

CLASSIC REVIEW

THE GO-BETWEEN (1971)

Director: Joseph Losey
Writers: Harold Pinter, L.P. Hartley
Stars: Julie Christie, Alan Bates, Margaret Leighton
Runtime: 118 minutes

PLOT: A tale of torrid and forbidden love between Christie and Bates in the English countryside.
REVIEW: "The Go-Between" is about class distinction and its warping effect upon the life of one small boy. The story is set in the days before World War I, privileged days that seemed to stretch endlessly before the British upper class. The boy, Leo, comes to spend a summer holiday



at the home of a rich friend. And he falls in hopeless schoolboy love with the friend's older sister. The film begins as a nostalgic reminiscence and slowly evolves into a classic Freudian case history about the traumatized adolescent, and about the sterile adult he becomes.

The cast is splendid: Julie Christie, as the heiress who is the principal instrument of Leo's destruction; Alan Bates, as the tenant farmer she loves and whom she meets in the hayloft at tea-time; and Margaret Leighton, as the mother who is not without feeling, but puts manners first.

Joseph Losey's production is elegantly costumed and mounted and has the same eye for details of character that distinguished his two previous films with Pinter. One aspect of the movie is distracting, however; he keeps giving short flash-forwards to the end of the film. On the one hand, this eventually gives the ending away. On the other, it imposes a ponderous significance on the events that go before, diluting their freshness.

Despite this small niggle though, the film is absolutely wonderful. It's an idyll about murder, a charming tale of casual cruelty, and a terrifying picture of an innocent love. "The Go-Between" also managed to win the Grand Prize at the 71 Cannes Film Festival.

Reviewed by S.M. Intisab Shahriyar

V I C E

Director: Brian A Miller
Writers: Andre Fabrizio, Jeremy Passmore
Stars: Thomas Jane, Bruce Willis, Ambyr Childers
Strength: Concept
Weakness: Story, script and acting
Runtime: 96 minutes
Rating: 1.5/5

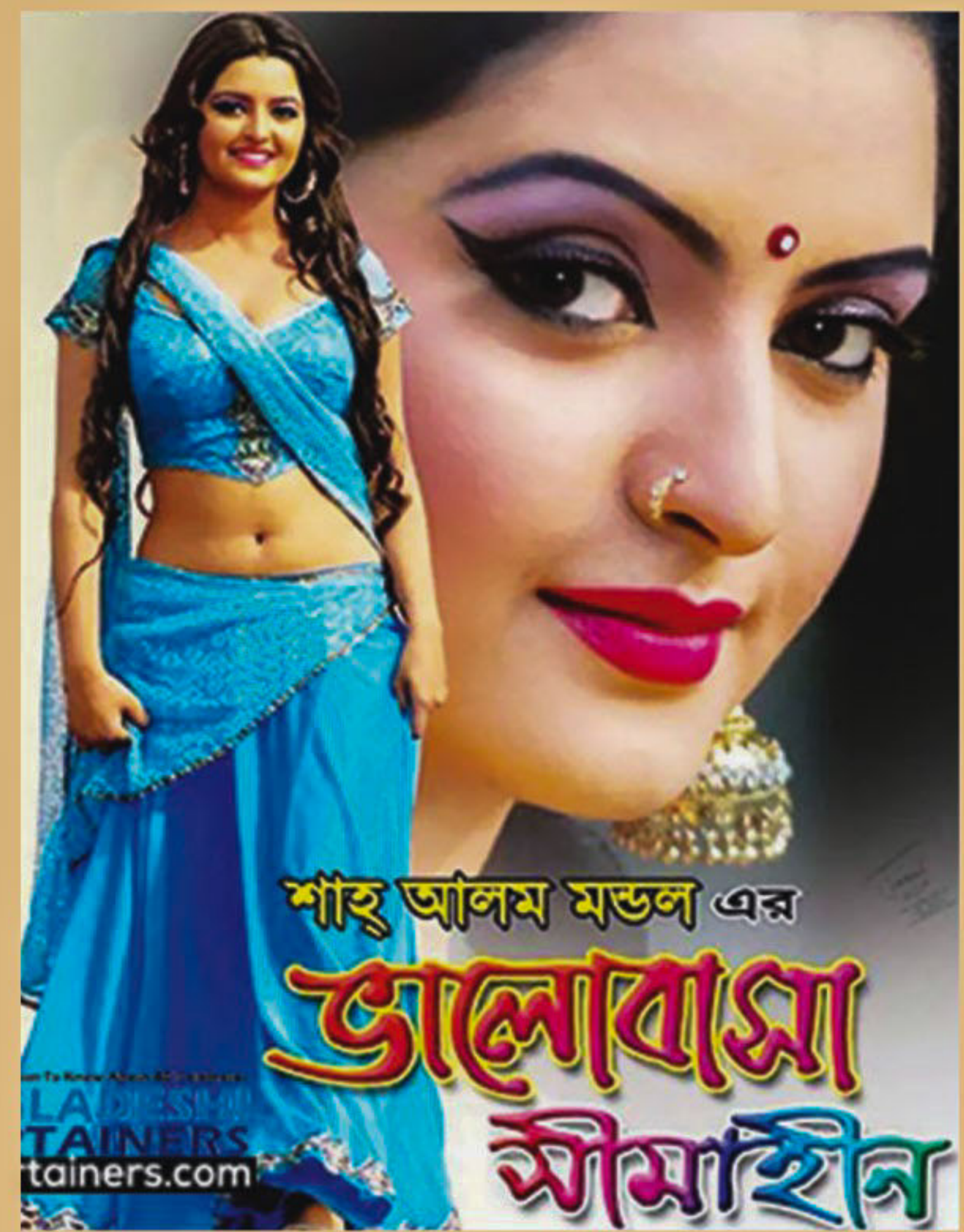
PLOT: A sci-fi thriller about the ultimate resort: VICE, where anything goes and the customers can play out their wildest and weirdest fantasies with artificial inhabitants who look, think and feel like humans. When an artificial becomes self-aware and escapes, she finds herself caught in the crossfire between Julian's mercenaries and a cop who is hell-bent on shutting down Vice, and stopping the violence once and for all.

