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After a successful last score, a master thief retires to an island paradise. His lifelong nemesis, a crafty FBI agent, washes ashore to ensure he's making good on his promise. The pair soon enters into a new game of cat-and-mouse. Two master thieves are finally retiring after one last successful mission. Residing in their own tropical paradise, their old nemesis, FBI Agent Stan P. Lloyd shows up to make sure they really are retired. Docked in the port is an ocean liner called the "Diamond Cruise" and Stan is convinced that they're not really retired at all, and that this is the next setup. While Lola is busy settling into their new life and trying to find ways to keep busy, Max is contemplating whether or not to steal the diamond. Now the question is, will he? Will Stan finally catch him after eight years of chasing him? Will Lola help Max steal it? And what of that shady character that told Max he must steal the diamond for him? Hardcore Hitchcock fans should take umbrage at the homage paid the master of suspense in the Bret Ratner opus "After The Sunset," co-starring Pierce Brosnan, Salma Hayek, Woody Harrelson, Naomie Harris, and Don Cheadle. The second time the two male leads confront each other, they briefly discuss the Cary Grant/Grace Kelly film classic that Alfred Hitchcock helmed in 1955. Indeed, this adroitly-staged tribute to "To Catch A Thief" wins points for subtlety, because most audiences will miss it. Brosnan asks Harrelson to return his DVD rental copy before the deadline. Unfortunately, "After The Sunset" suffers by comparison with Hitchcock's slickly-done piece of superior artifice. Clearly, "After The Sunset" doesn't belong in the same league with "To Catch A Thief." Similarly, as electronic surveillance heist thrillers go, "After The Sunset" offers nothing new. Freshman scenarist Paul Zbyszewski of TV's "The Weakest Link" and co-writer Craig Rosenberg of "Hotel de Love" (1996) prefer to recycle clichés in this predictable potboiler. Ratner shoulders part of the blame, since he shot every scene that they wrote. Basically, "After The Sunset" represents Bret Ratner at his worst. Ratner's first film "Money Talks" (1997) far surpasses this half-baked hokum. A seasoned cast of veterans and the inviting Caribbean scenery cannot overshadow the shortcomings of this tired, oft-told tale. Actually, the 1975 Peter Sellers/Inspector Clouseau comedy "The Return of the Pink Panther" ranks as the best known "To Catch A Thief" remake. In the Sellers version, they paid homage to Hitchcock with the rather apt line: "To catch a thief, one must be a thief." Interestingly, "After The Sunset" appropriates the amiable antics between hero and villain in the Ryan O'Neal crime comedy "The Thief Who Came To Dinner" (1973). O'Neal treats his adversary like his best friend, so he can manipulate him with greater ease. Compared to Brosnan's earlier stolen goods yarn "The Thomas Crown Affair," "After The Sunset" is sinks below the horizon.

The footloose action opens with an improbable but entertaining gem heist that owes more to Brosnan's own James Bond extravaganza "Tomorrow Never Dies." Remember the scene when 007 drove the car from the back-seat with a remote control gadget? Professional jewel thief Max Burdett (Pierce Brosnan of "Die Another Day") and his sexy girlfriend Lola Cirillo (Salma Hayek of "Frida") mastermind a high-tech robbery on wheels. The FBI is transporting a priceless French diamond, and Special Agent Stan Lloyd (Woody Harrelson of "Play It To The Bone") is in charge of seeing that the stone gets to its destination without his long-time nemesis Max stealing it. Max and Stan have a history, we learn, because Max has stolen a diamond from Stan before and gotten away scot-free. Now, even as Stan rides in an armor-plated convoy of impregnable SUVs with an army of FBI shooters, he fears that Max may strike. Suddenly, the indestructible SUV designed to shield him from terrorists becomes his Achilles heel. Literally, Max commandeers the vehicle with his remote control and steers the SUV away from the FBI, with Stan struggling helplessly inside with no way to override Max's control. Happily, Ratner orchestrates these shenanigans with such verve that you probably won't question the logic that governs this all-too-perfect heist. Eventually, they gas Stan and take the bauble. Before he passes out, Stan puts a .38 slug into our hero's shoulder and draws blood. Everything after this scene amounts to an exercise in anti-climax. Nevertheless, Max and Lola elude capture and retire to the Caribbean where they plan to tie the knot. Special Agent Lloyd has other ideas, especially when he discovers that a cruise ship with another fabulous French diamond has docked at Max's island. Lola wants Max to write his wedding vows and forget about the diamond. Stan nags him about the gem. If he can goad Max into stealing the diamond, Stan believes he can bust him. At the same time, Max has quietly grown fed-up with eating lobster in paradise. Eventually, a smooth-talking island gangster Henri Moree (Don Cheadle of "Swordfish") rears his oily head and coerces Max into helping him snatch the ice. Along the way, a feisty female island cop Sophie

(Naomie Harris of "28 Days Later"), who lives for the day when she can bust Moree, hooks up with Stan and helps him harass Max.

