

## CHAPTER-4

### Filmography of Madhur Bhandarkar

#### **4.1 Profile of Madhur Bhandarkar**

Madhur Bhandarkar was born in August 1968. He is known in India and in Bollywood as National Award-winning film director, script writer and producer. He started working as an assistant director to Ram Gopal Varma in his early days. He even played a small role in his 1995 film Rangeela. He also worked in a video cassette library in Khar, a suburb of Mumbai. This gave him access to a large collection of movies and he also studied film-making through it.

A couple of years later he made his directorial debut with Trishakti which took more than two years to make and released in 1999. The film had a relatively low key cast and was largely ignored at the box office. After two years he directed Chandni Bar (2001) starring Tabu and Atul Kulkarni. The film was a critically acclaimed success, which took Bhandarkar into the top league of filmmakers in Bollywood. [1]

#### **4.2 Development of Madhur Bhandarkar as Film Maker**

In comparison to other directors Madhur Bhandarkar always showed his interest to direct the movies which exposes the reality of our society, for example if we talk about the movie 'Satta', in which he wanted to highlighted that how a simple lady joins politics and try to change system. In his other movies like Fashion and Heroine he wanted to highlighted the lifestyle of Stardom and Modals lifestyle in a very real manner.

With the direction of movie Page-3 he wanted to highlights the life of celebrities and struggle of people in different professions and above all he also tried to highlight the important social issues like corruption and child sex. The movie like Traffic Signal

also reveals harsh reality of the life of the people who are beggars at a traffic signal in a metro city along with the projection of a gang working behind these beggars. In the movie like corporate he wanted to highlight again harsh reality of corporate life which shows the use of different tricks of two business rivals in the form of politics and corruption to beat each other.

The major thing of the movies of Madhur Bhandarkar is its themes and issues highlighted in the movies directed by him in which he tried a lot to highlight Women empowerment through various characters shown in different movies, no doubt it can also be stated on behalf of research that there are some movies like Aan-Men at Work in which there is no big role any women character and there is also not any good message from this movie to audiences like his other movies.

As far as his other work in movies as script writer, producer, dialogue writer and awards won by him and his movies at national and international platforms in different categories is explain in this current chapter also.

### **4.3 Filmography: Direction, Production and Awards of Madhur Bhandarkar**

**Table 4.1: Madhur Bhandarkar as Background Music Composer**

<b>Madhur Bhandarkar as Background Music Composer</b>		
<b>Movie</b>	<b>Year</b>	<b>Status</b>
Rangeela	1995, Released	Special Appearance
Fashion	2008, Released	As Himself
Society	2011, Under Production	-----

The above table shows the description of Madhur Bhandarkar role as a background music composer, as per the table he worked as background music composer in the movies Rangeela, Fashion and in movie Society which is still under production.

**Table 4.2: Madhur Bhandarkar as Dialogue Writer**

<b>Madhur Bhandarkar as Dialogue Writer</b>		
<b>Movie</b>	<b>Year</b>	<b>Status</b>
Satta	2003	Released
Page 3	2005	Released

The above table shows the description of Madhur Bhandarkar role as dialogue writer, as per the table he worked as dialogue writer in the films Satta and Page-3.

**Table 4.3: Madhur Bhandarkar as Director**

<b>Madhur Bhandarkar as Director</b>		
<b>Movie</b>	<b>Year</b>	<b>Status</b>
Trishakti	1999	Released
Chandni Bar	2001	Released
Satta	2003	Released
Aan-Men at Work	2004	Released
Page 3	2005	Released
Corporate	2006	Released
Traffic Signal	2007	Released
Fashion	2008	Released
Jail	2009	Released
Dil Toh Baccha Hai Ji	2011	Released
Heroine	2012	Released

The above table shows the description of Madhur Bhandarkar role as Director and this current research is also focused at the direction of his movies, it reveals that he directed total 11 movies out of which some of the movies were big hit and also

generated good revenue for the director, under his direction some of the movies won many awards also at national and international platforms.

**Table 4.4: Madhur Bhandarkar as Producer**

<b>Madhur Bhandarkar as Producer</b>		
<b>Movie</b>	<b>Year</b>	<b>Status</b>
Fashion	2008	Released
Dil Toh Baccha Hai Ji	2011	Released
Heroine	2012	Released

The above table shows the description of Madhur Bhandarkar role as Producer, along with the direction of the movies like Fashion, Dil Toh Baccha Hai Ji and Heroine and was also producer of these movies also.

**Table 4.5: Madhur Bhandarkar as Story Writer**

<b>Madhur Bhandarkar as Story Writer</b>		
<b>Movie</b>	<b>Year</b>	<b>Status</b>
Chandni Bar	2001	Released
Satta	2003	Released
Corporate	2006	Released
Traffic Signal	2007	Released
Jail	2009	Released
Dil Toh Baccha Hai Ji	2011	Released

The above table shows the description of Madhur Bhandarkar role as story writer, the above shows that apart from direction and production of the films he is also a story writer of many films like Chandni Bar, Satta, Corporate, Traffic Signal, Jail and Dil Toh Baccha Hai Ji.



