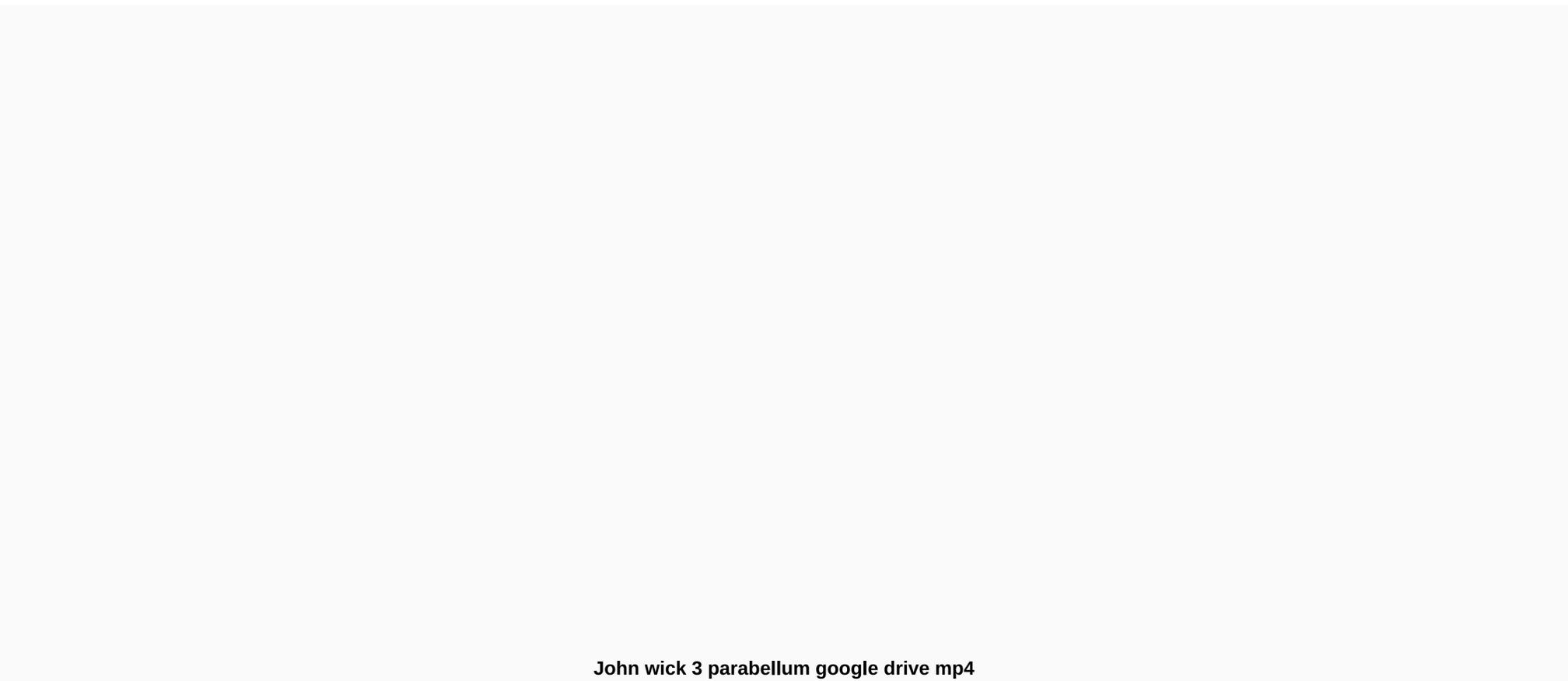




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## John wick 3 parabellum google drive mp4



&lt;a href= amp;gt; [KUMPULFILM.NET]360p. John.Wick.3.Parabellum.2019.BluRay.mp4 - 283.57 MB&lt;/a&gt; &lt;iframe src= frameborder=0 width=100% height=300 allowfullscreen=allowfullscreen &gt;&lt;/iframe&gt; Pembunuh super John Wick kembali dengan label harga \$14 juta di kepalanya dan pasukan pembunuh pemburu hadiah mengikutinya. Setelah membunuh anggota serikat pembunuh bayaran internasional, High Table, John Wick dikucilkan, tetapi pembunuh bayaran paling kejam di dunia menunggu setiap gilirannya. MovieTeamCoordination art Department : Gertha Shaky&Stunt coordinator : Beckham PettyScript layout : Huang FaseehPictures : Zoey PranithCo-Produsen : Lyric JihadExecutive producer : Sabena OthmaneDirector of supervisory authority art : Paschal TaisijaProduce : Kaley MichealManufacturer : Elliott RobertsActress : Matis MathiasSuper-assassin John Wick returns with a \$14 million price tag on his head and an army of bounty-hunting killers on his path. After killing a member of the shadowy international assassin's guild, the High Table, John Wick is excommunicado, but the world's most ruthless hit men and women await his every turn.7.24581Movie TitleJohn Wick: Chapter 3 - ParabellumHour169 secondsRelease2019-05-15QualityDTS 720p TVripCategoryAction, Thriller, Crimelanguageالعربية, English, Latin, Bahasa Indonesia, Русский, 日本語, 普通话, ItalianocastnameLacan G. Guransh, Rakibur D. Daigle, Suhayl Y. Simmons [HD] Watch John Wick: Chapter 3 - Parabellum 2019 Google Drive mp4Film kurzSpent : \$439,385,101Revenue : \$283,743,787category : Verbotene Liebe - Schreiben , Abstrakt - Impressionist Lernen Judicial Floors Wildlife Film , Toleranz - Barmherzigkeit , Trivia - Einfachheit Production Country : Indonesien Production : OHT ProductionsJust like the Matrix series, the John Wick series is the child of; interesting concepts, mediocre direction, bad writing, bad dialogue, nice (ok) acting and good to great battle choreography -- John Wick 3 adheres to his welcome and gets bored with all the tedious twists and uninspired resolutions.you'll watch it once, forget it ever existed and then never watch it again. If you like to read my Spoiler-Free reviews, you can follow my blog :) don't have a written review for each of the previous movies, but I saw both and liked them thoroughly! John Wick (2014) is one of the best films of that year and one of the best action films of all time. John Wick: Chapter 2 (2017), however, is a little more complicated and messy about the story and how it brings the protagonist back into the game, but the franchise's outstandingly choreographed battle sequences still make it hugely entertaining. And it's precisely the mind-blowing, bone-crushing, impressive, extraordinarily long and brutally choreographed action scenes that make John Wick of the most badass characters in the history of cinema! The Academy has been looking for something new to make the Oscars more popular, and the creation of new categories has been their foremost idea. Well, nothing fits the show better than Best Stunt Work. Of course, franchises like this or Mission: Impossible would be huge successes on this awards show. These two sagas are undeniably the most important and essential for the survival of truly real action. What you see is what you get. Today, viewers already have their eyes set to recognize all that CGI or some kind of visual effect. I will never forget when I left my Mission: Impossible - Fallout screening and while coming out of the theater, a group of friends laughed around saying something along the lines of course that the scene is fake and this moment is CGI, how can you believe it?! You're an idiot! They roasted one of their friends and thought he was the stupid one when he was probably the one who laughed hardest. This definitely makes me sad. Sad that people won't realize how incredible movies like these are. How they really act like