

ALSO SHOWING

Man Push Cart 15 CERT, 87 MIN

There's a vendor selling coffee and doughnuts on virtually every corner of Midtown Manhattan, but this must be the first film to take one of them as its protagonist. Ahmad (Ahmad Razvi) is a downtrodden Pakistani widower who used to be a rock singer, but has been reduced (as the movie sees it)

to dragging his cart in a daily Sisyphean ordeal from street to street. Director Ramin Bahrani achieves a carefully wrought minimalism that's convincing and honourable, in its way. It's unusual to see the techniques of Iranian movies, with their simple focus on people's quotidian business, deployed within the usually glamorised urban geography of the Big Apple. But it just feels too dramatically enclosed

to be very revealing, striking tiny sparks of hope for Ahmad – a girlfriend? a new job prospect? – that get snuffed out before they've ever had the chance to find kindling.

The Pervert's Guide to Cinema NO CERT, 150 MIN

The Slovenian philosopher Slavoj Žižek is our burly, voluble guide to a landscape of

the mind in this three-part documentary, already broadcast on Channel 4 and now getting a digital release at the ICA.

Žižek applies Freudian and Lacanian psychoanalytic theory to the works of Alfred Hitchcock, David Lynch, Andrei Tarkovsky and Ingmar Bergman, digging up their libidinal undercurrents and arguing for the importance of fantasy

in unlocking sexual fulfilment.

There's a brilliant insight into how Norman Bates's house in *Psycho* is split between the levels of ego (ground floor), superego (upstairs) and id (basement). And Žižek's reading of what's really going on in *Blue Velvet*'s spied-through-the-closet-door sex scene is a bang-on explanation for how creepy it feels.

Fascinating stuff, on the

whole, though he tends to rake over the same old ground a bit.

Rabbit on the Moon 18 CERT, 104 MIN

This Mexican kidnapping thriller, which decamps to London halfway, is straggly, embarrassingly acted and plain laughable, with a plot so full of holes that they skipped a reel at the press screening and no one noticed. **TR**