**Table 4.6: Madhur Bhandarkar's movies' Awards**

<b>Madhur Bhandarkar's movies' Awards</b>		
<b>Movie</b>	<b>Year</b>	<b>Category</b>
Chandni Bar	2002	Screen Award for Best Story
Page 3	2005	Zee Cine Award for Best Story
Page 3	2005	Apsara Award for Best Director
Page 3	2006	IIFA Award for Best Director
Page 3	2006	IIFA Award for Best Story
Fashion	2005	Screen Award for Best Story
Fashion	2005	Stardust Award for Best Director
Fashion	2005	Filmfare Award for Best Director
Fashion	2005	IIFA Award for Best Director
Fashion	2005	IIFA Award for Best Story

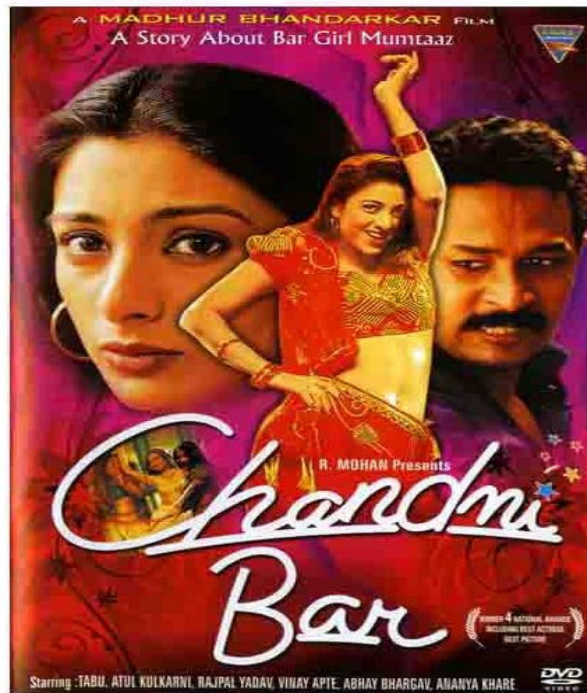
The above table shows the details of the movies directed by Madhur Bhandarkar which won the awards in different categories at national and international platforms. He won the awards like Best Director, Best Story from IIFA, Filmfare, Zee Cine and Stardust.

## 4.4 Plot/Synopsis of the Selected Films

### 4.4.1 Plot/Synopsis of the movie Chandni Bar

#### Film: Chandni Bar

**Chandni Bar (2001):** This movie was released in 2001 and starring by Tabu, Atul Kulkarni, Vinay Apte, Abhay Bhargava, Ananya Khare, Shameem Shaikh, Rajpal Yadav, Suhas Palshikar, Varun Vardhan, Srivallabh Vyas, Narayani Shastri and Upyendra Limaye.



“Chandani Bar” A four national award winning movie highlights the life of the Bar girls. Lead women character Tabu as (mumtaaz) is a rural women who has to move to

Mumbai due to communal riots held in her village in which she lost her parents. Due to her poverty and unwanted pressure from her uncle, she started working in a beer bar. She gets raped by her uncle and by this time she caught in a eye of gangster and she tells all to that gangster what her uncle did with her, so that gangster kill her uncle and marry her. She lives many years with that gangster and gave a birth to a son and she left working with beer bar, but she managed good relationship with other bar girls as friend.

But her husband had bad relationship with other gangster and he got killed in an encounter, leaving Mumtaz (Tabu) she return to chandani bar but not as dancer as a waitress. Then again she tries to be good mother to have son and a daughter. But her got arrested by policemen and he was raped by inmate in jail. This changes her life again her daughter also started working in beer bar to release her son. She sells her body to free her son, later he killed the man who raped him in jail and follow his father's way and daughter started working with mom. The major women character of this film is actress Tabu, who plays the role of mumtaz. There is no song in this movie and this movie is very much down to the earth and highlights the harsh and real stories of bar girls and their harsh life.

#### **4.4.2 Plot/Synopsis of the movie Satta**

##### **Film: Satta**

**Satta (2002):** This movie was released in 2002 and starring by Raveena Tandon, Atul Kulkarni, Sameer Dharmadhikari, Srivallabh Vyas, Govind Namdev, Manoj Joshi, Anant Mahadevan, Anju Mahendroo, Viveck Vaswani, Suchitra Pillai, Amardeep Jha, Abhay Bhargava, Abhijit Lahiri, Manoj Mishra, Varun Vardhan, Mukesh Rawal, Mukul Nag, Kirti Kapoor, Rajeev Saxena and Anamika.



