

Sharknado and Other Disastrous Movies

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There are many excellent films out there. *Shawshank Redemption*, *Fight Club*, *Dark Knight* - there really are many ways to get your fill of entertainment with a compelling story and excellent acting performances. There are also numerous movies that aren't quite so excellent.

Movies like *Sharknado* and *Transformers: Age of Extinction* are just about anything with *Mega* in front of it. These movies are by no means works of art, yet they all possess some sort of hypnotic power to attract the masses and make millions. What is it about these movies that make them so appealing? How can a movie be both bad and oh so good?

I'm willing to admit that placing *Transformers* among the *Megasharks* and *Megapiranhas* of the world may be controversial to some of you, but let's try to be honest: after the first one, it's been quite a downhill track, and I wouldn't even call that one a great movie by any means.

However, it is important to distinguish between a bad movie and an unwatchable movie, and the *Transformers* movies are by no means unwatchable.

There are very few movies that we can really consider unwatchable, and these usually boil down to personal preference. People enjoy different genres, and it tends to be the case that we each put a blanket ban on those movies that don't suit our style. Bad movies, on the other hand, are



those that make us cringe on account of bad acting, abysmal story telling or a combination of both. However, these movies sometimes have the capacity to hold our gaze. Like a train wreck or twenty car pile-up, we sometimes find ourselves horrified but unable to look away.

Those familiar with the films mentioned can see a certain theme emerge.

Each of these films seems to deal with a certain apocalyptic scenario. This ranges from an invasion by alien robots with good robots to help and mega-sized aquatic creatures terrorising the boating population. The key lies in their appeal to the imagination. In each instance, the unorthodox nature of the situation makes us curious. We want to see how exactly they deal with the giant, nuke-proof fish

or remove the new residents of the hotel swimming pool.

On the way to dealing with such wondrous and ill-conceived issues, the poor acting can actually prove to be quite entertaining. One of the best examples of this in my experience is in *Megapiranha*. In one instance, as the action-hero protagonist is in the process of escaping a military base, two guards walk by a rather tall door. Does the hero then sneakily go from one side to the other? No. The camera pans up to reveal that he is suspended high above them, while supporting himself with one leg on either side of this gap, like Spiderman. How long has he been up there? Nobody knows. You simply cannot find comedy value like this in a good movie.

All in all, what have we really learned? Well, just because a movie is bad, doesn't mean you shouldn't watch it. Don't blindly trust the words of critics, but rather see for yourself, and maybe you will find hidden gems. When it comes down to it, would you rather watch a bad movie or no movie? I don't know, but after a while, boredom can get really very boring.

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THE FLASH S02: GOOD BUT NOT GREAT

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In the first season of *The Flash*, Barry Allen "found who killed his mother and got justice for his father". With both of his missions accomplished, it was really exciting to see what was next for the speedster.

The second season starts off six months after the events of the season finale of the first season. Barry is running solo to protect his friends from harm. When attacked and overwhelmed by Al Rothstein, Barry realises that he cannot do the job alone. Upon defeating Al Rothstein, Barry comes to know that an evil speedster from Earth-2 by the name of Zoom wants him dead. The entirety of the season deals with The Flash taking on Zoom.

The cast of season two remains essentially the same as the previous season. Keiynan Lonsdale as Wally West, Violet Beane as Jesse Wells, and Teddy Sears as Hunter Zolomon are the only new inclusions. Most of the cast do an okay job. The performances by Tom Cavanagh as Harrison Wells and Danielle Panabaker as Caitlin Snow, however, are noteworthy. The version of Harrison Wells we see this season is even more arrogant and is over-protective of his daughter. Danielle Panabaker, on the other hand, had to portray three different personas. She had

to play her usual part, her evil doppel-ganger from Earth-2 (Killer Frost) and also the role of a woman traumatised by Zoom's actions.

What made the first season of *The Flash* so great was its plot. The second season started off sort of tame and tepid in comparison. The plot was getting somewhat more intense in the middle but the twists were quite predictable. *The Flash* is also doing a lot more crossover episodes with the other Arrowverse shows. So, those who watch only *The Flash* but not the other CW shows will be confused a lot.

Any comic book based movie/TV series requires a lot of visual effects. While the same goes for *The Flash*, the visual effects are seemingly outdated by at least a decade. Granted, the budgets for CW shows are not nearly as big as the Hollywood action flicks that we are used to seeing, but even then the CGI is a massive disappointment.

With a comparatively mundane plot, slow pacing and poor CGI, *The Flash* Season 2 fell quite short of its predecessor. Here's hoping the third season can bring back the magic of the first.

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TV SERIES REVIEW