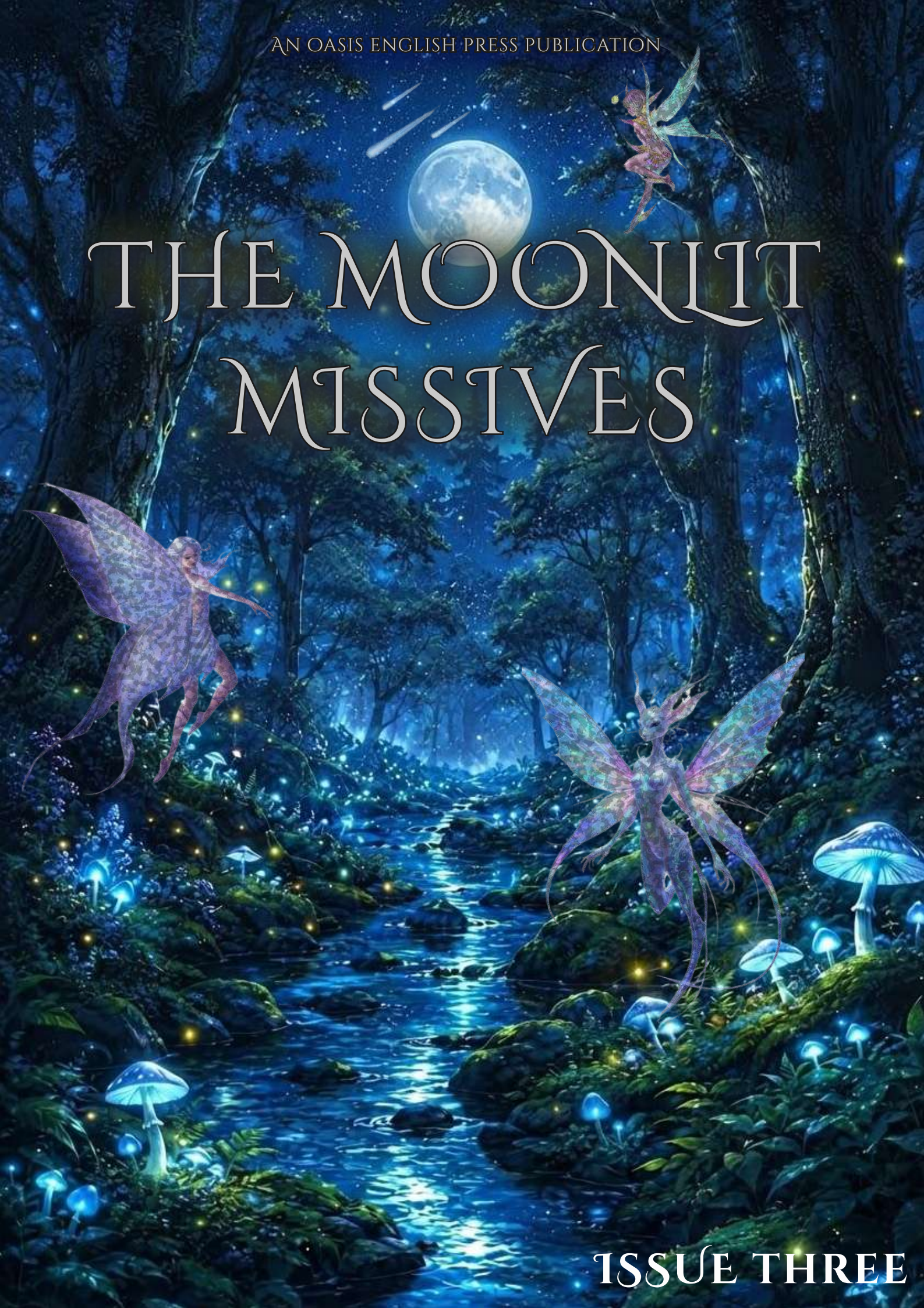
An Oasis English Press Publication



The Moonlit Missives

Issue Three

Editorial

Well, dear reader, we have finally reached the end. It's the worst thing. What do you mean I won't be the main character anymore?

The last few days have been absolutely wonderful. I have grown addicted to being the final say, and the feeling of people seeking my validation for every little thing. I can't believe I have to go back to begging wardens for leaves and professors for marks.