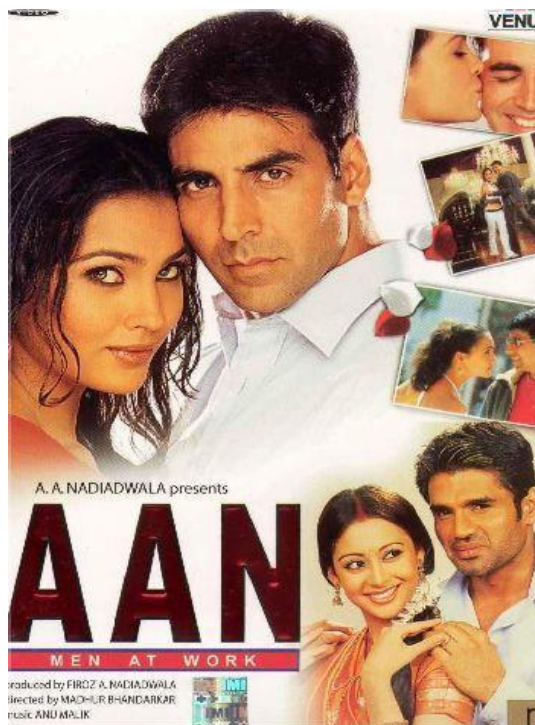
Major lead women character Ravina (Anuradha Sehgal), is a Delhi based, liberal thinking actress relocates to Mumbai. While carrying middle class routes, a major turn came in her life when she marries Vivek Chauhan (Sameer Dharmadhikari), a rich & powerful politician. But as a politician he was arrested in a murder case just after marriage and found guilty of murder and went behind bars. Under these circumstances she had to join politics which she never likes. Political adviser of her party Yashwant (Atul Kulkarni) guides her to be a politician lead woman character also denied traditional rules as a Daughter-in-law and argued with her husband on wrong things, she also argued with her husband on wrong things, she also argued with her in-laws before entering into politics. With full of confidence lead woman character Anuradha played her role very well. To maintain political power, she became active politician, fight elections and win also. The game of power sharing, election and election campaigning is also highlighted in this movie. When her husband asked divorce from her on an illegal relationship, so she confidentially replied to her husband. Extra marital affair is also very important aspect of this story. It can also be stated that this extra marital affair is a part of society. Political killings are also very important part of this movie. By using all the dirty tricks finally Anuradha wins to achieve its goal to put a person for the post of Chief Minister who is an honest person.



#### 4.4.3 Plot/Synopsis of the movie Aan-Men at Work

##### Film: Aan- Men at Work

**Aan: Men at Work (2004):** This movie released in 2004 and starring Akshay Kumar, Sunil Shetty, Shtrughan Sinha, Paresh Rawal, Raveena Tondon and Lara Dutta.



This movie is based on Mumbai crime world/ under world. The lead woman role character Ravina Tandon (Rashmi) plays a role of underworld mafia in this movie who supports walia (Jackie Shroff) to do smuggling, paddling and illegal activities and C.B.I wants to stop these activities.

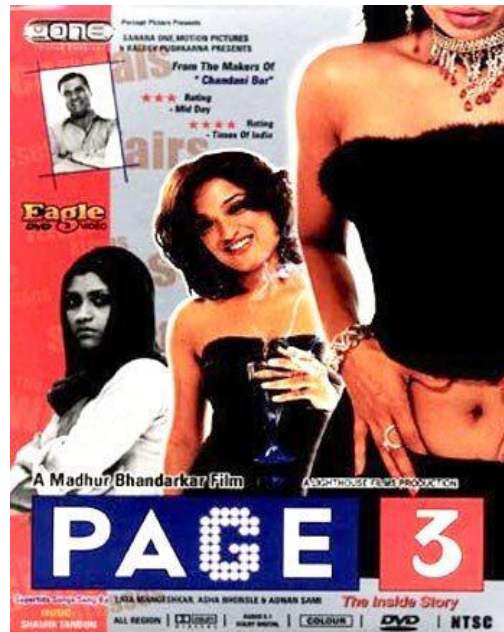
Appa Kadam (Sunil Shetty), Vikram Singh (shatrughan sinha), and Khaleed Ansari (paresh rawal) are playing a role of policemen. Appa's wife (janki) preety jhanghiani also played a role of good wife, mother and a widow. Main lead actor Akshay Kumar (D.C.P Hari) has also a girlfriend Kiran (Lara Dutta) whom he promise to marry. The whole team of C.B.I were trying to stop these gangs of walia, meanwhile in different police operations two senior cops got dead, and with the help of Rashmi police ACP

success to catch the main underworld don walia. This movie also highlights many things in cop's world like frustration powerlessness etc.

#### 4.4.4 Plot/ synopsis of the movie Page-3

##### Film: Page-3

**Page 3 (2005):** This movie was released in 2005 and starring by Konkana Sensharma, Sandya Mridul, Tara Sharma, Atul Kulkarni, Boman Irani, Rehaan Engineer and Bikram Saluja



In this movie the whole story goes around Madhavi Sharma [konkana sen Sharma] who plays a role of the journalist in this movie. As a journalist she started her career as page 3 journalist who covers celebrities' lifestyle. Two more female character highlighted in this movie as her roommate pearl [sandhya mridul] who is always ready to get marries for money only and another is gayatri sachdeva [Tara Sharma] who is an aspiring actress and have an affair with a actor Rohit Kumar [ Bikram saluja]. lead actress madhavi who is covering celebrities lifestyle come to know that her friend gayatri tries to commit suicide due to her pregnancy and her affair with

Rohit Kumar, she plans to expose Rohit by writing an article but her editor did not support her and she forced to apologize from Rohit also later on lead women character finds that her boyfriend is a gay and she became very disappointed and decided not to cover and work for celebrities. She requested her manager to assign a new task and she got crime beat as journalist. In such a realistic world she became witness of bomb blast which affects her emotionally and while covering this incident she argue and lectures to A.C.P. later on she finds out another celebrity involved in child sex racket along with many other famous personalities. She covered the whole story with picture and footage and handed over the whole story to her boss and asked him to give front page story, but her boss denied and he had deal with the people for not to publish the story and she had to leave that job. Also meanwhile her friend fulfills the needs of director to sleep with him and get a chance to be casted in a movie. This movie highlights the issues like suicide, life- swapping, drug addicted, homosexuality, child abuse and child prostitution.