crazy to give audiences real and authentic stunts. Yes, it's over-the-top. Yes, CGI and visual effects are still used, but only for small details such as bullets, blood, fall or knife throwing, which never distract you. And yes, it requires the audience to suspend their knowledge of physics in a few special moments. But that's the thing: if you're pumped to watch a third movie of a franchise, you're a fan. You know what it's all about and what's the tone. John Wick established himself in 2014 as a pure revenge story and an incredibly realistic action movie, the closest we'll ever get to an assassin's origin story. John Wick: Chapter Two deeply explored the institution that governs these assassins and all the rules they are bound by. It's a little messy than the first, but it's still an explosion of entertainment. Parabellum has the best of both installments. It has the best choreographed action ever seen on a big screen and some of the most impressive camera work I've ever seen. In addition to this, the narrative makes more sense, and the character decisions are logical or emotionally justifiable, unlike the other film. The sound design is powerful, and the cinematography plus the set looks amazing. I would still argue that the pace could have been better controlled. The transitions between long action sequences and the respective breaks to move the plot forward are not always smooth. Some pieces of comedy that I don't think they really belong in this saga were added, and while some work just fine, others really don't fit this world. Besides, I don't really have much to complain about. The actors are absolutely impeccable. Keanu Reeves is with Tom Cruise for the biggest action movie star alive. While Cruise puts his life at risk by performing particularly dangerous stunts, Keanu has the robustness and agility of an animal, giving us high-speed and difficult to do battle sequences. Halle Berry (Sofia) is a bit of a surprise! I had no idea she was (still) able to move as she does in this movie. The stunts she performs are crazy good! Laurence Fishburne (Bowery King), Ian McShane (Winston) and Lance Reddick (Charon) also have their own shining moments, but Sofia's does are deadly cute, and they steal the show. When it comes to the action stunts, they're all pretty memorable. Everything Chad Stahelski and his talented crew throw at the crowd is perfect from a setback to chapter two's mirror room to an astonishingly fearful chase through the streets of New York. I also love how the final action resembles the experience of playing a video game. You know when you have multiple levels, each of them with their respective boss, but the final boss is on top of them all? It's a bit like Legend of Zelda: Ocarina of Time when Link has to eliminate an enemy on each floor to move up to the next until he reaches Ganondorf. It may be the nonsensical analogy I have, but that's what my memory triggered. In the end, there are tons of set pieces for everyone to enjoy. All in all, John Wick: Chapter 3 - Parabellum is everything fans of this franchise wanted: brutal, bloody, long, loud and beautifully choreographed battle sequences, accompanied by a decent story that explored even more assassins' world. Chad Stahelski is a master filmmaker who knows how to film an action movie. There is no sloppy editing or quick cuts here. Just extensive one-take scenes, filled with outstanding stunt work from a phenomenal cast. Keanu Reeves is one of the most incredible action movie stars of all time, and Halle Berry surprises with her physical abilities. With better control over its pacing and tone (and a little less defiance of physics), this could easily have been the best action movie of the century. One of the best it is still a hell of a slogan. Rating: A-Strong candidate for best John Wick film to date. And it's not fainting. I have been heavily invested in the franchise ever since it was first announced John Wick would be a playable character in \_Payday 2\_. So when I actually saw the first movie? Forget it. I love this guy. And now, here we are with a trilogy capping \_Parabellum\_. Strength to strength to fucking strength\_ \_Final assessment: ★★★★★ - Very strong appeal. A personal favourite\_ \_John wick Chapter Three, the best action recording film of 2019Not the best of the three films (so far), but still a hellish turn and good fight sequences. Keanu Reeves again is in his element, though not much is asked of him from his character.