



Shows, returning to TV this week

The Expanse Season 4

The motley crew of the *Rocinante* returns to the middle of the conflict between Earth, Mars and the Belt—but adds 1300 new planets and sentient, malicious alien life to the mix.

Final Space Season 2

Gray Goodspeed and co. return to depressing, whacky and animated adventures, this time featuring three new additions to the team. Dry humour, life lessons and explosions abound.

Rick and Morty Season 4

The original sci-fi black humour animated show (others exist, see *Final Space*) returns for more misadventures of dimension-hopping mad scientist Rick and inept grandson Morty.

Geralt of Rivia makes it to Netflix

The White Wolf finally makes it to whatever screen you do most of your streaming on, and the results are... opinion-dividing, at best.

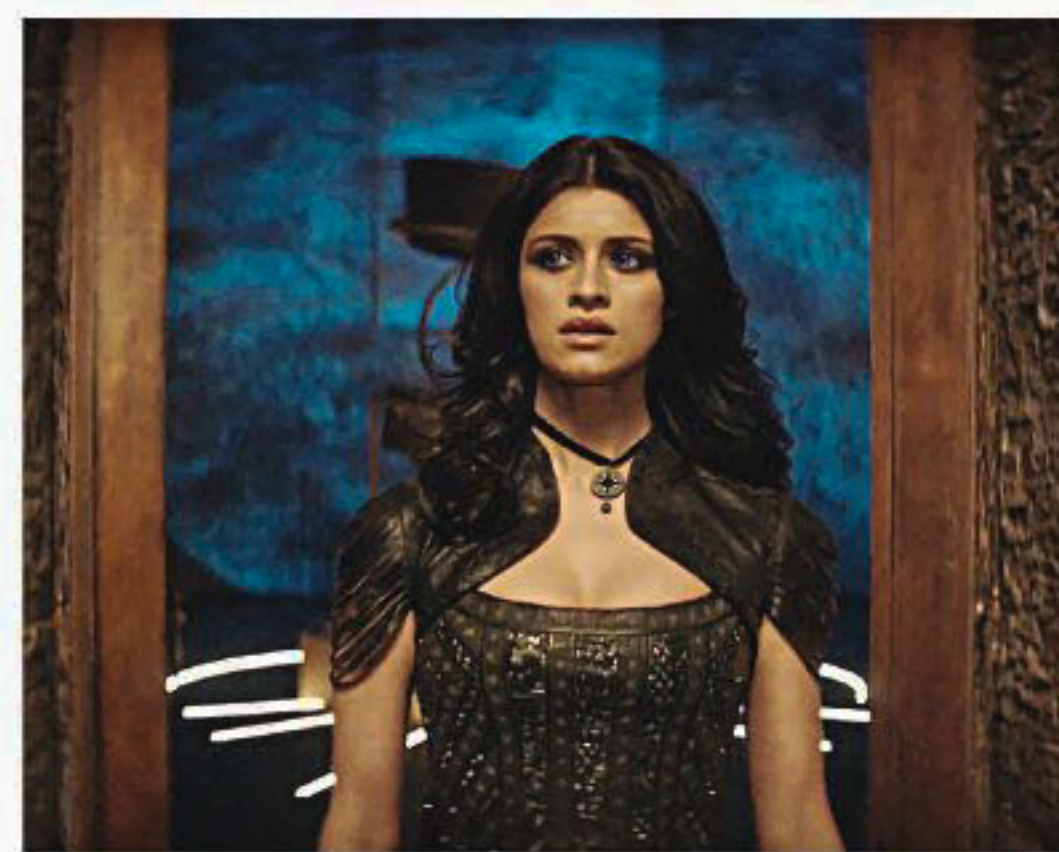
While Netflix's *The Witcher* stays true to Andrzej Sapkowski's series of fantasy novels, minor details might be at odds with fans of the far more popular game series from Polish game developer CD Projekt Red. Our first instinct would be to ignore the horde of gamers baying for blood ever since the casting details were revealed (at least until



last game), the flashback scenes are disorienting (characters look the same across timelines) and some character arcs are annoyingly drawn out.

The casting is the least of the worries, ironically. Henry Cavill as Geralt the monster-slaying witcher is as apt as Hugh Jackman was for Wolverine, while Anya Chalotra as the incredibly fierce sorceress Yennefer is spot-on. The other lead character of Ciri, played by Freya Allan, is perhaps the weakest link—hard to fault her for it since she's a young princess on the run because of the Elder Blood that flows in her veins.

Overall, *The Witcher* is a mess for half of its seven-episode first season, but shows a ton of promise as the quality improves gradually with every subsequent episode. Season 2 is coming, and we think it'll only get better from here. For now, it's promising enough to not die at the guillotine.



they bother putting in a first viewing of the show), but in this particular case, they do make a point. *The Witcher* features accurate set design, fantastic action sequences and the typically drawn-out dialogue that you expect from a post-*Game-of-Thrones* world, but falls short in a few crucial places—the score is excruciatingly subpar (especially next to the award-winning soundtrack of the third and

PLAYLIST



Bangla songs which won the decade

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