



KNIGHT OF CUPS

Director: Terrence Malick
Writers: Terrence Malick
Stars: Christian Bale, Cate Blanchett, Natalie Portman
Strength: Cinematography, Music
Weakness: Tedious storyline
Runtime: 118 minutes
Rating: 3.5/5

PLOT: A writer indulging in all that Los Angeles and Las Vegas has to offer undertakes a search for love and self via a series

of adventures with six different women.
REVIEW: The entire film is a journey onto itself. At first glance, it takes us on an accustomed journey through previously visited upright themes and messages that we have been inundated with. We know the clichés and are rather familiar with the lessons, but "Knight of Cups" is much more than that. The journey coils a world of desolation and despair but we are given brief glimpses of happiness; mostly in the form of observations since Rick's (Christian Bale) quest is for the happiness. Encircled by unlimited natural beauty

from the world and the people, it becomes challenging to find love or anything equivalent to that feeling. There is a note of melancholy throughout the entire film, including the scenes which may seem to be jubilant. This ever-present despair veils every situation, but never overshadows the film's beauty. Terrence Malick has overwhelmed audiences and critics throughout his filmmaking career. Where some people see stunning cinematography combined with an intellectually or spiritually rich story, others see beautiful imageries with hollow perceptions.

Undeniably, the vibrant visual style is always a magnificent asset to the film and deserves much appreciation.

There is an element of patience required to comprehend the film as the director will remind us, there is no such thing as instant satisfaction because the results are typically fruitless and fleeting. The frantic pacing in the "Knight of Cups" is to mimic the evolution of our lives and is destined to be a perfect contrast against its steady narration.