Of course, the end of the fest also means the end of my responsibilities. The end of never-ending calls. From now on, please redirect all queries, doubts, and comments to absolutely no one.

Saumya (spelled U-N-E-M-P-L-O-Y-E-D)
Editor-in-Chief

Team

Sohamya, MIA, Pineapple Baju, Game Room, MIA, Skribbl Qween, MIA, MIA, Yaoi, MIA, Mushy, MIA, Chocolate

"I Forgot", Fanfic MC, Kangar(abbit), MIA, ~~Chief~~, E(PC), Mafia Hair, Jayalalitha, John Pork, Groundhog, ~~Abey~~, Sugar Moeepy, Fairy Lights, Yuri, M*thMantri, Squidward

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New Slave, ATC, No Hi, Ctrl V, Millionaire, Audi Guard, Deputy Editor, Mohtarma, Nepo Baby, Didi, Police Station, Ping Ping, Play, 6:00 AM, Advertisement, Reliance, Rigved?

Bolly Nite

The crown jewel of Day Three of Oasis '26—the highly anticipated 'Bolly Nite' featuring legendary singer Mohit Chauhan—took over the specially constructed stage setup at South Park. The concert started at 11:00 PM, after a massive two-and-a-half hour BST.

However, the moment Mohit Chauhan stepped onto the stage, all the frustration of fans dissolved into pure euphoria. Opening the night with the soulful track 'Jo Bhi Main' from Rockstar, he immediately captivated the audience. What followed was a series of songs spanning decades of hits, with South Park being filled with the acoustic romance of 'Ye Dooriyan' from Love Aaj Kal, the charm of 'Pehli Baar Mohabbat', the playful energy of 'Masakali', and the nostalgia filled melodies of 'Pee Loon' and 'Tune Jo Na Kaha'.

The energy only elevated as the crowd sang along in unison to tracks like 'Tum Se Hi', 'Tujhe Bhula Diya', 'Te Amo', and 'Phir Se Ud Chala'. The performance took a fun turn with songs like 'Guncha', and Dooba Dooba—which was a track of his former band named Silk Route. Following it, the quirky 'Kukdoo-Koo' from Bajrangi Bhaijaan, which was accompanied by two dancing chickens on the LED screens, had the crowd in stitches. Chauhan also looked back at retro hits by performing the calm and melodious 'O Mere Dil Ke Chain', 'O Haseena Zulfonwali', 'Jaanu Meri Jaan', and 'Bachna Ae Haseeno', which received an amazing response from the audience.

The visual production matched the musical brilliance, featuring fireworks lighting up the night sky, flamethrowers heating up the stage, high-definition live feeds and visuals running on multiple massive screens, and cinematic drones flying over the crowd to capture every special moment. The audience danced, bobbed their heads, straddled on top of their friends' shoulders to catch a clear view of the artist, and provided a truly excessive amount of PDA that proved annoying to the surrounding singles.

Saving the absolute best for the finale, Chauhan delivered his most iconic tracks, 'Nadaan Parinde' and 'Sadda Haq', complete with a roaring electric guitar solo that set the arena ablaze. For his final act, he turned the mic to the crowd, turning 'Ilahi' from Ye Jawaani Hai Diwani into a massive singalong before posing for a grand photo with his band and the audience.

Tarang

How much BST is too much BST? That is the question everyone involved was asking themselves as the wait for the start of Tarang exceeded beyond two hours.



Everyone has come to expect a delay in most events organized in BITS. To start an event late is, after all, business as usual, and the audience and participants sitting in the auditorium felt the same way. But behind the scenes, disaster had already struck.

Accord, the club in charge of setting up production for Tarang, had fallen far short of the mark. Issues ranged from a lack of direct input boxes, a bent light truss, and a drum kit, after seeing the condition of which, many contestants outright refused to participate. This issue in particular, made it impossible to proceed with the event until a new drum set was secured.

The production team for the Raftaar concert was contacted, but they refused to loan out the drum kit for the night. As time dragged on, the clock ticking to 4 AM, tensions began to rise in the auditorium. Contestants had traveled far to get to Pilani for this event, with endless delays wearing on their patience. Some participants had trains and flights booked for the following morning and couldn't afford to stay longer lest they were subject to the frightful fate of being stranded in Pilani. One participant was quoted claiming that he 'would love to throw water on the organisers, or worse'.