\*\* \_The franchise holder gets better\_ \*\* &gt;\_Igitur qui desiderat pacem, praeparet bellum\_.\_ Publius Flavius Vegetius Renatus; \_De re militari\_ (300s or 5th century e.Kr.) &gt;\_It was not just a puppy\_.\_ John Wick (21st century AD)Directed by stuntmen turned directors Chad Stahelski and David Leitch, and written by Derek Kolstad, the original \_John Wick\_ (2014) was something of a dormant hit, earning nearly \$90 million towards a \$20 million budget. The 2017 sequel, however, was a bona fide blockbuster, earning \$171 million against a \$40 million budget. And now we have \_John Wick: Chapt\_er 3 - Parabellum\_, which has maintained the franchise's monetary trajectory, earning \$230 million against a \$75 million budget. In fact, \_Parabellum\_ earned more in its opening weekend in North America (\$57 million) than the original did in its entire North American theater run (\$43 million). The three films were also critical successes, and have come to form the basis of Wickiverse: an expanded universe that includes the upcoming \_Chapter 4\_, a spin-off prequel film (\_Ballerin\_a), a TV show (\_The Continental\_), and two video games (\_John Wick Chronicles\_ and \_John Wick Hex\_). Not bad for a franchise that began life as a story about a guy who gets revenge on the thugs who killed his wife. But, of course, it wasn't just a puppy. With Stahelski back in the director's chair for the third time, and with a script by Kolstad, Shay Hatten, Chris Collins and Marc Abrams, as with the previous films, \_Parabellum\_ is built on the basis of Sir Keanu of Reeves zen-like stoicism, a quality he can deploy to make a violent sword fight look as stressful as sleeping on the silk line with Fur Elise playing in the background and a cat gently cleaning on the pillow next to you. And although this third entry in the franchise flirts with some themes amid the chaos (honor, fealty, fate), it tries not to be something it is not, well aware of its own identity as a completely over-the-top of violence. This is a world where even the most innocent objects can be made deadly, and where the endless deaths by gun, knife, fist, dog, horse, motorcycle, sword, pencil, and book of 18th century Russian folklore, are so excessive as to exceed any accusations of irresponsibility or glorification of violence. In short, the film leans into its status as basically a live-action episode of \_Itchy and Scratchy\_. Sure, it can get a little repetitive at times, and there's almost no plot or character development, so if you want to be a reductionist, you could argue that it essentially gives us more of the same, except bigger, taller and more elaborate. But it is ignoring how aesthetically accomplished it is, how funny it is, and how unapologetically entertaining it is. Begins moment moment \_Chapter 2\_ and about a week after \_Chapter 1\_ (it's easy to overlook the fact that the three \_John Wick\_ films span two or three weeks at most), opens \_Parabellum\_ with legendary assassin John Wick Reeves (Reeves) attempting to escape from New York. Although known as the only assassin ever retired from the Assassins' Guild, Wick was pulled back in when his puppy's dead wife Helen (Bridget Moynahan) left him killed by Iosef Tarasov (Alfie Allen), son of the mighty Bratva gangster Viggo Tarasov (the late great Michael Nyqvist). After killing both Tarasovs, Wick's revenge mission eventually led him to kill Santino D'Antonio (Riccardo Scamarcio), the Camorra crime lord who helped Wick retire years earlier. D'Antonio was a newly elected member of the High Table (the guild's governing body, whose members are considered off limits), and to make matters worse, Wick killed him on the grounds of the Continental Hotel (an assassination center where violence is strictly prohibited). Declared excommunicado at the table, and with a \$14 million bounty on his head, Wick's friend and Continental manager Winston (Ian McShane) gives him an hour's grace before his contract goes live. Meanwhile, High Table sends a judge (an eerily calm Asia Kate Dillon) to look at the unscheduled help given to Wick by Winston, Continental concierge Charon (Lance Reddick), and Bowery King (Laurence Fishburne), the leader of a group of vagrant assassins. By chiding them to help Wick, the judge gives them seven days to either resign their positions or face the consequences. To lead the hunt for Wick, she hires Zero (a scene-stealing DiCaprios), a highly skilled assassin (and part-time sushi chef), who hates guns and is a huge fanboy of Wick. With every assassin on the planet chasing him, Wicks brings him in touch with a litany of underworld characters - it's the Director (Angelica Huston), a former assassin who trained Wick and who currently runs a ballet academy; Sofia (Halle Berry), the leader of Casablanca Continental, and an old friend who owes Wick a marker after he successfully hid his daughter away from the Guild; Berrada (Jerome Flynn), assassins' Master of The Coin and member of the High Table; The oldest (Said Taghmaoui), the only person above the table, and who Wick hopes may be able to remove the bounty; Tick Tock Man (Jason Mantzoukas), an associate of Bowery King; two of Zero's students (Cecep Arif Rahman and Yayan Ruhian), who insist on fighting with honor at all times; And Ernest (Boban Marjanovic), a towering assassin and Dante Alighieri aficionado. First and not all, \_Parabellum\_ looks absolutely gorgeous. I mean really, really lovely. \_Chapter 1\_ and \_Chapter 2\_ both looked good, but \_Parabellum\_ is in a different class completely and is genuinely one of the greats I've been watching all year. Part of the reason the film looks so good is the symbiosis between the different component parts of the aesthetic - the lush cinematography of Dan Laustsen (\_Le pacte des loups\_), \_The League of Extraordinary Gentlemen\_ (\_The Shape of Water\_); the busy production design and complementary art direction of Kevin Kavanagh (\_The Dark Knight Rises\_); \_Nightcrawler\_); \_Only the Brave\_) and Chris Shriver (\_The Lovely Bones\_); \_The Wolf of Wall Street\_; \_Ocean's Eight\_); respectively, the relatively slow editing by Evan Schiff (\_Everly\_); \_Revolit\_); \_Proud Mary\_); and the complex sound design of Martyr Zub (\_Ghost in Shell\_); \_Deadpool 2\_); \_Velvet Buzzsaw\_). Everything looks and sounds amazing, working in immersive harmony to ensure that the action grabs the viewer's attention and does not let go. The first half of the film, which takes place at night in New York and is essentially a long near-real-time scene, is rain-soaked and bathed in glorious neon (mainly blues, greens and reds), reflecting off the wetness of the road and bouncing back toward the source, creating a dazzling display of light. When Wick nips inside a store, the vivid colors are pulled out completely, with the brown of the store's walls and cabinets going to dominate, so when he goes back outside, the richness of the palette really pops. The Moroccan part of the film is mainly good, brown and yellow, creating a sense of calm that contrasts neatly with the hyperactive tone of the New York scenes that surround it. As for the action, the film's opening scene sets the bar insanely high - a deadly battle in a library. The visceral brutality of this scene is emphasized both visually and aurally, when someone gets slammed against a wall or has a hardback book driven into your skull, you really feel the dunk on the soundtrack, while the near-quarters nature of the battle makes for interesting shot compositions and editing rhythms (which makes the fact that Wick