#### 4.4.5 Plot/Synopsis of the movie Corporate

##### Film: Corporate

**Corporate (2006):** This movie was released in 2006 and starring by Bipasha Basu, K.K.Menon, Raj Babbar, Rajat Kapoor, Sammir Datani, Achint Kaur, Girish Oak, Sandeep Mehta and Harsh Chhaya.



The corporate world sometimes makes professional people as unprofessional; the whole story of this movie is based on that. The business rivals & competitors Vinay Sehgal & Marwah Group are the owners of two companies who have traditional business of food products. Lead woman character Bipasha Basu (Nishi gandha) plays a role of vice president in Vinay Sehgal Company and this company also backed by a politician who become Union Finance Minister which helps Sehgal's company to have more business and partnership with international companies. Meanwhile Marwah Company was success to get a PSU for sale with the help of State Minister. Meanwhile Nishi Gandha attracts CEO of Marwah Group and make good relation with him and then able to steal critical information from his laptop. She finds that they are misleading media for their upcoming business as she now knows that there are going to set up a Mint-Drink plant, so she discuss this with owner Sehgal and launch their own mink Drink Soft Drink on the other hand Marwah came to know that there are pesticides in this Soft-Drink so they demands for an Inquiry but Sehgal bribes the officials and launched their Soft Drinks.

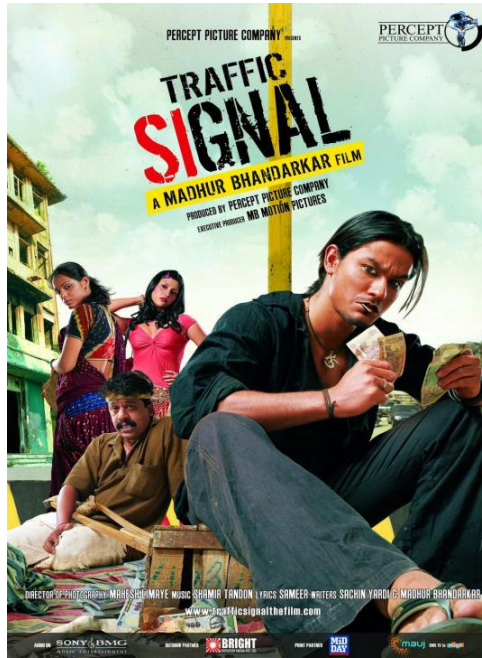
Sehgal's Brother in Law is now CEO of Sehgal's Company. Former CEO ties hands with Marwah and gives information about pesticides in Soft-Drink and now due to relation with State Minster Marwah was success to have raid at their plant and Sehgal wants that whole blame should take by 'Nishi Gandha but CEO objects as he has his affair with her, but he argued with Sehgal to do not do it. But Nishignadha was trapped in a scandal and CEO talked to favor her he was killed and at last Lead Woman Character was showing fighting for justice.

#### **4.4.6 Plot/synopsis of the movie Traffic Signal**

##### **Film: Traffic Signal**

**Traffic Signal (2007):** This movie was released in 2007 and starring by Neetu Chandra, Kunal Khemu, Konkona Sen Sharma, Ranvir Shorey, Sudhir Mishra, Upyendra Limaye, D Santosh, Sameer Khan, Sandeep Kulkarni, Manoj Joshi,

Nassar Abdulla, Madhu Sharma, Vinay Apte, Raja Pandit, Chinmay Kambli and Mukesh.

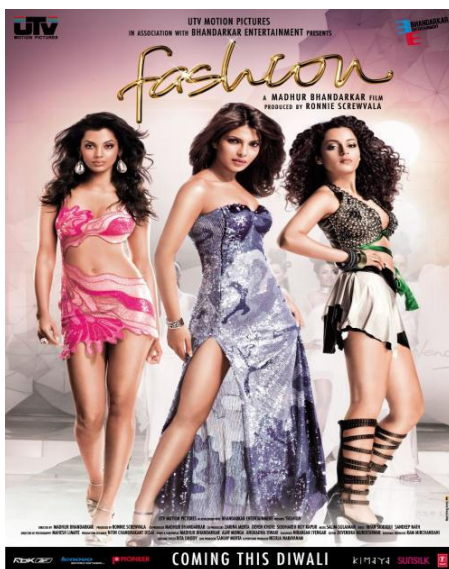


What most of us believe us to be true, the movie reflects the same. This movie deals with the social issues in a very sensitive manner. This movie highlights the life of beggars and sellers of traffic signal in a metro city Mumbai. The whole story goes around Silsila (Kunal Khemu) as a Signal Manager who collects Hafts from all beggars from traffic signal. In this movie Silsila's role is as ideal manager who cares his workers but also very strict to collect his weekly (Hafta). Due to circumstances Silsila gets down into the bigger game and finds himself responsible for the problems of his own world, and he was also very much aware that he can never overcome his boss. Due to him all the people who grow up with it, face destruction. The representation of two women characters Noorie (Konkana Sen Sharma) as a prostitute and Rani (Neetu Chandra) a new comer at traffic signal who has dead companionship with Silsila. The movie ends with no action but the main point is that Silsila just take a stand by working with the law and that is more than enough.

