



TERE BIN LADEN DEAD OR ALIVE

Director: Abhishek Sharma
Writers: Abhishek Sharma, Neha Sharma
Stars: Manish Paul, Pradhuman Singh, Sikander Kher
Strength: Acting
Weakness: Lacks humor
Runtime: 104 minutes
Rating: 2/5

PLOT: A Bollywood director is hired by an American talent agent to make a film on Osama bin Laden. The plan to use an

Osama look-alike in order to prove his death boomerangs when a Taliban arms dealer hijacks their idea to prove he's alive. **REVIEW:** Abhishek Sharma's political satire Tere Bin Laden was released in 2010, a year before bin Laden was killed by American troops in Pakistan. The reason for return to the characters from that sleeper hit is described through a complex meta plot. We meet Sharma (Manish Paul), playing the director, and

follow his efforts to get a sequel green lit by the original film's producers (the sisters Aarti and Pooja Shetty as themselves). Sharma gets to work with the Osama doppelganger, Paddi Singh (Pradhuman Singh), but the follow-up is blown to bits by news that bin Laden has died. CIA operative David (Sikander Kher) wants to shoot a fake video showing bin Laden's death with Paddi so that Obama (Iman Crosson) can provide

evidence that the encounter did indeed take place, while a terrorist leader Khalili (Piyush Mishra) and his cronies want to show that the Osama bin Laden is indeed alive. It's all too complicated and unnatural to make sense, and it would not have counted if the humour was up to the cut and the political satire more refined than in a college play.

Reviewed by Minam Haque

Miracles from Heaven

Director: Patricia Riggan
Writers: Christy Beam, Randy Brown
Stars: Jennifer Garner, Kylie Rogers, Martin Henderson
Strength: Acting
Weakness: Story
Runtime: 109 minutes
Rating: 3/5

PLOT: Based on a true story of a young girl suffering from a rare and incurable disorder who finds herself miraculously cured after surviving a terrible accident. **REVIEW:** When their daughter Anna (Kylie Rogers) gets diagnosed with an incurable and lethal abdominal disease which causes constant distress and pain, it pushes the family to their economic, emotional and spiritual limits. The only clinic capable of treating Anna is in Boston, requiring check-ups and return visits every several weeks for treatment that doesn't cure, but only aids to offer a better life.

The film is about Anna's healing and her belief in God, but also about the day-to-day kindnesses of strangers or friends that can make all the difference in the world. It has an evergreen message that should reverberate with audiences whether they're more familiar with a movie theatre or a house of worship. Every emotion portrayed by the mother Christy Beam (Jennifer Garner), is raw and heartfelt. Likewise, the same must be said for Kylie, acting beyond her age to capture the audience's attention throughout, making you feel every ounce of pain



the little girl endures as the character. Strong supporting roles by Henderson, Queen Latifah, John Carroll Lynch, Bruce Altman and others add to the depth and impact of the story. Some might sense a presence of manipulation, especially due to the preachy tone during the end. Overall, the film makes an amazing effort to urge the viewers to comprehend their faith and beliefs and perhaps appreciate that there really is more to existence than meets the eye.

Reviewed by Minam Haque

CLASSIC REVIEW

THE BIRDS, THE BEES AND THE ITALIANS (1966)

Director: Pietro Germi
Writers: Pietro Germi, Agenore Incrocci
Stars: Virna Lisi, Gastone Moschin, Alberto Lionello
Runtime: 115 minutes

PLOT: An anthology film which is a comedy that presents three storylines, all set in the Italian town of Treviso.

REVIEW: If ever a title suited a film, it's "The Birds, the Bees and the Italians," a cunning, beautifully professional and extremely funny comedy. In three linked episodes, he mercilessly and hilariously skewers the hypocrisy and extramarital prowling of a group of urban sophisticates posing as community pillars. The episodes are good, better and best. Number One introduces the crowd in a night on the town, at a bawdy party that tapers off to a howling payoff. Somewhat cushioning this splashy decadence is the second, longer, chapter, when a bank official desperately bolts home and family, determined to claim happiness with a gentle shop girl despite the law, the church, friends and

relatives. But the film is at its boldest and most scathing in the final section, when the pillars of the town land in hot water after cooperatively enticing a voluptuous country girl who turns out to be underage. It wouldn't be fair to reveal the twists, turns and denouement of this perceptive episode, but Mr. Germi, as only he could, brings it off with taste and sting.

Reviewed by Mohaiminul Islam