fights someone over a foot taller than himself). The nature of the battle also leads to some inventive use of \_mise a scene\_, when combatants are forced to improvise. In this sense, I was reminded very much of Gareth Evans's \_The Raid\_ and \_The Raid 2\_ (the presence of Pathum and Ruhian, who played villains in the first \_Raid\_ movie, cannot be a coincidence). These two films effectively redefined action cinema by avoiding the frenetic editing that had become the norm over the previous decade, instead using longer takes that showcased the performers' physics. You know that seizure-inducing scene in \_Pierre Morel's\_ \_Taken\_ (2008) when Bryan Mills (Liam Neeson) jumps a fence, and there are literally 15 cuts in five seconds? There's none of that in \_Parabellum\_, with the editing completely quieter, so that audiences can focus on the organic development of ballet-like struggle, creating what can only be described as a symphony of excessive violence. With Jonathan Eusebio's magnificent choreography paying tribute to everyone from Harold Lloyd to Buster Keaton to Andrei Tarkovskiy (seriously), \_Parabellum\_ doesn't just give us messy action scenes, it gives us immersive works of art. But to say that the editing is rhythmic and slower than most action movies is not to say that the film is relaxed. It's not, and it includes a number of scenes that shouldn't really work, so batshit insane are they. It is the first library fight in which books become as deadly as knives; a scrap that takes place in an antique knife shop, where Wick and his opponents only realize that they are surrounded by literally hundreds of knives when they run out of ammunition; a horse versus motorcycle glove (with a sword) on the Verrazano-Narrows Bridge that bears more than a passing resemblance to a similar scene in Jung Byung-gil magisterial \_Aknyeo\_ (2017); an interrupted confrontation in Grand Central Terminal (fucking girl scouts); a great do-do in a Moroccan bizarre involves two people and two dogs against a legion of hired thugs; an old-fashioned shootout at Continental as Wick and Charon face down Adjudicator's team; and a climactic nightfulf combat sword battle in a room made entirely of glass. Subtly, it's not. Entertaining it certainly is. And the fact that the film can pull off such ridiculous scenes without becoming a parody of itself is as well a testament to the craft on display as anything could be. But previous \_Wick\_ films have been said to resemble video games in their visual designs, although Stahelski has stated that this was not a conscious decision, as he has never played a video game. Consciously or not, \_Parabellum\_ is even more indebted to video games than the previous movies, not only in its aesthetic, but in some of its narrative beats. For example, each game is more difficult than the last (it wants the difficulty to increase), with a few boss matches thrown in for good measure. A scene in a stable where Wick uses a horse to take out two thugs is essentially an environmental killer straight out of the \_Hitman\_ series (and Wick dresses a lot like Agent 47 too). There is a single driving level (there is always a single driving level), and a non-match level where Wick must reach its destination before dehydration. To get to the final battle, Wick must face down a troop of heavily armored soldiers, each of whom requires several hits before going down, while Wick himself must take a break at some point for a weapons upgrade. Then we have a mini-boss fight, followed by the real boss fight against Zero. The story is literally structured like a video game, and has a similarly insane kill ratio to the previous films (he killed around 80 in \_Chapter 1\_, about 130 in \_Chapter 2\_, and 94 in \_Parabellum\_). And is not a criticism. 