Duplicity When a feud between two pharmaceutical giants threatens to tip over into outright war, ex-MI5 agent Ray Koval (Clive Owen) and his arch rival-cum-romantic interest, CIA counter-intelligence operative Claire Sternwick (Julia Roberts), spot a chance to strike it rich. But who's double crossing who? Tony Gilroy directs with panache, drip-feeding plot details until the big picture emerges. It's hardly a surprise when it does – this is the sort of film you're obliged to second-guess – but getting there is half the fun. The tension is expertly maintained, wringing maximum suspense out of the most mundane details (including, at one point, a nail-biting hunt for a photocopier). A shame, then, that Gilroy couldn't have found a way to make us care about these characters: both the leads are so guarded and manipulative, they leave a gaping emotional hole where the heart of this otherwise excellent comic caper ought to be. *Tom Huddleston* (Directed by Tony Gilroy. 2 hours 4 mins.)

Fri Oct 23, 6pm

Nothing But the Truth This is a film about the real life story of Judith Miller and Valerie Plame: a journalist (Kate Beckinsale) exposes a CIA agent (Vera Farmiga) and then goes to jail for refusing to reveal her source. Seeing Rod Lurie tell their story is both exhilarating and frustrating; so few movies dare to tackle intelligent, provocative, socially relevant topics in

a mature framework that doesn't condescend. But there's a halfway point when the rush of watching the inner machinations of power players turns into the listless predictability of a TV courtroom drama, crossed with the voyeurism of a mild grindhouse prison movie. Still, Lurie does maintain a pulse, if only for the feminist refrain that surfaces as each woman struggles to fight her respective system, both of which are tinged with nagging suspicions about female competence. The twist ending is the maudlin cherry on top that aims for profundity but ends up making the women's travails even more superficial. *Stephen Garrett* (Directed by Rod Lurie. 1 hour 48 mins.)

The American Centre, 24 Kasturba Gandhi Marg (2347-2000). Rajiv Chowk. Carry proof of identity.

Epicentre

Tue Oct 20, 7.30pm

Bad Faith Synopsis: A dozen teenage girls have gone missing and are feared to have been murdered. The public is clamouring for the cops in charge – both possibly corrupt – to do something. The ambitious DA and a reporter who smells something fishy also get involved. In collaboration with UTV Motion Pictures. (Directed by Randy Bradshaw. 1 hour 45 mins.)

Tue Oct 27, 7.30pm

Three Colours: White Synopsis: After the visual sheen and spiritual uplift of *Blue*, part two of Krzysztof Kieslowski's trilogy may at first seem raw, even slight. The story, hung loosely round notions of political and personal equality, concerns the despair and desire for revenge felt by Polish hairdresser Karol (Zbigniew Zamachowski) when his French wife Dominique (Julie Delpy) divorces him after six months of unconsummated

marriage in Paris. Initially, having lost everything, he has no idea what to do with his life. But, after a macabre transaction with fellow expatriate Mikolaj (Janusz Gajos) enables him to return to Poland, Karol starts afresh and enacts his newly developed cunning to reigniting Dominique's love. A droll black comedy that takes a scalpel to the impoverished ethics of the new money-obsessed Poland, and to the selfish impulses tied up with our desires for a balanced sexual relationship, *White* is at times reminiscent of the satiric of the last episode of the *Dekalog*. It's often cruel, of course, and cool as an ice-pick, but it's still endowed with enough unsentimental humanity to end with a touching, lyrical admission of the power of love. Essential viewing. *Geoff Andrew* In collaboration with UTV Motion Pictures. (Polish with subtitles; directed by Krzysztof Kieslowski. 1 hour 32 mins.)

Appard House, Sector 44, Gurgaon (0124-2715000).