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Reviewed by Minam Haque

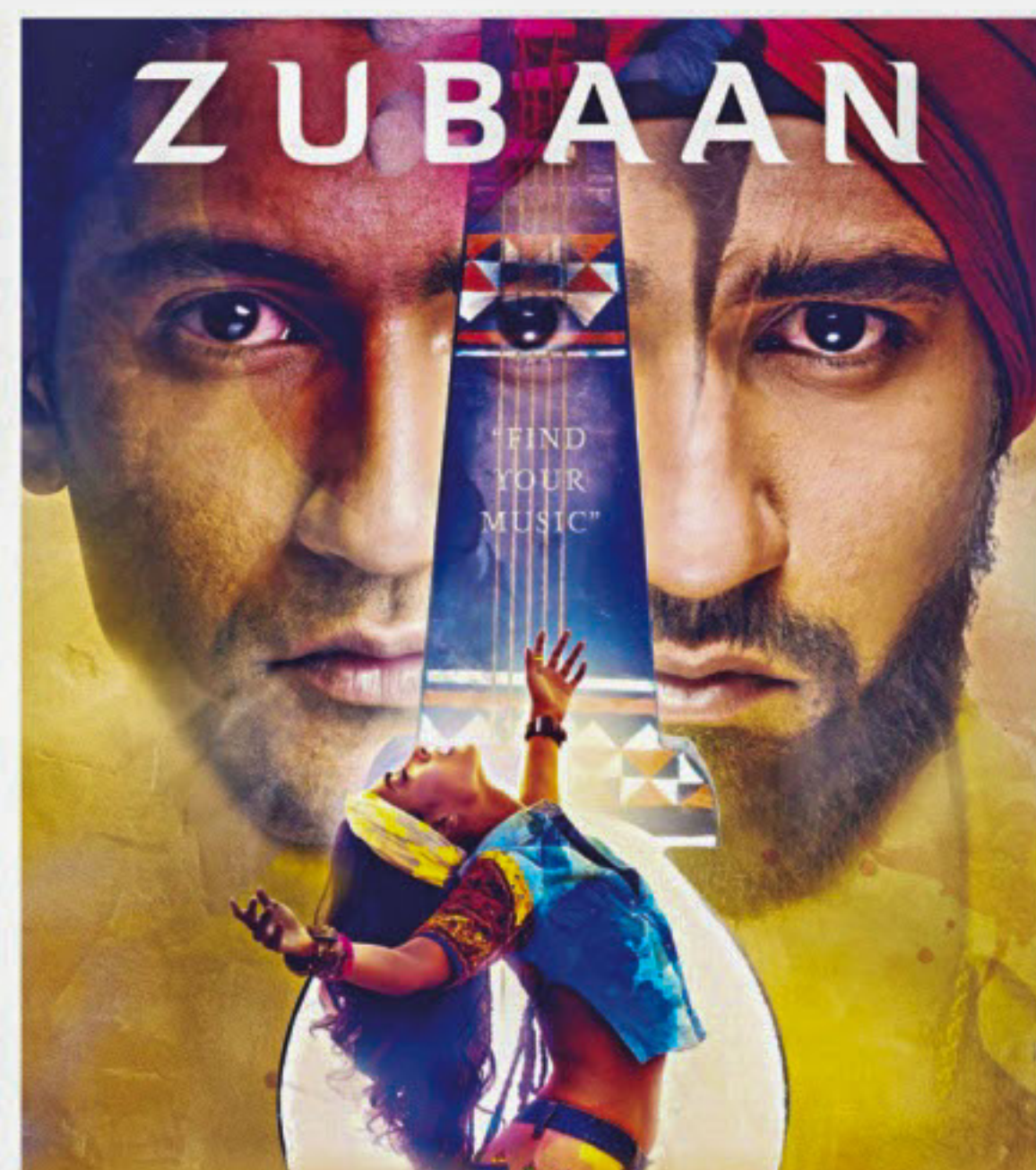
ZUBAAN

Director: Moez Singh
Writers: Sumit Roy, Moez Singh
Stars: Raaghav Chanana, Manish Chaudhary, Sarah-Jane Dias
Strength: Story
Weakness: Too many songs
Runtime: 115 minutes
Rating: 3/5

PLOT: A young boy wants to become a big shot but after seeing the bad things involved. He instead chooses to pursue his passion- singing, similar to his father.

REVIEW: Growing up from an insecure guy to a self-assured young man, travelling from his hometown Gurdaspur to Delhi, ready to write his own destiny, Dilsher Singh (Vicky Kaushal) is thrilled with the response he gets when business tycoon Gurucharan Sikand (Manish Chaudhary) says that he recognises him. This trivial moment lays the ground for the core of the story to unfold.

The screenplay, with a layered narration, well-etched characters and gripping performances, make Zubaan real and stand out. The skilful manner in which the back stories are inseparably woven into the main narrative is exemplary.



Dilsher has lost his confidence and established a fear of his inherent talent, music. At every stage in his journey of self-discovery, he conveys several shades to his depiction. Whether it is the accent with a stammer or singing with passion, he gets into the skin of his character with ease. Amira (Sarah Jane-Dias), a singer who inspires Dilsher and plays his love interest, is competent but leaves no impact as an actor. The music of the film plays a pivotal role and they fit well into the context of the tale. The cinematography suitably captures and depicts the mood of the film as well.

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Reviewed by Minam Haque

CLASSIC REVIEW

A Man and a Woman (1966)

Director: Claude Lelouch
Writers: Pierre Uytterhoeven
Stars: Anouk Aimée, Jean-Louis Trintignant, Pierre Barouh
Runtime: 102 minutes

PLOT: A man and a woman meet by accident on a Sunday evening at their childrens' boarding school. They become friends, close friends, and then she reveals that she can't have a lover because, for her, her husband's memory is still too strong. Much of the film is told wordlessly in action, or through hearing one of their thoughts as they go about their day.

REVIEW: This frankly romantic French drama, which shared the best-picture award at the Cannes Film Festival this year with Pietro Germi's "Signore e Signori," is a beautiful and sometimes breath-taking exposition of visual imagery intended to excite the emotions. The only trouble is that the drama is banal.

It's a commonplace, superficial showing of the spontaneous combustion of love between a movie script-girl who is a widow (and the mother of a cute little girl) and an auto-racing driver who is a widower (and the father of a darling little boy). But that doesn't say the film is lacking in a free, vigorous cinematic style or that it fails to catch the viewer in little incidents that have poignancy and charm.

Mr. Lelouch, who was his own script writer as well as director and cameraman, has a rare skill at photographing clichés so that they sparkle and glow with poetry.

They seem two dimly sentient beings moved by memories of conventional affections and the compulsions of ordinary love.

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Reviewed by Mohaiminul Islam