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As for the play, a good way to approach it is to ask, who looks at a library book and thinks: "I can kill someone with this. ?" The answer, of course, is John Wick. And the fact that we go along with such madness is a testament to both the film itself and Reeves's performance, which justifies even the most ridiculous of scenes, taking everything in his stride as if it is the most normal in the world. His quiet monotonous delivery is also responsible for the funniest moment in the franchise so far. When a bullet shoots one of Sofia's dogs (don't worry, it's a non-lethal hit), she goes ballistic, saying waste to everyone around her, despite knowing that it can have serious consequences. When she looks at Wick, she points out, using explanation/apology, \_he shot my dog\_.. As Wick replies, in the half-oven and still stoned from the night before the surfer-dude voice keanu Reeves, \_I get it\_.. That line got a few to applaud at the view I attended. Of course he gets it. And so do we. One of the reasons the original film stood out so much was the subtle sheen of Kolstad's world-building. It wasn't just a film about a former assassin who was withdrawn in the trade. Instead, Kolstad created a fascinating underworld with an international Assassin's Guild, a hotel for assassins where violence is forbidden, and even an assassin's currency. In \_Chapter 2\_, he expanded this further, introducing the person who helped Wick retire, High Table as the governing body of the Guild, blood markers, and Bowery King, who seems to operate a little outside the purview of the table. \_Parabellum\_ continues the expansion, introducing the person who trained Wick, the ballet school, the coin master, the elder, the judging process, excommunication and initiation (when a hub like the continental is declared no longer a safe place and no longer protected by the table). The mythology has deepened with each film, and the fact that it has so many religious overtones drives home the sense of old-fashioned ideologies applied to people who must be ultra-modern in how they behave. Are there any problems? Well, any film this violent is going to have immediate critics, who will often speak out against the film without actually seeing it, and of course there will be cries of \_Hollywood preaching against the 2nd Amendment\_, but then making movies celebrating the destructive power of guns. Fair point. But the thing is, the film doesn't take itself too seriously, nor does it expect the audience to, so the question of irresponsibility when it comes to violence is quite a moot point. Of course, it's irresponsibly violent. It's supposed to be irresponsibly violent. Does it treat weapons and knives fetishistically? Yes, to some extent it does. But does it celebrate guns and violence in a realistic sociopolitical way? No, not in the slightest. That said, there is a feeling in which the violence in the film comes across as meaningless, to the extent that it does not seem to have any practical consequences for any of the protagonists. John Wick has literally killed over 300 people in a matter of weeks, but there is no hint of any kind of psychological consequence. Related to the disassociation that present violence that this may have, it is the problem that only by virtue of logistics, almost all Wick opponents are nameless and faceless extras, anonymous hordes there to be killed. In fact, at one point, Wick is literally pursued by two loads of such villains (a little meta-commentary on the genre, which I personally thought was funny). The only criticism that I will definitely echo is that the structure of the story is a little difficult, and on several occasions actions and decisions reached over the course of several scenes simply regretted just a few scenes later. However, this is a \_John Wick\_, not a Marcel Proust novel. The narrative structure isn't really where your attention should be. Generally speaking, I don't do blockbusters. I just don't like them and can rarely get anything from them. I consider the film medium to be an art form before there is entertainment, and I approach every film from that perspective. But trying to analyze a summer blockbuster in this way does not tend to