By 5 AM, the situation was worse. The negotiations with Gurukul and the Music Club to borrow their drum kits had also fallen through, and even if one could be found, setup would take too long. There was no drum kit, and therefore the contest could not be held. Energy in the auditorium was, however, high, and the StuCCAns were hesitant to announce the event's cancellation. After deliberating for a long while, they decided to take the honorable path of announcing the cancellation on the auditorium stage.

The participants' reaction to the news was, understandably, uproarious. But the situation was overall kept under control and the crowd dispersed with no one getting hurt.

Desert Duels

On Day Three of Oasis '26, the Dance Club organised the final round of Desert Duels, a solo dance competition. Unfortunately, not even the slick dancers could evade the inevitability of BST, with the event starting an hour past its scheduled time. The judges for the day came from diverse backgrounds spanning from hip-hop to salsa and bachata.

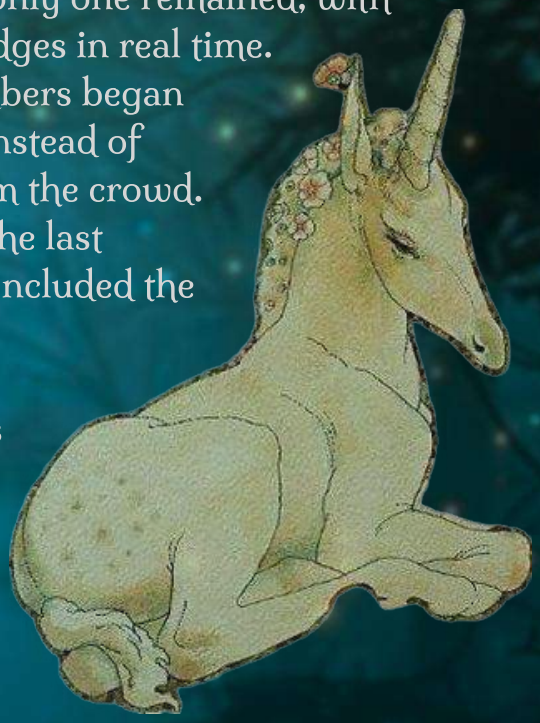


After the long wait, the eager audience finally caught a glimpse of the first participant. However, it was not the other way around, as he was completely blindfolded. An expressive breakdance rendition of 'Bhare Naina' followed, which blended elements of Indian classical and hip-hop. In contrast to the emotional introductory performance, the second dance number could only be described as a burst of energy, showcasing a Kathak sequence paired with the iconic 'Oh Ho Ho Ho'. One performance, however, drew the largest cheers from a certain section of the crowd: an electrifying dance number on a remix of 'Choli Ke Peeche Kya Hai'. The Middle-Eastern influence in the participants' performances—apt, given this Oasis' theme—greatly elevated their presentations in the judges' eyes.

Round two was a little trickier, with the participants having to rely on their spontaneity and instinctively dance on the spot to an allotted theme. As the round progressed, more and more aspects of visual storytelling and crowd work were adopted. A moving performance on the theme "Loss" depicted the heartbreaking death of a child, focusing on the devastated parents' anguish. On a less depressing note, a formally dressed dancer perfectly expressed what it was like to be a "Playboy", painting a clear picture of a romantically questionable specimen. The rest of the themes included "Love", "Mischief", and "Sensuality", among others. Of course, one out of the four aforementioned themes brought about the highest rise in the decibel level at the Rotunda.



