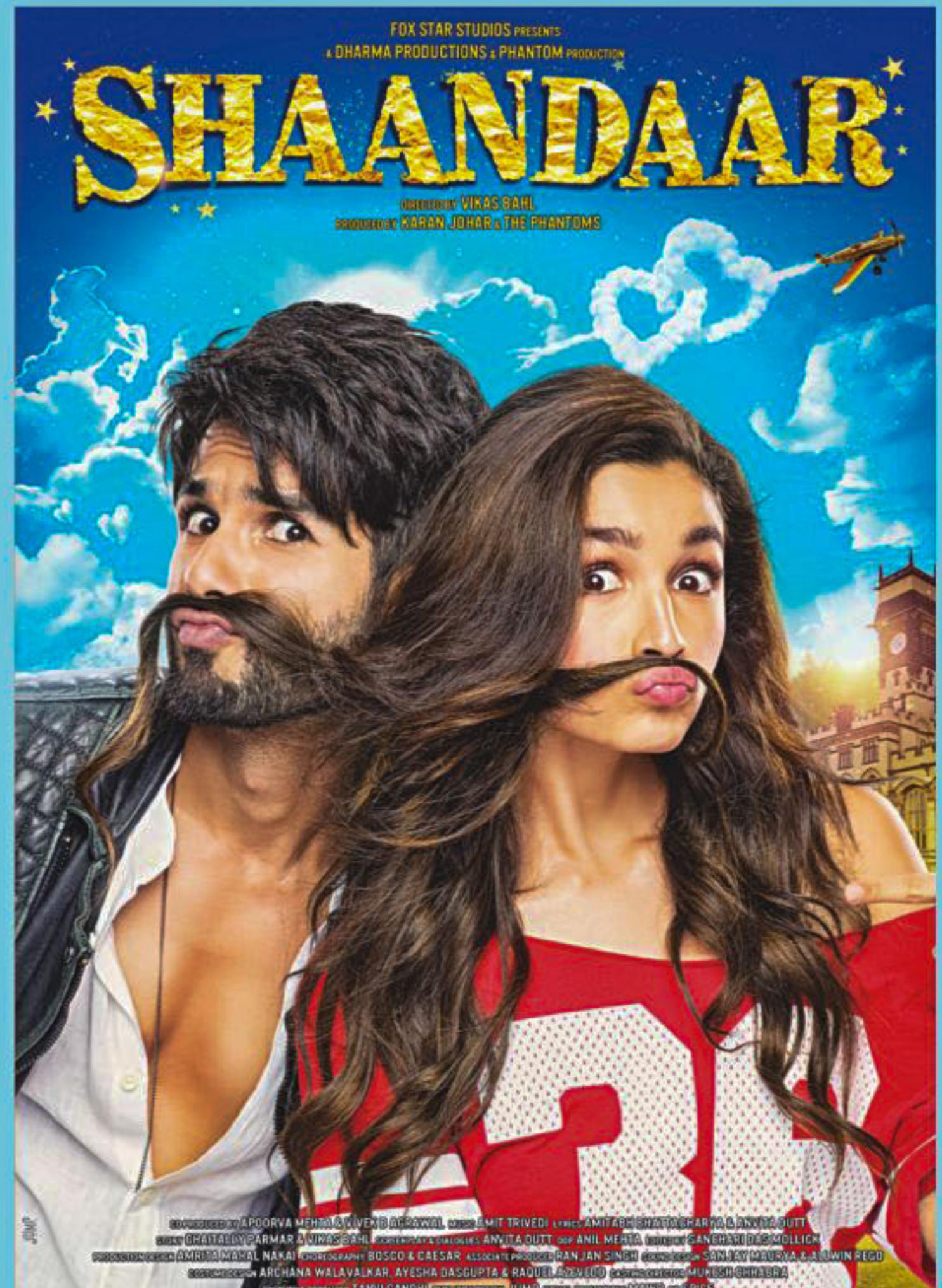


SHAANDAAR

Director: Vikas Bahl
Writers: Vikas Bahl, Chaitally Parmar
Cast: Shahid Kapoor, Alia Bhatt, Pankaj Kapur
Strength: Acting, Locations
Weakness: Story
Runtime: 144 minutes
Rating: 3/5

Plot: In the backdrop of a destination wedding in London, two families try to save their respective empires, unbeknownst to each other.

