The Moonlit Missives



ISSUE ZERO

Editorial

The light at night is special because the overwhelming light of day has left us, and the remaining half draws on everything it has to keep the world around us bright.

The above is an excerpt from All The Lovers In The Night, and it is the exact feeling that made me name this fest press The Moonlit Missives. There is a sort of intoxication in the night, in the moonlight that illuminates yet conceals so much.

Today is one such night. There's the buzz of conversation in the background, the hum of a tune sung to while away the time, and the dizziness of uncontrollable joy in my heart. There's a rush that can only come when the world is asleep, and every emotion is magnified.

So to all the readers, I hope amidst the sleepless nights filled with work and stress, sometimes this intoxication sneaks up on you, and just for a while, you are able to vanish into the night, just like melted moonlight.

Saumya
Editor-in-Chief

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Inaug

In an unprecedented turn of events, this year's Oasis Inauguration began with effectively no BST. This was a development that no one had expected, leading to the auditorium being sparsely populated near the start of the event.

DVM's official Oasis curtain raiser was played to kick the event off in a spectacular fashion. This was followed by a set of electrifying performances by the Music Club, including a sublime adaptation of 'The Final Countdown' and an exhilarating rendition of 'Sun Le Zara'. Unfortunately, the reaction to their excellent acts was dulled by the low attendance in the auditorium at the time, though all who were present were still entertained.

Subsequently, the chief guest and guest of honour, along with the Dean of Administration and the Associate Dean, SWD, were escorted onto the stage by the President and the General Secretary. The guests were felicitated with ornate bouquets, followed by the lighting of the lamp.

The chief guest was Mr Siddhant Bhatia, a Grammy-nominated Indian classical singer, composer and music producer. He is credited with the creation of groundbreaking fusion concepts like Sounds of Kumbha and 'Bhajan Clubbing' that bridge the gap between traditional Indian and modern electronic music.

He is also an SSL certified sound engineer with over 18 years of industry experience. He was joined by the guest of honor, Ms Antara Raju Srivastava, an esteemed researcher, filmmaker and storyteller. As its researcher and associate director, she laid the foundation of the web series Operation Safed Sagar. She is also the co-producer of Netflix's documentary film 'The Last Salute' and her work on short films include productions nominated for the Filmfare awards.

When asked to give a speech, Mr Siddhant Bhatia began by singing a song. After the short musical number, he spoke about the importance of having control over oneself while also enjoying oneself as much as possible. Enjoyment in moderation was the message of his speech. Subsequently, the Guest of Honor gave a motivational speech that filled the hearts of the audience.

This was followed by addresses by both the Dean of Administration and the Associate Dean, followed by the Oasis theme reveal—'Dawn of the Djinns'.

Ragamalika was up next with a mesmerising classical dance accompanied by live music played by its members. The soothing music and graceful moves captured the hearts of the audience and distinguished guests alike. This soulful performance was succeeded by the Oasis 2025 aftermovie, a summary of last year's Oasis presented by FMaC.

Next, Mime Club took the stage for their innovative 'Neon Act', a unique light and shadow act that incorporated glow-in-the-dark elements. Despite being rather gory, it was a resounding hit with the audience. ADP presented 'Oasis Through The Years', an artistic video showcasing the legacy and evolution of Oasis over its lifespan of half a century on campus.

By the time Dance Club took the stage for their folk performance, the auditorium had filled out. This energetic dance resonated with everyone present, received with cheers from the crowd. With this, the formal part of the ceremony came to an end. The vote of thanks was given by the General Secretary and the invited guests took their leave.

Following this, ADP showed off their intricately painted backdrop and panels inside and outside the auditorium, describing the story behind each painting.

The Hindi Drama Club took the stage next, putting on a mind-bending play. Their meta commentary and self-referential script made it difficult to tell where the play ended and reality began, a 'Playception' of sorts. If only the mics had been louder, so the back rows could have heard the dialogue being spoken.