REVIEW: Vice could have been one of those quiet noir flicks that says very little in the way of dialogue, just let the shots tell the story. But it's not that good. It's basically a B movie with once A-list actors. It's possibly the least motivated adaptation of a combination of a horde of good science fiction movies, including Bladerunner, iRobot, the Matrix, etc. The opening



sequence is a high-octane bank robbery, which ends with a freeze-frame modeled on the famous last shot of "Butch Cassidy and the Sundance Kid." The camera pulls back, as Michaels (Bruce Willis) explains to us that it's all a harmless fantasy, courtesy of Vice, his fabulously expensive pleasure dome. This is all thanks to the development of robots/droids/replicants/whatever-your-favorite-synonym-is. The real live customers mingle with very convincing fake humans, who can be shot, strangled, folded, stapled, and mutilated without guilt. They react realistically enough for a sadist to get his freak on, but damaged parts can be easily replaced and memories erased. One night Kelly (Ambyr Childers), a pretty blonde bartender, starts having a montage of death flashbacks. She escapes into the night while trying to figure out what and who she is. This attracts the attention of Roy (Thomas Jane), your basic Cop Who Does Things His Way. Roy is convinced that the violence inside is increasing the violence outside, and is devoted to putting Vice out of business. Unfortunately, he is frustrated at every turn by Michaels' political clout. Most of the rest of the film tracks Roy, who is tracking Kelly, who has teamed up with Evan (Bryan Greenberg). Meanwhile, Michaels' thugs are tracking all of them. What is missing in this equation? The action and the film in general have a whole lot of Childers and Jane and Greenberg and Johnathon Schaech (as the head thug) — but not very much of Willis. All his scenes are indoors and add up to (generously) 15 minutes of screen time; it's hard to imagine he was around more than a few days. Worse yet, he appears unengaged and disinterested, an attitude that can't help infecting the audience. The production design and cinematography isn't truly sci-fi, it just looks bluish. It creates a nice mood, but that's not enough to compensate for its overly familiar content, weak story and uninspired acting.

Reviewed by **Mobammad Haque**



VALOBASHA SIMAHIN

Director: Shah Alom Mondol
Cast: Jayed Khan, Anisur Rahman Milon, Porimoni
Strength: Acting
Weakness: Story, Dialogue.
Rating: 1.5/5

PLOT: The story of a love triangle and the events that shape their lives for the future.
REVIEW: Jayed Khan (Raj) and Porimoni (Shimana) were in love with each other since childhood. Also living in the same community is Anisur Rahman Milon, whose father moved into Porimoni's area because of his job. Both families maintained a good rapport and in order to strengthen the bond, they arranged to have Milon marry Porimoni. Jayed Khan loves to travel with friends more than he likes studying. When Milon becomes a police officer, he frames Jayed with a false Yaba case and has him arrested. With Jayed out of the way, he weds Porimoni as per his family's wishes. Jayed Khan and his family begin to suspect that his arrest might have been orchestrated by Milon as a form of revenge. Meanwhile, it's revealed that Miju Ahmed's son also likes Porimoni. While Jayed was taken to court, he managed to escape from the police convoy and Milon is also framed by another officer. While all this was happening, Miju Ahmed's son kidnaps Porimoni but Jayed manages to rescue her in time. Milon manages to regain his post after being proven innocent. In the end, Jayed Khan is killed by the villains in the movie. After this sad turn of events, Milon and Porimoni manage to start their new life together in happiness.

The biggest weakness with this film is the story. Viewers will be quite frustrated with the way the story was portrayed as the ending is quite obvious from the very beginning, taking away the suspense from the movie instantly. This movie also marks Porimoni's debut into the film industry and it's easy to see that she will go far as she was the main attraction for audiences throughout the film. Anisur Rahman Milon also delivers a strong performance here, but Jayed Khan's acting skills need further improvement. This film is watchable if only to see the debut actress makes her intro into the cinema industry but don't expect a mind blowing story here.

By Showbiz Desk