

# FANTASTIC FOUR

**Director:** Josh Trank  
**Writers:** Jeremy Slater, Simon Kinberg  
**Stars:** Miles Teller, Kate Mara, Michael B. Jordan  
**Strengths:** Cinematic effects, Humour  
**Weakness:** Plot, Casting, A poor reimagining of the comics  
**Runtime:** 100 minutes  
**Rating:** 1.5/5

**PLOT:** Four young students travel to an alternate and dangerous universe which alters their physical form in shocking ways. The four must learn to harness their new abilities and work together to save Earth from a former friend turned enemy.

**REVIEW:** While most will agree that the original Fantastic Four movies starring Chris Evans wasn't really all that great, this new reboot will surely make you feel like they were. As per previously leaked information before launch, the story for the movie is mostly original with very little input from the comics.

The film starts with Reeds and Grimm as kids experimenting with teleportation technology. At a science fair, they are discovered by Sue Storm and her father, who reveal that Reed's teleporter actually travels to another dimension. He is brought into an institution for gifted scientists and they work to hone the teleporter further with the help of other students, including Victor Von Doom. Once they do get it to work properly, they take an unsanctioned trip and things go wrong and the resulting tragedy leaves them all with very unnatural powers, which incites the government to use them as tools and utilize the new dimension for their own needs.

To those who are accustomed to the comics, or even the Saturday morning cartoons, the stories is very different, but even more different are the characters themselves and their dynamics. The movie portrayed the characters in a very

"looking out for number one" manner; meaning there was very little coordination or trust or respect between them until at the very end when they realized they'd be doomed to failure otherwise. Also due to such drastic changes in the story, Sue and Johnny aren't really brother and sister per se as Sue is adopted, which is why Johnny is depicted as an African American. As such, the brother-sister dynamics seen in the cartoons, comics and even the original movies are lost. This movie also proves that Marvel, who has been enjoying quite a successful streak with their cinematic adaptations, may have just had its first flop. What's truly confusing is that the recent Batman trilogies are also original stories, but it still managed to win hearts. This movie also had potential had the casting and character profiles were kept intact.

