



Criminal

Director: Ariel Vromen
Writers: Douglas Cook, David Weisberg
Stars: Kevin Costner, Ryan Reynolds, Gal Gadot
Strength: Action, Acting
Weakness: Plot
Runtime: 113 minutes
Rating: 2/5

PLOT: In a last-ditch effort to stop a diabolical plot, a dead CIA operative's memories, secrets, and skills are implanted into a death-row inmate in hopes that he will complete the operative's mission.
REVIEW: The movie begins in London

with Bill Pope (Ryan Reynolds), a CIA operative on the run from a powerful anarchist (Jordi Mollà), as he has a highly confidential program that could topple governments. However, Bill takes the secret to his grave. The U.S. military activates a test program in order to recover the critical information. A neurosurgeon (Tommy Lee Jones) transplants Bill's memories into the consciousness of Jericho Stewart (Kevin Costner), a brain damaged, pitiless psychopath.

The first thing that is noticeable about Criminal was its resemblance in concept

to the 1997 classic Face/Off and the 2015 film, Self/less, also starring Ryan Reynolds, about a man who gets a new body after dying from illness and so on. The lead roles of this film are Costner with his psychopathic violence, Oldman, who will not stop at any cost to rid the terrorists, and Jones, the humble surgeon swept up in the slaughter. Kudos to the action sequences, without which the film would have been a disaster. The absurd plot and poor direction are sure to disappoint, but that is not all. The high expectations from Gal Gadot, especially since

she is playing the imperative female role in the film, are also a big letdown. There was a significant presence of plot holes and inconsistencies that left the narrative incomplete, and it was up to the cast and their charismas to work out some geniality. Unfortunately it's not enough to keep you fixed to your seats. Criminal fails to achieve the potential to rope in movie goers. However, for a change, it was interesting to watch Costner's dark turn as he is rarely seen in a negative role.

Reviewed by Minam Haque

BAAGHI

Director: Sabir Khan
Writers: Sanjeev Dutta
Stars: Shradha Kapoor, Tiger Shroff, Sudheer Babu Posani,
Runtime: 133 mins
Strength: Action, Soundtrack
Weakness: Story, Acting
Rating: 2/5

PLOT: A troubled young man falls for a girl, who is kidnapped by his rival, now must find a way to save her.

REVIEW: The story revolves around Ronny, a student at the Kalaripayattu Royal Academy for martial arts in Kerala, who falls in love with a girl, Siya, whom he met at a train while travelling. The girl is kidnapped by local goons lead by Ronny's admired superior at the academy, claiming to be in love with Siya.

Baaghi wanders through a messy maze of a story. Abductions are among the most common elements to creating drama in a storyline in Bollywood and Baaghi is no exception. However, the director fails to provide clarity while



telling the story. The acting overall has been ordinary and the portrayals of leads do not offer anything new. The locations chosen for the movie are Kerala and Bangkok; the rain-drenched backgrounds and sky-scrapers in foreign soil turn out to be a mismatch with the storyline.

The movie sticks to its honest portrayal in the trailer which is mostly about

action than anything else. The only redeeming aspect of the movie is the action sequences performed by Tiger Shroff. The scenes were extremely well choreographed; from roundhouse kicks to punches, they were all completely mesmerizing and entertaining. The thorough hard work that has been put in the movie to perfect combat techniques and gymnastics is evident.

Baaghi provides a somewhat enjoyable first half, but starts crumbling from the very start of the second half. Lack of proper clarity in story coupled with unappealing acting makes Baaghi a very typical love story, but with uncannily good action sequences.

Reviewed by Syed Ahnaf Sadeed

CLASSIC REVIEW

UNION PACIFIC (1939)

Director: Cecil B. DeMille
Writers: Walter DeLeon, C. Gardner Sullivan
Stars: Barbara Stanwyck, Joel McCrea, Akim Tamiroff
Runtime: 135 minutes

PLOT: In 1862, Central Pacific and Union Pacific Railroads compete westward across the wilderness toward California.

REVIEW: The picture has been generously and interestingly staged, so that its plus-two-hour running time seems not too long, and the performances are almost uniformly good. If any of the players must be singled out for special mention, they would be Miss Stanwyck for a lively and surprisingly convincing characterization of the Irish spitfire and Mr. Preston for his portrayal of the reckless Dick Allen.

He stages a romantic dialogue on a hand-car hemmed in by grunting bison, a tender farewell in a caboose surrounded by whooping redskins, his sentimental death scenes in a gambling hell and beneath the smoking fragments of a wrecked loco-

otive. When he has a chance for real action, of course, the sky's the limit—Indian raids, shooting scrapes, brawls, fist-fights, train robberies, fires, chases and trestle-breaks. Mr. DeMille's little opus is a mighty fine movie, colorful, spectacular and of distinguished ancestry. "The Iron Horse" sired it.

Reviewed by Mohaiminul Islam

