



P.T.V.A'S
MULUND COLLEGE OF COMMERCE
(AUTONOMOUS)

SHUTTERSPEED

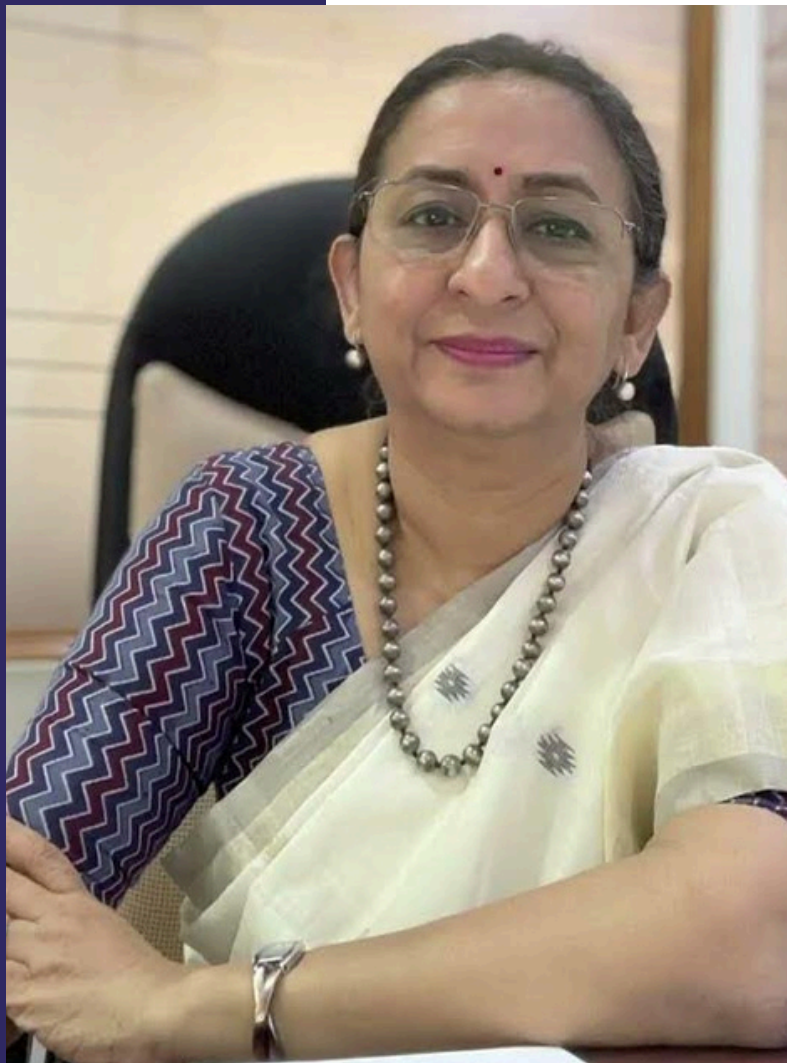
MEDIA MANIA



FROM THE PRINCIPAL'S DESK

They appropriately say - 'Time Flies' and so it has. It is a great pride for me and the MCCIANS to be a part of the MCC family in it's journey through these years. The BMM department is a very integral part of MCC. 'SHUTTERSPEED' is a way of bringing out the talent and thoughts of our students in an innovative way.

- Dr. Sonali Pednekar
Principal
Mulund College of Commerce
(Autonomous)



FROM THE CO-ORDINATOR'S DESK

Another year, and we embark on another edition of our departmental magazine, Shutter speed. It was initiated with the vision of providing students a platform to showcase their creativity, talent and passion. We firmly believe in the process of curating our magazine, which offers hands-on experience to our students.

Shutter speed, rooted in media studies and media orientated content and ideas, includes vital events in and around the department. Thus, the magazine becomes a reflection of the entire department. Although some might suspect that Shutter Speed is dedicated only to media students, we ensure that it does not confine solely to advertising and journalism, but also provides a space for content that interests general readers. Shutter speed's uniqueness lies in not imposing any limits to student's imagination.

EDITORIAL INSIGHT

My love for writing is the reason behind joining Shutterspeed. I've always been an avid reader and someone who enjoys reading articles. My association with media has always inspired me to write more and to give back to society. Since this is my first year with Shutterspeed, I have gone through a couple of previously published editions, and I found them very impressive. That's why I have decided to join and lead the Shutterspeed team this year

This year's theme, Media Mania, is really close to my heart. For a long time, I have been a part of discussions with friends and colleagues, trying to decode specific movie scenes or songs. Through these discussions, I have realised that there can be countless interpretations of a particular scene.

Over the past 6 years, Shutter speed has evolved significantly in terms of the themes, richness of content and student's ideas and innovations. A legacy has been created. Hence, we expect our upcoming batches to understand its importance, outperform and make a mark for themselves.

- Dr. Viji Kannan
Co-ordinator (BAMMC Department
Mulund College of Commerce
(Autonomous))

I have always felt that as much as the film belongs to the actors, the director, and the producer, it equally belongs to the audience. Every individual who watches cinema has their way of interpreting it, that's the beauty of media.

As a result, I wanted Shutterspeed to have a theme where everyone has the platform to express their opinions about a particular scene, song or any element of the film. This is my way of including everyone and telling them that their interpretation of any media content is valid in its own way. It's also possible that someone else sitting in another corner of the world has perceived the film in the same way as you.

- Prof. Sanika Ratnaparkhi
Shutterspeed
Teacher In Charge

THE MEDIA MAVENS

Shutterspeed serves as a channel for BAMMC students to exhibit their skills. Every year, Shutterspeed receives a plethora of unique and innovative content from students and I have witnessed great improvement in its quality over time. As students predominantly manage the magazine, I have also observed their dedication to making it as creative as possible.

