



**B A B Y**

**Director:** Neeraj Pandey  
**Writer:** Neeraj Pandey  
**Stars:** Akshay Kumar, Danny Denzongpa, Kay Kay Menon  
**Strength:** Gripping Story, Glorious Cinematography  
**Weakness:** Slightly long movie  
**Runtime:** 159 minutes  
**Rating:** 4/5

**PLOT:** An elite counter-intelligence unit learns of a plot, masterminded by a maniacal madman. With the clock ticking, it's up

to them to track the terrorists' international tentacles and prevent them from striking at the heart of India.  
**REVIEW:** The premise of Baby is set around real life characters and missions, but all the characters and events are fictitious. Baby is the name given to the top secret undercover antiterrorist unit. The movie mostly deals with terrorism and what's being done to neutralize it before it goes critical. The film chronicles Baby's

final mission, starring Akshay Kumar (Ajay) who is hunting down Kay Kay Menon (Bilal Khan), an escaped terrorist. Ajay's hunt for Bilal leads to the streets of Bombay, Turkey, Nepal and the deserts of Saudi Arabia.

Baby is truly in a class of its own when it comes to grainy actions, nonstop thrills, mood and style. What truly set it apart was the sense of urgency. There isn't a single dull moment and the soundtrack provides a nice

balance with the scenes of the movie. The narrative of BABY flows like a well-made Hollywood film. Actors filter in only where required and they're not repeated just because it makes a commercial sense from a typical Bollywood perspective.

On the whole, BABY is one of the finest films to come out of the Indian Cinema industry. A definite must watch for everyone.

Reviewed by MEHNAJ KABIR

**C H A P P I E**



**Director:** Neill Blomkamp  
**Writers:** Neill Blomkamp, Terri Tatchell  
**Stars:** Sharlto Copley, Dev Patel, Hugh Jackman  
**Strength:** Story, script, effects and action  
**Weakness:** Reminiscent of many other robot movies  
**Runtime:** 120 minutes  
**Rating:** 3.5/5

**PLOT:** In the near future, crime is patrolled by a mechanized police force. When one police droid, Chappie, is stolen and given new programming, he becomes the first robot with the ability to think and feel for himself.

**REVIEW:** Chappie is the new film from District 9 and Elysium director Neil Blomkamp, and it fits in perfectly as a thematic sequel to his previous feature films, using the terrain and culture of his South Africa homeland. Chappie focuses on a future where robot police enforce law. One of the new units is stolen by some local criminals and begins a unique life learning on his own – a life that makes him a threat to forces (Sigourney Weaver and Hugh Jackman) who don't want A.I. entities usurping humanity. 'Slumdog Millionaire' star Dev Patel plays

inventor Deon who reprograms one of the decommissioned robots (along with the assistance of two individuals of South African rap-rave group Die Antwoord) leading to Chappie seeing them as his parental figures as well as him focusing on the concepts of compassion, existentialism, and even nonconformity. It now proves that Chappie can be much more than just an obedient robot, but can actually express himself in ways the average human cannot comprehend. This is where Chappie, despite being like every other robot movie, is vastly different. Blomkamp is a visionary in the director's chair, and with Chappie, he brings us a robot who we not only can fall in love with, but also relate to and cheer on. The story is nothing extraordinary, but how it is portrayed on screen, and with great acting from a cast of people most of who do not fit the blockbuster profile, makes Chappie a truly enjoyable experience. This is also Hugh Jackman's only antagonistic role of late, and he plays the one-dimensional character to perfection as well.

Reviewed by MOHAMMAD HAQUE

**CLASSIC REVIEW**

**MAN OF IRON (1981)**

**Director:** Andrzej Wajda  
**Writer:** Aleksander Scibor-Rylski  
**Stars:** Jerzy Radziwilowicz, Krystyna Janda, Marian Opania  
**Runtime:** 153 minutes

**PLOT:** A worker becomes a "man of iron" forged by experience, a son comes to terms with his father, a couple fall in love, a reporter searches for courage, and a nation undergoes historic change. In Warsaw in 1980, the Party sends Winkel, a weak, alcoholic TV hack, to Gdansk to dig up dirt on the shipyard strikers, particularly on Maciek Tomczyk, an articulate worker whose father was killed in the December 1970 protests. Their narrations become flashbacks using actual news footage of 1968 and 1970 protests and of the later birth of free unions and Solidarity.

**REVIEW:** Polish filmmaker Andrzej Wajda's sequel to his immensely well-received Man of Marble covers some of the same ground: the relationship of labor leaders to their communist political masters and the difficulties the media encounters in covering that story. But it adds an exceptionally timely element: footage from the real-life Solidarity movement strikes led by Lech Walesa that were taking place during the film's production is woven into the dramatic story. There are a few glimpses of Walesa, and he even pops up as a guest at the wedding of the fictional story's hero. That man,

Tomczyk, is the son of Birkut, the labor leader profiled in Man of Marble, and he's played by the actor Jerzy Radziwilowicz, who played Birkut in the first film. In Man of Marble, a student filmmaker in late 1970s Poland tried to uncover the story of Birkut, a working-class hero of the '50s who was later politically discredited and killed in a 1970 strike demonstration. Here, Winkel (Marian Opania), an alcoholic radio journalist,



is assigned by the state to cover the rise to prominence of Tomczyk, but with an eye to discrediting him and the Solidarity movement as well. Like The Godfather II, Man of Iron successfully expands on the story of its predecessor while provocatively exploring many of the same issues.

Reviewed by S.M. INTISAB SHAHRIYAR