

# THE PENNING EFFECT

An Oasis English Press Presentation

Day 3  
Oct 22



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Sukhmanch's Purity  
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# EDITORIAL

Although I wanted to go on about my philosophical standpoints, the work done by the team today warrants special appreciation. When you hold an issue in your hand, there is nothing that manifests the hard work that the team has meticulously put in to create the issue. I believe that the editorial gives the space to appreciate the team for making each and every issue happen.

With the fest kicked off and moving with its own tempo, there has been no dearth of events to cover. Having a 96-hour-long fest comes at the cost of losing people to late night events that tend to go on until early morning, and I am not even getting into the delays here. I am proud to have writers who could come to the booth at 6 AM in the morning and produce good content for the issue.

None of us have had sufficient sleep since the fest started. It only gets more difficult with multiple commitments which is not very uncommon among the members of the press. The lack of sleep has definitely taken a toll on us as was evident in the last issue with the Mock Parliament article published under the title of Realpolitik and vice versa.

This issue is particularly special because with almost the entire workforce attending the Oasis Quiz, very little could be done throughout the night, increasing the risk of running late. But when they came back at six in the morning, the booth became livelier than ever before and we managed to win the race against the clock to get the issue to print. I now think that the Penning Effect extends beyond the reader and affects the writer as well.

## TEAM

Anurup, Nabeel, Smax, Sneha, Vaswani, Vighnesh;

Adhitya, Anuvind, Ardra, Aswin, Divya, Mustansir, Naveen, Swarup, Vidhi;

Abhinav, Aditya, **Anirudh**, Archith, Aswathy, Debarpan, Jai, Jayanth, Roshan, Saksham, Vinay, Yashaswi;

Adit, Anand, Chiraag, Effy, Gandhar, George, Hamza, Mihir, Pranav, Sabhya, Sarthak, Shourya, Shreyasi, Suhaas, Utkarsh;

Abhigya, Akshaya, Ananya, Anirudh, Ayushmaan, Digvijay, Ishan, Lavitra, Siddharth, Tanay, Tejas, Yash.



# SUKHMANCH

*DoT. DoT. DoT.*

Sukhmanch Theatre is a Delhi-based theatre group known for thought-provoking plays on socially relevant topics. The group organizes various street plays and stage acts across the country. As part of their theatre show, they presented a collection of seven acts in the NAB Audi.

The event started off after a two-hour delay, opening to a jam-packed auditorium, with people sitting on the stairs and gathering around the backdoors to get a look.

**The first act** was about inter-religious strife and the relationships people form despite the societal norms that dictate that one should only be close to people from their own community. Set against the backdrop of the Hindu-Muslim riots, it showed a Sardar fighting against all odds to save his Muslim neighbour, getting killed in the process.

**The second act** (*Kaash*) also dealt with intercommunal conflict, focusing on a South Indian man Umesh and a North Indian woman named Shefali. The pair fall in love but are not allowed to marry because of Shefali's father being afraid of getting cast out of their community. She is subsequently forced to marry someone she does not love and gets trapped within the confines of a regressive household. The act had many intense scenes, including one where Shefali's father slaps Umesh and shoves him across the stage, causing Umesh's father to violently lunge at Shefali's father. The act ended with Umesh and Shefali proclaiming their unrequited love for each other, wanting the other to be happy even in their absence.

**The third act** (*Rangmanch*) was about Sunil, an aspiring actor. He joins a theatre group open to all amateurs, as the group believes determination is the only requirement for success. Their father, in his disapproval, shocks Sunil about the nature of his dreams by showcasing his own failure as an actor. After a couple of time leaps, Sunil is shown in his late 50s. While he has quit drama officially, he still finds it in his daily life, declaring himself the sole performer and audience in his life, and vowing to help anyone who is willing to learn from him. This also forms a metanarrative about the group, whose life echoes

that of Sunil's own theatre group.

