



THE ANGRY BIRDS

Director: Clay Kaytis, Fergal Reilly
Writers: John Cohen, Mikael Hed
Stars: Jason Sudeikis, Josh Gad, Sean Penn, Peter Dinklage
Runtime: 97 mins
Strength: Comedy, Soundtrack, Animation
Rating: 3/5

PLOT: A bird with a temper problem along with a speedy bird and a volatile bombing bird have always felt like outsiders. But when mysterious green pigs decide to visit the island, these birds take the task upon them-

selves to figure out what the pigs are up to.
REVIEW: The extension of the popular gaming franchise presents an enjoyable, fun-filled story about three angry birds and their attempt to figure out what the invading pigs are up to.

The movie is a fast, hysterically entertaining movie and delivers a positive message to the viewers. The story contains sufficient emotion in it to be able to make the viewers get attached to the characters. The highlight of the movie is its final act

where the birds start launching themselves at the pigs' forts to cause a collapse which is very much reminiscent to the game.

The various classical rock songs used as soundtrack used in the movie were amazingly funny and perfect. The unfortunate events that take place surrounding Red are hilarious and are brilliantly portrayed through voiceover by Jason Sudeikis; the one-lining sarcasms by Red were hilarious. Every character in the movie has been paired to perfection with their voice coun-

terparts.

Overall, the movie succeeds in making an adaptation of the popular game, and includes all the wit and humour that was necessary. The animation and design work have been exquisitely extracted from the games' tropical setting which makes the movie all the more enjoyable and is a pleasant nostalgia for fans of the original games.

By Syed Ahnaf Sadeed

HOUSEFULL 3



Director: Farhad, Sajid
Writers: K. Subhash, Farhad
Stars: Akshay Kumar, Abhishek Bacchan, Riteish Deshmukh, Jacqueline Fernandez, Nargis Fakhri, Lisa Hayden, Boman Irani
Runtime: 140 mins
Strength: Cast
Weakness: Story
Rating: 2.5/5

PLOT: A superstitious father decides to keep his three daughters unmarried for life until three men enter in the girls' lives and persuade the father to let them marry his daughters.

REVIEW: The three men make their way to enter in the girls' house by pretending to be mute, blind and crippled. In every other scene each of the guys has to exchange their respective make-believe roles due to frequently arising confusion, which makes for the core humour of the film.

The movie includes an outrageous amount of racial slurs, reference to physi-

cal disabilities and deliberate offensiveness towards diseases, making it a film that could possibly be shun by a lot of viewers. The often jab of humour attempted by means of these references have not managed to stand out.

The story was not at all emphasized; rather the movie depended on star power, especially Akshay Kumar who exhibited his natural wit throughout the entire film.

The third instalment of the Houseful series has somewhat done better than its predecessors; bagging in a very strong cast, the movie has managed to do well at the box office. The romantic comedy collected Rs. 53.3 cr in its first weekend, making it an all-time opening weekend record for Akshay Kumar.

Overall, the movie lacked proper story and humour, and contained unnecessary slurs that as a whole make it an offensive film to watch with or without family or friends.

By Syed Ahnaf Sadeed

CLASSIC REVIEW

YOL (1982)

Director: Serif Gören, Yilmaz Güney
Writers: Yilmaz Güney
Stars: Orson Tarik Akan, Serif Sezer, Halil Ergün
Runtime: 116 minutes

PLOT: A harsh portrait of Turkey, its people and its authorities, shown through the stories of five prisoners given a week's home leave, and the problems they encounter in adjusting to the world outside.

REVIEW: Yol tells the story of several prisoners on furlough in Turkey. The writer and director is now a legend throughout Europe, as he has spent a lot of the last 20 years jailed in his homeland Turkey on various political charges. The director feels that Turkey is one large prison, oppressed by political tyranny, and superstition. The expressions are kept calm and deliberate throughout the film. The pictorial beauty does not have a great deal to do with its fury.

The characters gave epic performances and are treated with respect from start to finish. They remain as remote as strangers passed on one of life's highways. Among other accomplishments, the director made three

films from his prison cell, writing their screenplays in minute detail, and then attending to the casting and the shooting via couriers. Considering that feat, Yol is a wonderful production that brings out the uniqueness of a foreign land to a wider audience.

Reviewed by Mohaiminul Islam

