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Ghett'a Life: Striking Fast And Hitting Hard

Written by [Daisy](#) on January 30, 2013 in [NEWS](#), [REVIEWS](#) - [No comments](#)



Find a hotpot, add Lenox Lewis, some adorably clichéd plot fillers, an evil mob and throw it all into a garrison run Jamaica and what do you get? An action-drama that, although a little prosaic, has a political heart more compelling than your customary blockbuster and some heartfelt moments to at least muster a cheeky little smile.

Released in UK cinemas in 2012, Chris Browne's **Ghett'a Life** follows our aspirational protagonist in a corruptly "politricked" Kingston, as he is torn between his father's one-sided political stance and an ambition of being a world-famous boxer. The initial scene sees Derrick (Kevoy Burton) share his family's passion against the opposing party, clashing with surrounding rivals and holding them responsible for his brother's recent death. However, thanks to an understanding boxing coach his mind is broadened, soon befriend his "enemies" much to the anger and dismay of local gang member Don Sin (Chris McFarlane).

It's true that if you were looking for a completely original film concept then you won't find it here as the movie contains many references to its predecessors such as **Rocky** and **Raging Bull**, even containing a textbook montage scene and some plot curves that are a little below the belt, 'scuse the pun.

Having said that, this is not the main gate for Browne's intentions as what comes to light is the political struggle in modern Jamaica that has caused ongoing disputes in need of being rectified. As the concept of garrison politics is brought to the viewer, a divisional set-up only present in contemporary Jamaica and one that generates gang rivalry and territorial violence, a significant idea is communicated through the narrative, giving the storyline some added depth. In an interview Browne said, "the message is there throughout; for one of change from divisiveness to one of unity."

In addition to this, a collaboration with executive producer Lenox Lewis means that the boxing techniques are accurate and professionally tailored, adding much appreciated authenticity and excitement to the fighting scenes.

So what's conclusive of Browne's first motion picture since **Third World Cop**, released over a decade ago, is that although this may be a rather typical plot wrapped up in humble indications of forerunning boxing flicks and a slightly spruced and suited portrayal of modern Jamaica, the narrative emits a clear and relevant statement here that might just give the film the Puncher's Chance that it needs.



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