#### 4.4.7 Plot/Synopsis of the movie Fashion

##### Film: Fashion

**Fashion (2008):** This movie was released in 2008 and starring by Priyanka Chopra, Kangana Ranaut, Mugdha Godse, Arbaaz Khan, Arjan Bajwa, Raj Babbar, Kiran Juneja, Sameer Soni, Kitu Gidwani, Rinku Patel and Rohit Roy.



Meghna Mathur (Priyanka Chopra) wants to go to Mumbai to become a supermodel but her father was not allowing her, but somehow she managed to reach Mumbai and meet her old friend Rohit a designer. As a new comer in fashion world Megna faces many difficulties and rejected in many auditions. To offered a portfolio photoshoot, she undergone for a lingerie photos which will appear in a magazine cover page. Due to this she have to leave her relatives house and shared flat with Manav. Abhijit's (Arbaaz Khan) company interested in Meghna to take her as a supermodel because Abhijit has a interest and their existing model Kangana (Shonali) becomes problematic due to her drug addiction and Abhijit replaced Shonali with Meghna, from here the biggest Stardom starts with Meghna. She left flat with Manav and started a extra marital affair with Abhijit. Meghna pays price of her increasing fame by losing close friends. She becomes pregnant with Abhijit's child and had to undergone for an abortion due to a contract with company. Meghna tells their



relationship to Abhijit's wife & now she is out of company as supermodel. Due to this she took alcohol & drug and slept with unknown man and in morning she feels guilty and returned home back to Chandigarh.

Depressed Meghna lives in Chandigarh but her father encourages her to return back to Mumbai for starting a new career. She returned back to Mumbai, apologized from friend and come to know that Manav is engaged somewhere as a super model. Then shonali appears on TV as a mentally ill, homeless and alcoholic, Meghna takes her in and tries to rehabilitate her, but she fails in it as she came to know from the police that Shonali commits suicide and then Meghna, overcoming his grief, she walks the ramp and reviving her career and self-confident.

#### 4.4.8 Plot/Synopsis of the movie Jail

##### Film: Jail

**Jail (2009):** This movie was released in 2009 and starring by Neil Nitin Mukesh, Mugdha Godse, Manoj Bajpayee, Arya Babbar, Chetan Pandit, Ghanshyam Garg, Rahul Singh, Sayali Bhagat, Kaveri Jha, Mukesh Tyagi, Sandeep Mehta, Navni Parihar, Mirza Ali Quli, G K Desai, Jignesh Joshi, Atul Kulkarni and Nassar.



It is a movie of prisoners (Neil Nitin Mukesh) struggle who is trapped in the hands

of law and trying hard to prove his innocence. Lead role actor Parag Dixit [ Neil Nitin Mukesh] who is enjoying his life with his girlfriend Mansi [Mugdha Godse] lead women character. But his easy life with a good job turns changed when a false drugs case turned him into jail. He was arrested by police for having drugs and firing at police. His widow mother and airhostess girlfriend Mansi retain an advocate to get a bail for him but they all were fail. Then in this movie parag meets with many people in jail, which has great impact at his life the fight to get justice. Lead women character Mansi played a very important role somehow it shows the women empowerment also. The whole story goes around to fight against system and life of the prisoners. This movie ended with a choice for life i.e. to either live a life that controlled and exploited or fight against system.

#### 4.4.9 Plot/Synopsis of the movie Dil Toh Bacha Hai Ji

##### Film: Dil Toh Bacha hai Ji

**Dil Toh Baccha Hai Ji (2011):** This movie was released in 2011 and starring by Ajay Devgn, Emraan Hashmi, Omi Vaidya, Shazahn Padamsee, Shruti Haasan, Shraddha Das, Tisca Chopra, Aditya Raj Kapoor, Shveta Salve, Rituparna Sengupta, Howard Rosemeyer, Mukesh Tiwari, Manoj Joshi, Shikha Talsania and Mukesh Tyagi.



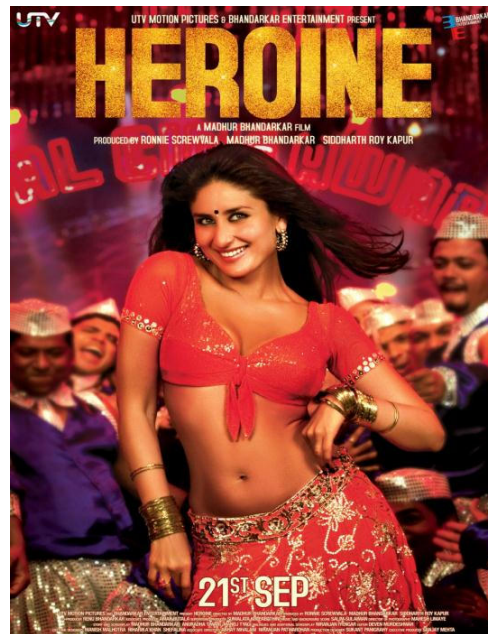


This movie seems to have comedy cum love story. Three friends in this movie are in search of soul mates. Ajay Devgan is seeking a divorce from his wife and searching a new companion. Emran hashmi is play boy but ultimately fall in love and want to marry shruti. Omi believes in true love and he thinks he has found when he meets shaddha. But on the other side what the girls thinks of a past story. All three were enjoying their relationship but suddenly Nikki Narang (Shruti Hassan) the step daughter of Anushka a former Miss India. Emran Hashmi fall in love with Nikki and ignore Anushka. So like this with other two Ajay and Omi also have the breakup. Now they all decided to go to Goa for a change & decide never fall in love again. However in Goa they found three new girls.

