

THE COBBLER

Director: Thomas McCarthy
Writers: Thomas McCarthy, Paul Sado
Stars: Dan Stevens, Adam Sandler, Steve Buscemi, Dustin Hoffman
Strength: Story and script
Weakness: Gets a bit slow at times
Runtime: 99 minutes
Rating: 3/5

PLOT: Max Simkin repairs shoes in the same New York shop that has been in his family for generations. Disenchanted with the grind of daily life, Max stumbles upon a magical heirloom that allows him to step into the lives of his customers and see the world in a new way. Sometimes walking in another man's shoes is the only way one can discover who they really are.
REVIEW: The Cobbler is the feel-good movie of the season and a must-watch for Adam Sandler fans. Although this is not your typical Adam Sandler movie with cheap jokes and forced situations created only for the purpose of humour, some of that is still thrown in to ensure that the movie is classified as a comedy. The Cobbler is actually something in

between a comedy and a serious drama. With an interesting story with a nice twist, the movie has a lot of heart and it has a morality tale spun in as well. It has a good cast of characters and watching Adam Sandler trying to mature his typecast cheap comedy roles into something more serious yet entertaining is rewarding to watch. Adam Sandler gets most of the screen time in the movie as he is really the only character that undergoes any character development at all. No-one else was really in the film long enough to be developed enough, which is a shame because it felt like a more in-depth back story for Dustin Hoffman's character would have made the movie better. This is not fast-paced entertainment which a typical comedy is supposed to be, but it is rather light movie with humour thrown in to keep the audience engaged while it tries to deliver an important message about life that will stay with the audience after the movie is over. The movie is best watched in a typical slow weekend afternoon when you have nothing better to do, and is fun for the whole family.

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Reviewed by Zakir Mushtaque



CLASSIC REVIEW

SEX, LIES, AND VIDEOTAPE (1989)

Director: Steven Soderbergh
Writer: Steven Soderbergh
Stars: James Spader, Andie MacDowell, Peter Gallagher
Runtime: 100 minutes

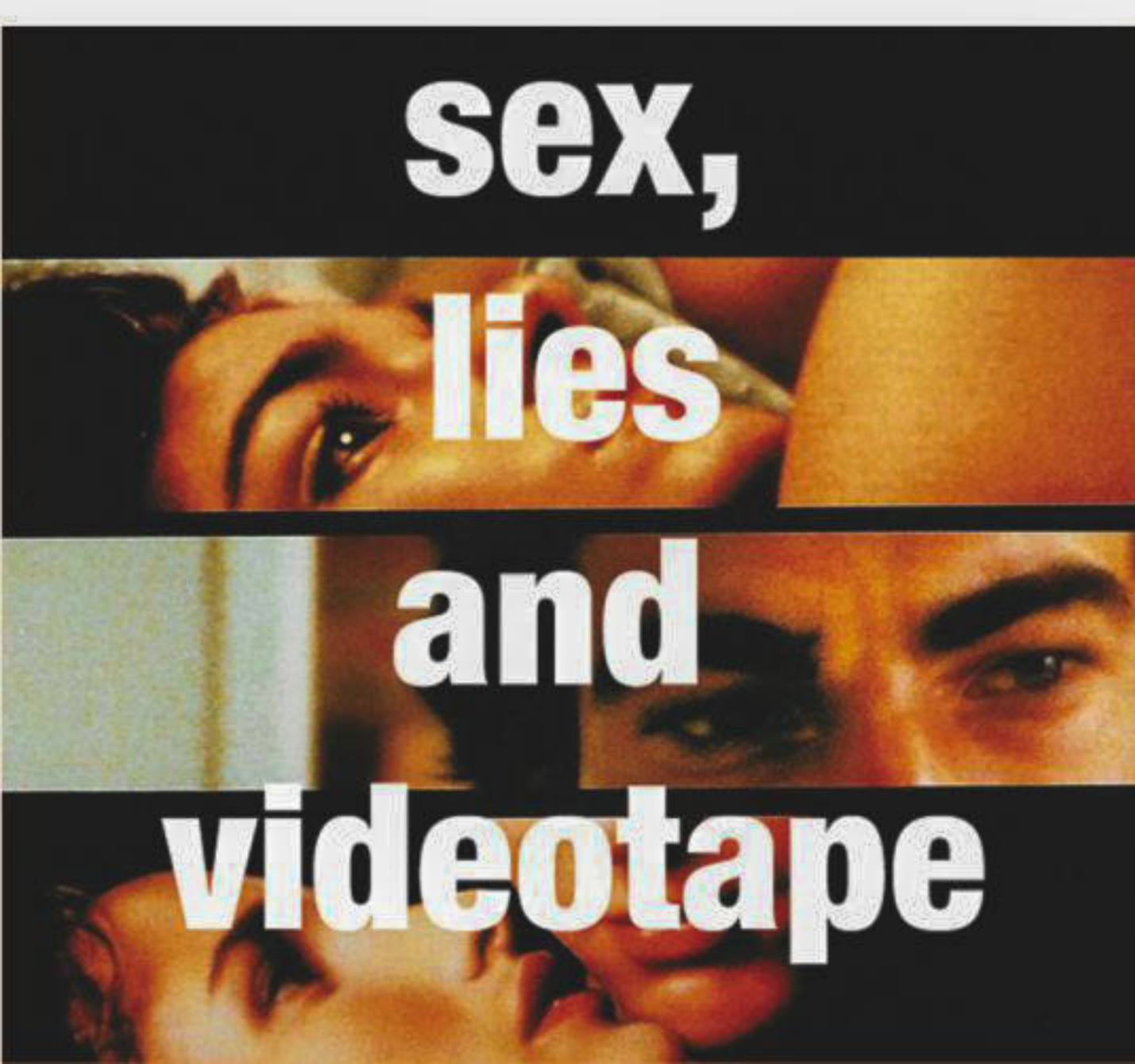
PLOT: A sexually repressed woman's husband is having an affair with her sister. The arrival of a visitor with a rather unusual fetish changes everything.
REVIEW: Steven Soderbergh kickstarted the independent film movement with this landmark drama about the tangled relationships among four people and a video camera. John (Peter Gallagher) is an