Reviewed by Intisab Shahriyar



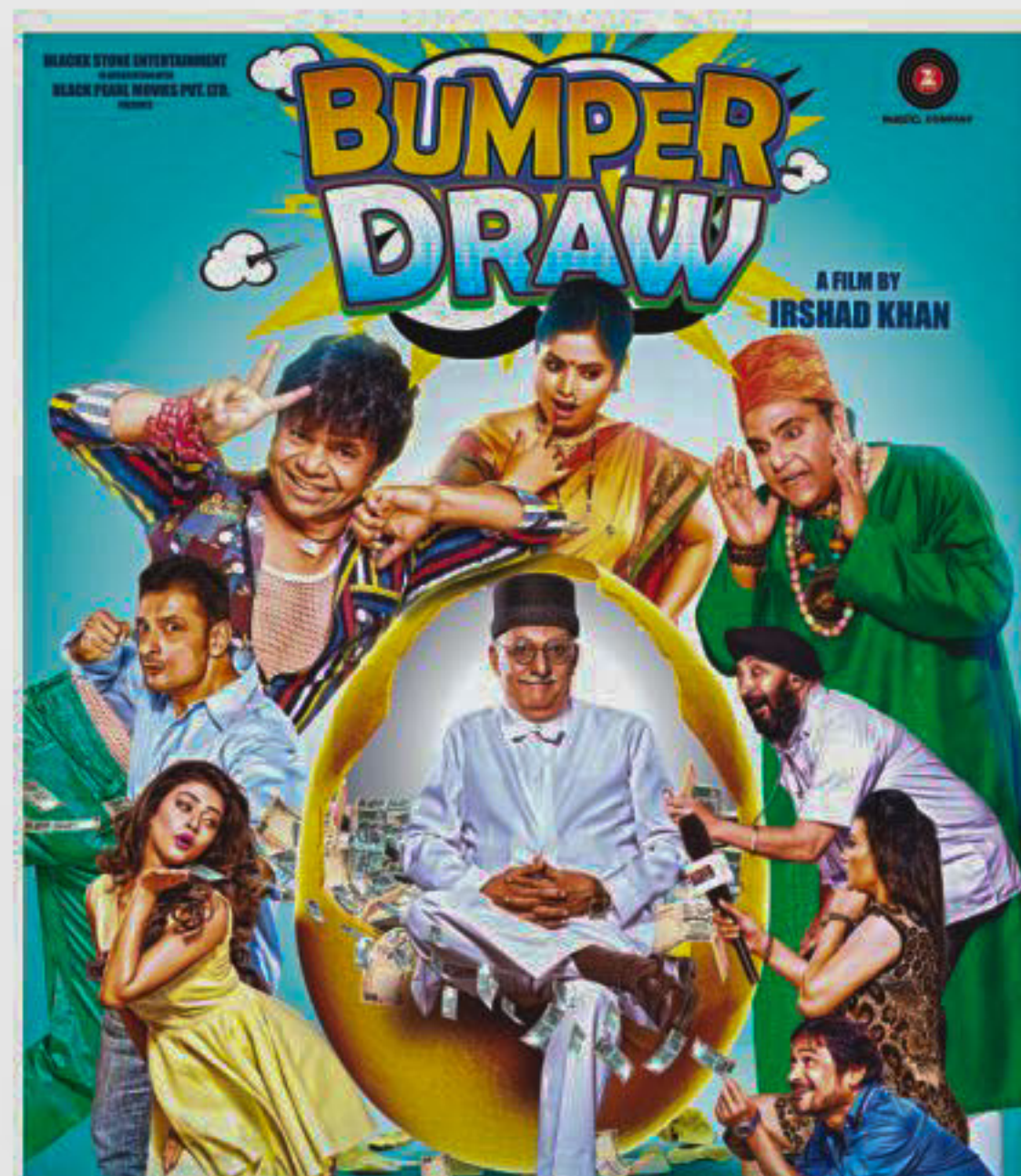
# BUMPER DRAW

**Director:** Irshad Khan  
**Writer:** Rashid Khan  
**Cast:** Seema Azmi, Narendra Bedi, Reena Charnya  
**Strength:** Comedy, Acting  
**Weakness:** Bland ending  
**Runtime:** 127 minutes  
**Rating:** 2.5/5

**PLOT:** Bumper Draw traces the lives of a few madcap characters, who hope to get lucky overnight by acquiring a large sum of money in an easy way to pay off their debts and get rid of other problems.

**REVIEW:** A well-intentioned comedy of errors, fashioned on the lines of Priyadarshan's hits, this film has a central narrator, an ageing Parsi gentleman, Pestonji (Homi Dotiwala) narrating his trysts with avaricious common folk, to a group of TV journalists assembled at his bungalow- which happens to be at the root of all his ills. The Parsi gentleman is not cash rich but is in possession of an old Bungalow property coveted by his best friend and the latter's son (Rushad Rana). Fed-up with their shenanigans to claim his

property, he runs away and falls neatly into the hands of a trio desperately in need of money. Farouque (Rajpal Yadav) is a cab driver, William Visa wala (Sunbrata Datta) has been swindled and is now desperately looking for a way to pay up those he promised visas to. Gaali Baba (Zakir Hussain) is the soothsayer with an unusual talent of



giving the choicest of insults which turn out to be good omens for his clients. Komal Bai, Inspector Parab, Haricharan, Waman Dabbawala, Dr YIM Bedi, Sunderlal, Rafiq are the various other claimants for the loot they expect to get as reward for returning the old Parsi gentleman to his oppressors.

A low-key comedy of errors, the film works in the first half owing to the confusion, chase and running around. Rajpal Yadav doesn't overact for a change and manages to hold the film together. Zakir Hussain as Gali Baba is equally effective.

The film intends to send out a noble message and manages to a certain extent but gets too preachy towards the end. The never-ending moral science lecture in the climax is uncalled for and predictable. A little subtlety would have made a whole lot of difference.

A simple take on surviving in Mumbai and true happiness - you won't mind watching this one unless moral stories really bug you.

Reviewed By Intisab Shahriyar



# TWO CENTS WORTH OF HOPE (1952)

**Director:** Renato Castellani  
**Writers:** Renato Castellani; Titina De Filippo  
**Stars:** Maria Fiore, Vincenzo Musolino, Filomena Russo  
**Runtime:** 110 minutes

**PLOT:** Once a young woman gets a man to fall in love with her, he must prove himself financially stable and meet her dowry requirements.

**REVIEW:** The third film in director Castellani's "young love" trilogy, the ardour is one-sided at first, but Carmela is determined in pursuing her heart's desire. Once he's "hooked," Antonio scurries from job to job to prove his financial viability. The characters are delightful and reflective, beyond any doubt, of the typical villagers in the area of Naples, where Castellani recruited his cast and made his film. A lively girl named Maria Fiore plays the sultry and eccentric miss, prevented from marrying the hero by her father. A strapping chap, Vincenzo Musolino, is grandly explosive and harassed as a poor man earning a dowry for his sister before he can take a wife.

But it must be said that Mr. Castellani and those who worked with him on the script have used parental opposition only as a contrivance for their tale. When they have spun out sufficient complications and incidents with this device, they easily arrange for their young lovers to solve their dilemma naturally. The consequence is that the picture—which won the grand prize at the Cannes Film Festival — is flavoursome and impressive, undeniably realistic and aptly paced, although slightly missing the real pathos that lies somewhere within its tale.

Reviewed by Mohaiminul Islam