



SHIVAAY

Director: Ajay Devgan
Writers: Sandeep Srivastava, Robin Bhatt
Stars: Ajay Devgan, Abigail Eames, Erika Kaar, Sayyeshaa Saigal, Girish Karnad
Strength: Cast, Visuals
Weakness: Direction, Story
Rating: 2/5
Runtime: 172min

PLOT: A lionhearted Himalayan mountaineer who is also a responsible and loving father of a nine year old daughter Gaura. Shivaay heads to Bulgaria against his will to satisfy his daughter's wish, in

search of her mother Olga who had forsaken them nine years ago. Life has been cruel to Shivaay even after all the years of struggle and to make matters worse, his daughter is kidnapped in the foreign land.
REVIEW: The film succeeded to capture the remarkable opening scene that sees Ajay Devgan walking down towards the Himalayan cliffs like a pro which is spine tingling. The mountains were portrayed picturesquely unlike any other film. The story picks up pace with the visit of a Bulgarian girl to the Himalaya who stole Shivaay's heart with her spoken Indian

words and soulful eyes. However the chemistry between two vanishes like a whirlwind and it fails to engage the viewers emotionally. Before you know it, she departs India leaving behind her child with Shivaay.
 The film shows the struggles Shivaay has to undergo to raise his deaf daughter. Things take a turn when she finds her mother's last letter and urges Shivaay to take her to Bulgaria to meet her mother. Once there, Shivaay gets to witness the terror of child trafficking and organ trade of innocents. By that time he becomes a

target of the traffickers due to his actions against them. The situation intensifies when the daughter is kidnapped and all hell breaks loose when Shivaay tries to rescue her. The action sequences that follow, packs quite a punch. The extended car-chase sequence in particular is outstanding.
 However, the lengthy runtime with inappropriate dialogues and weak direction, made it a tedious film. With a proper story to tell, the movie could have been more interesting.

Reviewed by Anika Tanjim

JANE GOT A GUN

Director: Gavin O'Connor
Writers: Brian Duffield, Anthony Tambakis
Stars: Natalie Portman, Joel Edgerton, Ewan McGregor
Strength: Cast, Production
Weakness: Narration
Runtime: 98min
Rating: 3/5

PLOT: In the New Mexico Territory circa 1871, a woman is forced to ask the help of her ex-lover to save her outlaw husband from a gang out to murder him.
REVIEW: The movie adapts numerous familiar Wild West archetypes and tries to mix them to produce something unique. There were a couple of remarkably staged segments in the film that were very entertaining and nail-biting at some instant.

Natalie Portman is the real star of the film, portraying the role of the titular gunslinger with ease. Joel Edgerton is another actor that needs mentioning. The Australian actor made-believe the Western role to perfection, getting the accent and posture just right. The cast were the strongest suit of the movie indubitably.

Even with such star-power and motivating story, the movie could not create the spark that was paramount. This is mainly due to the narration of the film,

which panned out rather in a mediocre manner than what was expected from the director.
 On the whole, the movie depicts a striking resemblance to the Wild West of the 1870s that is a treat to the eyes visually. However, with the likes of such talented actors the story should have been much better told. This one aspect unfortunately, brought the whole movie down.

Reviewed by Syed Ahnaf Sadeed



CLASSIC REVIEW

THE CHILD (2005)

Directors: Jean-Pierre Dardenne, Luc Dardenne
Writers: Jean-Pierre Dardenne, Luc Dardenne
Stars: Jérémie Renier, Déborah François, Jérémie Segard
Runtime: 95min

PLOT: A young couple finds a new source of money through their newborn son, after having living off the woman's income.
REVIEW: From the first segments to the very last, the movie is seen from the eye of God. The central character, Bruno, has been granted free will, and the audience are left to see how he will use it.

The cinematography of the second half of the film is different, offering a hand-held view that follows the characters, making it seem very subjective. The camera focuses so intensely on Bruno that everything else seems peripheral vision. However, it does not represent his point of view. It watches to witness what he will do next.
 The Dardenne brothers has displayed their brilliance in the film



with their vision to force the audience realize that the questions that come with freewill have been left for them to try and answer. The directors have achieved their effects through intense visual focus.
 The movie is a testament to the Dardenne Brothers' brilliance; a film that makes everyone question about everything. This one-of-a-kind cinema is made for everyone to enjoy, and keep in their eternal collections.

Source: Roger Ebert