

Confetti

The new farce *Confetti* is a British take-off on the reality show genre, wherein a London bridal magazine—the “Confetti” of the title—sponsors a nationwide contest to find the most “original” wedding ceremony. Three couples and their three diverse themes are chosen—one based on Hollywood musicals, a second featuring a tennis match, and a third highlighting “naturalism” (read nudity). The film cuts back and forth between the contestants, and their very gay marriage coordinators, as the former vie for victory and a new house as grand prize.

The film, though British, steals straight from the semi-improvised American mock-documentaries of Christopher Guest (*Waiting for Guffman*, *Best in Show*, *A Mighty Wind*) with the cast members playing to each other in character without a set script. That technique can produce little gems of observation, but it can also produce unfocused longueurs. In *Confetti*, the story depends rather too much on somewhat forced confrontations between and among the couples and their families, too often generating strained exchanges rather than genuine laughs.

Confetti seems a middling-budget comedy, with a diverse and smart, if mostly unknown cast. Some viewers may recognize comic Jimmy Carr, who hosts a cheesy cable game show in this country, and others will note the veteran Alison Steadman (who plays a carping parent) from some more memorable Mike Leigh films (*Life Is Sweet*, *Topsy-Turvy*). In sum, though, this reviewer didn't care enough about the contestants or what they were contesting for. I can't throw any kudos in the direction of this picture, much less confetti.

(Rated “R” for language, randy themes, and nudity)

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