Shutterspeed's theme for this year, Media Mania, also plays a pivotal role. The subject of each edition significantly contributes to obtaining exclusive content. Shutterspeed has undergone much creative transformation with such great themes and ideas. New ideas flow in as a new batch arrives, making the content more captivating. It's the evolving mindset that elevates the magazine year by year.

- Prof. Nimisha Gadkari
Landscape
Teacher in-charge

Shutterspeed is a fine platform for media students to present their ideas in front of everybody. It is an exceptional way for the students to express themselves and I firmly believe that as a media student, they will constantly seek any platform to articulate or vocalize their thoughts. I think a college magazine is an insightful medium that allows students to grow and it enables them to share content with people profoundly belonging to the same industry.

Hence my word of motivation, so to speak, for media students, would be to stay updated, to always seek knowledge, to always learn new things, to keep their avenues open and understand them without being influenced by anybody. To have their own individual, independent thoughts and express them in correct and meaningful channels such as Shutterspeed.

-Prof. Shriya Shenoy
Muse
Teacher in-charge

STUDENT CO-ORDINATOR

Heer Palan
Student Coordinator Head
(TYBAMMC)

I'm the student co-ordinator head for Shutterspeed 24-25. I'm a final year media student pursuing Advertising, who is always up for a long chit chat session about weirdest thing possible! My interests include all the creative things in the world.

Isha Pranjale
Student Coordinator Co-Head
(SYBAMMC)

I'm the student co-ordinator for this year's edition of Shutterspeed. I am in my second year, pursuing Journalism. My interests include creating memories, forming them into interesting notes, and connecting with people from every type of mindset.

STUDENT EDITORS

Saniya Kadam
Head of Student Editors
(TYBAMMC)

I'm the Student Editor of Shutterspeed! I am a music and film fanatic and I love reading and writing about the same. Whether you're sharing new music or indie films, always count me in!

Harshada Khandekar
Co-Head of Student Editors
(SYBAMMC)

I am the coeditor of our college magazine, with a passion for storytelling and creativity. I enjoy working with a team to bring interesting and inspiring content to our readers.

DESIGNING TEAM

Divya Sawant
Designing Head
(TYBAMMC)

As the head of design for Shutterspeed magazine, I blend creativity and precision to deliver visually captivating layouts. My designs ensure that each page is a seamless fusion of aesthetics and storytelling.

Lochan R. Alwe
Designing Co-Head
(SYBAMMC)

I work as the co-designer for our college magazine, making sure each page looks creative and organized. I love using design to make the magazine much more enjoyable to read.

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THE EVOLUTION OF WOMEN'S PORTRAYAL IN MOVIES THEN VS NOW

When it comes to women, the world's perspective has significantly changed today. In the past, girls rarely had the opportunity to step out of the house, but now they are achieving great milestones and significant accomplishments. Many women have proven that they are not meant to stay at home. Numerous actresses in Bollywood have also achieved immense success.

Earlier women's portrayal in cinema :

Let's look back at the history of India's first movie, Raja Harishchandra, released in 1913 by Dadasaheb Phalke in Bombay. This film was a groundbreaking moment for Indian cinema but also revealed the deep gender inequalities of that era. When Phalke needed an actress for a female role, he couldn't find a single woman willing to participate. This wasn't just a personal choice but a clear indication of the societal norms that heavily restricted women's freedoms and opportunities.

In 1913, the thought of women acting in films was shockingly unconventional. Women's roles were primarily seen as being confined to the home, far from the public eye and the budding world of cinema. Because of these limitations, Phalke had to cast a male actor in the female role, who then dressed as a woman to play the part. However, this piece of history also shows how much progress we've made. Today, women are not only a vital part of Indian cinema but are also celebrated for their achievements across many fields.



Image credits-Pinterest

Women's current portrayal in cinema:

In 2024, Sanjay Leela Bhansali's film Heeramandi stands out as a powerful commentary on the changing roles of women in our society. This film is more than just entertainment; it's a courageous look into women's battles for their rights and bravery in challenging societal norms. Heeramandi makes a significant impact by placing women at the centre of its story, highlighting their crucial roles and achievements. With its gripping narrative and stunning visuals, the film brings to light the experiences of women who refuse to be held back by societal expectations.

By focusing on female protagonists, Bhansali underscores a major shift in how women are viewed and represented in films. Heeramandi reflects the progress in honouring and celebrating women's strength and accomplishments. Looking at how women's roles in movies have changed from the early days of cinema to now reveals a major shift in societal views. Raja Harishchandra reminds us of the obstacles women once faced, while Heeramandi celebrates the progress we've made by providing a rich, empowering depiction of women's lives and achievements. This evolution in film reflects broader societal changes.



Image credits-Rakhi Choudhary

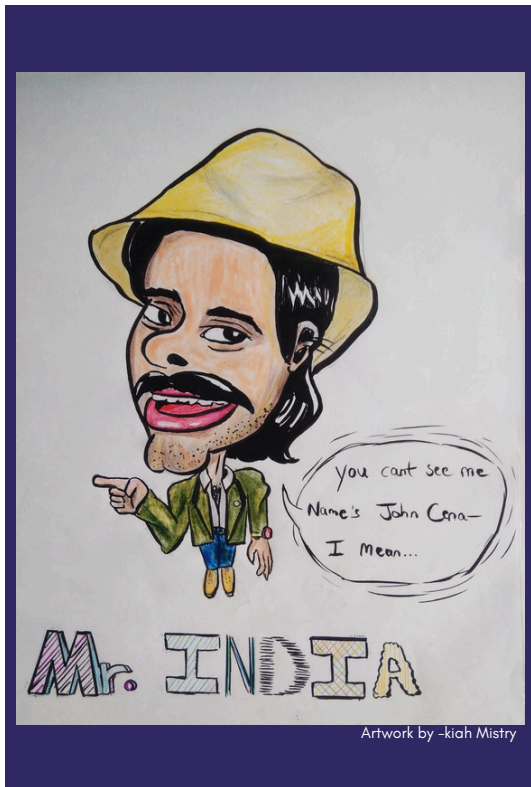
Bhansali's Heeramandi marks a turning point, showcasing how women's representation in cinema has evolved and underscoring the shift in social attitudes. The journey from past limitations to present-day achievements underscores the need for stories that honour women's strength and perseverance, paving the way for more inclusive and empowering portrayals in the future.