As the formal part of inauguration was over, Mime Club's second act, a musical, was much more outspoken. They performed parodies of popular songs, the lyrics replaced to match life at BITS. They did not shy away from showing the more unsavory parts of BITS culture in a humorous light. They showcased the culture of seniors introducing the freshers to the vices of smoking in C'not in a sly fashion, also pointing out how a close association with Meera Bhawan tanks the cumulative grade point average of most male students.

The 'Throne Ceremony' acted as a break in between the performances. One by one, the StuCCAns took the stage, only to be ruthlessly humiliated by writeups prepared by their wingies. No holds were barred—profanities were thrown around non-stop, whether they made sense or not. However, one can only hear generic disses for so long, and eight writeups were one too many for the audience. Most breathed a sigh of relief when the final writeup concluded and the performances continued.

The Dance Club put on their next performance, an exhilarating semi-western dance. Complete with stunts, flips, cool poses, and a segment where a dancer was held upside down and played like a guitar, the performance had the audience pumped up and cheering by the end.

To wrap up the inauguration, Mime Club presented their third and final act—a stage play. The actors seemed to have forgotten that they were speaking into mics, and likely caused permanent hearing damage to anyone left in the audience during the act. Otherwise, the play was fairly well received, peppered with a few clever puns.

With that, the final performance for the day concluded; the Departments of Sounds, Lights, and Backstage took a bow; and the inauguration came to a close



StuCCA Interviews

ADP

The Oasis English Press had a one-on-one interaction with Devansh Agarwal, the StuCCAn of the Department of Art, Design, and Publicity (ADP), to gain insight into the workings and preparations of the department for Oasis '26.

Devansh started off by saying that, although the ADP was known for its paintings and structures, there was more to the department than met the eye. The ADP encompassed four verticals: painting, structure, publicity, and media. According to him, the latter two are even more relevant in today's day and age, primarily due to the heavy digitalisation of communication media.

The media vertical's work encompasses relentless networking before the fest: reaching out to various media partners, social media influencers, blog sites, newspapers, and news channels. It also had the task of bringing in coverage partners to capture significant moments of the fest and subsequently provide clips and videos. Several of the judges for the competitive events held during Oasis were also invited by this vertical via a barter-esque system, with the college funding their travel and accommodation in return for receiving their valuable time.

The equally important publicity vertical was in charge of graphic design—mainly for the posters and other publicity material that went up on the BITS Oasis web-page—and 2-D and 3-D video making and projection.
Devansh took pride in announcing the introduction of an Audio Team that would produce its own music for social media posts, along with the Oasis anthem.



This year, the painting vertical was in charge of seven main panels: one as the main stage backdrop, four inside the itorium, and two outside it. Out of these,two were charcoal-based graphite panels, and the others were made using poster paints, soft pastels, and pencil colours.

Finally, the structure vertical was tasked with crafting structures, including humanoid figures and photobooths, and placing them throughout the campus to enhance the overall vibe of the fest.

With around 50 active members, the ADP is also responsible for overseeing the fest inventory, explained Devansh. The funding for this was decided upon in a budget-related StuCCA meeting.

Devansh further explained how the ADP was one of the departments that decided upon this year's theme: Dawn of the Djinns. He added that there were a lot of visual elements linked with the theme, like Persian architecture and art styles, and certain aspects like royalty and lamps inspired by movies like Aladdin. The visual identity of Oasis would be furthered even more by the connected colours and textures, with golden hues taking centre stage.hWhen asked about the progress of work done, Devansh mentioned that—barring the finishing touches that were dependent on event venues and times—most of the work was already complete. As for the panels, five out of seven had already been made, although one panel had to be remade due to it tearing.

Devansh was keen on mentioning the unity of the club. He was pleased with his time as StuCCAn, and owed a big part of that to his hardworking team. He urged the General Body to attend the fest to ensure the work put in would lead to a positive outcome. On a personal note, Devansh could not handle his excitement at the thought of Mohit Chauhan and Raftaar being on the Oasis concert setlist.

Controls

As we all gear up for Oasis, Shreyas Anand, the StuCCAn of the Department of Controls sat down with the Oasis English Press (OEP) to discuss the monumental task of the seamless execution of the fest.