**The fourth act** showcased the plight of a group of villagers from Saharanpur who move to Delhi in hopes of a better life but are caught in the city's problems. Forced to live on the streets, the group is routinely assaulted by policemen looking to make a quick buck. In a powerful monologue delivered by the protagonist of the group, he exalts the Machiavellian ideals of living for oneself but admits that he won't reduce himself to an animal while doing so. In the last scene of the act, the group is conducting a *tamasha* on the road to entertain the onlookers and make some money, when a policeman walks up, harassing them under the guise of an arrest unless the protagonist entertains him. He tries to perform a dangerous routine trick of his but accidentally ends up stabbing his son in his haste.

**The fifth act** showcased a father grieving for his only child. His son, Ali, is a college student who likes to perform theatre and takes up a side job as a rickshaw driver to help his father. The act depicted the grim, cruel reality of the aftermath of Ali's death, where the father is left helpless with no one to take care of him.

**The sixth act** dealt with issues like slutshaming and double standards of society, wherein a woman is called a "slut" and a man is called a "stud" for doing the same exact thing. The lead character is tortured by her ex-fiance, who constantly shames her behaviour and harasses her. The act had multiple scenes of comic relief sprinkled throughout, oscillating between the humorous and the emotional.

**The seventh act** was about the love story between Nitesh and Kajal, who is a eunuch. The first half of the act shows Nitesh convincing Kajal to marry him, who refuses to leave her community house and live with him due to fear from constant threats. The act ended with attackers barging into Kajal and Nitesh's house, showcasing the reality of being a transgender in contemporary India.

As soon as the last act ended, the group received a tremendous standing ovation as the cast came on stage for the curtain call.





# CLASSICAL PROF SHOW

*Soul-Soothing Music*

Abhishek Raghuram, a Carnatic classical vocalist, performed in the Central Auditorium early in the evening of the 21st. He was accompanied by Patri Satish Kumar and B.U. Ganesh Prasad on the mridangam and violin respectively. Regarded as one of the rising stars in the Carnatic music scene, he has rubbed shoulders with many stalwarts of the art. Patri Satish Kumar has performed extensively in India and abroad and is one of the first-choice mridangists for top Carnatic musicians. B.U. Ganesh Prasad is an accomplished violinist and a respected singer; his nuance and tone have brought him particular praise.

The show faced setbacks characteristic of a BITSian production—there was a delay of an hour owing to power supply issues, the crowd was quite thin due to clashes with the Sunidhi Chauhan professional show, and there were frequent disturbances from the audience. Despite the show being comparatively undemanding logistically, Ragamalika still managed to ensure a reasonable delay.

These problems were put out of light by the actual performance, which was impeccable. The performers had immense command over their art, as well as over the crowd. The alaps were articulate, the tihais were crisp, and the way Raghuram weaved fast swar sections seamlessly between fast-paced verse passages was breathtaking. However, this is not to say that the performers sacrificed musicality for the technical aspects. The music never failed to remind the audience (or whatever that was left of it) that the artists' musical chops were more a subsidiary to the content of the music itself than the focus. The second-to-last piece was unusually sparse, with a tempo drastically lower than the previous breakneck song. The slow alaps and passages explored by the musicians were an interesting contrast to the faster pieces of the concert. A customary Mangalam was the last performance of the evening, serving as the perfect conclusion. Needless to say, the concert was a beautiful experience for those who were around to listen.



# HINDI PROF SHOW

*For All The Romeos In The House*

The Hindi professional show with Sunidhi Chauhan began smoothly, without any major delays. Owing to the massive popularity that Sunidhi Chauhan enjoys, the show opened to a sold-out audience.

The event started off with one of Sunidhi's biggest hits—the title track of the movie *Dhoom*. This was perfect to establish the mood for the night and get the evening started. After playing some more upbeat songs, Sunidhi moved on to slower numbers—*Darkhaast* was a crowd favourite, with the entire audience singing along to the song in its entirety.