-Rakhi Choudhary
TYBAMMC

THE LEGACY OF MR INDIA

ICONIC CHARACTERS

THAT DEFINED AN ERA



Sridevi's character, Seema Sahni, a local journalist is also fascinating. She is initially portrayed as a cold and stoic woman with a lack of compassion for the orphaned kids. Eventually, her character softens, and she begins to empathize with the kids. She is depicted as a brave, independent, and rebellious woman who goes to great lengths to get her job done—a classic no-nonsense character. Her song "Hawa Hawai" became quite a sensation in 1987 and is still remembered by the majority of Indians.

Mr India, a 1987 Bollywood movie, has always remained on the tongues of millennial kids since it was released. Not only the older generation but even the Gen-Z is aware of this film, which displays how iconic it was. The movie's catchphrase, "*Mogambo khush hua*" (Mogambo is happy/impressed), is still widely found on meme pages across the internet.

The movie was directed by Shekhar Kapur, who portrayed the genre of science fiction, which was overwhelmingly well-received by the Indian audience. The movie was a blockbuster hit. Mogambo, the main antagonist of the movie, harbored sadistic desires and a lust to conquer India, was brilliantly portrayed by Amrish Puri. He depicted a psychotic villain and perfectly embodied the epitome of an 'evil' character, which resonated with the typical villain archetype. Mogambo became my first favorite character in the movie. The costumes, hairstyle, body language, speech, and voice—everything was like a true chef's kiss.

The character played by Anil Kapoor was my second favorite 'Hero,' portrayed as a street violinist and philanthropist, Arun Verma, aka Mr India. His character is bubbly and optimistic throughout the movie. He does his best to create a better life for the orphaned kids. He is the perfect embodiment of a "kind and strong-willed hero," which is loved by many—a typical hero/protagonist archetype. The way Arun reacts to the cloaking device that gives him the power of invisibility is quite humorous and entertaining.

-Kiah Mistry
FYBAMMC

Bollywood's Revolution with the West's Influence

After the 1980s, Bollywood went through a major change that shaped the way we see love, fashion, and culture on screen today. This was the time when saffron sarees, Switzerland, and Western ideas became huge in Indian films.



Image credits-Hindustan Times



Image credits-Scroll

Yash Chopra, a famous filmmaker, played a major role in this transformation. He made movies like *Silsila* (1981) and *Chandni* (1989), where the heroines wore a beautiful saffron saree. This simple yet elegant outfit became a symbol of beauty and grace. Along with this, he introduced the idea of filming romantic songs in the stunning landscapes of Switzerland. The snow-capped mountains and crystal-clear lakes of Switzerland became a favourite location for Bollywood romances, making it a dream destination for many Indians.

During the 1990s, as India's economy opened up to the world, Bollywood also started embracing more Western ideas. This change was seen in the clothes the actors wore, the music they danced to, and even the stories they told. Movies began to show a mix of traditional Indian values with modern, Western lifestyles. Western brands and trends appeared more frequently in films, and the audience loved it.

Bollywood wasn't just a hit in India; it started gaining popularity worldwide. As Indian films reached international viewers, they began incorporating Western styles and ideas to appeal to a global audience. This exchange of cultures also influenced the Indian audience, who started adopting Western fashion and lifestyles seen in the movies.

The saffron saree, which began as a symbol of traditional Indian beauty, became a bridge between Indian and Western culture. This period in Bollywood not only reflected the changes happening in Indian society but also helped shape how Indian cinema was viewed around the world.

-Harshada Khandekar
SYBAMMC

AISHA'S SKY

Under the pink sky, now it was time for Aisha to say goodbye.
As the sky blushed with the shades of pink,
Life's tender moments began to blink
The smile that shined in the daylight,
Was a way of hiding the fear that echoed last night.
Under the pink sky, now it was time for Aisha to say goodbye.
Aisha, a soul pure and free,
Laughed and danced through the times carefree.
Painting the canvas through the storm of life,
Creating memories to cherish for the rest of life.
Under the pink sky, now it was time for Aisha to say goodbye.
Everyone has their own sky;
Look at Aisha's sky, smiling so pink,
The one who left with a heart sink-
A star now twinkling, oh so high.

- Katha Revar
SYBAMMC

[This poem is a heartfelt tribute to Aisha, the lively and strong character from the film *The Sky is Pink* (2019). Inspired by her unshakable optimism and bravery in tough times, these verses explore her soul, capturing the essence of her life.]



Image credits-DNA India



TIMELESS ELEGANCE OF BOLLYWOOD'S ICONS

Madhubala

The 60s era of Bollywood, where the simplicity of natural features was heavily admired. The makeup look here is inspired by Madhubala's photoshoot, who was known for her phenomenal acting and ethereal persona.

Parveen Babi

As decades change, trends change and we change with them, similar changes took place in the 90s when fun and bright, makeup looks were all hyped up. This makeup look is inspired by Parveen Babi, known for her glamorous acting but was also a true icon for her fashion choices and bold makeup looks.