Habitat Film Club

Mon Oct 19, 7pm

12 This Russian import is based on Sidney Lumet's same-room jury drama *12 Angry Men*. The bloody Chechen standoff, the Rambo-like hunting knife that spins menacingly around a juror's head, the leisurely two-and-a-half-hour pace that allows for endless flashbacks to nuddy orphans and rubble – liberties have clearly been taken. Nikita Mikhalkov, the film's brassy, nationalist director (a kind of Muscovite Mel Gibson), is not an artist known for subtlety. Still, you watch *12* and something close to admiration creeps in. Lumet teased out notions of subtle racism among the heads down working classes as they deliberated over a Spanish-speaking "bum". Mikhalkov's teenage defendant, meanwhile, is a "stinking Chechen dog" and a "terrorist". Even more fascinating is the commentary on today's evolving Russian Federation: "We have new lights, but old wiring," says a bailiff in a line that's too spot on. There's too much glitz here for a story about stripping away the lies from the truth. But the movie doesn't exactly fail. Justice is done. *Joshua Rothkopf* In collaboration with the Russian Centre of Science and Culture. (Russian with subtitles; directed by Aleksandr Gornovskiy & Karen Shakhmazarov. 1 hour 23 mins.)

Sat Oct 24, 6.30pm

Saptapadi Synopsis: The film club will discuss this 1961 film set in pre-Independence India. A military doctor falls in love with a drunk Anglo-Indian woman who is brought to him for treatment. (Bengali with subtitles; directed by Ajoy Kar. 2 hours 43 mins.)
Habitat World, India Habitat Centre, Lodhi Road (2468-2222). Film club membership Rs 750 per annum.

Habitat World

Sun Oct 25, 6.30pm

2,000 Years of Painting Synopsis: A Doodardarshan film on the classic tradition of painting in India. (Directed by Benoy K Behl.)
Habitat World, India Habitat Centre, Lodhi Road (2468-2222).

India International Centre

Thu Oct 22 & Fri Oct 23, 6.30pm
Films on Language As part of the International Seminar on Endangered Languages in India, there will be a screening of films on language. Call IIC for details. *IIC Annex Auditorium.*
Fri Oct 23, 6.30pm

The Sun Street Boys Synopsis: Set against the backdrop of a group of young boys, referred to as the "Pest Lads", defying the mighty army of the enemy in the 1956 Revolution. Juli, her boyfriend Totya, and her other lover Gabor get caught in this historic event. (Hungarian with subtitles; directed by György Szomjas. 1 hour 29 mins.)
Auditorium, India International Centre.
Fri Oct 23, 6.30pm

The Land of Vanishing Lakes
 Synopsis: The two-billion year-old water bodies of the Aravalis - Surajkund, Badkhal and Dandama - have all dried up. This film looks at the nexus between a corrupt bureaucracy and the construction and mining mafia. (Directed by Ishani K Dutta. 18 mins.)
IIC Auditorium.
Sat Oct 24, 6.30pm

About Water Synopsis: Water is already in short supply around the world, from Africa to the Khazakh steppes. This film looks at the deepening crisis. In collaboration with World Wide Fund for Nature-India. (English & German with subtitles; directed by Udo Maurer. 2 hours.)
Conference Room-I, India International Centre.
Tue Oct 27, 6.30pm

Citizen King Synopsis: The film explores the last few years of Martin Luther King's life and efforts. Tapping into rich archives, the film brings fresh insights to King's impossible journey, his charismatic leadership and his truly remarkable impact. In collaboration with the Foundation for Universal Responsibility of His Holiness The Dalai Lama. (Directed by Orlando Bagwell & W Noland Walker. 1 hour 55 mins.)
Auditorium, India International Centre.
 40 Max Mueller Marg, Lodhi Estate (2461-9431).