The department divided its work into dedicated job streams: travels, requisitions, judgesheets, scheduling, audischeduling, and audicontrols. The department's work majorly entailed handling the logistics and operations of the fest. They acted as the interface between the institute, clubs, and departments.

Compared to last Oasis, a notable change this year was the absence of deductions which caused an approximate 96-lakh budget deficit. Shreyas explained that while the deductions traditionally funded professional shows, their absence had forced the StuCCA to pivot towards alternative sources of revenue such as fixed revenue models for food stalls instead of the traditional percentage cut. He continued that this allowed them to focus more on increasing the quality of the events that were hosted by various clubs.

Shreyas mentioned that the department's preparation for Oasis kicked off roughly a month before the fest. Their work was heavily dependent on coordinating with other clubs and departments, but they were on schedule. However, one aspect that was delayed were the advances needed for booking the travels, as Professor Navin Singh (Associate Dean, SWD) had been off-campus.

Reflecting on his journey as StuCCAn, Shreyas credited his batch and juniors for their resilience. He noted that maintaining strong bonds and checking in regularly with his workforce had been vital. With work sessions, scheduling event pitching meetings (EPMs), and finalising artist lineups, the department continued to work around the clock.

Overall, Shreyas remarked that a lot of effort went into organising the fest and encouraged the students to actively participate and experience what makes Oasis special.

DVM



With Oasis '26 on the horizon, the Oasis English Press sat down with Avyakt Verma, the StuCCAn of the Department of Visual Media (DVM).

He explained that DVM's work leaned heavily toward the technical side like app development and management, web page management, and creating fest-related videos. This included filming the curtain raiser, theme revelation and covering major events like the inauguration of fests.

Their responsibilities mostly revolved around maintaining the digital architecture for other departments and clubs. This included managing outstation participant registrations by coordinating with other departments, operating the Main Auditorium control console during the Oasis inauguration, managing the core website for the club bulletins, etc.

He added that during the fest, his Executive Committee (ExComm), managed working shifts and work allocation, to ensure a supportive environment.

DVM worked across various verticals, including ExComm, App Development (AppDev), Graphics and Media. Avyakt further remarked that a large chunk of the revenue generated by DVM comes from the app and the features they added in real time, amounting to around ₹1.5 Crore. He felt this also put them in a tight position to ensure the app functioned properly throughout the fest. Some of its key features included food ordering pipelines, admin interfaces for coordinators and the schedule of various events happening through the fest.

As a StuCCAn, he felt he managed his duty on both ends well, accounting that no conflicts arose in his tenure. He also held firmly to the idea that his team would not have to do a last minute high-demand task due to sudden suggestions or alterations. Additionally, he added that the fest's pre-planning phase faced logistical hurdles when the committee consciously chose to avoid deductions. Adapting to it, there were multiple rounds of intense pitching and vendor negotiations to secure the lowest possible operational quotes.

Overall, it was a unique and pleasant experience, Avyakt remarked, working on fest-management machinery for the first time. He added that despite all the financial crunch or late night work schedules, their core philosophy remained grounded in their team spirit and coordination.
As the countdown began, he hoped for the best results this time around as well. He urged the attendees to adhere to the fest guidelines to enjoy Oasis '26 to the fullest.

GenSec

The Oasis English Press interviewed Kushal Poosala, General Secretary of the Students' Union and StuCCAn of Inventory, to learn more about the preparations for Oasis '26.

The story of organising this year's Oasis mainly revolved around mandatory deductions, or the lack thereof. Unlike past years, mandatory deductions were not made. Kushal explained that the Election Commission had proposed that two-thirds of the GBM would need to vote in order to pass deductions. This, he believed, was an impossible feat, further adding that 'two-thirds of the campus is not voting for anything'. He then recalled people going door-to-door last year to persuade others to vote in favour of mandatory deductions.

When asked about the financial success of Food Fest, which sought to replace deductions this year, Kushal said that it could not be quantified till the end of Oasis. He admitted that the shows held during Food Fest were 'not a massive success', and attributed this to many students being away from campus on that weekend. However, he added that the food stalls had been profitable due to the 'great deals' the StuCCA had gotten, eventually raising about 56 lakhs.



