



# JURASSIC WORLD



**Director:** Colin Trevorrow  
**Writers:** Rick Jaffa, Amanda Silver  
**Stars:** Chris Pratt, Bryce Dallas Howard, Irrfan Khan, Vincent D'Onofrio  
**Strengths:** Action and special effects  
**Weakness:** Very predictable story  
**Runtime:** 124 minutes  
**Rating:** 3/5

**PLOT:** Twenty-two years after the events of Jurassic Park, Isla Nublar now features a fully functioning dinosaur theme park, Jurassic World, as originally envisioned by John Hammond. After 10 years of operation and visitor rates declining, in order to fulfill a corporate mandate, a new

attraction is created to re-spark visitor's interest, which backfires horribly.  
**REVIEW:** John Hammond's dream for a "Jurassic Park" becomes a reality in Jurassic World. The film takes place 22 years after the original and Jurassic World is fully operational but the mystic of dinosaurs has worn off and the resort needs a new attraction to bring in new customers. So they create a new dinosaur called the Indominus Rex, a leaner, meaner animal that is made to bring in and wow the crowds. But, like every Jurassic Park film in the series, things don't go off as planned and all hell breaks loose in its aftermath. Pratt's character

and performance is really the only bright spot of the new cast of characters but he lacks the cool sarcastic wit and intelligence of Jeff Goldblum's Ian Malcolm. Pratt however brings his own warm, comic sensibility that does make him endearing in his own right but unlike Goldblum and Neill who brought dramatic tension to the films, Pratt gets overshadowed by the dinosaurs once the bloody carnage begins. The dinosaur effects in this film are probably the best in the series so far. Jurassic World is a fine addition to the Jurassic Park series. While it's pretty predictable and not as tension filled as the first two films of the series, it's a vast improvement over the

disappointing third film. There are some pockets of excitement to be had and the climax really does deliver the goods but this is all this film is about. It's really a monster movie, not a Jurassic Park film and while Chris Pratt gives us the only character in the film to root for, not even he can cover up the film's huge mistakes in story, logic and characterization. If there should be a fifth film, they need to go beyond the new monster of the week and come up with a better script to justify this continuation of the series.

Reviewed by **Mobammad Haque**

# NH10



**Director:** Navdeep Singh  
**Writers:** Sudip Sharma  
**Stars:** Anushka Sharma, Ravi Beniwal, Siddharth Bharadwaj  
**Strength:** Story, Acting  
**Weakness:** Second-half falling in standards compared to the first  
**Runtime:** 115 minutes  
**Rating:** 3/5

**PLOT:** A woman, stacked against all odds, manages to not just stick it out but indeed give it back.  
**REVIEW:** A taut and riveting thriller, NH10 paints a disturbing portrait of an inherently violent village on the edge of a glittering boomtown. NH10 centres on an innocuous road trip that turns into a nightmare for a well-heeled Gurgaon couple. As the two ride deeper and deeper into trouble, the film ventures into a dystopia where human life is of little value. This is a landscape where might is right, and women are disposable commodities that are completely subservient to brutal societal diktats. This belt is within shouting distance of the swanky office blocks and the luxury residential high-rises that dot the NCR skyline, but utter lawlessness, senseless criminality, police apathy and

honour killings are rampant here.  
Navdeep Singh, who gave us the delightful 'Manorama Six Feet Under', is back after eight years with this gritty, edgy, uncompromising film. Half of Navdeep Singh's battle is won at the scripting stage itself, as here is a story guaranteed to jolt most of us living in urban cocoons out of our reverie, forcing us to look into certain grim truths that exist right outside the city limits.  
Anushka Sharma plays Meera with admirable conviction. She goes all out to play this well fleshed-out character of an independent professional who is suddenly and violently thrown in a situation where she has to not only save her and her husband's life, but also more importantly, hold on to shreds of her dignity as a woman. Neil Bhoopalam gives good support. Darshan Kumar is excellent as the ruthless Satbir. Deepthi Naval's small but powerful role is beyond her comfort zone but she delivers it with admirably.  
In short, NH10 is an adventurous Bollywood film that breaks the shackles of convention and is none the worse for it. Don't miss out.

Reviewed by **Intisab Shabriyar**

## CLASSIC REVIEW

# MASH (1970)

**Director:** Robert Altman  
**Writer:** Richard Hooker, Ring Lardner Jr.  
**Stars:** Donald Sutherland, Elliott Gould, Tom Skerritt  
**Runtime:** 116 minutes

**PLOT:** The staff of a Korean War field hospital use humor and hijinks to keep their sanity in the face of the horror of war.  
**REVIEW:** MASH takes place mostly in Korea during the war. However, aside from the steady processing of bloody meat through the operating room, the film is not so much concerned with the war as with life inside the Army hospital unit and especially with the quality of life created by the three hot-shot young surgeons (Donald Sutherland, Elliott Gould, and Tom Skerritt) who make most things happen.

Living as they must in the midst of the Korean War, the characters of "MASH" become characters with whom we can identify, possibly even bond, because their methods of coping are authentic, their relationships are grounded upon both their need for connection and their astute awareness that any one of them may not come out of this thing alive.  
Insane announcements over the hospital's intercom system, Japanese-accented popular American songs from Armed Forces Radio in Tokyo, bungling corpsmen, drivers, nurses—and again and again the brilliantly understood procedures of the operating room—come together to define the spirit of the film.  
This film marked the beginning of

Altman's sustained formal experiments with widescreen photography, zoom lenses, and overlapping sound and dialogue, further enhancing the atmosphere with the improvisational ensemble acting for which Altman's films quickly became known. Although the on-screen war was not Vietnam, MASH's satiric target was obvious in 1970, and Vietnam War-weary and counter-culturally hip audiences responded to Altman's nose-thumbing attitude towards all kinds of authority and embraced the film's humor and its anti-war, anti-Establishment, anti-religion stance.  
"MASH" isn't so much a war film, though an argument could surely be made for it being an anti-war film. Instead, however, "MASH" is about those individuals who live in the war zone by choice or by necessity. It's about how they survive and how they, ultimately, reflect each one of us.

Reviewed by **Intisab Shabriyar**