Italian Cultural Institute

Sat Oct 17, 2pm
L'amore in Città Synopsis: Seven Italian filmmakers came together to make this omnibus reality feature: "Paid Love" by Carlo Lizzani; "Attempted Suicide" by Michelangelo Antonioni; "Paradise for Four Hours" by Dino Risi; "Marriage Agency" by Federico Fellini; "Story of Caterina" by Cesare Zavattini and Umberto Maselli; and "Italians Stare" by Alberto Lattuada. (Italian with subtitles; directed by various. 1 hour 45 mins.)
Wed Oct 21, 6.30pm & Sat Oct 24, 2pm

Blow-Up As often with Antonioni, a film riddled with moments of brilliance and scuppered by infuriating pretensions. Full of longeurs, it works neither as a portrait of Swinging London, nor as a bona fide thriller. But as it establishes its metaphysical mystery - David Hemmings's vacuously trendy photographer discovers a purpose to his life when he enlarges a picture that may or may not prove that a murder

has taken place - it does become strangely gripping, questioning the maxim that the camera never lies, and settling into a virtually abstract examination of subjectivity and perception. Deep stuff, then, though the surrounding dross - sex 'n' fashion 'n' rock 'n' roll - makes it pretty hard to watch. Still, at least Carlo Di Palma's camerawork leavens the brew. *Geoff Andrew* (Italian with subtitles; directed by Michelangelo Antonioni. 1 hour 51 mins.)
Wed Oct 21, 6.30pm

The Passenger The film opens in the heat of the North African desert. David Locke (Jack Nicholson) is a famed television reporter at the end of his tether. He's desperate enough that when he finds his fellow hotel guest dead in his bed, he takes strange advantage of the situation. He swaps sweaty shirts, passport photos and hotel rooms and assumes Robertson's identity, leaving the dead Robertson his own name. It's the beginning of a languorous, mysterious and quite captivating thriller. But the conventions of the thriller are mere starting points for an examination of Nicholson's always ambiguous character. Although the pairing of Nicholson with a random, anonymous girl (Maria Schneider) for the latter part of the movie, is perhaps the film's most superficial tic, *The Passenger* lacks any of the embarrassing contemporary touches that let down parts of both *Blow-Up* (frocking models) and *Zabriskie Point* (cavorting hippies). Peopole's screenplay offers a solid inquiry into journalistic nihilism and professional and personal identity, which, coupled with Antonioni's imagery - as captured by cinematographer Luciano Tovoli - make for an endlessly satisfying experience. *Dave Calhoun* (Italian with subtitles; directed by Michelangelo Antonioni. 1 hour 59 mins.)
Italian Embassy Cultural Institute, 50E Chandragupta Marg, Chanakyapuri (2687-1901). Membership for Rs 1,000 per year.

Spanish Movie Thursdays

Thu Oct 22, 6.30pm
*** Mondays in the Sun** In León de Aranoa's ambling, episodic third feature, a labour dispute and the lute of cheap production in Korea speed the demise of the local shipyard, and the careers of hundreds of employees. One of the discarded labourers, Rico (Joaquin Climent), uses his severance pay to open a bar - usually empty apart from his unemployed pals, who drink (and drink and drink) for free. Charismatic blowhard Santa (Javier Bardem) entertains prostitutes in his flop-house room and ponders the damp stain on his ceiling, shaped like his longed-for Australia. Mulish Lino (Jose Angel Egido) keeps up the pretence of finding work, though his age anxiety leads to cheap hair dye and a tragicomic *Death in Venice* moment at the job centre. José (Luis Tosar) idles in seething frustration, much to the resentment of his wife, Ana (Nieve de Medina), who can never manage to scrub away the stink of the canning factory where she toils. The film refuses to sentimentalise economic emasculation or underclass futility - it engineers only the

smallest of triumphs for these stymied friends, for whom getting through each day has just started to feel, troublingly, like stubborn habit. *Jessica Winter* (Spanish with subtitles; directed by Fernando León de Aranoa. 1 hour 53 mins.)
Thu Oct 29, 6.30pm