The next part of her performance featured a male artist, Divyansh, with whom she performed a medley of her romantic hits. Acoustic versions of the songs, with occasional elements of beatboxing by Divyansh, were performed. The live band, along with the background dancers, played a key role in enhancing the aesthetics of the performance. Her theatrical

performance of *Aa Zara* was one of the many highlights of the evening. Before her last set, Sunidhi delivered a short speech through which she urged the audience to make the most of their college days, as she herself could not go to college, having started working right after graduating from high school.

Her last set consisted of some of her well-known songs over the past 20 years. She started off with some of her oldest hits from the '90s. *Allah Duhai Hai* from the movie *Race* invoked great reactions from the crowd. She then moved on to some of her more recent songs such as *Dilli Wali Girlfriend* and *Disco Deewane*. The night ended with an extended performance of *Sheila Ki Jawani*.

The stunning stage visuals and the choreography enhanced the experience. Sunidhi's revamped renditions of old, classical hits, combined with her impeccable vocals and energy, ensured that the audience would not return dissatisfied.



# OASIS QUIZ

*In Oasis, For Oasis, But Not About Oasis*

As is customary with ELAS quizzes, Oasis Quiz, OQ for short, began at midnight, with bleary-eyed people trying to participate in the quiz, kept awake only by their enthusiasm for quizzing. Fuelling himself with a few cans of Monster energy drink, the quizmaster Kushan Patel inched through the preliminary round steadily. He has been to BITS Pilani thrice before, and said that he has thoroughly enjoyed being here for a fourth time. To him it is the culture at BITS Pilani, not just within ELAS, but also among BITS's students as a whole that endears BITS Pilani to him.

Kushan Patel works for QryptiQ, and works on advertisement and knowledge dissemination programs. They make content for the Heritage India quizzes, the IMA quizzes, and the Encyclopaedia Britannica quizzes. It was therefore no surprise when quizzers were presented with a very well-balanced preliminary elimination round, with questions from topics like Karen's managerial escapades, vampires, and Mona Lisa.

Kushan Patel's expertise truly shone through when having to deal with ten teams after the eliminations, a sizeable number for any quizzing final.

Attendance this year was as good as the previous years, with a few teams from other colleges also participating. However, the overwhelming majority of teams were from BITS.

The finals consisted of a tough three-round challenge, with two sixteen-question terminating bounce/pounce rounds sandwiching one written round of five questions. After a fiercely contested quiz that ended at six in the morning, the quizmaster had his last bow for the night and declared Nandagopal Vinod, Trivikram Choudhury, and Harsh Khatri the winners. The crowd then dispersed to their various haunts for the night, all of them content with a thoroughly entertaining quiz.



# DRUM DUELS

*Ba Dum Tss*

Drum Duels is an event conducted by Gurukul every Oasis in which a pair of drummers are given a beat, and must spontaneously create a composition around it. They are then judged by a panel on four factors: tightness, beat sense, technique, and originality. The event was delayed by an hour due to difficulties in getting a second drum set from Music Club, but the packed NAB Audi stayed filled by an accommodating audience.

What makes "duels" so challenging is that each of the drummers shows off their skills on the drums and tries to one-up the other. This results in both the drummers creating more ambitious but riskier pieces which are technically rigorous. It is also interesting to note how the participants improve specific parts of their compositions based on their competition to show off their superiority and skill.

The competition has three stages: preliminary eliminations, finals-1, and finals-2. In eliminations,

participants' basic skills were judged, and twelve of them move on to finals-1. Four "wild-card" entries were also added into finals-1—these were drummers from bands participating in Rocktaves. They were selected by ARBITS to add variety to the finalists. Out of the 16, six were selected for finals-2. Both eliminations and finals-1 were judged by Gurukul members, but finals-2 was judged by the batch of 2010's Music Club. Finals-2 started off with each of the six being given two beats to play around. Out of the six, three were eliminated and a round of "duels" occurred between the three. The competition was finally won by Nachiketan.

Prakhar, the co-ordinator of the Drum Duels, said that he had been looking forward to this event for the whole year. Co-ordinating the event was nerve-racking, but a good experience nonetheless. Drum Duels is one of the few events in the year where drummers can play and compete alongside people who share a similar passion to them.