When asked about the major attractions of Oasis '26, Kushal said that the fest had not been fully planned yet, as there was still a week left. He added that Mohit Chauhan and Raftaar were being pitched for Bolly Nite and Hip-Hop Nite, respectively, while Aashish Solanki and Chirag Panjwani were being pitched for N2O. He, however, expressed his concern that Indie Nite might become a casualty of the budget and would be held in the Main Auditorium instead of South Park, if it is held at all.

Kushal called his role as the StuCCAn of Inventory an 'extra opportunity slash burden'. Though it had been fun for him to meet people and resolve their issues, he was also obliged to attend pitching meetings and the StuCCA meetings, where he often had to argue against fellow StuCCAns' logic while keeping their seniority and experience as 4th yearites in mind. Kushal had previously been a member of the Students' Union Executive Committee, and added that a major difference between his past and present roles was that the Administration 'listened to him' more often now. He further stated that the Administration respected 'the position more than the person'. Despite this, he admitted that he had not gotten around to many of his manifesto points yet, as being the StuCCAn of Inventory had taken up most of his time.

The recurring theme during the interview was the tight budget of this year's fest. Kushal appreciated the StuCCA and CRC for their strict budgeting and hoped that this year's fest would set the standard for future fests to be organised without deductions. On a parting note, he encouraged active participation from the students in the fest to keep it 'as alive as possible,' promising that, despite the lack of deductions, it would be a 'banger'.

President

The OEP interviewed Pulkit Bhardwaj, President Students' Union and StuCCAn, Finance to gather insights into his work for the upcoming fest.

Pulkit began by explaining that the StuCCAn, Finance primarily handled the fest's financial work, including tendering and budgeting. Additionally, he worked with the rest of the StuCCA in organizing the fest. He stated that the preparations for Oasis '26 had started long before the elections and, since then, were carried out by the new StuCCA. To ensure smooth coordination, they carried out structured event-pitching meetings, and each club and department was assigned a different StuCCAn POC who dealt with the problems that arose.

When asked about the challenges faced by the StuCCA, Pulkit stated that the work was highly demanding and it took him a while to understand the workings of the fest. The tendering process for the Food Fest, which was conducted to raise funds for Oasis '26, occurred simultaneously with that of Oasis, hence helping them secure better deals.

According to Pulkit, Oasis '26 was set to be drastically different from last year's fest due to the absence of deductions this year. However, he remained enthusiastic, mentioning that they had worked around the issue by cutting down club and department budgets while still managing to keep all the kernel events, and profusely thanked the StuCCA and CRC, stating that they had managed to secure a great artist lineup despite the challenges they faced.

Pulkit mentioned that his role as the President had helped him grow as an individual in terms of his confidence and ability to think through difficult situations, and that he is grateful for the opportunity to be a part of the student body conducting the second largest student-run cultural fest in Asia. On a parting note, he stated that he was immensely proud of all the people involved in conducting the fest and was looking forward to enjoying Oasis '26 to its fullest.

Note to readers: This interview has been written based on voice notes sent by the StuCCAn, Finance to the Oasis English Press (OEP), due to him being unavailable for an in-person interview.

PCR

The Oasis English Press sat down with Sneha Shrivastava, the StuCCAn of the Department of Publication and Correspondence (PCr), to gain insight into their work for Oasis '26.



Sneha explained that one of PCr's major responsibilities was,as the name implies, correspondence. This included contacting colleges, introducing them to the concept of Oasis, and managing their registrations. She said that preliminary rounds were conducted by them and judged by the Department of Theater to choose the college teams that would be invited to the fest. They also handled the task of pitching the event to the college teams and negotiating the registration fee.

She mentioned that the department was also in charge of reprography and design. She elaborated that their reprography work involved conducting Snaps, along with handling the printing budget for all the clubs. Additionally, they designed the fest's posters and passes.

Sneha shared that the department had been working from as early as late July in preparation for the fest. Their work began with updating the existing list of points of contact in other colleges, then reaching out to said contacts.

Most of the department's work had already been completed at the time of the interview, roughly a week before the fest began. The participating colleges had been taken care of. The department was now working on calling visitors. Sneha explained that this was a good source of revenue and they were trying to get as many visitors as possible.

