

# The Martian

**Director:** Ridley Scott  
**Writers:** Drew Goddard, Andy Weir  
**Stars:** Matt Damon, Jessica Chastain, Sean Bean  
**Strengths:** Story, Effects, Acting  
**Weakness:** Too scientific for some viewers  
**Runtime:** 144 minutes  
**Rating:** 5/5

**Plot:** After being stranded and presumed dead, Astronaut Mark Watney must draw upon his ingenuity, wit and spirit to survive and find a way to signal to Earth that he is alive.

**Review:** Let's get this straight off the bat; this is a brilliant film and is right up there with all of Ridley Scott's other great films. Everything you see in the film is already scientifically feasible, so nothing in the film feels far-fetched or some scientific fantasy waiting to be fulfilled in some distant future.

The story kicks off with the 6 crews of the Ares III mission on Mars conducting surface experiments when a fierce storm approaches the crew. Commander Lewis orders the crew to evacuate and they head for their shuttle or MAV when Astronaut and Botanist Mark Watney is struck by debris and blown away in the distance and presumed dead. The remaining astronauts escape Mars and head towards Earth. Later, it's seen that Watney, although injured, was still alive and figures how to survive for at least 3 years in a base designed for 31 days. He soon figures out a way to grow potatoes on Martian soil as well as finding ways to contact Earth. After communications are established, Mark and NASA figure out ways to ensure his survival and rescue.

The effects used in the film are just so realistic that you may be fooled into thinking that it's more a documentary rather than a film. Also, the way that it brings into light real Martian exploration missions such as Pathfinder really adds further credibility to the film's realism. And even though the story is so serious and scientifically sound, it never feels clinical like watching a documentary on the Discovery Channel. There is ample amount of humour and emotions to keep it feeling fresh and involving but without too much to feel like a drama extravaganza. This film has an eerily similar feel to Ron Howard's Apollo 13. In short, this is an absolute must watch and cannot be missed under any circumstances. Certainly one of the high points of 2015.

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*Reviewed by Intisab Shahriyar*



# TAMASHA

**Director:** Imtiaz Ali  
**Writers:** Imtiaz Ali  
**Stars:** Deepika Padukone, Ranbir Kapoor, Piyush Mishra  
**Runtime:** 139 minutes  
**Strength:** Acting, Music  
**Weakness:** Story.  
**Rating:** 2.5/5

**Plot:** Tamasha is about the journey of someone who has lost his edge in trying to behave according to socially acceptable conventions. The film is based on the central theme of abrasion and loss of self that happens in an attempt to fit in oneself back.

**Review:** Ved (Ranbir) and Tara (Deepika) swan around cluelessly in the first hour of the film, scene after scene in Corsica with picturesque

bistros, colourful locals in fancy dresses, green countryside and sparkling blue waters. You find yourself wondering just how much more pointless it can get. And then, surprise, it gets better, and so do they. And 'Tamasha' becomes, somewhat, the film you presume Ali and his actors had set out to make. A demanding father sets Ved upon a path not of his own choosing, and the break-through comes when he meets the girl: the cocoon shatters, and the real Ved emerges, putting his yes-sir, no-sir, three-bags-full-sir robotic existence behind him, coming out into a world of light and imagination and magic. Those are the moments that make this film shine, and leave you smiling. There

are flashes of the terrific actor that Ranbir can be, and that's a relief for the audience. Deepika is luminous, and she is much more sure-footed in her part. Ali puts forth a fairly radical idea as well: can the love that you feel when you are out of time, in exotic locales, survive a storm of ordinariness? We do get the answer, and they do leave us feeling warm and fuzzy, but it's not enough. That wasted, stretched introduction remains a problem. Despite its flaws, this is Ali's most complex story, teeming with ideas, and gives us Ranbir back again, along with the lovely Deepika, even if the plot keeps losing sight of her.

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*Reviewed by Mohaiminul Islam*

## CLASSIC REVIEW

# THE LOST WEEKEND (1945)

**Director:** Billy Wilder.  
**Writers:** Charles R. Jackson, Charles Brackett.  
**Stars:** Ray Milland, Jane Wyman, Phillip Terry.  
**Runtime:** 101 minutes

**Plot:** The desperate life of a chronic alcoholic is followed through a four day drinking bout.

**Review:** The stark and terrifying study of a dipsomaniac which Charles R. Jackson wrote so vividly and truly in his novel, "The Lost Weekend," has been brought to the screen with great fidelity in every respect but one: the reason for the "dipso's" gnawing mania is not fully and convincingly explained. In the novel, the basic frustration which drove the pitiable "hero" to drink was an unconscious indeci-



sion in his own masculine libido. In the film, the only cause given for his "illness" is the fact that he has writer's cramp. That is, he

can't make himself accomplish a burning ambition to write. However, this single shortcoming is a minor detraction, at worst, from a shatteringly realistic and morbidly fascinating film. For Paramount's ace brace of craftsmen, Billy Wilder and Charles Brackett, have done such a job with their pens and their cameras as puts all recent "horror" films to shame. They have also achieved in the process an illustration of a drunkard's misery that ranks with the best and most disturbing character studies ever put on the screen. "The Lost Weekend" is truly a chef d'oeuvre of motion-picture art.

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*Reviewed by Mohaiminul Islam*