

# LOOK

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**N FILM**  
**DON'T MOVE**

## A CHILLING SURVIVAL THRILLER

Review: *Don't Move*

BY KHALIDHA NAUSHAD

There's something about a film that holds you captive from the first scene, drawing you into its world with the kind of intensity that you almost don't want to escape. That's how *Don't Move* left me feeling. *Don't Move* is a 2024 American thriller film starring Kelsey Asbille (Iris), Finn Wittrock (Richard), Moray Treadwell (Bill), and Daniel Francis (Dontrell), directed by Adam Schindler and Brian Netto, and written by TJ Cimfel and David White.

As the story opens, Iris is on the edge, quite literally—standing at a cliff, overwhelmed by grief and contemplating an uncertain fate. Then enters Richard, a stranger who, in a moment of vulnerability, seems to offer her a chance at salvation. But just when you think this is going to be a heartwarming encounter, the film takes a sharp, unsettling turn. What seems like an act of kindness morphs into something far more sinister. I remember sitting there, my heart pounding as the tension between

them grew, knowing that Iris was stepping into a nightmare, but I wasn't sure how deep it would go.

Kelsey Asbille's portrayal of Iris is the heart of the film. She brings an almost haunting vulnerability to the role, communicating so much with just her expressions, her eyes. The weight of her grief, the panic as she tries to survive, it's all so palpable that you can't help but feel what she's going through. It's rare to see such a subtle, nuanced performance in a thriller, and she delivers it perfectly. As the film progresses, you're right there with her, every tense moment, every fleeting chance of escape. It's the kind of performance that sticks with you long after the film ends, a testament to her ability to carry the emotional core of the film without ever overplaying it.

The direction of *Don't Move* is sharp, leaning into the psychological aspects of horror. It doesn't rely on jump scares or gore. Instead, it creates an atmosphere of dread that builds slowly, one quiet moment at a

time. I found myself on edge, feeling like I was trapped in the same claustrophobic space as Iris. This film was all about survival in a world that's grown more dangerous with every passing second. And yet, for all its suspense and tension, there were moments when the film leaned a little too heavily on its premise, making some of the twists feel a bit predictable. While it was still effective in keeping me hooked, I couldn't help but wish it had dug a little deeper, particularly into Iris's psyche and the trauma she was dealing with.

The emotional stakes could have been higher if we had been given more insight into the inner workings of her grief and fear. But even with this, *Don't Move* stands out as a gripping, tense thriller. It might not have the jaw-dropping twists you'd expect from a genre-defining film, but what it does have is atmosphere—a slow, quiet tension. It's a film that creeps up on you, and even if it doesn't completely blow you away with surprise, it still delivers a thrilling experience that's hard to forget.



**A** SEBASTIAN STAN RENATE REINSVE ADAM PEARSON  
**DIFFERENT MAN**

## When the mask of identity begins to crack

Review: *A Different Man*

BY KHALIDHA NAUSHAD

I have to admit, I didn't expect *A Different Man* to pull me in the way it did. It all started innocently enough when I was browsing through Netflix, eager to find something new to watch, when I stumbled upon this 2024 psychological thriller. Directed by Aaron Schimberg, it looked like just another 'thriller' but what I found was much more than that.

The story revolves around Edward (played by Sebastian Stan), who, after undergoing facial reconstructive surgery, seeks a fresh start. However, his quest for a new identity takes an unexpected turn when he becomes obsessed with an actor, Chris (Adam Pearson), who is portraying him in a stage production about his life. What starts as a simple fascination evolves into something much darker—something that raises questions about the very nature of identity and the lengths people will go to in order to escape their past.

The film does an incredible job of capturing Edward's internal turmoil. Sebastian Stan is nothing short of brilliant, channeling Edward's desperation, fear, and need for validation. As the lines blur between reality and performance, Stan keeps you guessing about what he truly desires. Renate Reinsve, as Clara, adds another layer of complexity to the film, embodying the quiet observer, the one who sees what others don't—and maybe even understands things better than Edward himself.