The majority of PCr's workload is concentrated before Oasis begins. 'Most of us are free by day zero, or day one at max,' Sneha revealed, adding that the lower workload during event days was a perk of being in the department.

Expanding on challenges faced by the department this year, Sneha conveyed that, due to technical issues, they had lost the aforementioned list of contacts in other colleges. As such, they had been forced to spend a significant amount of time and effort rebuilding their database before work could resume. She added that everything had, thankfully, gone smoothly from then on.

When asked about her experience as a StuCCAn, Sneha expressed that it was an 'interesting experience' that came with a lot of work. On a parting note, she urged freshers to not be scared of joining departments, as it was a once in a lifetime opportunity to be part of the conducting body for such a large scale event.

RecNAcc



After seven delays, five cancellations, and one person quitting the club because the thought of talking to this interviewee for thirty minutes seemed like hell on earth, the Oasis English Press sat down with Prithvi Gowda C, the StuCCAn of the Department of Reception and Accommodation (RecNAcc).

He began by establishing that he was not under the influence of any substances besides the usual Mountain Dew and hot garlic noodles, claiming 'that's always in my system.' He went on to describe his desire to make EPC members 'work for their bread (or their Chupa Chups)' since, according to him, every single RecNAcc interview so far had been the same.

The OEP would like to denounce this claim as completely false, nevermind that all three articles in question were written by the same writer.

Prithvi explained the department's work, breaking it down into two major parts—inventory and accommodation. The former consisted of providing basic infrastructure for all clubs to conduct their events, along with handling generators, diesel, and other production requirements. The accommodation side involved putting participants in 'small prison cells' which they called common rooms, and 'stacking them on top of each other.' He clarified that this year, by a twist of fate, certain participants requested to be stacked on top of each other.

which he put down to some weird proclivity that he did not want to delve into. He further explained that providing accommodation also included gaslighting participants, guests, and performers by 'distorting their view of what a good hotel looks like', and he began to draw parallels between VFast and Marriott Hotels, proclaiming VFast the clear superior.

He revealed that preparations for the fest were somewhat delayed, but not on their end. Whether the fest was happening or not, or where the money would come from, questions that he did not get answers to until a week ago. But, declaring himself as a 'nice senior', he stated that he had started preparing his workforce three weeks before the fest, to be ready to 'sell whatever souls they had left after midsems' for Oasis '26. The 'soul-selling process' consisted of setting up accommodation in common rooms, booking hotels, procuring permissions for the same, holding inventory requisition meets, and racking up bills on his SU by pestering him for treats, he mentioned while glaring at the interviewer.

Speaking about what skills are required to be the StuCCAn of RecNAcc, besides the 125 WPM on Monkeytypeand knowing how to colour code Excel sheets, Prithvi explained that the most important skill was 'being tight' with Kapil Bhaiya, their inventory vendor. He said that came extremely naturally to him since Kapil was extremely fond of South Indians. Apart from that, knowing how to beg the institute for more girls' accommodation also came in handy. He revealed the immense pressure he was facing from the rest of the StuCCA to increase girls' accommodation was because 'they wanted to get dates during OASIS'. The possibility of both, getting dates and the increased accommodation, were looking grim for the lonely StuCCAn.

Despite being the second-most vertically challenged StuCCAn, Prithvi disclosed that he didn't face any problems getting his points across, as he and his fellow StuCCAns alike were extremely fond of Blueberries and Kiwis, which he was able to provide. He then went on to ramble on about how if he had to add a fruit to the RecNAcc logo, it would be an orange, with no justification for this choice. Furthermore, he ranted about how the current logo was actually AI generated and was painted by his batchie on the wall two years ago, much to the dismay of his interviewer who had perceived the logo as some ancient lore.



Wrapping up his rant, he revealed that if he had to be a deadly sin, he would be Gluttony, and refused to elaborate further. He exclaimed 'everything is soup, we're all soups in the large scheme of things, we're all soups of atoms' as his last words as he ran to SkyLawns to get his StuCCA snaps clicked, leaving the interviewer with a pizza sandwich and more questions than answers.