# STAGE PLAY - PART TWO

## *Street Play, But On The Stage*

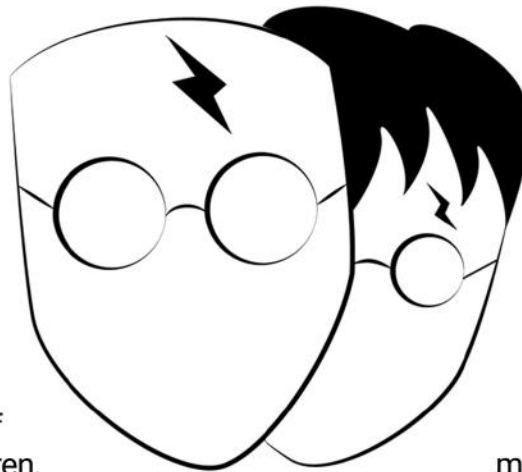
The Central Auditorium was occupied up to the first two rows as people waited patiently for over an hour for the second phase of Stage Play to begin.

The first college to present their performance was Maharaja Surajmal College, Delhi. Their performance was structured around the lack of awareness regarding the issue of mental health. The performance enraptured the entire audience with its minimalistic use of props. Three men sitting in a park and arguing over the seating arrangement might seem like a trivial conversation to the untrained eye, but the students from Surajmal infused the setting with elements of political satire as they spoke about how emotional attachment to land has given rise to conflicts in Kashmir, and the Naxalite uprising among certain communities. One of the characters, a self-proclaimed genius, was someone who suffered from hallucinations. He saw visions where he had multiple strange interactions with the same people in different scenarios. The play also spoke against the idea of making people, especially children, fit into normative societal roles. It enjoyed a positive reception from the crowd.

The next team to enact their play was Ashoka University, who believed that a play is much more than dialogues, thus ensuring that hardly any scene in their play had dialogues that lasted for more than ten seconds. Their play was about pollution, awareness regarding menstruation, village life, and dowry, among other things. The play centred around a young woman who, dissatisfied with the pretence of urban life, decided to live in a village. Much to her surprise, village life came with its own set of challenges. The play shed light on social taboos associated with topics like menstruation, and how viewing them from a myopic and conservative lens clamps down on the progress of a society. The main theme of the performance was the idea that no change can be executed suddenly, and that being progressive is also a certain kind of privilege.

Deshbandhu College, the performers of the third play, somehow managed to transport Mohammad Bin Tughlaq from his Durbar to Karan Thapar's studio via a police station and a pan shop in rural Kanpur. The Bermuda Triangle, the fate of MH370, why 'melody is so chocolatey' and how Tughlaq managed to make his way to the PMO in Jingostan (a fictional country) were the four greatest mysteries that plagued the audience throughout Deshbandhu's play. Amongst MeToo puns and random spells of rap, the play highlighted how agrarian distress still plagues the country and how our politicians are busy using the struggles of these farmers to garner political capital. The play soon delved into Orwellian levels of dystopia

when it showed how certain irrational decisions by Tughlaq such as changing currency denominations into copper coins and introducing the Ghyasuddin Sultan Tax (GST) led to national outrage, much like the decisions of the original Ghyasuddin (O.G). The play ended with Deshbandhu depicting how modern-day democracies often end up representing the much-hated monarchies that they plan to substitute. This play was met with deafening applause from the Deshbandhu contingent.



The final play of the morning was presented by Amity University, who chose the theme of the Mahabharat and tried to simulate the council of Chitrageeta, where the various characters of the Mahabharat were called onto the stand to answer the allegations being levelled against them. One by one, Draupadi, Dronacharya and Karna were called to answer for their actions during their lives. The play mainly focused on how even the righteous warriors in the epic had been a party to acts of favouritism, deception and casteism. Amity also spoke about how people have always been making promises and then breaking those promises when it suits them. Ending with a heavy monologue, the play left the parting message that good always triumphs over evil.