Review: Shaandaar starts off with a cartoon animation narrated by Naseeruddin Shah, wherein he 'introduces' the audiences to Bipin Arora and his adopted daughter Alia. The animated narration then moves on to a real life 'accidental meeting' between the wedding organizer Jagjinder and Bipin Arora, when Jagjinder's bike crashes into Bipin's car. The story then moves to Isha's destination wedding named 'Shandaar' in the exotic coun-



try side of UK. The whole wedding is nothing but a 'financial arrangement' between Bipin Arora's mother and the 'richy rich' Sindhi family helmed by Harry Fundwani. While everybody is really busy with the wedding preparations, Jagjinder and Alia leave no stone unturned in making Isha feel special. What is the actual relationship between Bipin and Alia, does anyone bother to listen to Isha and her feelings, does Isha ultimately get married into the Fundwani family for her family's sake, what ultimately happens to Jagjinder and Alia's insomnia and do they find a cure for the same through love, is what forms the rest of the film.

It is a genre drama laced with enough wit and sharpness to keep the audience interested in the shenanigans of its likeably goofy characters. While it does not live up to its title as a package, it fulfills much of the expectations that the audience might have from a film produced jointly by Karan Johar on the one hand and Vikramaditya Motwane and Anurag Kashyap on the other. It brings together two different worlds and succeeds in striking a balance between the two. For that, and for much else, Shaandaar deserves hearty ovation.

Reviewed By Intisab Shahriyar



THE TRANSPORTER REFUELED

Director: Camille Delamarre
Writers: Adam Cooper, Bill Collage
Stars: Ed Skrein, Loan Chabanol, Ray Stevenson
Strengths: Action sequences, stunts
Weakness: Story, Acting
Runtime: 96 minutes
Rating: 2.5/5

PLOT: In the south of France, former special-ops mercenary Frank Martin enters into a game of chess with a femme-fatale and her three sidekicks who are looking for revenge against a sinister Russian kingpin.

REVIEW: The film opens with Frank about to spend some time with his recently retired father when he is hired by the beautiful Anna to pick her and a couple of packages up outside of a bank. The "packages" turn out to be her equally glam cohorts and they have just robbed a Russian gangster. It turns out that the three,

along with Maria are trying to break free from the crime kingpin who has enslaved them since they were children, by stealing his ill-gotten gains. To do this, they need Frank's help and to ensure his compliance, they take his old man hostage.

Arriving seven years after the final installment of the trilogy originally starring Jason Statham, this latest version features a younger, slighter Frank Martin as played by Ed Skrein. While Ed has the requisite good looks, rumbling voice that make him machismo personified, but compared to his predecessor, he's seriously lacking in charisma, and his relentlessly monotonous performance fails to generate interest.

Director Camille Delamarre have devised a few nifty sequences, including a Jackie Chan-style fight scene in which Frank uses an array

of file cabinet drawers to dispatch his opponents, and a car's flying leap into an airport terminal through which it proceeds to wreak vehicular havoc. But unlike the similarly high-octane stunts in Mission: Impossible — Rogue Nation, most of the ones rendered here are cartoonish and divorced from reality.

The Transporter series was never really known for its strong plot anyway. What made the franchise famous was Jason Statham, and omitting that secret ingredient from the recipe is just uncalled for, so it's hardly a surprise that this movie doesn't have the gusto to make any impact whatsoever. Like the movie's famous line when entering the car, Fasten your seatbelt as this movie is one heck of a bumpy ride.

Reviewed by Intisab Shahriyar

CLASSIC REVIEW

THE WAGES OF FEAR (1953)

Director: Henri-Georges Clouzot
Writers: Georges Arnaud; Henri-Georges Clouzot
Stars: Yves Montand, Charles Vanel, Peter van Eyck
Runtime: 131 minutes

PLOT: In a decrepit South American village, men are hired to transport an urgent nitro-glycerine shipment without the equipment that would make it safe.

REVIEW: In an adaptation of Georges Arnaud's "A Salary of Fear", Clouzot films the process in a model of grinding, unrelieved suspense. The film was shot in black and white, not in South America but in the South of France. And it is now well over 50 years old.



Yet the inspired calculation of action and agonised human reaction is irresistible and inescapable. It is a film that leaves the audience shattered and exhausted, all of which is enhanced by the feeling, common to most of Clouzot's pictures, that he rather despised

people and knew that sooner or later their worst traits would come through. Of course, the trick to that is that tough guys become all the more heroic because they are not sentimentalised. Yves Montand does appear hard-grained and ruthless as the one Frenchman who survives, and Folco Lulli is vulgar and nerveless as the Italian who gets killed. We are there with them, and, as in any intense experience of combat or action, they become brothers and comrades. It would not be fair to mention how this picture ends, other than to say that the conclusion is a deliberate and arbitrary irony.

Reviewed by Mohaiminul Islam