



The discovery of money, condoms and Shalini's suddenly nervous attitude, confirms for Karthik that his sister is a prostitute and as they exchange a sadness, a gunshot is heard from inside their building

Firstly a bog bow to **Rahul Nath** for having the gutsy attitude he had in **FOREIGN** to go ahead and put together subjects like **COMPROMISE**, and I say subjects because there are several issues that this film portrays. The broken dysfunctional Indian family with no support from the community, the vicious women who have nothing better to do than to speak ill of those less fortunate than themselves, the trapped Indian son who cannot be man enough to stand up for his love and the repressed closeted homosexual being the perfection in society, but the disgust in given opportunities. And what stands out is that each subject is not thrown in your face, it is given the deliverance in a way that allows you to digest it slowly.



There are lots of elements that have flown over from **FOREIGN** to **COMPROMISE**. Strong female roles, twist and false leads that fool the audience, and revelations that shock and stun. While there were only a few performances that stood out in **FOREIGN**, all performances in **COMPROMISE** are a stand out

In **FOREIGN**, he took the risk of taking unknowns in pivotal roles and though those roles were overshadowed, this time round, the unknowns have scored their own. **Steven Navarro**, **Bahram Khosraviani** and **Pritesh Shah**, who do not have many credits to their names, can surely boast of this solid credit that showcases all of them in the perfect way. **Steven Navarro** utilizes the time that he has on screen to show that he can be fierce, mean and psychotic in one breath. **Bahram Khosraviani** will leave a dent in your memory mainly because of the uneasiness he gives out, but also as one of the best scenes in the movie that displays one of the most uncomfortable storylines. **Pritesh Shah** hits the mark as the drugged up brother in the latter portions of the movie and shows a great start to someone relatively new.

Of the supporting cast, they are all great in their respective roles. **Rashmi Rustagi** and **Mona Sishodia** are laughable as the evil women but as they turn the coin, the initial laughs are diluted rapidly by the seriousness of their attacks. **Baldeep Singh** is great as the trapped son, who is obliged by society trends and we see a great arc of laughable, unhappy and sadness traits. **Laksh Singh** is perfectly cast as the friend offering his support, and is extremely laughable towards the end of the movie. **Ethan Flower** steals the scene in his introduction and maintains a high throughout.

It would be very difficult to imagine anyone BUT **Layla Alizada** playing Shalini. The perfection is more than the word can describe. Her persona is strong, and we feel the damage that her character has gone through. Her look and multiple emotions displayed are a mark of triumph for her career. The only flaw would be we would like to have seen her more through the second half. But saying that, she will remain firmly in your mind as one of the stars of the movie

And for the other lead **Rahul Nath**, we know that drama is his thing, and we know that he is very good at fooling his audience, so taking that into account if you expect to see this film with the typical **Rahul Nath** drama quality you will be fooled, but pleasantly surprised with this new drama persona. He grips you most in his latter scenes and you feel the pain of his character that he so effortlessly portrays. If **Layla Alizada** rules the first half, **Rahul Nath** rules the second and takes it to the end. The combination of these two leads and the rest of the cast make **COMPROMISE** a stand out for the acting alone

We cannot however sideline the technical qualities that have stood **COMPROMISE** out. Music by **Noah Potter** combined with the vocals of **Madhu Bhide** are excellent to the ear and also give the movie a true Indian feel (a big congrats to **Noah Potter** for that), that makes this movie so watchable again and again. Editing has scored big, giving the movie a good chronological run, but also a great understanding when it jumps to flashbacks. The supreme quality is the marrying of both the score and the editing which are like a match made in heaven.

Overall, **Rahul Nath's** second venture has leaped to a level that would have been expected on his fifth or sixth, so if continues to stay in this gear with both writing and directing, we can surely be expecting even greater controversial cinema for years to come. A credit is also given for the performances that he has pulled out of the cast, which again showed in **FOREIGN**, but is stapled in **COMPROMISE**