

THE GOOD DINOSAUR



Director: Peter Sohn
Writers: Bob Peterson, Peter Sohn
Stars: Jeffrey Wright, Frances McDormand, Maleah Nipay-Padilla
Strengths: Visuals, Premise
Weakness: Story, Direction
Runtime: 93 minutes
Rating: 1.5/5

PLOT: In a world where dinosaurs and humans live side-by-side, an Apatosaurus named Arlo makes an unlikely human friend.

REVIEW: Let me state this from the start;

the only reason why this movie caught my attention was because of Pixar. Normally there are many animated movies out there nowadays which are mostly ignored but reputed production companies like Pixar or Disney always attract people in.

The story of the film is quite simple enough. The meteor that was supposed to end Dinosaur rule on the Earth never came, and as a result, they remained the dominant species of the planet and with time, they got intelligent enough to do farming and speaking, while humans are nothing but resourceful scavengers. The story focuses on Arlo and his

family. Always a wimp, he has to discover his inner courage and overcome his obstacles after his father dies and he is separated from his family and tries to find his way back.

The premise of the film sure is interesting isn't it? The idea of Dinosaurs as dominant species and humans as underdeveloped creatures sure is a fun spin on things. While the premise is great, the movie is far from it. From the execution, to the story, the voice-acting, everything about this film reeks of drained out creativity. The only thing about this film bearable is the visuals; portraying a world

that's lush, green and clean. The animation used to portray the atmosphere was the only real thing keeping me from shutting the movie off and tending to my chores. It's doubly annoying because they could have made a real hit with this considering this premise had real promise.

A pity really considering the fact that the company that made it gave us some instant classics like Wall-E, Cars. This can't be recommended for any reason other than to test your patience.

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Reviewed by Intisab Shahriyar

REBELLIOUS FLOWER (2016)

Director: Krishan Hooda
Writer: Jagdish Bharti
Stars: Prince Shah, Shashank Singh, Mantra
Strength: Acting, Soundtrack
Weakness: Poor Execution, Weak Dialogues
Runtime: 109 minutes
Rating: 2/5

PLOT: Based on the early life of famous spiritual guru Osho Rajneesh and his quest for enlightenment.

REVIEW: A movie on a spiritual guru, funded by his own followers, invokes recent memories of the shockingly awful MSG: Messenger of God, made on the self-styled godman, Gurmeet Ram Rahim Singh. But when Krishan Hooda got the offer to make a film on the life of Osho Rajneesh, the first thing he wanted to clarify is that he didn't want to glorify the spiritual guru to the extent that it feels illogical.

Taking incidents from Rajneesh's young life and using it to fashion a meditative tour of a small part of India's mystical heritage by emulating a quest for answers to life and living, hidden in every human being, this film hopes to trigger a restive spirit within its viewers.

Raja lives with his maternal grandparents in the village while his parents live in a

town separated by several miles. Raja's grandparents dote on him and allow him the freedom to expand his mental horizons on his own terms- to the extent that when he questions a visiting Sadhu about the intricacies of religious practice and sees him walk out in anger promising never to set foot in the village again, his grandparents just let it go. As he grows older, Raja meets three spiritual gurus -each of whom teach him something that enriches his young life and assuages the avid curiosity he possesses.

The third meeting signifies the final step to a path of enlightenment. And there ends this lesson on Rajneesh's youth.

The problem with the film is its inability to spell out its definitive purpose. While the treatment and flow is suitably meditative and searching, the content appears to be hollow. The script is not enlightening enough, the dialogues are silly and it's only performances that inveigle you into this studied enchantment. Folk music and other classical Indian songs add a strong rhythm to the experience.

Considering, this is just the first part and next instalments might cover the latter life of the guru, it's sincere if not satisfactory an effort.

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Reviewed By Intisab Shahriyar



CLASSIC REVIEW

THE LONG ABSENCE (1961)

Director: Henri Colpi
Writers: Henri Colpi, Marguerite Duras
Stars: Alida Valli, Georges Wilson, Charles Blavette
Runtime: 94 minutes

PLOT: A café owner tries to bring back the memory of a lost tramp, who she believes is her husband missing from WWII.

REVIEW: The simplicity of "The Long Absence," from the writer of "Hiroshima, Mon Amour," is perhaps the most striking aspect of it. It is uncomplicated and spare almost to the point of appearing shallow — on the surface, that is. It presents nothing more sophisticated than the drama of a woman in a French town, knocked off her props by the appearance of an amnesia-suffering tramp who she thinks is her husband, missing since World War II. It does nothing more than trace the eager but tensely cautious and gentle steps by which she tries to confirm her strong suspicions and unlock the sealed chambers of the men's mind.

Yet within its simple exposition with beautifully formed and ordered scenes, brilliant performances and exquisite photography, it encom-

passes a world of feeling and drama inside a woman's heart and a whole range of searing intimations of what might have happened during the war. The dialogue is spoken with gratifying clarity, and the subtitles that translate it are so suitable and well placed, that students of French should find this a particularly good film to attend.

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Reviewed by Mohaiminul Islam