#### 4.4.10 Plot/Synopsis of the movie Heroine

##### Film: Heroine

**Heroine (2012):** This movie was released in 2012 and starring by Kareena Kapoor, Arjun Rampal, Randeep Hooda, Pooja Chopra, Shahana Goswami, Ranvir Shorey, Shilpi Sharma, Helen, Divya Dutta, Mugdha Godse, Govind Namdev, Sanjay Suri, Achint Kaur, Lilette Dubey, Pallavi Sharda, Rashmi Nigam and Manoj Tyagi.



It is again a movie which is based on harsh realities of the life of celebrities. Lead woman character Kareena Kapoor (Mahi Arora). Mahi Arora has all the trappings of a bollywood name, face and fortune. In the starting Mahi is represented as a superstar in the world of Bollywood. But unfortunately she is also fashionably diagnosed herself in her various relationships. What Mahi thinks she finds it in the married Superstar Aryan Khanna (Arjun Rampal), but her obsession for the opportunistic Aryan can only lead to heart break. Rapidly growing unsure of what she wants, she starts losing out. A career that demands nothing short a perfect image has no place for an actress with mood swings. Then later on her relation starts with upcoming cricketer (Randeep Hooda). Their love affair began and put them into spot light. She started working in Art Movie, then cricketer offers her to marry but she refused due to her career. Due to her fate Art movie never completes and again she goes into depression followed by heavy drinking and smoking. Then she decided to work in low budgeted movies and agree to perform in a marriage of an Industrialist's Daughter, where she meets again with Aryan. Aryan apologized from her. Mahi is happy as Aryan is back in her life.

She played a role to be highlighted as she managed to leak a video of her with Aryan and due to this she comes into spotlight and her low budgeted movie become a hit. In this movie it is shown that how a woman from middle class survives in this industry and it is also highlighted the lifestyle of personalities. In the end of the movie 'Mahi' even reject her name by herself in a foreign country.

**Table 4.7 Thematic Analysis of Madhur Bhandarkar Films**

<b>Name of the film</b>	<b>Theme/Genre</b>
Chandni Bar	Indian Drama
Satta	Indian Drama
Aan-Men at Work	Action Drama
Page-3	Indian Drama
Corporate	Indian Drama
Traffic Signal	Indian Drama
Fashion	Indian Drama
Jail	Indian Drama
Dil Toh Baccha Hai Ji	Comedy Romance
Heroine	Indian Drama

Above data shows that the director Madhur Bhandarkar made movies based on Indian drama apart from one selected movie i.e. Aan-Men at Work. All selected film's genre shows that the director chooses the format as drama to highlight the realities of our society and to highlight different lifestyles in different ways. Through this drama genre he took the issues which are quite relevant and burning issues in our society. In different segments of drama he also presented seriousness through the movies like Chandni Bar and Satta, and highlights light romantic drama as presented in Dil Toh Baccha Hai Ji film.

#### **4.5 Reviews of selected Films**

According to Siffy Movies review the movie *Chandni Bar* is a very bleak film; it looks at the dark side of life in all its glory. Directorially, newcomer Madhur Bhandarkar has made a film that leaves behind an impact, though it leaves you heavy and depressed. Performances are all real, be it Atul Kulkarni, Rajpal Yadav, Suhas Palsikar, Vallabh Vyas, Annanya Khare or Vinay Apte. Tabu as Mumtaz is definitely

the highlight of the film. She glides through a gamut of expressions with panache and ease and proves once again, her versatility as an actress. But even though there are so many pluses, *Chandni Bar* has some drawbacks too. The film is very morbid, and a bit too long. It drags on at some portions. Also, it's a negative film as the entire ethos is grim. Neither will the women appreciate this stark film, nor will the frontbenchers take to all its seriousness, so the film might find it a bit tough at the box-office. But otherwise, the director has made a film as close to real as possible.

**According to mouthshut.com,** Chandni Bar movie has been directed and written by Madhur Bhandarkar. Chandni Bar is a hard hitting film that takes a look at the world of bar dancers in Mumbai and one woman's journey through this violent and ruthless world. Tabu was mind blowing, the direction was fantastic. The film's heart and soul rests in Tabu's superb performance of Mumtaz. She becomes Mumtaz, lending the character dignity and emoting her way effortlessly through the film. The supporting cast also performed their roles ably, with Atul Kulkarni doing a competent job of Potya Sawant and Ananya Khare delivering a natural and mature performance as Deepa, Mumtaz's friend and guide. Tabu won her second National Award for Best Actress for Chandni Bar.

