

# Charlie Kay Chakkar Mein

**Director:** Manish Srivastav  
**Writers:** Amit Sial, Manish Srivastav  
**Cast:** Naseeruddin Shah, Disha Arora, AuroshikhaDey  
**Strength:** Naseeruddin's Acting, Plot  
**Weakness:** Weak direction, Failure of engagement  
**Runtime:** 102 minutes  
**Rating:** 2.5/5

**PLOT:** The film deals with a group of drug addict friends, who get entangled with illegal drug trade nexus, leading to multiple homicides.

**REVIEW:** The movie is divided into two parts -- the first gives us an idea about the crime and the other half is the investigation.

A bunch of youngsters (Amit Sial, Anand Tiwari, ManasiRachh, Disha Arora, AanchalNandrajog and NishantLal), who are high on some 'charlie' (cocaine) get into a brawl with a young man (Sanam Singh) at a club and kill him accidentally. To save themselves from trouble, they have to finish the work that the dead man was appointed to do. They have to deliver two suitcases full of 'charlie' to the dealers but they end up dying or killing one another. All this while, one of them, who is an aspiring director, shoots the entire episode on a camera. Naseeruddin Shah plays the investigative office along with AuroshikhaDey. They try to solve the murder mystery with the help of the footage found in the camera.

The first half is bland, as the crime is unveiled in flashbacks, however, we're treated to some interesting twists and turns post-interval.

The same series of events narrated three-four times with a different story each time might get confusing but you won't stay puzzled for too long. Eventually, it manages to surprise. The abusive language is frequently muted, and the silences can get annoying after a while. The actors have done a decent job. SubrataDatta, who plays a drug peddler, delivers a fine performance. NishantLal, the aspiring filmmaker, plays the desperate creep to perfection. Naseeruddin Shah's performance, like always, is brilliant. His portrayal as the investigative office is precisely what is needed. He hasn't overdone his role at all.

Drugs. Cops. Gangsters. Youngsters. Mix 'em up, and you get 'Charlie KeChakkar Mein'. Or at least that's what the film had set out to do. Which, if done effectively, could have been a fun caper. What you get instead is a confused mish-mash of scenes, with characters doing lines, snorting, shooting up, and shooting at and so on. Overall, this film fails to engross viewers.

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*Reviewed By*  
**Intisab Shahriyar**



# C R E E D

**Director:** Ryan Coogler  
**Writers:** Ryan Coogler, Aaron Covington  
**Stars:** Michael B. Jordan, Sylvester Stallone, Tessa Thompson  
**Strengths:** Acting, Story  
**Weakness:** Long runtime  
**Runtime:** 133 minutes  
**Rating:** 4/5

**PLOT:** The former World Heavyweight Champion Rocky Balboa serves as a trainer and mentor to Adonis Johnson, the son of his late friend and former rival Apollo Creed.

**REVIEW:** Adonis — Donny to his buds — came up out of foster homes, a chip firmly ensconced on his shoulder. It's Apollo's widow (Phylicia Rashad), forgiving her husband's infidelity, who saves the boy from the system and takes him into her lush Los Angeles home. But Donny stays a troublemaker, taking fights in Mexico to work out the rage inside. From the minute Donny decides his dad's old friend Rocky is the only guy who can train him, he's off to Philadelphia, where Rocky runs a restaurant named Adrian's, after his late wife. What ensues is Adonis's journey to boxing stardom with Rocky showing him the ropes and making

sense of his life.

"Creed" is the first of the Rocky films that Stallone didn't write. This one was written and directed by relative newcomer Ryan Coogler and you would be forgiven to be a skeptical. After all, who is he to tell Stallone how Rocky should behave? But here's the thing though: Coogler is a massive Rocky fan and has watched it from the very beginning, making his version a sort of love letter to the series rather than a correction. It's easy to feel Coogler's affection for the material in every frame.

One need not be proficient in "Rocky" lore to appreciate "Creed," but for those who have followed the exploits of Sylvester Stallone's Philadelphia boxer, Ryan Coogler's latest entry pays unexpectedly rich emotional dividends. "Creed" is so reminiscent of the 1976 film that introduced us to Rocky Balboa that I get the sense that newcomers will fall for "Creed"'s characters in much the same way viewers fell for "Rocky"'s 40 years ago. Though 2006's "Rocky Balboa" was a fitting final chapter for its titular hero, "Creed" finds more of his story to explore.

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*Reviewed by* **Intisab Shahriyar**

## CLASSIC REVIEW

# MARÍA CANDELARIA (1944)

**Director:** Emilio Fernández.  
**Writers:** Emilio Fernández, Mauricio Magdaleno.  
**Stars:** Dolores del Río, Pedro Armendáriz, Alberto Galán.  
**Runtime:** 86 minutes

**PLOT:** A young journalist presses an old artist to show a portrait of an indigenous woman that he has in his study. The body of the movie is a flashback to Xochimilco, Mexico, in 1909. The film is set right before the Mexican Revolution and Xochimilco is an area with beautiful landscapes inhabited mostly by indigenous people.

**REVIEW:** It is a sad tale on the whole—poor Miss del Río suffers and suffers as the outcast daughter of an Indian peasant who was stoned to death—but, surprisingly enough, it has several chucklesome moments. To enjoy the lighter exchanges of conversation, the spectator needs a command of Spanish, as there are no English titles and, moreover, it is difficult to differentiate by the actions of the players whether their mood is serious or joyous.

Her fellow peasants make life miserable for Maria because they mistakenly believe her to be a wicked woman. And this suspicion is heightened when word gets around that Maria was the model for a famous painting, though

actually she only posed for the head. Anyway, this unleashes the full hatred of the peasants, who stone Maria to death. Through all this, Miss del Río suffers nobly. Although "Maria Candelaria" is one of the shorter Mexican films to reach the Belmont—it only runs an hour and thirty-odd minutes—the time goes by slowly. For the Mexican movie-makers are given to filming long static scenes in which the actors just stand around and talk.

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*Reviewed by* **Mohaiminul Islam**