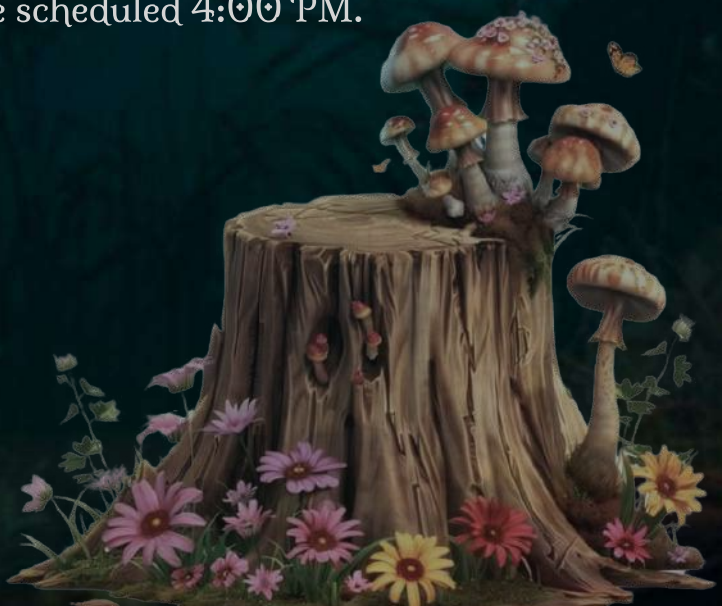
The final round significantly upped the stakes and demanded much more from the participants physically. Dancers in random groups of three had freestyle dance battles till only one remained, with eliminations being decided by the judges in real time. Deep into the round, the group members began complementing each other's moves instead of competing, drawing loud cheers from the crowd. The fierce dance-offs continued till the last competitor was standing, and that concluded the evening's competitive proceedings.



It was an unlucky day for couples, as they had to wait for almost an hour for Rotunda to completely clear out, thanks to the delayed results. Following the second delay that evening, it was revealed that the podium places, in ascending order, were occupied by Shaivya, Naman, and Sumit.

Pitch Perfect

Day Three of Oasis '26 saw the NAB Auditorium reverberate with various notes and songs as different colleges participated in 'Pitch Perfect'. It was organised by the Department of Theatre (DoT) and sponsored by the music streaming platform, JioSaavn. The musical pieces were evtsaluated by the lead singers of Sabr the Band—Ashish Bali and Pulkesh Sharma. The showcase—as inevitably expected—was delayed by a BST of one and a half hours, starting at 5:30 PM instead of the scheduled 4:00 PM.





The competing teams were students from Shaheed Bhagat Singh College, Dr. B. Lal Institute of Biotechnology, JP Institute of Information Technology, and Lady Shri Ram Collegetv. The opening piece by SBSC included a vocalise, followed by 'Ebb Tide' and 'Can You Feel the Love Tonight'. They were followed by Dr. B. Lal Institute's choir which blended 'Iktara', 'Rubaru', and 'Tu Na Jaane Aas Paas Hai Khuda' into one song. JP Institute gave an electrifying performance starting with 'Mystery of Love', then 'Get Lucky' and ending with 'A Little Piece of Heaven'. A few lines sung by their instructor in between made the performance more diversified. The final recital by the LSR girls began with a vocaliser in various notes, followed by 'Lips Are Movin' and 'All of the Lights'.

The long gap during the result evaluation saw the number in the audience dwindle, with only the participating teams and a few attendees left by the end. The judges took to the stage to announce the final results, with JP Institute of Information Technology bagging the first place and Lady Shri Ram College as the runners-up. The event concluded with the judges leaving with words of encouragement and appreciation to all the teams.

Mela Mania

On Day Three of Oasis '26, the Film Making Club (FMaC) and the English Language Activities Society (ELAS) collaboratively hosted MELA MANIA—a quiz and game show, where MELA stood for Movies, Entertainment, Literature, and Art.

Round One was open to all participants, including our writer. It was conducted through a website created specifically for the event, and consisted of six stages, each a different game.
The goal was to solve the puzzles in the least amount of time. The first two games were Hangman and The New York Times Connections game. The third was Melale, in which participants were meant to form "MELA" from "ELAS" and "FACE" by changing one letter at a time to form a new word. Many participants found Melale challenging.

Thereafter, the participants were given an opportunity to improve their standings through Krillion, a game that rewarded niche answers. Strands, a word search game was also played. The last game played in Round One was Rapid Fire, which led to chaos as teams who pressed the buzzer first did not always know the answer, upsetting those who knew the correct answer but failed to press it quickly.

