

Film reviews

\*\*\*\*\*Outstanding \*\*\*\*\*Good \*\*\*\*\*Above Average \*\*Average \*Bad

Sudeep’s double dhamaka for fans

**KOTIGOBBA 2**  
**Kannada (U) \*\*\***  
**Cast:** Sudeep, Nithya Menen, Mukesh Tiwari, Prakash Raj, Sharath Lohitashwa, Nassar, P Ravi Shankar, Chikkanna  
**Director:** K S Ravikumar

A cleverly plotted heist. An equally opportunistic betrayal. A stylish stunt sequence to thwart that evil intention. The title song adds sparkle to the spectacle. Welcome to the wondrous world of Kotigobba 2 and pasha of en-

tertainment Ravikumar’s snazzily directed fare. That’s the ‘Power of Money’ as Abhinaya Chakravarthy Sudeep, in his badman Shiva avataar, so eloquently puts it. Mounted on a lavish scale, Kotigobba 2 is every fan’s delight.

Having said that, Kotigobba 2 plot is also no big deal. It is about one person donning the dual shades of good and bad. As Shiva, Sudeep is a nightmare for crooks and corrupt whose money he

heaves away. His purpose: to realise his father’s dream of becoming a billionaire, riding a Mercedes Benz car and leading a posh life.

You have the other Sudeep, as Sathya, the God-fearing soul running a real estate agency, led by thumb by authoritative Shubha aka Shubashini, who captures everything on her cellphone, given that there are too many crooks to contend.

Even as romance blossoms

between the distrusting Shubha and led-by-leash Sathya, his masquerade is discovered.

Aided by fine camerawork by Rajarathinam and ensemble score by D Imman, Kotigobba 2 is a delight. Sudeep does his double act with assuredness.

It is, however, Nithya Menen who leaves you awestruck with her sparkling eyes and nuanced acting. She is indeed a treat to watch.

**S Viswanath**

A wasted opportunity

**RUSTOM**  
**Hindi (U/A) \*\***  
**Cast:** Akshay Kumar, Ileana D’Cruz, Esha Gupta, Arjan Bajwa  
**Director:** Tinu Suresh Desai

It’s raining. Ileana D’Cruz sprains her ankle and her newfound friend Arjan Bajwa promptly carries her to his bedroom. Ileana’s husband (naval commander Akshay Kumar) is away on a London mission, against her wishes. So, how about hurting the hubby by committing adultery right now! Soon, sparks fly off wet clothes.

This is just one instance where Rustom — based on the infamous K M Nanavati case that scandalised the nation in late 50s — justifies each of its wrong with a silly reason. So, Ileana sleeps with Arjan Bajwa, not because she is plain attracted to the stud, but because she wants to punish her husband.

Anyway, Akshay Kumar rewards her by pumping three bullets into her lover’s chest,



Akshay Kumar and Ileana D’Cruz in *Rustom*

triggering a courtroom drama and a series of salacious tabloid reports that once had the country hooked to a patri-ot-or-murderer puzzle. The Nanavati case, no doubt, is good fodder for Bollywood. But Rustom’s execution makes it a tame thriller.

Here, all the efforts are channelled into trumpeting the integrity of a man in uniform. In the process, tonnes of righteousness is dumped on the decorated naval officer, who also gets to expose some

defence deal kickbacks. As the plot thickens, the women take pride in parading their lip colour. Ileana (all shades of pink) wears a forever guilty look while Esha Gupta (as the paramour’s sister) plays the quintessential evil woman — red pout, cleavage, cigarettes and a short temper to match. The many superficial layers of Rustom in fact lay bare its lack of tact. Akshay gives a fine performance as a man of spine, but the movie fails to rise.

**Angel Rani**

Mario magic



**AN ARTIST’S IMPRESSIONS:** An exhibition titled ‘Karnataka as seen by Mario’ is on at the Indian Cartoon Gallery in Bengaluru. The exhibition will be open till August 27. DH PHOTO

Simple lines and strokes that depict Karnataka’s richness and diversity

Meghana Choukkar

**BENGALURU:** None could have better captured the richness and diversity of the land and people of Karnataka than Mario Miranda did in his illustrations for the book ‘The Open Eyes’.

An exhibition titled ‘Karnataka as seen by Mario’ at the Indian Cartoon Gallery here, showcases the illustrations which the internationally acclaimed Goan cartoonist made to support the writing by Dom Moraes for the book commissioned by the Department of Information, Government of Karnataka.

Miranda travelled across the state for the purpose, often accompanying the author Moraes and his wife Leela

Naidu. Through simple lines and strokes, Miranda’s illustrations have captured in black and white the diverse colours of the state. A Yakshagana performance in Udupi, ruins of the Kittur fort, Lambani women dancing in the Yellamma temple in Dharwad are a few of the images that Miranda has immortalised in ink. He has drawn caricatures of personalities such as Kuvempu, Mallikarjun Mansur and K M Cariappa. Ordinary scenes such as - of a crowd in Mangaluru watching a cock-fight, people in Dharwad standing in a queue to buy the famous Babusingh peda and workers toiling in the INDAL factory in Raichur, show how different life was as one moved from one part of the

state to another.

The book, published in 1976, was the first in the series commissioned by the state government. During the Emergency, it was common for governments to publish full-page advertisements in newspapers, extolling the culture and heritage of their own states. It was during this period that Chiranjiv Singh, who then headed the Government of Karnataka’s Information Department, thought of commissioning books to document the diversity of the state.

“The then chief minister Devaraj Urs remarked that most MPs in Delhi think all people in south India are Madrasis. In this context, we felt that it was necessary to have literature to establish

the identity of the state of Karnataka”, Singh explained. Two other books- ‘The Emerald Route’ by R K Narayan and R K Laxman and ‘Exploring Karnataka’ by H Y Sharada Prasad and photographers T S Satyan and T S Nagaranjan- were also published as part of the project.

The exhibition which is on till August 27 is presented by the Indian Institute of Cartoonists. V G Narendra, managing trustee of the institute, recalls how Miranda patted him on the back for establishing the platform.

“Miranda had a very unique style of cartooning. Young cartoonists should make an effort to adopt it and take it forward,” he added.

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