

cinema

Brand Hitchcock

DELHI Suspense is a great aphrodisiac for filmmakers. The door opening with an eerie creak, the lost driver in a lonesome motel, the overture of a rainy night, the camaraderie between dizzying heights and shadows of a dagger. Hello, Hitchcock. The legendary filmmaker deglamorised bloody murders seductively. Even as he set chilling standards while screening his spookfest, there was no stopping viewers from going back for more.

Antsy or artsy, no one could mix romance and suspense into a potent combination of erotic chills like Hitchcock. So much so that it is rumoured that Janet Leigh, who played Marion Crane in *Psycho*, Hitchcock's most disturbing and violent film, claimed she had not showered since she did the film. Hitchcock became famous for the themes he explored—the wrong man, the importance of the couple, the ubiquitous evil, coy sexuality, engagement with his audience. While these are visible in his tightly directed, modest black-and-white

Hitchcock explored themes of ubiquitous evil in his films



The Birds that has a cult following, his *Lodgers* and *North by Northwest* were hits among the “wrong man” thrillers.

Like “a Proustian moment”, “Hitchcockian” too has now invaded the English language as a term referring to the macabre evil that characterises his films. Richard Allen, professor of cinema studies at the New York University, will examine this off-centre combination of suspense and comedy at the “Hitchcock and his Influence” workshop. Focusing largely on Hitchcock's American career, this course will examine his achievements, films as well as his influence on a new school of directors like Brian De Palma, Steven Spielberg, David Lynch and Quentin Tarantino.

Hitchcock may have set out to merely entertain the audience but he has cleverly exaggerated his brand of cinema to mainstream consciousness by combining sophisticated humour and the audacity of an adventure story. Even now, more than 70 years later, Alfred Hitchcock's name still defines suspense.

At the India Habitat Centre, September 18-27.

by Supriya Dravid

food

The Winning Steak

DELHI There was a vacancy for a non-five-star, enlivening restaurant that serves succulent, perfectly done steaks. Carib, a Caribbean bar and restaurant at New Friends Colony, tries to fill that slot. It partially succeeds. The Jerk Chicken legs with the Cricket Wicket cocktail is nice. The non-cluttered seating, ochre furniture and wall panels, a separate sound zone for private parties may be a good idea but they don't make the place cheerful. What may entice you back is the tenderloin steak with rum-flavoured sauce. by Shefalee Vasudev



BANDEEP SINGH

interview SHUJAT KHAN Crossover Song

Sitar exponent SHUJAT HUSAIN KHAN sprinkles irresistible shairi on his music. In the new album, *Beyond Love*, Pakistani playwright Anila Arshad will read Qateel Shifai's poetry while Khan will interpret it. Excerpts of a conversation with S. SAHAYA RANJIT.

Q. Is this just another album?

A. No. This is close to my heart. *Beyond Love* presents the celebratory mood of love in poetry. Also, with Indo-Pak talks in progress, my music can be a small step to boost the relations beyond borders.

Q. Does music heal?

A. Yes. Music is the balm that soothes frayed nerves and builds bridges. It is a part of everyone's life.



Khan sings simple melodies
Q. You are a sitarist. Why do you sing?

A. I don't consider myself a singer but this urge was instinctive. Classical music is a refined version of folk music, which is raw and earthy. Ultimately, it is like nectar. My voice only elevates the melody. In this album I have sung simple melodies that you can listen to during quiet moments. It is more of a meandering flow than a raging torrent.

film review

Heart Failure

DIL NE JISSE APNA KAHA
Director: Atull Agnihotri
Cast: Salman Khan, Preity Zinta, Bhumi Chawla

The heart, Carson McCullers assured us in her classic novel, is a lonely hunter. But who knew that it continues to hunt even after the body it belonged to is dead. Atull Agnihotri makes his directorial debut with the medically challenged notion that after a heart transplant, the receiver will be consumed by



the donor's desires.

So Dhani unashamedly chases the grieving widower Rishabh because his wife Parineeta's heart now beats in her. She even manages to design a children's hospital just as Parineeta would have liked it. Eventually, of course, even Rishabh, who

spends many reels crying for his dead wife, falls in love with the two-in-one woman. After all, it is the same wine in a new bottle.

Agnihotri creates charming, light-weight romance between husband

and wife but once the wife dies so does the film. It is dated and melodramatic in the worst sense of the word. The acting is as vapid as the script. With *Dil Ne Jisse ...*, Agnihotri and his actors redefine “heart-wrenching”.

by Anupama Chopra

recommendations

DANCE The *Game of Dice* is a multimedia dance production by Sadhya, a performing arts unit, that dwells on the often debated scene from the Mahabharata.

Through an amalgamation of contemporary dance forms, Kathakali,



EVOCATIVE: *Game of Dice*

Chhau and audio-visuals, the performance meanders around the characters of Draupadi, Shakuni, Duryodhana, Yudhishtira and Bhima, arguing about their modern relevance and identity.

To be staged on September 23 and 24 at the Kamani Auditorium, Delhi.

by Radhika Giri

theatre



Magical Blend

CHENNAI *Moonshine and Skytoffee*, adapted from the stories of well-known Malayalam writer Mohammed Basheer, will make its first appearance on the Chennai stage under the Magic Lantern banner. Scripted and directed by Rajiv Krishnan, the play takes inspiration from Basheer's *The Love Letter (Premalekhanam)* and *The Cardsharp's Daughter (Muchcheettukalikkaarantaey Maku)*. The two stories are blended into a single narrative that speaks about the unlikely courses the characters take to win against the odds in love. Worth watching for the striking visual imagery. At Alliance Francaise de Chennai from September 17 to 26.

theatre

A Promising Show



AMRITSAR The second national theatre festival by the city's Manch Rangmanch group makes it

evident that theatre doesn't need governmental support to thrive. With good scripts, celebrated directors, acclaimed drama groups and new talent, the Amritsar event is slated to be a big talking point. The most hyped play is *Kala Mainda Bhes* by Lahore's Ajoka Theatre, directed by Madeeha Gauhar. With song, dance and lighting, it narrates the tyranny of a peer (saint) in traditional swaang style. From September 17 to 26 at Urvi Auditorium. by Sheekesh Mishra