In the City Robert Altman's *Short Cuts* has a lot to answer for. The "urban intersections" sub-genre, while sometimes potent (*Magnolia*, *City of Hope*), is too often an easy option for filmmakers eager to try their hand at a wide canvas vision of modern life. *In the City*, writer-director Cesc Gay's follow-up to the well received two-hander *Krámpack*, is a typical example. As generic as its title, this ensemble tale of middle-class Barcelona couples and their friends is undemandingly watchable without ever managing to assert its own identity or flavour. The broader comic touches and subplots work best, but otherwise this is a largely uninvolved peek into a narrow, well-heeled stratum of today's Catalan thirtysomethings. *Neil Young* (Spanish with subtitles; directed by Cesc Gay. 1 hour 50 mins.)
Instituto Cervantes Nueva Delhi, 48 Hanuman Road (4368-1900).

Festivals

5th CMS Vatavaran Environment and Wildlife Festival

Tue Oct 27 onwards
 We cannot list the festival in its entirety because of space constraints, but the schedule, timings and list of films are all available on www.cmsvatavaran.org. See box.
Habitat World, India Habitat Centre, Lodhi Road (2468-2222).

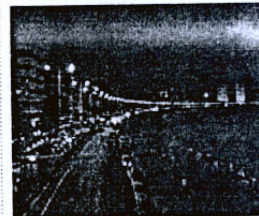
Osian's-Cinefan

Sat Oct 24 onwards
 The annual Osian's-Cinefan Film Festival, organised by Osian's in collaboration with the Delhi government, is back again this year, with its line-up of Indian, Asian and Arab Cinema. Surprisingly, the focus this year appears to be on Indian cinema. One of the highlights is the "NewStream Cinema" segment, curated by filmmaker and director-general of the festival, Mani Kaul. The other two sections are "InCompetition" (which will have 15 films that are the first, second or third film of the filmmaker) and "InDialogue" (which will "blur genres and cross boundaries"). See interview with Kaul on p66.
Siri Fort, Khel Gaon Marg (2649-3370). Visit www.osians.com for complete schedule.

Nigah QueerFest '09

Fri Oct 23 onwards
 Now in its third year, The Nigah QueerFest '09 is Delhi's annual celebration of queerness. The festival this year brings back the curated film festival, adds an expanded performance component along with photography, workshops, parties and more. This edition of the fest too is funded

Critics' choice



5th CMS Vatavaran
Habitat World, India Habitat Centre.
Tue Oct 27 onwards
The theme for this year's edition is "Climate Change and Sustainable Technologies". It's a crash course in some of the most important issues of our age. (See pic.)

Nigah QueerFest '09
Indian Statistical Institute, Sat Oct 24-Sun Oct 25, 9am-8pm
The schedule hadn't been finalised when we went to press, but if previous editions are any indication, the selection of films will be eclectic, challenging and fun.

Osian's-Cinefan
Siri Fort, Sat Oct 24 onwards
One of the most anticipated festivals in Delhi's cultural calendar. This time around, Cinefan has moved to a cooler time of the year, but also seems to have appeared in a trimmer avatar than usual.

entirely by individual donations from queer and queerfriendly people in India and abroad. Visit www.thequeerfest.com for updates and details. See Gay & Lesbian for listings. *Various venues. See Gay & Lesbian for details. Also visit www.thequeerfest.com.*

Noticeboard

PSBT's Call for Entries

The Public Service Broadcasting Trust is inviting proposals from filmmakers who'd like to explore the theme "India's Diversity: its celebrations, challenges and opportunities". The film could engage with diversities through various issues, like environment or sexualities and in all sorts of contexts, like personal quests, national identity, people's movements etc. The duration of the films will be 26 minutes. Budgets will ordinarily range from Rs 2.5 lakh to Rs 4.5 lakh. Proposals must be received by October 15, 2009 using the Preliminary Proposal Submission Format (www.psbt.org/pdfs/Preliminary%20Proposal%20Format.pdf). Only one proposal per filmmaker. Proposals prominently marked "Regular Commissioning Proposal", must be sent only by post or courier to: PSBT, A-86 Nizamuddin East, basement, New Delhi 110013.