**According to Siffy Movies,** the movie review of Satta movie is, True to Madhur Bhandarkar's raw, hard-hitting style, *Satta* follows its predecessor *Chandni Bar*. Except that instead of a bar, it's the political arena and instead of Tabu, there's Raveena Tandon. *Satta* promises to be a dramatic film with dynamic and riveting performances from the cast. The film may grab another National Award for Raveena Tandon after *Daman*. Raju Singh has composed the film's music and Javed Akhtar has penned the lyrics. Shot entirely in Mumbai on real locations, *Satta* is the raw portrayal of what ails our political world in an entertaining way and bears the stamp of a sensitive filmmaker. In today's scenario, Madhur is one director whose films are definitely the most awaited.

**According to bollywoodhungama.com,** On the whole, SATTA THE GAME OF POWER is a well-made film that will win praise from the critics and may find some

flavour with the gentry as well. But a dry subject like politics finds limited patronage, mainly from the family audiences. Its dull opening as well as major oppositions big films in the same week and cricket matches may prove to be major deterrents.

According to [mouthshut.com](http://mouthshut.com), the movie *Aan* could have found a place in the record books as one of the better movies made on cops. However, it falls miles short. This is the sole purpose of my review for this dim movie. It had a lot of potential, which could not be executed as well. Govind Nilhani's *Drohkaal* and Ardh Satya remain as one of the best movies ever made with cop related themes in the history of Indian cinema. Rajkumar Santoshi's *Khakee* was another brilliant example of body beautiful, commercially realistic and perfect execution. *Aan* however, just fails to leave a mark.

**According to Siffy Movies** the reviews of *Page-3* movies is given as Madhur Bhandarkar has always believed in tackling varied themes in his films. From *Trishakti*, his directorial debut, to *Aan*, his last release, his films have had something to say. Irrespective of their box-office outcome, the fact cannot be denied that Madhur is an avid storyteller. Madhur's latest endeavour *Page 3* also tackles an unusually realistic theme. As the title suggests, *Page 3* delves into the lives of the rich and famous. It takes potshots at the upper strata – right from gay fashion designers, to struggling actors, to social workers, to socialites. Even the media isn't spared! *Page 3* takes the viewer to a world that's surreal, where relationships and friendships are capricious, where people lead dual lives, sporting a [false] mask all the while. In short, *Page 3* exposes, ridicules, mocks and scoffs at the lives of *Page 3* personalities.

**According to rediff.com** movies review the movie *Corporate* does not involve you immediately. It is alien territory, for some, and you have to pay keen attention to what its protagonists are talking about. Not only do they mean business, they talk business too. Unless you are the kind who religiously reads financial news, follows the stock markets or studies economics, it will take some time before you grasp the lingo. The plot is widely laid out. Once the technicality of the subject is cottoned on, there are a lot of interlinked issues Bhandarkar rakes up -- like the nexus between greedy politicians and industrialists, the impact of multinational players in the market, shady

workings of this trade and questionable ethics. Over the years, with theme-oriented films like *Chandni Bar*, *Satta* and *Page 3*, Bhandarkar has developed a characteristic style. He picks a section of society, then hunts down everything that is directly or indirectly responsible for its supposed deterioration.

**According to [bollywoodhungama.com](http://bollywoodhungama.com)** the review of movie *Corporate* is given as, Madhur now peeps into the glitzy world of corporate identities in his new outing *CORPORATE*. Like *CHANDNI BAR* and *PAGE 3*, *CORPORATE* works for one solid reason: It brings to light the nitty-gritty of a world that most commoners never knew of. Battles fought in ostentatious and swanky offices aren't known to the majority and it is this aspect that can be rightly termed as one of the USPs of the enterprise. On the whole, *CORPORATE* works for its gripping drama towards the second half. At the box-office, the film is targeted at the metros and the multiplex audience in particular and has all it takes to keep its target audience completely satisfied. For the producers, the moderately-budgeted film has already proved a profitable proposition and for its distributors, the merits coupled with the open week will see the film growing from strength to strength thanks to a strong word of mouth.

**According to [bollywoodhungama.com](http://bollywoodhungama.com)** the review of film *Traffic Signal* is given as, a flourishing 'industry' exists at the signals and those who engineer and run the 'empire' include gangsters and politicians. Actually, you need to have a strong stomach to absorb the characters depicted in *TRAFFIC SIGNAL*. This is no glossy, feel-good, escapist cinema that has actors dressed in designer outfits and breaking into songs in the Swiss Alps. The plot is stationed at a traffic signal, the characters are shabby to look at, they wear tattered clothes and the lingo they speak is outright pedestrian, coarse and uncouth. On the whole, *TRAFFIC SIGNAL* is a slice-of-life film and that is its USP. This deglam film should find a good share of supporters for its theme and also for the execution of the penultimate 25 minutes. At the box-office, the film has two major advantages -- a brand called Madhur Bhandarkar that has cultivated its loyal audience with films like *CHANDNI BAR*, *PAGE 3* and *CORPORATE* and of course, the right release period. *TRAFFIC SIGNAL* being the only release this week and the absence of a major film till 16th February will give

ample time to its distributors to recover their investments and more. In a nutshell, it's a 'Green' signal for its investors!

