



PLOT: On a cruise to celebrate their parents' 30th wedding anniversary, a brother and sister deal with the impact of family considerations on their romantic lives.

REVIEW: The film starts off with the introduction of the dysfunctional family of the Mehra's which consists of Kamal Mehra, a self-made successful businessman, his wife Neelam Mehra, whose life is all about wicked, sarcastic and tongue-in-cheek one-liners. The Mehra's have a daughter, Ayesha Mehra, who is a successful entrepreneur and the owner of an extremely successful online travel portal. Then there is the 25 year old carefree dude Kabir Mehra, who is in charge of spearheading the family business, which conflicts with his dream of flying. The Mehra family will be totally incomplete without the mention of their family dog cum family member named Pluto Mehra voiced by a surprise guest star.

The film has the same flair and ensemble cast as Zoya's last film *Zindagi Na Milegi Dobara*. It revolves around a similar concept for self-discovery while out on a trip. The movie is distinct from other Bollywood dramas in terms of its treatment and the smooth transition of the screenplay. Kudos to the cinematographer for his brilliant camera work too. The acting was superb from all the actors but Ranveer Singh and Anil Kapoor in particular deserve particularly more praise.

While it isn't doing as good as *Zindagi Na Milegi Dobara*, it is still just as brilliant and an absolute must watch.

Reviewed By
INTISAB SHAHRIYAR

WRITER: ZOYA AKHTAR, REEMA KAGTI

CAST: ANIL KAPOOR, SHEFALI SHETTY, PRIYANKA CHOPRA

STRENGTH: ACTING, STORY

WEAKNESS: 55

RATING: 4/5

DIL DHADAKNE DO

DIRECTOR: ZOYA AKHTAR



PLOT: A woman assists her friend in arranging an illegal abortion in 1980s Romania.

REVIEW: This notion of oppression is evident right at the start of Mungiu's film, where students Gabita (Vasiliu) and Otilia (Marinca) are planning a trip. The purpose is not made immediately clear, but it's obvious from the cloak-and-dagger talk that this isn't just a regular holiday. As she visits friends in her halls of residence, getting supplies, Otilia may as well be in post-war Britain, where even a packet of Tic-Tacs has black market currency.

By now Gabita's situation is clear. She's pregnant (hence the title), she doesn't want to keep the child, and under Ceausescu, abortion is illegal for women under 40 who haven't had four or more children already. And this is where Mungiu's film becomes more than just a page of Romanian

history; it's a chilling reminder of the trade that flourishes where anything is criminalised.

There are no fancy shots, no effects, no quick cuts, and Mungiu and his cinematographer, Oleg Mutu, adhere to a rule of one shot per scene. That makes camera placement and movement crucial, and suggests that every shot has been carefully prepared. Even shots where the ostensible subject of the action is half-visible, or not seen at all, serve a purpose, by insisting on the context and the frame. Visuals are everything here; the film has no music, only words or silences.

The movie is a brilliant depiction of how life was like during the rule of Ceausescu in the 1980's, so much so that it won the Palme d'Or at the 2007 Cannes Film Festival.

