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And as per law downloading or watching pirated content according to the Cinematography Act, 1952 can be punished for 3 years in Jail or 10 Lakh Rs fine.About Mehandi Circus Cast and Crew:Mehandi Circus is a Tamil movie starring Madhampatty Rangaraj, Shweta Tripathi, RJ Vigneshkanth, G. Marimuthu, Vela Ramamoorthy, and Ankur Vikal in the lead roles. Directed by Saravana Rajendran. Whereas, produced by K. E. Gnanavel Raja. Under the production company Studio Green. Also, music is done by Sean Roldan and sung by many singers. Watch Mehandi Circus (2019) HD 720p Tamil Full Movie Online Download 720p Download 480p Movie Story Trailers & Videos error: Content is protected !! Mehandi Circus Synopsis: A music shop owner falls in love with a girl from a circus troupe that has come to his village. But caste and class stand in the way...Mehandi Circus Review: In Mehandi Circus, romance is in the air. Somewhat literally. For, the hero and heroine fall in love to the sounds of Ilaiyaraaja songs and Yeh Raatein Yeh Mausam from Dilli Ka Thug. The guy is Jeeva (debutant Madhampatti Rangaraj, not-so-expressive), who has a music cassette shop in Poompaarai, Kodaikanal. The girl, Mehandi (Shweta Tripathi, impressive in her Tamil debut) is a performer in a circus that has come to the place. Mehandi's father (Sunny Charles), who also runs the circus, is wary of encouraging this relationship, for Jeeva's father, Rajangam (Marimuthu) calls the shots in the village. Rajangam is also casteist, so much that he will not even let a worker enter his living room to talk over the phone to his mother, who is critical!While the framing device, involving Mehandi's teenage daughter, Nisha (Pooja), who comes in search of Jeeva, of Mehandi Circus, is set in 2010, much of the film happens in 1992. Ilaiyaraaja is ruling the airwaves, though we get a couple of mentions of a certain AR Rahman, who, Jeeva's friend dismisses as a one-film wonder. Later, the same guy predicts an Oscar for the young man. One of the chief joys of Mehandi Circus is how it uses such nostalgia to draw us into the story. In addition to the innumerable Ilaiyaraaja songs (O Paapa Laali even becomes a theme song for Jeeva and Mehandi's romance), we also get period touches by way of film posters, furniture and costumes.The first time we are introduced to Jeeva (in 2010), he is in a bar, surprising his fellow kudimagans with his knowledge of songs and their singers. But when someone sings a line from the song Ivan Yaaro from Minnale, he asks, "Cinema paattaa idhu?" And a character informs that he hasn't updated himself with film music after 1992. And as the events of that fateful year unfold, we understand why.The script even tries to make this romance something of an epic by giving us a tale about a prince and princess who couldn't end up together. The film's title credits play over this story, which is told through simple but effective animation. But what stops Mehandi Circus from being the epic romance it wants to be is that the beats of its story are not only too familiar. We are able to predict where things are headed and how characters will behave long before they do on screen and this robs the film of novelty. Of course, there are exceptions, like Amaldass (Vela Ramamurthy, a lighter character for a change), a pastor in the village who is a romantic at heart and helps couples to elope and get married. The film's story and dialogues are by Raju Murugan and there are moments where we see his handiwork, like an early scene in a church where Rajangam mediates between a 'Christian' and a 'converted Christian'.The director, Saravana Rajendran is earnest in narrating this tale, but his staging (like the camera moving along a house and coming to a stop in front of pictures of Periyar and Ambedkar while a couple is being beaten up by casteist thugs) and narration are a bit bland. Thankfully, Sean Roldan's lush score (which does most of the heavy-lifting) and Selvakumar SK's vibrant visuals offset this and keep us engaged.Page 2M Suganth, Updated: Apr 16, 2021, 07.07 PM ISTCritic's Rating: 3.0/5Movie Synopsis: A budding musician takes up the challenge to compose one song that can change the world, to unite with his girlfriend.Movie Review: 99 Songs begins with a father telling his son, "Indha ulagathula irukkara ketta pazhakkangal vyaadhigal ellathayum vida kodumayanadhu... music.". It is the kind of shocking statement that makes one sit up and pay attention straight away, especially because the film's story is by AR Rahman!The son, Jay (Ehan Bhat, who looks the part of a brooding musician), is inexplicably drawn to music. As he says, "Music oru bodhai." And the film narrates his journey to prove that music is, as one character puts it, the last bit of magic in this world. Jay's journey to this end is brought about by his girlfriend, Sophia's (Edlisy Vargas, who is presented as someone as exotic as her art) father, Sanjay Singhania (Ranjit Barot), who sees music more as a commodity. When Jay tells him he wants to compose songs, he tells him that people who have gone in pursuit of art have only ended up ignoring their families. He challenges Jay to prove that one song can change the world, and the latter takes it up. But the catch... he cannot meet or even talk to Sophia until then!It is no surprise that music is the driving force of 99 Songs. The film is largely narrated through songs, and director Vishwesh Krishnamoorthy shoots both the scenes and the songs more like a music video, with sleek visuals (Tanay Satam and James Cowley are the cinematographers), rapid cuts, minimal dialogues (the Tamil lines are by Gautham Vasudev Menon) and glossy production design (Aparna Raina). In fact, this approach is also the film's drawback because the scenes don't linger long enough for the emotions to linger with us. The images fleet across the screen, like in a dream. This approach seems intentional and while this ensures that the surreal elements in the film don't stick out, the breathless editing (by Akshay Mehta and Shreyas Beltangdy) lessens the emotional impact. In fact, it makes the crucial sub-plot about how Jay's father came to hate music feel underdeveloped.The non-linear narrative is challenging to the viewer, at least initially, because we don't get scenes that provide an emotional anchor for us to care about the characters. This is why when Jay breaks out into the songs, Sophia or Punnagai Maayai Ival, we feel a sense of something amiss, because we neither know who Jay or Sophia is. The film asks us to right away buy into this romance, but given that this turns into something epic (in addition to the idea of a musician and a speech-challenged artist being in love, it also has echoes of the Ambikapathi-Amaravathi legend when you consider Jay's journey to create 100 songs while staying apart from Sophia), we wish the film had given us a few scenes setting up the romance, at least through a couple of the romantic songs that pepper the first half). In fact, the arc involving Jay and Polo (Tenzin Dalha, a solid presence), his college friend, is better developed and feels much more wholesome.But then, later in the film, we realise that more than the romance, Rahman and Vishwesh are trying to make a larger statement, about the power of music and how it can change the world. The film never lets go of this core thought, and constantly finds new ways to say this repeatedly, succeeding mostly, and appearing naive at times (like in the scenes involving a politician). We even get a scene — between Jay and Sheila (Lisa Ray), a jazz singer, who helps him expand his musical boundaries — where music is shown as something sensual. And once we settle into the fractured narrative rhythm of the film, things get better. There are even some transcendental moments, like the scene which shows how a young Jay came to imbibe the music from around him, and the one where we see him play with the threads of kites imagining them to be the strings of a music instrument. And even though the final portions, like the beginning, feel rushed, Rahman's entrancing music and the spectacular visuals keep us glued till the end.Page 3

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