unscrupulous, self-centered lawyer with a beautiful wife named Ann (Andie MacDowell). Ann feels secure and well provided-for in their relationship, but she has almost no interest in sex; she tells her therapist that she's more concerned about waste disposal. John, however, is still quite interested in sex and is having an affair with Ann's sister Cynthia (Laura San Giacomo), whose personality is fire to Ann's ice; sex is the one area in which she's been able to best her more successful sister, and she delights in her ability to seduce Ann's husband. Into this dysfunctional picture comes Graham (James Spader), a college friend of John's whom he hasn't seen in nine years. Graham has decided that talking about sex is more interesting than actually doing it, so he meets women and asks them discuss their desires and fantasies as he tapes them with a camcorder.

An unusually mature and self-assured fiction-feature debut for director Steven Soderbergh, SEX, LIES, AND VIDEOTAPE was the winner of the Cannes Film Festival's top prize, and the Palme d'Or. Despite what many may think, this is a quiet film, relying on talk rather than scenes of sex or nudity to make its points, and in the process establishing a far more intimate tone than many more explicit pictures.

Together with Quentin Tarantino's very different Pulp Fiction (1994), SEX, LIES, AND VIDEOTAPE was one of the most influential movies for independent filmmaking of the 1990s

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Reviewed by S.M. Intisab Shahriyar



ALONE

Director: Bhushan Patel
Writers: Sheershak, Shantanu Ray Chhibber
Stars: Bipasha Basu, Karan Singh Grover, Sulabha Arya
Strength: Bipasha's X-Factor, Soundtrack
Weakness: Horror elements, Direction
Runtime: 133 minutes
Rating: 2.5/5

PLOT: A Sister is haunted by her twin sister who died under mysterious circumstances
REVIEW: While the film is a remake of a Thai film by the same name, ALONE is the story of Sanjana (Bipasha Basu) who is forced to return to Kerala with her husband Kabir (Karan Singh Grover) after her mother meets with an accident. When Sanjana, the survivor between conjoined twins comes home after years, she is thrown face first into her old life which is both painful and haunting. In fact Sanjana's return not just brings back distant memories, but it seems as if it also brought back her twin sister Anjana's (Bipasha Basu) spirit whose presence is felt only by her. Is the existence of Anjana's spirit real or it is just a figment of Sanjana's fervent guilt loaded imagination, is what forms the rest of the story.

When you think you've seen the silliest and most bizarre film, you're surprised that there comes another one that squabbles for absurdity of the highest order. Bhushan Patel's ALONE fits that bill perfectly.

In this badly lit film what stands out is Bipasha Basu who breathes life in this dead story. She sizzles with her erotic appeal, holds her own nicely in emotional, dramatic and romantic scenes. Karan Singh Grover makes a sprightly debut. Music is one of the highlights of the film. The locales in Kerala are breathtakingly beautiful and the big highlight of the film. Special Effects are decent but there's nothing extraordinary that stays in one's mind.

On the whole, ALONE is a below average movie that has a commendable performance by Bipasha Basu. If it's the erotic appeal you want, then this wouldn't be a bad choice, but if horror was the reason you wish to watch this movie, I suggest looking for something else because this isn't it.

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Reviewed by S.M. Intisab Shahriyar