# STREET PLAY

## *Stage Play, But On The Street*

Street Play, also known as “*Nukkad-Natak*”, was conducted in the FD-2 QT by the Department of Theatre. The competition showcased some of the most talented dramatic groups of North India, including BITS’s own Hindi Drama Club (HDC).

Drama, it is often said, is a reflection of society, and nowhere is it more obvious than in the case of *Nukkad-Nataks*, whose sole intent is to make people aware of pressing social issues. Despite the small audience, the participants poured their hearts out and broke their voices on the dusty grass of the QT, and their acting skills and energy were highly complimented by the judges.

The event was kicked off by St. Xavier’s, Jaipur with their play titled *Zeher* or “Poison”, which talked about drug abuse in society. The concept of drugs was personified and introduced as a character that was on trial for the murder of Vijay. The plotline followed this story, interwoven with other aspects of how substance abuse controls and destroys lives. These scenes were dark and intense without any comic scenes for relief or let-up in intensity, forcing the rather uncomfortable audience to witness the horrors caused by drugs. Despite the cathartic conclusion with the “hanging” of drugs, one was left with an indelible message.

Enthusiastic applause greeted the Hindi Drama Club of BITS Pilani as they took their positions to perform “*Mazhab Nahin Sikhaata*”. From the very beginning, the play made no bones about its intensity, matching the religious fervour that it addressed. The scenes followed the destruction of a masjid by a religious mob, which acted as a trigger for the escalation of pent-up religious tensions. The horrific energy of the scenes increased without pause, mirroring the progress society itself made along these paths. This was prevented from becoming monotonous by the satirical “*Dharam ki Dukan*”, where one might choose a religion if so bereft; the common denominator of each religion was that it promised the moral freedom and even obligation to kill “others”. This digression apart, the play returned to the serious issues it addressed, even referencing an older HDC play with the character of Ram. The play concluded with a

highly impactful scene depicting the conversion of a peace-loving individual into a mindless and bloodthirsty religious weapon in a wonderful display of acting talent. On this chilling note, the actors made a request for peace and humanity, ending to prolonged applause.

The Vivekanand Institution of Professional Studies picked a more recent topic, choosing to critique the University Grants Commission’s decision to autotomize universities. This satire broke the mold of the previous entries and elicited a lot of interest in the audience through their humorous depictions of a family seeking admission into a university. Their comparison of the admission procedure to a mela was memorable, and they were well-received by the audience.

DAV University, conversely, picked an unusual topic in their street play “On Duty”, paying homage to the sacrifices made by policemen in their line of service on the event of Police Martyr’s Day. There was a unity of theme, with the play starting and ending in death. It provoked the audience to ponder on the working hours and stressful occupations of police persons; all for a general dislike and disrespect. As the character aptly says, ‘in keeping the peace, they lose peace in their lives; in serving society, they are unable to be there for their families; despite seeking justice for others, there is no justice in their lives.’

The event extended more than three hours beyond its slated time, disrupting the Beg Borrow Steal event and causing delays in the Sukhmanch performance, two of whose actors were on the panel of judges. In order to minimize the time wasted, they sat through six hours of plays in the midday sun without food or rest. They had were nothing but praises for the participants and rued the lack of support received by the talented teams, saying that not only were they more talented and working harder than ever, but were also choosing topics of greater awareness. They recommended that the participants work on their very basics of projection and scene-smoothing in order to take their performances to the next level.



# BLAB

*'Blubber Best Blabber' - Jai Vashishtha, 2019*

BLAB, the annual event organized by Department of Stage Controls during Oasis, was held in the main Audi. BLAB is based on the hit BBC show "Just a Minute" in which contestants talk for sixty seconds on a given topic without hesitation, repetition, or deviation subject to certain rules. Karthik Ramaswamy, who has hosted BLAB seven times in the past, returned as JAM master for this iteration of the event.