Presumably, "After The Sunset" looked better on paper to the New Line Cinema executives who green lighted it. Although Ratner maintains a breezy, lighthearted pace throughout its frivolous 100 minute running time, this crime comedy lacks imagination. The plot revolves around a chess-like game of one-upmanship. The impossible jewel heist that the movie uses as a centerpiece for suspense poses few obstacles for our nimble-witted hero. The unexpected never happens. Brosnan and Hayek make the perfect romantic couple. Watch what they're doing when you first see them in paradise. Sadly, however, after the slam-bang opening gambit, "After The Sunset" gives Hayek little to do other than model bikinis and flaunt cleavage. For the record, Hayek presents about as much of her pulchritude as the PG -13 rating would permit. Meanwhile, the cat & mouse by-play between Brosnan and Harrelson is amusing enough. "After The Sunset" provides more spills than thrills. The scene where Brosnan and Harrelson wind up in bed together qualifies as the film's funniest laugh. The first act that establishes the Brosnan/Harrelson rivalry shows promise, but the second act complicates things with the additional characters. Everything unravels in the third act, and the ending feels shoe-horned. Indeed, the action book-ends together neatly enough, but the overall effect is less than satisfactory. Skip "After The Sunset." If you're going to make a derivative and lazy by the numbers formula flick at least make the scenery and backdrop look good.

The bulk of After the Sunset is filmed in the Bahamas.

The amazing natural features, pleasant tones and breathtaking peaks, valleys and curves are indeed a worthwhile and pleasing distraction□ but enough about Salma Hayek.

I flicked through a few quotes after I watched After the Sunset the other night. The best (by far) said "Even with the presence of Salma Hayek the biggest boobs in After the Sunset are Woody Harrelson and Pierce Brosnan". Quite a few of the rest mentioned her beauty specifically as the only thing (or things) the film had going for it.

I thought about this while was watching the film and only half agree, for while Salma is astonishing to look at and her cleavage should have received a supporting actor credit I actually think she was miscast here. At 5 foot tall if she's luck and blessed with a near perfect - if gravity defying - hourglass figure Salma is not at home in a bikini, I think a taller woman (eg: Charlise Theron or similar) would be more realistic as the fun loving beach babe in bikinis sidekick to Pierce Brosnan's smooth and erudite master crim.

While Salma has held on to my #1 spot for 15 years so far, and seeing her in the bikini, catching some side-boob and generally watching her ass wobble about during the film was of great delight, but I don't think she was right for the film.

All that said what is After the Sunset about? Well Max (Brosnan) and Lola (Hayek) are master jewel thieves, having stolen some of the most renowned and valuable diamonds in history.

After an impossible and implausible heist in Los Angeles where they hoodwink FBI gem-escort Agent Lloyd (Woody Harrelson) with a hand held remote control device that allows them to commandeer a 4WD with Lloyd in it, the duo head to the Bahamas to see out to their retirement in the luxurious surroundings.

Lola embraces the opportunity and spends her days with a variety of activities, and the nights at dinner with new found friends sourced from her daily adventures. Max on the other hand grows tired of the inactivity and refuses to pick up a hobby. He is bored. (Wait up isn't he with Salma Hayek? There's a hobby for the next couple decades right there!) After 6 months or so Agent Lloyd tracks them down, as the Bahamas are out of his jurisdiction he can't nab the pair - aside from that he has no evidence anyway - so he basically reintroduces himself to Max and starts stalking them day and

night, shadowing their every move. Lloyd seems convinced that Max and Lola are merely biding their time until their last remaining conquest arrives in town, a diamond on display on a local cruise ship in town for one week only.

Don Cheadle pops up as a local crim who thinks Max should steal the diamond for him 'for the good of the town' (though the best actor in the film gets only two scenes), and a local hot cop named Sophie appears so Woody has a reason for his name.

You laughing yet? In essence the film is in three parts, the first ridiculous, the middle likable but bland and the final once again ridiculous. Aside from logic holes and miscasting (I've mentioned Salma but Woody Harrelson as a crack FBI agent?) there isn't much to hate about After the Sunset, but the fact is aside from Salma and the cop Sophie there isn't much to like.

I just hope all involved got a tan.

Final Rating - 5 / 10. Another Paris Hilton film, pretty and calculating on the outside, but vacant and devoid of substance or intelligence. A marginally above average crime caper with one big plot twist that's pretty tough to believe but mildly interesting to consider. a5c7b9f00b

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