Reviewed by INTISAB SHAHRIYAR

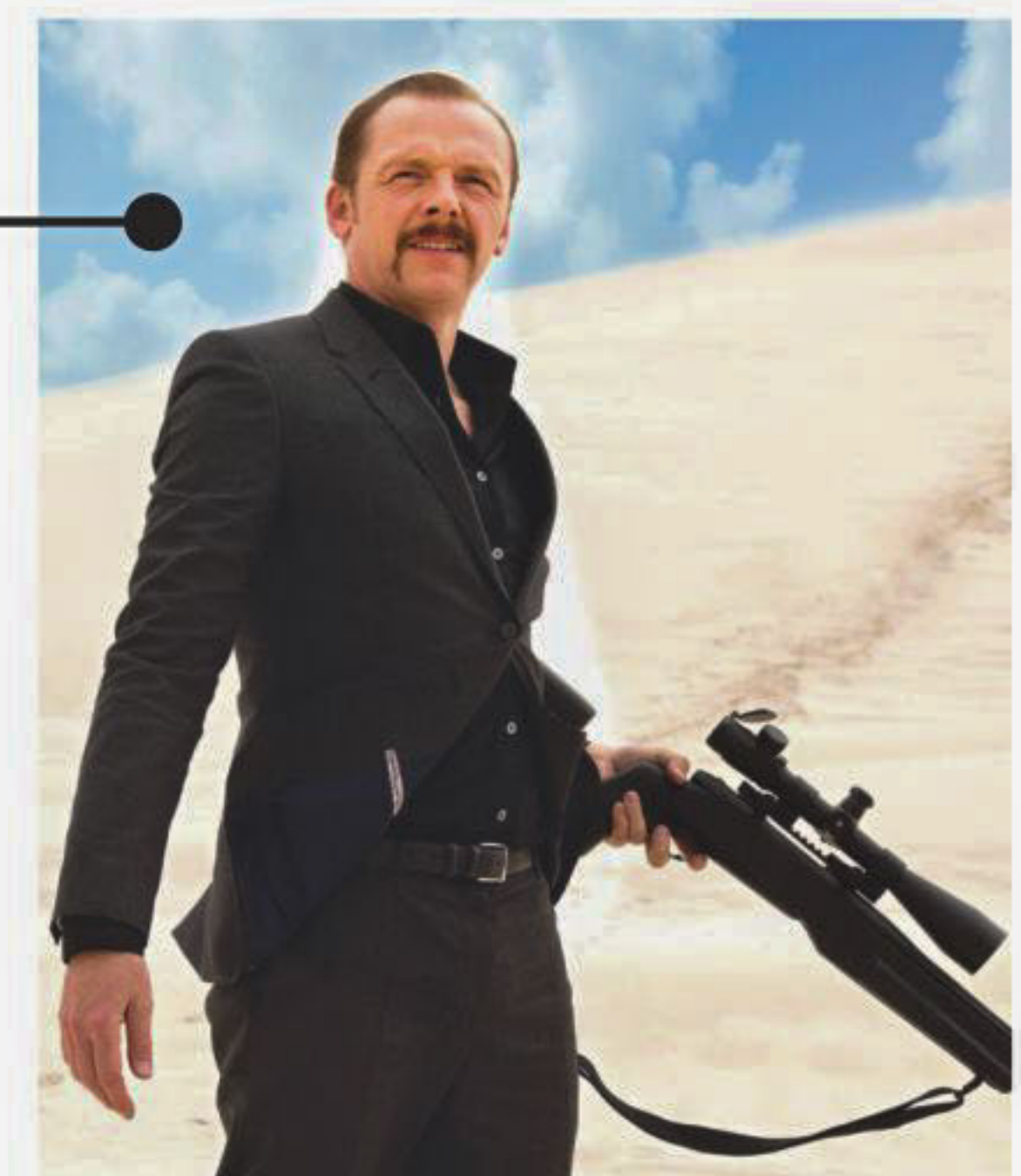
KILL ME THREE TIMES

PLOT: Professional hit-man Charlie Wolfe finds himself in three tales of murder, blackmail and revenge after a botched contract assignment.

REVIEW: 'Kill me three times' tells the story of a private investigator who is hired to investigate the suspected infidelity of a bar owner's wife. Many unexpected complications occur, and things get out of hand very quickly. Unlike most Simon Pegg features, this film isn't exactly a comedy, but the grim story is done in a funny way, hence it is still a sort-of comedy despite so many people dying. The truly comedic thing is the irony of the events that happen to Alice, the unfortunate main character who is wanted dead by many people. It's easy to draw the conclusion that the director is heavily influenced by Quentin Tarantino and Guy Ritchie, and the movie almost feels like a Tarantino tribute (intertwining stories told out of

order). Pegg plays a purely one-dimensional bad-guy/hit-man as the main protagonist and does well in his role. His tongue-in-cheek and slightly over-the-top 'agent-for-hire' is a delight to watch. He is clearly trying new things. Sporting a handlebar mustache and equipped with an opening scene explicative that is supposed to be funny, yet more macho than his usual roles, Pegg is trying to break out of his usual on screen persona, trying his hand at more serious stuff. The rest of the cast is somewhat flat. At times, the movie feels indecisively wedged between action-thriller and obscure comedy. This movie is good for a bit of undemanding entertainment but I suspect that most viewers will find it less than memorable. Watch it if you are bored on a weekend and have nothing left to watch.

Reviewed by MOHAMMAD HAQUE



DIRECTOR: KRIV STENDERS
WRITER: JAMES MCFARLAND
STARS: SIMON PEGG, TERESA PALMER, ALICE BRAGA
STRENGTHS: COMEDY AND ACTING
WEAKNESS: SCRIPT AND STORY
RUNTIME: 90 MINUTES
RATING: 2.5/5