The preliminary round began at 11:45 am with around thirty participants. The preliminaries lasted for a few rounds and the seven finalists were announced at 2:30 pm. The finals started at 3:30 pm, with the auditorium seeing a much higher footfall. The finalists this year were Mihir, Neel, Saahil, Saksham, Naveen, Harsh, and Aaditya. Except for Aaditya, all the finalists were BITSians. The finals consisted of four rounds. The topics for the JAM could best be described as witty and hilarious.

The topic for the first round was "If it doesn't contribute to your income, inspiration, or orgasm, then it's just not worth it". The contestants made equally witty statements, and this round was closely contested between Harsh, Naveen, and Saksham.

The next round was the alphabet round. In this round the first contestant had to start his sentence with "A", the next contestant with "B", and so on. The topic for this round was "One runout can change your life" which was accompanied by a meme involving actual cricket run outs, and a photograph of Hrithik Roshan and Kangana Ranaut. Saksham received multiple penalties due to wrong buzzing, and Harsh brilliantly caught some mistakes in this round. There were some technical issues with the buzzers, but they were promptly rectified by the Stage Controls. This round was especially funny due to the sheer number of objections being raised on the starting letter of the sentence. Neel actually managed started a sentence with the letter "X", the first word being Xenophobia—the fear of strangers.

The third round's topic was "Everyone told Sam not to sing, but Samsung anyway" and later "New Punchline—Deluxe Nirodh. Main bhi chowkidar". The participants were to include a brand's name in all

sentences, and this resulted in a lot of one liners like 'Safe sex with Durex' and 'Budweiser makes a person wiser.' Harsh dominated this round.

The final round had the topic "If you make someone smoke some good herb, does that make you a trip advisor?". In this round, each contestant was allotted an animal sound that they had to make before beginning their statement. The allotted animal sounds also kept rotating, which resulted in many mistakes by the participants and a lot of buzzer calls. Saksham incorrectly rang the buzzer many times. While other contestants stumbled in remembering their allotted sounds, Naveen was immaculate in remembering the animals. Saksham's 'oink oink' had the audience bursting with laughter. This round was the most heated of the lot. The JAM master was very active and managed to capture the audience's attention throughout the duration of BLAB.

At the end, the scores were compiled and Saksham Sinha was declared the winner with 88 points. Naveen was a close second at 83 points, and Mihir stood third with 74 points.

1:00







# MR AND MS OASIS

## *Cuties In The QT*

Mr and Ms Oasis is a competition where participants showcase their talents in an attempt to win the eponymous titles. Conducted in the FD-2 QT, it attracts a moderate crowd and involves various demonstrations of musical, unconventional, spontaneous, and mental talent.

This year, the event kicked off in a grand fashion at 1:30 am in the FD-2 QT after a one-hour delay. The competition was to be of three rounds which were a talent show, a couples' round, and a question-answer session. The audience primarily consisted of outstation participants, mainly from JIMS, who were expecting to see the future Mr and Ms Oasis.

Enthused by the sudden increase in audience compared to last year, the host, GD Sayal, tried to hype the crowd up by engaging in uncomfortable conversations with audience members and forcing them to showcase their "talents". He succeeded in bringing out a talented bathroom singer and conducting an awkward proposal scene between two reluctant attendees.

Once the judge decided to divert his attention to the competition, the first round began. Ananya, the first participant, performed Kathak to a fusion of two Hindi songs. Although it was an energetic performance, it drew little appreciation from the JIMS crowd who were anxious to see Samyak Sahu, the second participant.

Samyak walked on stage to loud applause and proceeded to beatbox. He managed to whip the crowd into a frenzy with his range of vocals and beat sets. Encouraged by the positive response, Samyak then showcased his singing talent, primarily cultivated in the bathroom. Following the prompt decrease in applause volume, he quickly switched back to beatboxing.

This was followed by a filler performance. The singer, who had previously participated in Indian Idol, drove the crowd wild with his melodious singing and vocal range. However, GD felt that he had to take matters into his own hands. He then unsuccessfully tried to whip the crowd into a frenzy himself.