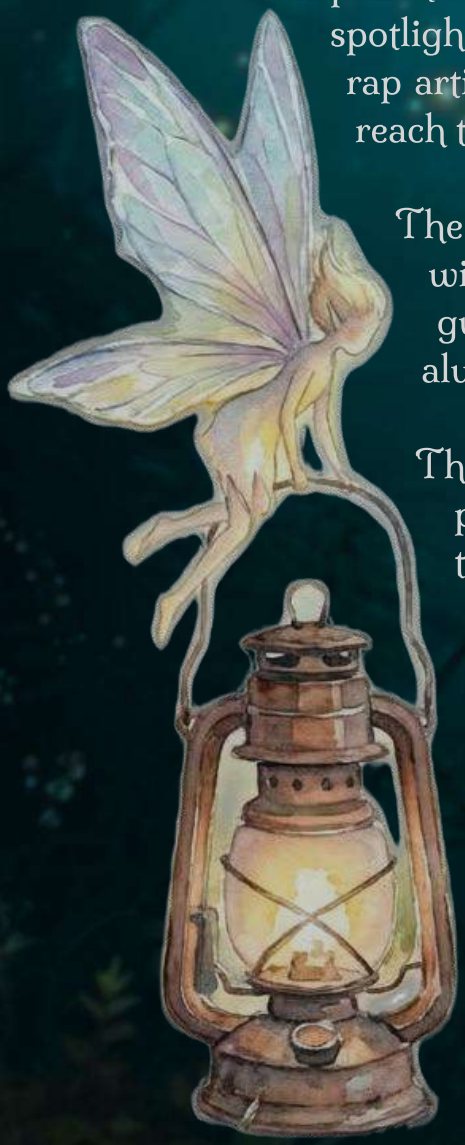
After tallying up the scores from Round One, seven teams were selected for Round Two. The questions in Round Two were both interesting and creative, raising the difficulty level of the game. A good knowledge of everything from pop culture to art history was required to answer the questions, along with some lateral thinking.



In Round Two, the teams were no longer competing through their screens, so they became increasingly animated as the game went on. At one point, chalks were distributed to all teams to be thrown at the quiz master to show their dissatisfaction with one of the questions. Some people who were not competing also joined in. In short, MELA MANIA was both fun to watch and to participate in.

Rap Wars

Early on Day Three of Oasis '26, the Poetry Club organized RapWars, a legacy event meant to keep the spirit of rap alive. The event invited rappers from across the country to face off in a rap battle, giving up-and-coming artists a platform to step into the spotlight. In the past, the event had helped notable Indian rap artists like Raftaar, Divine, Seedhe Maut, and Raga reach the mainstream.



The event began, as is typical of any BITS event, with about an hour of BST. Following this, the guest performers, one of whom was a BITS alumnus, riled up crowds with their performances.

The event consisted of showcases by the participants, two two-way battles, and one three-way battle. The judge, Vanither, a prominent figure in the industry, also had a performance at the end.

The rap battles were high-energy and skillful, with participants talking about their identity, origins, and aspirations in their performances. The crowds gathered around Rotunda, encouraging the rappers and vibing with them.

The semi-finals had back-to-back showdowns, with even the judge admitting that the decision took a lot of deliberation to make.

The finals were no less of a close call, the decision finally coming down to a matter of the rapper's strength of delivery. It was an emotional moment for all contestants, however, they still upheld their spirit of sportsmanship. The winner even congratulated his opponent on making it so far in his first competition.

In conclusion, the competition was abuzz with applause, and the audience was full, despite its late timing. The event was well conducted, and the judge expressed high expectations for the rappers' future.

Garble

"I really had to please him to become his roommate."

"There are two holes. And only I know which one is the correct hole."

"G*ngbang is not even that inappropriate."

"No guarantee I bathe before this one."

"Do you like fresh slave?"

"Can I be new slave?"

"Stop it or I will consent."

"I don't even have to fake my org*sm for this."

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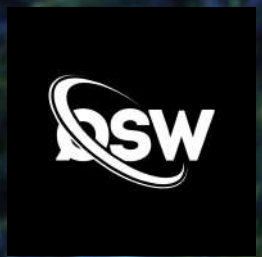

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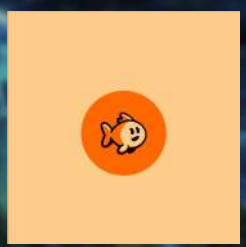

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