give much in the way of interesting analysis. Still, every year, there are one or two blockbusters that I will go to see. The first example this year is \_John Wick: Chapter 3 - Parabellum\_. And I absolutely loved it. Easily the best in the series so far, it is more ambitious, more ridiculous, more violent, and more entertaining than its predecessors. It's also more fun, and Wickiverse continues to provide a fascinating \_milieu\_. Sure, times like fealty, honor, destiny and religion come and go without much commitment. But, as I've said, that's not what the movie is about. It simply does not follow the rubric that others must try to follow - character development and motivation, a well structured plot, insightful dialogue and thematic undercurrents. Instead, Stahelski has made an action film with extraordinary aesthetic elements and a wonderfully vivid visual design. \_Parabellum\_ not only unapologetically revel in its excessive violence. It makes art out of its excessive violence. Let's make one thing very clear. This is a movie you see for the action and not much But then, it's not really a surprise is it? The film takes off literally minutes after the last one was over. John Wick is on the run, and that's the story for most of the film. Well, not quite. He has a plan, but first he has to escape the many assassins who are trying to make money on the \$14 million bounty on his head. This movie is all about action. The movie is R-rated although I honestly don't understand why. Of course there is a lot of action and a lot of killing, but still I wouldn't say it deserves an R rating and apparently the French ratings organization not either since here in France that France it got a 12+ rating. That is, it is only limited for those under 12 years of age. Anyway, as I wrote above, this film is about Keanu Reeves and action. Lots of action that usually ends up in one or more people being killed by John or a lot of his remaining friends. Is the story and the action realistic? No, damn it! But it's fun to watch even though most villains shoot just as accurately as imperial storm troopers. Most of the time at least. Towards the end, I thought it was a little silly. The fight against Zero and his last two students was pretty rubbish. It was kind of kick, hack and slash for a few minutes and then stand off and wait until the other guy got up again. Then rinse and repeat. Stupid actually. Desiere could really tone down on the ridiculous survival of John Wick. I mean, come on! He gets hit by cars and walks away. Not to mention the last scene he was falling something like six seven floors, bouncing (and I mean bouncing!) of a fire escape and a garbage can and apparently surviving. I should probably rate the movie as a star less than that kind of thing, but I don't want to. This is something as refreshing as a Hollywood movie apparently meant to entertain and nothing else. There is really no political or social preaching or any other such nonsense that is very rare today. That alone gives it some extra stars in my book. The film has a 7.7 rating on IMDb at the time of writing this which is well deserved, even a little low. Even trash SJW site Rotten Tomatoes claims the film is fresh which is surprising given what I wrote above. Of course, there are a whole bunch of reviews that claim it's so bad and so on and so on. In fact, some of these reviews are repeated several times. It really me off since these people seem to be writing reviews just to complain. It's the third film in the franchise for God's sake! You knew what you got into. Do not watch the movie if you do not like such movies. To claim that there is no story is nonsense since the first really didn't really have much more history, but then the concept was a little more new of course. Some reviewers claimed it was the worst movie he had ever seen. He can't have seen many Da. What a load and bollocks! Bottom Bottom This was two hours of good entertainment. Entertainment.

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