



MAD MAX: FURY ROAD

DIRECTED BY GEORGE MILLER

In a cinematic explosion of adrenaline-fuelled, fast-paced car chasing across a scenic post-apocalyptic desert – comprising of more bodily harm and seat-gripping action than you can shake a stick at – George Miller’s *Mad Max: Fury Road* is undoubtedly a prime dystopian film that warrants repeated viewings.

Cinematically ingenious and continuously chaotic, the film consists of a heart racing, breakneck speed, there-and-back-again car chase across the Namibian desert. George Miller depicts a post-apocalyptic society, set forty-five years from now, where “only the artifacts of the present world survive”. Ruler, Immortan Joe – played by Hugh Keays-Byrne – keeps five wives locked away for breeding purposes. The wives escape at the hands of Imperator Furiosa, the shaven-headed, prosthetic-armed and justice-seeking heroine of the film played by Charlize Theron, who transports them away in a petrol tanker, subsequently resulting in an angry pursuit that consumes the entirety of the film. Tom Hardy plays the role of Max Rockatansky, who, for what he lacks in dialogue, certainly compensates for in action alongside Theron.

Miller’s creation took awards season by storm at an unstoppable force, much like the visuals of the film itself. Sweeping six of the ten Oscar awards for which it was nominated, it claimed awards for Best Film Editing, Production Design and Costume Design amongst others, not to mention receiving nominations for Best Film, Cinematography and Visual Effects across the board. Max may be a man of few words, but the awards speak for themselves.

Even putting awards aside, this is not a film to be missed, or taken lightly. George Miller’s vision of a dystopian society (in which scarce supplies of water and oil serve as currency) goes a long way to suggesting the type of dystopian future that we may yet come to experience ourselves, should we not invest more care in our world. Whilst it may seem visually far-fetched, with the message sporadically getting lost in a cloud of smoke – or exhaust fumes – amidst all of the action, the underlying concept is not completely unfathomable, nor unreachable. *Mad Max: Fury Road* serves as filmic proof that action filmmaking can transmit a message – one that we would do well to take in.