



Director: Jeremy Saulnier
Writer: Jeremy Saulnier
Stars: Anton Yelchin, Imogen Poots, Alia Shawkat
Strength: Suspense, Acting
Weakness: Dialogues
Runtime: 95 minutes
Rating: 3.5/5

PLOT: A punk-rock band comes into conflict with a group of fatal white supremacists at a remote roadhouse in Oregon.

REVIEW: Most of the film is set in the titular "Green Room" where the punk band led by Pat (Anton Yelchin) takes a gig at a Neo-Nazi bar in the Oregon wildernesses. Upon noticing a corpse nearby, the members of the band try to talk their way out, but fail to do so. The skinheads led by Darcy (Patrick Stewart) decide to eradicate the punk band soundlessly. There onwards, it is a battle between punks vs. skinheads.

Apart from the gore being so brutally effective, perhaps sickening at times,

the level at which the character is identified is rather intimidating. The superb effort from the cast will leave the viewer at times perplexed, as to whom to root for. Anton Yelchin justifies his role as the actual leader of the band, in that he is the most mature and balanced in calamitous conditions. His second-in-command, Sam (Alia Shawkat) gives her parent-like support to the members, whereas Amber (Imogen Poots) steals the show with her level of comfort in such a bloody

situation. Likewise, the antagonists are equally compelling, especially the cold-blooded yet cool-headed Nazi boss, Darcy, justifying his vindictive role along with his goons.

Given that this flick packs horror, drama and action with a perfect blend, along with the top-notch acting, the movie will definitely appeal to a larger audience and is much likely to become a cult classic in the near future.

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Reviewed by Minam Haque



Director: Omung Kumar
Writers: Utkarshini Vashishtha, Rajesh Beri
Stars: Randeep Hooda, Aishwarya Rai Bachchan, Richa Chadha
Strength: Story
Weakness: Soundtrack
Runtime: 131 mins
Rating: 3.5/5

PLOT: A farmer residing near the Indo-Pak border was mistaken as an Indian spy and sentenced to unfair punishment and now his life hangs in the balance as his sister tries to free him.

REVIEW: The movie is a biopic of Sarbjit Singh, an Indian man living in Punjab who was imprisoned wrongly by a patrol in a Pakistani jail for more than 20 years. Sarbjit was punished unjustly and cruelly till he was compelled to a false confession.

The film does a good job at appealing to the emotion of the viewers. A human being forced to undergo tremendous

physical and mental suffering and used as a political hostage between the conflicting India and Pakistan is devastating to watch. The turmoil Sarbjit's family has to go through is brutal and really captures the viewers' sentiments.

Randeep's depiction of Sarbjit is the most important reason to watch this film. He has successfully showed his calibre in portraying anguish and pain; the dirty hair and gnarled hands inside a dark putrid cell is enough to make the viewers feel for him. Aishwarya Rai's portrayal of Dalbir is somewhat farfetched and slips off a couple of times while attempting at the rural Punjabi accent. Perhaps by toning-down her lines, she could have conveyed her pain more eloquently.

Overall, the movie has wonderfully expressed its true nature which is all about the injustice that some face, due to political farce and is a great watch for biopic enthusiasts.

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By Syed Ahnaf Sadeed

CLASSIC REVIEW

The Ballad of Narayama (1983)

Director: Shōhei Imamura
Writers: Shōhei Imamura, Shichirō Fukazawa
Stars: Ken Ogata, Sumiko Sakamoto, Tonpei Hidari
Runtime: 130 minutes

PLOT: In a poor 19th century rural Japanese village, everyone who reaches the age of 70 has to climb a nearby mountain to die. An old woman is getting close to the cut-off age, and we follow her last days with her family.

REVIEW: The director is concerned mainly with the old woman named Orin, whose family includes two grown sons, and assorted grandchildren. Though she's in remarkably good shape, Orin feels that it's time she made the journey to Narayama. She's lived long enough and she's tired. Once she has found a new wife for her widowed son, as well as a woman who will consent to bear a child for the other son, she insists that Tatsuei, the widower, carry out his obligations to her, the family and the community by making the trip up Narayama and leaving her there to die.

The director puts great store through frames that emphasize the oneness of nature. He's also fond of sequences that announce the chang-

ing of the seasons. The winter landscape melts toward spring and climaxes in an explosion of buds and grass, accompanied by the chirping of birds and the babbling of brooks containing frisky trout. Though the performances are good, especially Sumiko Sakamoto's as Orin and Ken Ogata's as Tatsuei, "The Ballad of Narayama" is too picturesque to reflect the simple austerity of the story it tells.

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Reviewed by Mohaiminul Islam