-Saniya Ansari
TYBAMMC





Image credits-Flimfare



Image credits-Flimfare

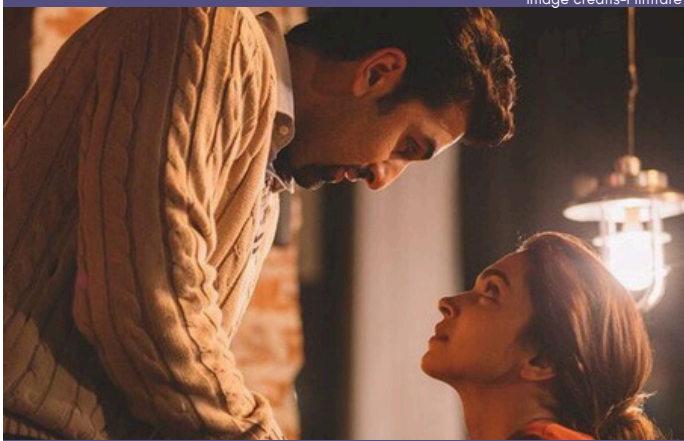


Image credits-India Today



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TAMASHA

CRAFTING OUR OWN STORY IN A LIFE FULL OF DRAMA

Directed by the renowned Imtiaz Ali and featuring leading actors Deepika Padukone and Ranbir Kapoor as Ved and Tara, *Tamasha* (2015) is a film everyone should see and appreciate. When you hear the word “*Tamasha*,” what comes to your mind? It translates to “drama” in our lives. Is there anyone living without drama? I don’t think so.

The story begins with Ved’s childhood in Shimla, where he frequents a storyteller to hear tales from the Mahabharata, Ramayana, Aladdin, and more. It becomes a habit for Ved to listen to these stories every day and his world starts to revolve around these characters. Years later, in Corsica, he meets Tara, whose bag has been stolen. Ved offers her his phone to contact India. As she thanks him, he interrupts, saying, “We don’t have to know each other’s real names.” They introduce themselves as ‘Don’ and ‘Mona Darling.’ Tara is impressed by Ved’s personality and they spend their first week in Corsica making memories and full of madness.

Four years later, Tara’s job takes her to Delhi, where she notices a place called ‘Social Offline’ and she suddenly remembers the ‘Don’ she met in Corsica. She starts visiting the place daily and, eventually, her wish comes true when she sees Ved. They reconnect, reveal their true identities, and begin dating. However, Tara feels uncomfortable seeing Ved as an ordinary person. When he proposes, she rejects him, believing he is pretending to live a normal life while secretly being someone who drinks water from rivers and talks to mountains. Ved refuses to agree with her and things between them come to an end. Realizing the truth in Tara’s words, Ved returns to his story-loving self, full of life and passion.

He confesses to his parents through a story: “He is running in a race he knows nothing about and doesn’t care about the results. Just living the life everyone expects us to live, and then, by following the same routine every day, the ordinary man dies.” But his parents don’t appreciate the ending of the story, so he says “*Ending pasand nahi aayi na? Toh badal do. Khud se likho apni kahani.*” In the end, it’s just us who can create our life. We have to write our own story.

-Aditi Jadhav
FYBAMMC

BOLLYWOOD DECODING: THE POWER AND INFLUENCE OF INDIAN CINEMA

Bollywood, India's massive film industry, is more than just entertainment; it's a cultural force that shapes societal norms and values. With over 1,500 films produced annually, Bollywood's influence extends globally, especially in regions with large South Asian communities. At the heart of Bollywood's influence is its rich storytelling, an intricate blend of drama, romance, music, and dance. These films often delve into themes of love, family, and social justice, offering a vivid reflection of India's complex social fabric. Bollywood also sets trends in music, fashion, and language, with elements from popular films permeating daily life.

More than just entertainment, Bollywood plays a pivotal role in shaping global perceptions of India, showcasing a unique fusion of tradition and modernity.

While sometimes criticized for perpetuating stereotypes, it also serves as a tool of soft power, building cultural bridges worldwide. Recently, Bollywood has tackled contemporary issues like gender equality and mental health, driving social change.

One example of a Bollywood film with significant cultural impact is *Dilwale Dulhania Le Jayenge* (DDLJ), released in 1995. Directed by Aditya Chopra, DDLJ tells the love story of Raj and Simran, two young Indians living in the UK. The film redefined romance in Bollywood, becoming iconic for its portrayal of balancing love with traditional family values. Its music and fashion influenced trends, and the film became the longest-running in the history of Indian cinema, playing in theatres for over 25 years. DDLJ remains a cultural milestone, symbolizing the blend of tradition and modernity in Indian society.

-Nidhi Bhanushali
-Khushi Kamble
SYBAMMC



Life Lessons from *'Wake Up Sid'*

Wake Up Sid (2009) is an Indian, Hindi-language film with narratives of coming-of-age, comedy, and drama. The storyline was both refreshing and innovative. The film portrayed the current generation of youngsters very well and there wasn't anybody who couldn't relate to this film. It is one of the rare films that you can watch a hundred times and still discover new things about it every single time. These are the few lessons that *Wake Up Sid* has taught us :



Image credits-IMBD

1 Step Out of Your Comfort Zone:

In the movie, the protagonist, Sid, learns the importance of moving beyond his comfort zone to achieve personal growth and self-reliance. Taking risks and embracing challenges can spark creativity, focus, and resilience, helping you adapt to life's uncertainties.

2 Be Fearless in Pursuing Your Dreams:

Aisha's character embodies courage and takes daily fears as challenges to achieve her dreams. She demonstrates that bravery and taking chances are essential for living a fulfilling life

3 Live in the Moment:

Sid's carefree attitude towards life, including spontaneous adventures and enjoying simple pleasures, underscores the importance of living in the present. This also highlights that embracing the moment and letting go of past regrets and future anxieties allows you to appreciate life's daily joys.

