

Rest of the week's films

★★★★ KO ★★★★★ A-OK ★★★ OK ★★ So-so ★ No-no

Man Push Cart

15, 87 mins ★★★★★

Ramin Bahrani's film — which he wrote and directed — is a beautiful and understated tale of downward mobility. Ahmad (Ahmad Razvi) was once a pop star in Pakistan. Now he lives in New York and sums up the reversal of his fortunes thus: "I'm just a Pakistani bloke who sells coffee and doughnuts." Ahmad, nicely played by Razvi (a former street vendor), is an immigrant who has given up on the American dream. He handles the repetition of his empty life with quiet resignation. Made on a low budget and shot in three weeks, this is a small gem you should see. CL

Brothers of the Head

18, 93 mins ★★★

Kids from provincial corners channelling their creativity into spiky, three-minute songs: that treasured idea of how British pop should be made is romanticised in gothic style in this adaptation of a Brian Aldiss novella. The makers of the documentary *Lost in La Mancha*, Keith Fulton and Louis Pepe, switch to mockumentary to tell of two musical brothers whose band achieves cult success in the punk/new-wave era. There is a rich flavour to the collage of scenes, in which the Norfolk wasteland of their childhood mingles with musty footage of them as sarcastic stars. What vexes is the story's crux: that the brothers are conjoined twins (played by separate twins, Harry and Luke Treadaway). As a metaphor for creative partnerships, this is unenlightening, and it makes the film look untrustworthy as an account of conjoined twinhood. EP

The Pervert's Guide to Cinema

No cert, 150 mins ★★★

If this documentary lived up to its title in a dirty-raincoat way, it wouldn't have been given it. The Slovenian philosopher Slavoj Žižek gives an exuberant, Freud-based lecture on cinema and the psyche, illustrated with clips from Hitchcock, Tarkovsky and Lynch, as well as some less predictable inclusions. Sophie

Fiennes's film is enjoyably put together: thanks to skilful sets, Žižek seems to address us from inside the films he is considering. EP

Neil Young: Heart of Gold

PG, 103 mins ★★★

Filmed by Jonathan Demme in Nashville last year, this concert movie finds Neil Young in gentle country-rock mode, playing old favourites and songs from the recent *Prairie Wind*. As a survey of the quieter side of his output, it's less stimulating than his MTV *Unplugged* performance in 1993. But I particularly liked the almost Jimmy Stewart-ish manner in which he introduces the songs. You wouldn't know you were watching one of rock's most notoriously stubborn varminths. EP

Accepted

12A, 94 mins ★★

In this American comedy, directed by Steve Pink, a bunch of college rejects create a fake seat of learning to fool their parents. The movie itself is no less flimsy a venture: a roughly assembled facade of stock scenes, random jokes and conventional pieties about going against convention. Even our least go-getting youngsters should be able to think of better ways to fill their time. EP

Rabbit on the Moon

18, 104 mins ★

Jorge Ramirez-Suarez's thriller, a tale of an innocent couple caught up in high-level corruption, is clumsy while the setting is the director's home town, Mexico City. When the scene shifts to London, it comes completely unstuck, the English dialogue sounding as if it has been cribbed from a bad 1950s radio play. For a while, as I watched, it at least seemed as if Ramirez-Suarez was whizzing through the plot in adventurous style, but it emerged the projectionist had got the reels in the wrong order. EP

Cosmo Landesman and Edward Porter