



# MINIONS

**Directors:** Kyle Balda, Pierre Coffin  
**Writer:** Brian Lynch  
**Stars:** Sandra Bullock, Jon Hamm, Michael Keaton  
**Strength:** Amazing computer animation and a fun kids' movie.  
**Weakness:** Not as funny as expected, falls short compared to the sequels.  
**Runtime:** 91 minutes  
**Rating:** 3/5

**PLOT:** Minions Stuart, Kevin and Bob are recruited by Scarlet Overkill, a super-villain who, alongside her inventor husband Herb, hatches a plot to take over the world.

**REVIEW:** The movie explores the origin story of the yellow, little, bug-eyed side-kicks of aspiring super villain Gru from the "Despicable Me" series. It goes through a rather extended intro on how the minions came to being during the times of the dinosaurs and have ever since served criminal masterminds ranging from the T. Rex to Napoleon Bonaparte. The brilliance of the animators become apparent when complete communication is established between us humans and a race of computer generated characters only through their expressions and emotions. Although no

children are in peril in this installment of the franchise, there are several scenes of cartoon violence that are played lightly/for laughs (explosions, freeze guns, torture devices) which is good as it would give the kids a reason to go to the movies. The risk Universal Studios took seems to be paying off moneywise because the kids love it. Listening to the three yellow protagonists of the spinoff talk and have arguments in basically gibberish is fun for the kids and they'll get their money's worth, however it is difficult for an adult to sit through it as it lacks the character development aspect

of Gru and the girls, which is further amplified by the inclusion of Scarlet Overkill, who is just a bland character with loads of gadgets who loves to be evil, that's it. In all, it's a brilliant film for children up to the age of 7 or 8, and in terms of computer animations (the primary reasons I rated it as a 3). However, for older age groups I would recommend taking your cellphones since boredom will take over soon enough.

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Reviewed by **Mohaiminul Islam**

## ISHQ KE PARINDEY

**Director:** Shakir Khan  
**Writers:** Rajeev Arora, Shakir Khan  
**Cast:** Rishi Verma, Priyanka Mehta, Manjul Azad  
**Strength:** Soundtrack, Performances  
**Weakness:** Overused premise  
**Runtime:** 154 minutes  
**Rating:** 3/5

**PLOT:** Sheen, the love bird from Pakistan flies down to Lucknow, the city of Nawabs. Faiz, the poet at heart, is mesmerized by the angelic beauty from heaven. Across rooftops and in the by lanes of Lucknow blossoms the innocent love of Sheen and Fai

**REVIEW:** Ishq Ke Parindey – Love Surpasses All Borders features new talent Rishi Verma and Priyanka Mehta, both of whom, despite this being their debut film, have performed quite admirably in the lead roles. First-time Director, Shakir Khan, who has assisted Subhash Ghai in three of his projects, also exhibits a sound knowledge over the nitty-gritties of narration and all the elements that go to make it attractive and engaging. Priyanka Mehta has looks in the Salma Agha mould while Rishi Verma, an ordinary looker in the Shatrughan Sinha mould, has a screen presence and magnetism that borders on the intense.

Faiz (Rishi Verma) is studying law in Lucknow, away from his family. He bumps into beautiful Sheen (Priyanka Mehta) who has come along with her only surviving relative in Pakistan, her mother, to visit one of her uncles in India. And promptly falls in love with her. Sheen, though not as quickly, eventu-

ally falls for him too.

Then comes the twist... A dramatic gang-related killing in broad daylight reveals Faiz's secret. And Sheen is bereft because she sees no future in them being together from hereon. Following this, her family arrange her marriage to her cousin and while the ceremonies are being held, Sheen decides to give love a chance and leaves home to seek out Faiz. The two young lovers try to find a refuge but end up facing violence and near death situations.

The end result may not be convincing totally but the manner in which the story has been presented, the treatment, the lilting melodies that lend it romance and the gritty performances allow for great engagement. The songs are lilting and hummable, the story is engaging and involving and the runtime is not so much of a stretch.

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Reviewed by **Intisab Shahriyar**



### CLASSIC REVIEW

## MIRACLE IN MILAN (1951)

**Director:** Vittorio De Sica  
**Writers:** Cesare Zavattini  
**Stars:** Emma Gramatica, Francesco Golisano, Paolo Stoppa  
**Runtime:** 100 minutes

**PLOT:** The film, told as a neo-realist fable, explains the lives of a poverty-stricken group in post-war Milan, Italy.

**REVIEW:** The whimsy and fairy tale atmosphere that pervade Miracle in Milan were De Sica's respite from the severity of his earlier films, an exercise in satire and irony which he linked to the world of Hans Christian Anderson wherein "virtue triumphs and evil is punished." The first half of the film, (based on the novel, Toto, il buono, by Cesare Zavattini, de Sica's frequent collaborator) adheres to the documentary recreation of Milan's impoverished outcasts.

Miracle in Milan is a modern-day fable which implies that the "pure in heart" must seek their heaven apart from earth. Toto the Good (Francesco Golisano) is an orphan who is discovered as a baby in the cabbage patch of the kindly old Lolotta, who teaches him to be good and pure of heart. When she dies, he spends several years in an orphanage after which he becomes an apostle for the beggars of Milan, aided by a white dove which possesses the power of miracles—the dove being a gift from Lolotta, now



his guardian angel and benefactress.

De Sica's combination of realism and fantasy is seductive, and his use of the fanciful sometimes overshadows the social commentary about the exploitation and dispossession of the innocent when confronted by the vagaries of poverty and the industrial society. And although De Sica steadfastly refused to admit it, the film has an element of despair, of spiritual quandary, as a dominant theme.

Miracle in Milan, which won the Grand Prize at the 1951 Cannes Film Festival and was named Best Foreign Film by the New York Film Critics, is one of Vittorio De Sica's lesser masterpieces.

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Reviewed by **Intisab Shahriyar**