4 Appreciate the Little Things:

The film highlights the beauty of small, meaningful moments, such as making a simple cake or stargazing. Embracing these simple pleasures and expressing gratitude can significantly enhance your well-being, even if it doesn't solve all your problems.

5 Failure Doesn't Define You:

Sid's journey illustrates that being lost and facing setbacks can pave the way for success. By following your passion and embracing your unique path, you can forge a distinct identity and overcome self-doubt. Trusting yourself, accepting mistakes, and persisting despite challenges are crucial for achieving your goals.

-Alifiya Burhanpurwala
TYBAMMC



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HOME

Be the Geet of your own story ;
You will eventually find your
Aditya.
And it's not like everytime you
need a "Aditya"
But sometimes you just need a
person who feels like home.
The home that keeps you warm.
The home that keeps you calm;
And that makes you want to go
back again because you have
sworn-
Sworn to return back to your
home.

-Arya Palav
SYBAMMC

A Masterclass in Military Cinema

Uri: The Surgical Strike (2019) is a powerful cinematic portrayal of the 2016 surgical strikes conducted by the Indian Para (Special Forces) against military camps in Pakistan-occupied Kashmir (PoK). This mission was a direct response to the terrorist attack in Uri on September 18th, which claimed the lives of 19 Indian soldiers. Made on a budget of ₹25 crore, the film went on to gross ₹359.73 crore worldwide, earning the status of a Super Blockbuster from Box Office of India.

Aditya Dhar, in his directorial debut, has delivered one of Bollywood's finest military films. Vicky Kaushal shines in his role as Major Vihan Singh Shergil, delivering a stellar performance. He convincingly portrays the duality of a ruthless military officer on the battlefield and a caring son and brother off the field. The supporting cast, including Paresh Rawal, Yami Gautam, Mohit Raina, and Kirti Kulhari, further strengthens the film, each contributing to the story's depth. The actors underwent rigorous training at Mumbai's naval bases, learning military drills and the use of arms from army captains and majors. This preparation is evident in their realistic portrayals, particularly in Kaushal's performance, which involved five hours of daily training and three hours of military drills.

Mitesh Mirchandani's cinematography beautifully captures both the intensity of the battlefield and the quieter moments of personal struggle.

The VFX team worked extensively to create realistic battle scenes, seamlessly blending CGI elements with live-action footage. The audio is expertly mixed, balancing dialogue, sound effects, and music to enhance the film's pacing and emotional tone without overwhelming any single element. Sharp and precise editing ensures that the story flows smoothly, maintaining a high level of tension throughout.

What sets *Uri: The Surgical Strike* apart from other Indian military films is its avoidance of the common pitfalls of exaggerating action or turning soldiers into superhuman figures. Instead, the narrative remains lean and crisp, delivering moments that evoke pride, laughter, tears, and a deep sense of respect for the national heroes.

Those familiar with Hollywood military films like *Zero Dark Thirty* (2012), *13 Hours: The Secret Soldiers of Benghazi* (2016), or *American Sniper* (2014) might find the film's approach familiar.



Image credits- The Week

The film raises the bar for how action and military-themed movies should be made in India. It leaves nothing to chance in evoking a profound sense of pride and honour for the men and women in uniform who risk their lives daily. This film is a fitting tribute to their selfless sacrifice, reminding us of the priceless value of their service and the freedom it secures for all.

**-SHRIYA MORE
FYBAMMC**



GHAR AAJA

With its resurgence in popularity, Imitiaz Ali's *Rockstar* (2011) is currently having its own 'rockstar moment'. This means it's high time we look back and appreciate a certain scene that once had a stranglehold over my tween self.

The scene I'm referring to is the one I tried to depict in this illustration itself. So, let me give some context for the uninitiated and forgetful Nancys. Janardhan—or Jordan, as he's more commonly known, performs '*Nadaan Parinde*' written by Irshad Kamil and sung by Mohit Chauhan, one of Bollywood's most touching diegetic songs, in an arena filled with adoring fans. Tears are streaming down his face as his love interest, Heer, is in the hospital and on the brink of death. As the song comes to an end, the phrase "*O nadaan parinde ghar aaja*" rings across the stage, and he pauses, sensing a presence. He slowly turns to focus on a spot in the arena. We watch the hustle and bustle of the concert slowly fade away as a version of Heer comes into view. One that's perhaps a figment of his imagination, backlit by a heavenly source.

**-Ananya Shetty
TYBAMMC**

The embodiment of Jordan's innocence and unadulterated joy walks up to him, at a point in his life where every action he takes is self-destructive in some way or the other. However, the moment he looks at Heer, the way he remembers her, all his defences fall. For a moment, the world stops for him. As if there is no crowd, no cameras, nothing in the world except for the two of them.

On top of the visuals, scoring this scene is Kavita Subrahmanyam's angelic voice singing '*Tum Ko*'. All of this just adds to the extra punch in the gut implication of Heer's death and the loss of Jordan's happiness when he returns to reality. This scene, for me, has forever marked *Rockstar* as a 2010 classic.



Illustration by-Ananya Shetty

Imtiaz Ali: The Cinematic Poet of Love and Self-Discovery

Imtiaz Ali is a well-known filmmaker in Bollywood, celebrated for his touching stories and stunning locations. Imtiaz Ali's unique approach to storytelling, where he blends emotional depth with beautiful settings, has resonated with many people and left a lasting impact on his audience.

The Path of Finding Yourself

Jab We Met (2007) is about Geet and Aditya, who help each other heal and find themselves. Geet's lively spirit and Aditya's transformation are central to the story. The movie has many memorable lines, like Geet's, "*Bachpan se hi na, mujhe shaadi karne ka bada craze tha, by God,*" and "*Main apni favourite hoon.*" In a conversation with the Film Companion, he said "Travel helps in self-discovery and brings a deeper understanding of life."