The third contestant was Nandu, who sang in nine regional Indian languages. However, the set somehow also included English. She was followed by a guitar performance by Pranay. His slow beat managed to move the motley crowd of JIMS students and three BITSians. However, his beat was also slow enough to lull the judge to sleep.

The fifth contestant was Soumya who enacted a mono-acting skit on conversations with her mom. She was followed by Sakshi Agarwal dancing to several Bollywood songs.

After numerous delays due to technical difficulties, Krish followed by playing the keyboard blindfolded. His performance was met with a lot of appreciation from the crowd. Next, Harshit gave a moving performance on the guitar. Finally, the first round was rounded off by Shiv who enacted a play and a performed a dance.

Round two saw the contestants pair together and give complementary performances. The duo of Soumya and Samyak, who rapped and beatboxed respectively, drew applause from the audience. Another notable performance was that of Shiv and Anshika, who enacted a play on a tragic love story of an army officer.

Following this, the judge selected four contestants for the finals based on their performance. However, the majority of the audience, which consisted majorly of JIMS students, was unhappy with the exclusion of two of their comrades and wanted a more qualified judge for the competition. Informalz promised to resolve the same.

The contestants were then asked why they wanted to be Mr and Ms Oasis. One aspirant to the title of Mr Oasis answered, 'to find my Ms Oasis,' which was poorly received by the judge.

Given that all involved bore the delay and weather to participate in the event, the competition was a success by conventional standards. The event concluded at 4:45 am with the announcement that results would be displayed on the Controls Board in due course.



# BLUFFMASTER

*In Search Of The Next Abhishek Bachchan*

Bluffmaster, an event organized by the Oasis Hindi Press (OHP), was held at NAB 6109 from 3:00 pm to 5:00 pm. The event had two major rounds—an elimination round and a main round that involved six participants battling it out to be the winner.

The elimination round tested the uniqueness of the participants' answers to the questions that were posed. The questions put the participants in difficult situations such as being caught stealing family money, submitting oneself for a breathalyser test etc. The answers were evaluated by the judges, who were a part of OHP.

Since the evaluation took time, OHP had a filler round where they asked audience members to perform tasks like rap and sing songs and also to memorize and recite their Aadhar. A few of the more open participants in the audience also showed their abs off. The results were announced, and six participants were selected for the main round. The main round had a complex framework which took a while for

both the participants and the audience to understand. It had six sub-rounds in it. These rounds had several questions wherein the participants had to come up with uncommon answers. Each sub-round had one of the participants randomly assigned the role of the bluffmaster, someone who had access to the other participants' answers. For the other participants, the objective was to identify the bluffmaster through discussion and a vote. The person with the most votes would be eliminated. This went on until there were two participants who then faced off in the finals. The finals consisted of the usual answering round, after which the audience voted for the person whom they thought the bluffmaster was.

The sub-rounds were quite interesting with the participants not just coming up with unique answers, but also with intelligent accusations. The winner, Aditya Nawal, was adjudged the winner of the event with six votes compared to his competitor, who received eight in the final round.



# REPARTITION DU FILM

*Cut, Copy, Paste*

Repartition Du Film was held at the NAB auditorium on the 21st at noon. Mrs Shweta Venkat, known for her work on movies such as Gangs of Wasseypur, Veere Di Wedding, and Hichki, was the subject of this presentation cum interactive session. Mrs Venkat began with where editing fits into a film's creation cycle. Analysing and curating footage is a subjective process where the editor's intuition, experience, and creativity, as well as the target audience, play a major role.

She then shared an anecdote from her time on Gangs of Wasseypur. She and the director were initially dissatisfied with the movie's climax. However, as she was editing, she decided to repeat a memorable line from the beginning, which ended up being a signature of the movie. As scenes from Gangs of Wasseypur were screened, Mrs Venkat pointed out that a scene involving a fumbled gun was intentionally left unedited for genuineness.