What I found particularly intriguing about *A Different Man* is its pacing. The film takes its time, almost deliberately slow in its unfolding, which might frustrate some viewers looking for more immediate action. But this pacing works in its favor, allowing tension to simmer under the surface and forcing you to sit with the characters' emotional weight. It's not a fast-paced thriller but more of a psychological maze, where each turn presents a new revelation or a deeper question.

One of the things I couldn't help but appreciate was how Schimberg doesn't just use the concept of facial reconstruction as a superficial plot device. It's central to the entire narrative, becoming a metaphor for the way we all try to reinvent ourselves, whether through physical changes or emotional walls. But as Edward learns (and as we, the viewers, realize), no matter how much we change the exterior, the interior—the part we can't alter—is where the true struggle lies.

The performances, too, deserve special mention. Sebastian Stan delivers a gripping portrayal of a man on the edge, torn between his need for a new life and the creeping realization that he can't escape who he truly is. Adam Pearson's role is also memorable, giving an empathetic portrayal of Chris, the actor who unwittingly becomes part of Edward's obsession. The chemistry between the characters, particularly between Stan and Reinsve, is understated yet powerful.

That said, there are moments where the film may feel too slow for some. The narrative sometimes meanders into areas that could have been explored more deeply, especially concerning the supporting characters. There's a part of me that wishes the film had peeled back more layers to really dive into the psychology of obsession in a more intricate way. However, this does not detract from its overall impact.

*A Different Man* is not your typical psychological thriller but a movie that makes you reflect on the complexities of identity, the choices we make to reinvent ourselves, and the obsessions that drive us. The hauntingly slow burn and the deep emotional undercurrents make it a film worth watching, especially if you're in the mood for something that's as intellectually engaging as it is unsettling.

If you're ready for a gripping yet introspective journey into the mind of a man desperate to be someone else, *A Different Man* will make sure you never look at the concept of identity the same way again.

## Graduate Entrepreneur Exhibition & Sale 2024



The Graduate Entrepreneur Exhibition & Sale (GEES) 2024, organised for the second time by the Career Guidance Unit (CGU) and the Entrepreneurship Club of the University of Kelaniya, was held on 6 October 2024, at the CGU premises.

The main aim of GEES 2024 was to provide a dynamic platform for student entrepreneurs and those involved in small businesses, by fostering a culture of entrepreneurship. The event inspired and motivated participants to transform their creative ideas and skills into sustainable businesses. Additionally, it offered emerging entrepreneurs an opportunity to showcase their innovations, connect with potential customers, and gain valuable marketplace exposure. The event featured 42 talented student entrepreneurs who proudly showcased their unique products.

The event was graced by the participation of Senior Professor Nilanthi de Silva, Vice-Chancellor of the University of Kelaniya, as the Chief Guest.

Present at the occasion were Senior Professor Dilkushi Wettewe, Director of the Career Guidance Unit; Senior Professor



S.R.D. Kalingamudali, Dean of the Faculty of Science and Acting Dean of the Faculty of Graduate Studies; Prof. Bandara Wanninayake, Dean of the Faculty of Commerce and Management Studies; Senior Lecturer Dr. Sudath Senarath, Dean



of the Faculty of Humanities; A.A.D.C.N. Amarasinghe, Divisional Secretary, Kelaniya; W.T.R. Chandima, Chairman/Director General of the National Enterprise Development Authority (NEDA); Dhanuka Liyanagamage, Director of NEDA; Bhagya Nakandala, Enterprise Promotion Officer of NEDA; W.H.A.T.S.A.P.P. Withanaarachchi, Enterprise Development Officer of the Divisional Secretariat, Kelaniya; K.A.M. Viraj Abeyasinghe, Career Counsellor of the University of Kelaniya; R.P.A. Minoon Perera, Career Counsellor of the University of Kelaniya; members of the organizing Committee of the Entrepreneurship Club; and academic and non-academic staff and students of the university.