Love Across Ages

In *Love Aaj Kal* (2009), Ali shows love in modern times with the stories of Jai and Meera with Veer and Harleen. It highlights how, despite changing times and social norms, the core feelings of love remain unchanged. The famous line, "*Aaj bhi aise pyaar karta hoon jaise college mein karta tha,*" emphasizes that true love stays consistent no matter when it's experienced. Ali explained in an interview with the Hindustan Times, "The basic rules of desire remain the same."

A Musician's Journey

Rockstar (2011) tells the story of Janardhan Jakhar, who becomes the famous rockstar Jordan. The line, "*Sadda haq, aithe rakh,*" became very popular. The film's music, composed by A.R. Rahman, plays a crucial role in depicting Jordan's emotional journey. Imtiaz Ali told the Mumbai Mirror, "Music is a form of expression that often mirrors our deepest emotions. Through *Rockstar*, I wanted to explore the pain and ecstasy that come with creative passion."

Freedom Through Adventure

Highway (2014) is about Veera, who finds freedom and her true self while being kidnapped. The movie takes the audience on a journey across the beautiful landscapes of India while exploring deep psychological themes. Veera's transformation is highlighted when she says, "*Ab mujhe darr nahi lagta.*" During an interview with The Times of India, Ali expressed "True liberation comes when we confront and embrace our deepest fears. *Highway* is a journey of such liberation."

Being True to Yourself

Tamasha (2015) is about Ved, who struggles to be himself in a world that wants him to conform. In the film, Ved is shown as someone full of energy and spontaneity, but he feels stuck in a dull and repetitive life. The line, "Why always the same story?" shows his fight to break free from societal expectations. In an interview with The Indian Express, Imtiaz Ali said, "When I create characters, I don't want to make them extraordinary, I want to make them relatable."



Image credits-India Map

A Timeless Tale Reimagined

Laila Majnu (2018) reimagines the classic love story of Qais and Laila in a contemporary setting, exploring how their deep, passionate romance endures despite modern challenges. Although the film was not directed by Imtiaz Ali, he wrote the screenplay. Ali explained, "In *Laila Majnu*, I wanted to capture the essence of love that defies time and circumstance. Despite the modern backdrop, the core of the story remains as relevant and moving as ever."



Image credits-Flimfare

Imtiaz Ali's movies are more than love stories; they are about understanding life and emotions. His unique style and memorable dialogues have made a big impact on Indian cinema. His work continues to inspire and touch audiences, making him a beloved filmmaker.

-Krithika Shetty
TYBAMMC

Kota factory



Image credits- IMDb

On Kota's streets, dreams take flight,
Day and night, they face the fight,
In a world of black and white,
Students running in a race so tight.
Vaibhav's journey, pure and true,
In a city where big dreams brew,
He works hard to find his way,
In a place where hopes may stray.
Jeetu Bhaiya, kind and wise,
Helps them through tough, long tries,
A light in their darkest days,
Guiding them in many ways.
In black and white, their lives unfold,
A story of courage, quietly bold,
Kota Factory, like a mirror bright,
Shows the fears they face each night.
But in the end, their dreams still soar,
Beyond the marks, they find much more,
A story of life, hope shining through,
In Kota's world, the paths they pursue.

Kota Factory (2019) is an Indian web series that shows the life of students in Kota, Rajasthan, known for its many coaching centres that prepare students for competitive exams. The film highlights the heavy pressure and emotional challenges faced by students who come from all over India to attend these coaching classes.

-Janhavi Maurya
TYBAMMC

A Time Capsule of Musical Nostalgia

Dum Laga Ke Haisha (2015), directed by Sharat Katariya, arrived as a breath of fresh air in an era of debated Bollywood films. The film revolves around Prem (Ayushmann Khurrana) and Sandhya (Bhumi Pednekar), an arranged married couple. Prem, who is reluctant to marry Sandhya due to her weight, continues to demean her after their marriage. While dealing with such a serious subject matter and adding comedy to it, the film had the potential to go downhill and become controversial. However, Sharat Katariya's skilful storytelling made the film a classic. The music served as a catalyst that transported the audience back to the era when Kumar Sanu ruled over the hearts of Indians.

Integration of Music in the Story

Katariya cleverly incorporated music into the film's script by making Prem a melophile and the owner of a cassette store. Throughout the story, the writer also introduces a subplot emphasising the rise of CDs and the fall of cassettes. It didn't directly portray the death of physical copies, but it served as a brutal reminder of what we have lost with innovative developments. With this film, we not only celebrated but also mourned the evolution of music listening.

Using music as a tool for Prem and Sandhya's argument elevated both the comedic nature and the impact of the scene. Sandhya's choice to play songs like '*Bin Sajan Jhula Jhulu*' and '*Kagaz Kalam Dawat La, Likh Doon Dil Tere Naam Karu*' resonates with her heartache. On the other hand, Prem's choice of songs like '*Barsaat Ke Mausam Mein*' (*abhi jinda hu to jee lena do*) and '*Samjhauta Ghamon Se Karlo*' perfectly captures his emotional turmoil. Additionally, Kumar Sanu's cameo during the climax provided a full-circle moment for their love story, underscoring him and his songs as key witnesses to the progression of their relationship.



Image credits-YRF On Youtube

Ode to the 90s Music

The creators also decided to pay homage to 90s music by using it as a primary influence for the film's original soundtrack. They brought in Anu Malik as the composer and Kumar Sanu and Sadhana Sargam for the vocals. '*Dard Karara*,' a song featuring both singers is an absolute banger. The production captures the essence of the time, and the music video looks straight out of a 90s Bollywood film.