**According to siftmovies.com** the reviews of film *Fashion* is as *Fashion* only talks about how the industry supposedly ruins the life of young girls (the male models are completely capable of handling success, it seems). It's a film titled 'fashion' but doesn't once talk about the clothes! The talent, creativity, and passion for work, which forms a central part of the industry. The film could have given the fashion industry much more credit, than just portraying them as a brainless bunch that's only busy putting up fashion shows. This is just a film that sadly reconfirms moralistic misconceptions most people hold against the fashion industry. And against an ambitious woman who wants to make it big in the glamour world. When the character of Meghna falls flat, the chauvinistic can almost say we told you so. Thankfully, she does pick herself up.

**According to bollywoodhungama.com** the review of film *Fashion* is as, On the whole, *FASHION* has tremendous curiosity value and also shock value for the Indian audiences. Its subject -- the behind the scenes working and drama of the fashion industry -- is its USP. At the box-office, the pre-release hype and buzz will ensure a successful run for the film. Its business at multiplexes mainly should be bountiful. However, trimming the film will only help; not only will it enhance the film, but also its business. Must watch!

**According to bollywoodhungama.com** the review of film *Jail* is explained as, With *JAIL*, Madhur not only makes you visit a prison, but also makes you peep into the psyche of a prisoner. In the recent past, Sriram Raghavan's *EK HASINA THI* [2004; Saif Ali Khan, Urmila Matondkar] and Nazim Rizvi's *UNDERTRIAL* [2007; Rajpal Yadav] narrated the travails and anguish of innocents who were falsely implicated in a case. Besides, Nagesh Kukunoor's *TEEN DEEWAREIN* [2003; Naseeruddin Shah, Jackie Shroff, Nagesh Kukunoor] too narrated the story of three convicts. But *JAIL* is different from the above-named films. On the whole, *JAIL* is a well-made film from an expert storyteller. At the box-office, the film will appeal to those with an appetite

for hard-hitting, realistic fares, but its clash with *AJAB PREM KI GHAZAB KAHANI* will affect its business to an extent.

**According to sify.com,** *Dil Toh Baccha Hai Ji* trails the lives of three characters you don't quite like instantly. At the bottom of the heap is Abhay (Emraan Hashmi) who, as a gym instructor, hits on his clients. Then there's Milind Kelkar (Omi Vaidya) who falls for an ambitious RJ and finally, a bank executive Naren (Ajay Devgn) who falls for new intern June Pinto. A bit like *Shaukeen* (1981) that had elderly men compete with each other for the attention of a young girl, this film has the three central characters go through a love cycle of their own. *Dil Toh Baccha Hai Ji's* three protagonists get a moral science lesson at the end of the film. But it all ends happily. The film could have been sharper, funnier, sexier. Instead what you have are three erring men who get raps on their knuckles. Save the odd humorous line that pops in unexpectedly, the dialogue is just about serviceable.

**According to the hollywoodreporter.com** A beautiful, but troubled, Indian movie star searches for love and respect in the celluloid jungle of Bollywood in *Heroine*, the latest "issue-based" effort from National Award-winning filmmaker Madhur Bhandarkar. Although the film doesn't offer the emotional reward of his early *Chandni Bar* (2001) or the thought-provoking realism of *Jail* (2009), *Heroine* is packed with film industry follies enough to provide two hours of soapy entertainment for the hardcore Hindi film geek. Make that a film geek with low-to-middling standards -- *Heroine's* satirical barbs hit home a few times, but Bhandarkar overlooks some of the most glaring faults of Bollywood, not the least of which is the scourge of nepotism.

**According to firstpost.com,** *Heroine* movie shows occasional glimpses of another sort of film, the film it could have been if it abandoned its showy histrionics and sensationalising generalisations for something quieter and more specific. Kareena's Mahi is most believable, for example, when she's shown dealing with her mother (Lillete Dubey)—freezing Dubey's politician love interest when he tries to win her over with offers of a Padma Shri, or being annoyed and defensive when her mother lectures her about her love life. Her rocky relationship with superstar Aryan Khanna



(Arjun Rampal in an almost subtle performance) is not bad in its quieter, sadder moments. Kareena has always been decent at total emotional collapse—think the once-bubbly Geet’s pale, stony-faced, in-shock avatar from *Jab We Met*, and you have a sense of how this film will end.

The depressingly bad character actors who destroy the first hour or so of the film are replaced—not wholly but very substantially—by others who lift their one-note roles into watch ability by dint of sheer presence. Govind Namdeo as Kareena’s quietly devoted oldstyle manager Rashid bhai plays off the contrasting image of Divya Dutta as the hard-as-nails, new-age PR manager who turns Mahi’s career around. As for Ranvir Shorey, I can’t think of anyone who could have made a stereotype like the Bengali ‘art film director’ as endearing as he does. And then there’s Shahana Goswami, who lights up the frame from the moment she enters it, filling out a thankless role as the ‘art film actress’ Promita with a natural ease that makes Mahi’s actorly inferiority to her seem all too real. Watching them all, one wishes Bhandarkar would actually act on the homilies he’s just delivered about character actors and unfair hierarchies in Bollywood.

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