She also explained that knowing to retain some mistakes requires audacity and clever manipulation on the editor's part. After a screening of the short film Taandav, she revealed that the director had simply given her a few short videos and asked her to combine them using a dark and intense theme.

She then moved on to more technical details such as VFX inclusion, sound effects, and linear and non-linear editing. When asked about her favourite types of film shots, Mrs Venkat explained that she particularly liked single-shot story captures since they generally require few edits. She explained how she finds comedy tougher than horror. 'It's more difficult to make a person laugh than to scare them,' she explained.

In concluding, Mrs Venkat noted that an editor is 'a musician who composes for the story, a carpenter who cuts it, and a writer who builds on it.'



# DAN DEACON

## *An Interview*

*How has India been for you so far?*

It has only been a couple of days, but it has been amazing and great; everyone has been insanely nice. It's very different here, there's so much movement. All of North and South America is less populated than this place. It has a very unique vibe. I've travelled a lot and have never been somewhere that has not felt this different and unique in a long, long time. A lot of places feel like a different version of Europe... I am not dissing Europe. I feel very lucky to be here and I never thought I'd ever get to come to India or perform. It has been a real blessing.

*What pushed you into music?*

When I was in fourth grade, I saw a seventh grade band perform and it left an impression on me. They weren't experts by any means but watching them play instruments like the trombone drove me into joining the school band and eventually music. Then I got into writing music after toying around with some software on my dad's computer.

*How did you transition into electronic music?*

It was a fluid transition. The trombone was a weird instrument and I got into more weirder music... computer music is weird. I played a lot of video games so I wrote video game [sounding] music, although I used to get upset when others described it that way.

*Who were your early influences?*

In high school, it was They Might Be Giants and Aquabats. After that, it was Violent Femmes and Debo. I really liked Daft Punk, especially "Discovery". I studied classical composition which got me into experimental music.

*What do you listen to nowadays and what are some of your recommendations?*

I'd recommend Ed Schrader's Music Beat—they're a band I love a lot and get to work with. Another favorite of mine is Wume, which mostly performs a

drums and synth duo. Most of these bands are from Baltimore.

*What was one performance you saw that blew you away?*

When I was in college, I saw this band called Lightning Bolt perform. The band consisted of two people—a bass player and a drummer. They played experimental rock and their performance had a lot of raw power. They played on the floor and that was very illuminating because it broke down the barrier between audience and performer.

*Do you have a specific routine or are you more spontaneous?*

If something works, I'll definitely keep using it a lot. But mostly, everything comes up on the spot. Sometimes, I try new things that don't quite work out and then never use them again.

*What was the best performance that you had?*

I think the show that comes to mind is Lollapalooza. I played with my [large] ensemble, but also played with a 30 piece brass band, so there were 50 people in total. We had a great time slot and [were] on the main stage. At first, the show was going very poorly. I couldn't relax and was very angry that the monitors weren't working. But then I look up and notice the 30,000 people [in the audience] having a great time and realized that I needed to be with them, and then I finally joined the show.

*Did you ever have a phase where you were into prog or rock or metal?*

When I was in high school, I was into Nirvana, Pro Jam, and Aerosmith. I love classic rock; I love Simon and Garfunkel.

*What is your favorite drink?*

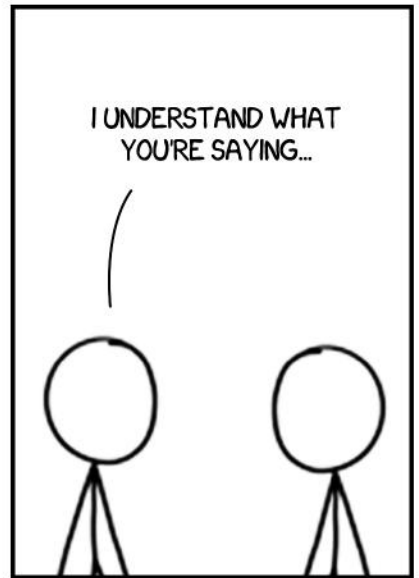
Water.



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