Illustration by -Heer Palan

Moh Moh Ke Dhaage

Songs like the title track, '*Dum Laga Ke Haisha*' and '*Sundar Susheel*' also come as pleasant surprises. The latter, especially, is an earworm with its satirical subject matter. Lyrics penned by Varun Grover expose the unrealistic expectations set for the bride and groom. Kumar Sanu's other contribution, '*Tu*' is also a masterpiece; however, it's Varun Grover and Anu Malik's '*Moh Moh Ke Dhaage*' that carries the entire film on its back. Both Papon and Monali Thakur's versions of the song are equally unique and gut-wrenching.



Image credits-YRF On Youtube

Dard Karara

The stakes for this film were high due to its unconventional narrative and non-traditional female protagonist. Nonetheless, the creators took the gamble, resulting in the birth of a cult classic. The movie was a celebration of music, a tribute to the 90s, and it witnessed the reunion of the iconic trio of Kumar Sanu, Anu Malik, and Sadhana Sargam. It was, without a doubt, a once-in-a-lifetime masterpiece that would be difficult to replicate in the future.

-Saniya Kadam TYBAMMC

A Look at Bollywood's Romantic Revival with Notebook

We all know that Bollywood has always been famous for using bright colors and emotional narratives in the songs included in the movie. *Notebook*, directed by Nitin Kakkar is one of the films that has recently contributed a lot to Bollywood music. Released in March 2019, *Notebook* is a romantic drama based on *The Teacher's Diary*, a Thai movie released in 2014.

Notebook is a love story of two school teachers Kabir Sahab played by Zaheer Iqbal and Firdaus played by Pranutan Bahl. The film is set in a school in the beautiful backdrop of Kashmir. The plot of the movie revolves around Kabir finding a lost notebook that previously belonged to Firdaus, a past employee of the school. When he reads her diary, he starts learning about her life, her suffering, and her aspirations. It makes him feel close to her even though they have never met.

The movie portrays the feelings of love, passion, and personal development of two individuals and their mutual understanding. The scenic beauty of Kashmir augments the visual beauty of the movie and due to this; the romance in the movie is enhanced. Being his debut film, actor Zaheer Iqbal has done justice to the character of Kabir Rahman, skillfully depicting the transition from an unhappy man to a lover. Debut actress Pranutan Bahl also delivers a fair performance as Firdaus. She is talented and portrays the character with mixed feelings and empathy hence the audience can identify with her character. The chemistry between the main characters is quite evident even though most of their conversations happen through the notebook. Their interactions and how they write notes are well depicted in the movie and the feeling of love despite the long distance between them is also beautifully portrayed.

On the visual front alone, *Notebook* is a feast. Maneesh Chandra's cinematography during the death scene is impeccable. Additionally, the shots of beautiful slopes, mountains, lakes and the snow-covered Kashmir are equally stunning. Music composed by Vishal Mishra fits every frame of the movie *Notebook*.

Tracks like '*Nostalgia*' and '*Main Taare*' perfectly complement the movie's themes of love and longing. The melodies linger with the audience long after the end credits roll.



Image credits-Rotten Tomatoes

However, just like many other films, *Notebook* has its own strengths and challenges. The plot developments seem erratic and predictable at some points. Yet, the emotional strength and the leading actors' outstanding work make the film more memorable.

A brilliantly directed romantic drama, *Notebook* depicts the union of two souls and the meaning of a reunited life. It demonstrates how relationships and the concept of 'getting to know each other' work. In terms of its visuals, music, and the quality of the performances, it stands at the top of the myriad of films in Bollywood's romance genre.

For viewers who are looking for a beautiful love story shot in beautiful locations, *Notebook* is the perfect film. *Notebook* has the power to make the audience feel very nostalgic, a feeling that is typically associated with Bollywood.

-Aditi Sharma
SYBAMMC

Munjya

A Blend of Rural Folklore and Horror

Munjya (2024) is a Hindi horror-comedy that attempts to strike a balance between scares and laughs. While the film looks promising in certain segments, it ultimately struggles to find its footing.

Munjya centers around the life of a young man living in a small village, whose aspirations and dreams are conflicted due to entrenched social norms and prejudices of his community. The story delves into themes of caste discrimination, social inequality, and personal resilience. The screenplay is both compelling and insightful, presenting a nuanced portrayal of these issues without resorting to melodrama. The film's narrative structure effectively intertwines the protagonist's personal journey with broader societal commentary, making it a rich viewing experience.

The film's plot is not just about the individual struggle but also about the societal forces that shape and constrain that struggle. The screenplay avoids overtly preachy tones, instead opting for a more subtle, character-driven approach that allows the issues to emerge naturally through the story. The lead actor delivers a standout performance, portraying the protagonist with remarkable sincerity and emotional depth. His portrayal brings the character's internal conflicts and dreams to life, making his journey both relatable and impactful. The supporting cast also contributes significantly, with each actor bringing authenticity to their roles. Their performances enrich the film's depiction of village life and the complex dynamics within it.

Visually, *Munjya* excels in capturing the beauty and tension of rural life. The cinematography contrasts the idyllic setting with the underlying social struggles, adding depth to the story. The film's music complements this visual storytelling, enhancing emotional moments and reinforcing the narrative's themes. The soundtrack effectively supports the film's tone, whether it's through uplifting or sombre compositions.



Artwork by -Jagruti Gilbile

Overall, *Munjya* is a compelling film that goes beyond simple entertainment. Its strong performances, thoughtful screenplay, and effective use of visual and musical elements make it a standout film. It offers a meaningful exploration of social issues and personal resilience, making it a worthwhile watch for those interested in impactful storytelling.

-Jagruti Gilbile
SYBAMMC

GODAVARI

A RIVER OF REFLECTION



Image credits-News18

Godavari (2021), directed by Nikhil Mahajan, is a poignant Marathi film that offers a deep, introspective look at life, death, and the passage of time. It is set against the backdrop of the titular river in Nashik. The film's simple and profound narrative draws strength from the natural beauty of the Godavari River and the complex emotions of its characters.

At the heart of the story is Nishikant Deshmukh, portrayed masterfully by Jitendra Joshi, a man grappling with the weight of familial obligations and personal regrets. The film opens with Nishikant's disillusionment with his life, mirrored by the deteriorating state of his ancestral home and his strained relationships.

As the story unfolds, the river Godavari becomes a silent observer and a metaphor for the flow of life, carrying the themes of renewal, loss, and acceptance.

The cinematography by Shamin Kulkarni is one of the film's standout elements. The visuals are hauntingly beautiful, capturing the serene yet powerful presence of the river and the melancholy that permeates the Deshmukh household. The use of light and shadow, coupled with a muted colour palette, adds to the film's introspective tone, making the audience feel the weight of the characters' emotional struggles.

The film's score, composed by AV Prafullachandra, further enhances the narrative, with subtle and evocative music.

It complements the film's mood, guiding the audience through moments of introspection, sorrow, and eventual catharsis. Jitendra Joshi's portrayal of a man caught between the past and present, struggling to find peace, is both nuanced and powerful. The supporting cast, including Neena Kulkarni and Vikram Gokhale, also delivers strong performances, adding depth to the story's exploration of familial bonds.

Godavari doesn't have a conventional narrative with clear resolutions but rather a meditation on life's impermanence and how we seek meaning in the face of mortality. The film's pacing is deliberately slow, mirroring the unhurried flow of the Godavari River, and this may not appeal to every audience. However, for those willing to engage with its themes, *Godavari* offers a rich, emotionally resonant experience.

In conclusion, *Godavari* is a beautifully crafted film that speaks to the soul. It's a reflective piece of cinema that lingers long after the credits roll, reminding us of the delicate balance between life and death, and the enduring presence of nature in our lives. It is a must-watch for those who appreciate films that explore human emotions with subtlety and grace.



Image credits-News18

- Suvarna Chavan
FYBAMMC

IF ADITYA WROTE A POEM ON GEET

Jab we met
She was the sunshine,
To my dead field of sunflowers

Jab we met
She was the burst of yellow,
Painting over my canvas of muted greys.

Jab we met
She was the music, just like her name
Filling up my world of silence.

Jab we met
She transformed from a mere stranger
To the very essence of my existence.

-Urvashi Karambele
SYBAMMC



Illustration by-Heer Palan



Image credits-Flimi Geek



Image credits-Hotstar

PINK - A BOLD STAND FOR WOMEN'S RIGHTS

Directed by Aniruddha Roy Chowdhury and written by Shoojit Sircar, *Pink* (2016) is revered as one of the most significant films in Indian cinema. The artists in the lead roles include Amitabh Bachchan, Taapsee Pannu, Kirti Kulhari, Andrea Tariang, and Piyush Mishra.

The girls are put in a really difficult situation when after exercising their right to self-defence and hence being innocent of wrongdoing, they are still being accused of a crime. When the conflict is taken to the court, it is Amitabh Bachchan, a retired lawyer, who rises in defence of their case. The court drama that unfolds exposes the complexities of consent, victim blaming, and the stereotypes that women have to endure in society. The film's main theme "No means no," is plain and simple, yet very important. *Pink* emphasises that a woman's consent is critical and should not be ignored or minimized. By its dramatic storyline, the film calls on society to respect women's independence and rights.

Amitabh Bachchan gives a dynamic performance as Deepak Sehgal, a lawyer who becomes a justice looter. His portrayal of Deepak Sehgal as a committed and compassionate lawyer is impressive and brings tears to one's eyes. Taapsee Pannu, Kirti Kulhari, and Andrea Tariang give their characters a deep and realistic touch. The expertise of Aniruddha Roy Chowdhury is distinct and clear, making it simple and thrilling to understand the main idea of the story. The script of Ritesh Shah is crystalline and its dialogues resonate with the audience long after the movie ends. The courtroom scenes are engaging and at the same time reinforce the message of the movie. *Pink* raises many issues that may lead to essential but painful discussions. In a patriarchal society where women are constantly judged for their actions, physical appearance, and life choices, *Pink* is exactly the kind of movie that advocates for the preservation of everyone's rights and dignity. It is a movie that questions the normalised idea of women having to justify themselves even when they are innocent victims. Films like *Pink* also play a significant role in educating the public about important social issues. By highlighting the importance of consent and questioning societal norms, *Pink* contributes to the ongoing fight for gender equality.

Pink is not just a movie; it's a movement. It's a film that every person, especially in a country like India, should watch. It's a reminder that justice is not about anyone winning but about the truth prevailing. The film is a wake-up call for society, urging us to rethink how we view women and their rights. In conclusion, *Pink* is a landmark film that draws attention to important issues in a way that is both engaging and thought-provoking. It's a must-watch for everyone as it sets a strong example of how cinema can be a force for social change.

- Prisha Sonawane
SYBAMMC



Illustration by-Heer Palan



Image credits-Times of India

YEH JAWAANI HAI DEEWANI: A TALE OF LOVE, FRIENDSHIP, AND PASSION

Yeh Jawaani Hai Deewani (2013), directed by Ayan Mukerji, features a stellar cast including Deepika Padukone, Ranbir Kapoor, Aditya Roy Kapoor, and Kalki Koechlin. The film, written and edited by Mukerji, Hussain Dalal, and Akin Ali, delves into themes of one-sided love, friendship, and following one's passions.

Ranbir Kapoor stars as Bunny, a fun-loving and flirtatious young man who matures into a serious yet romantic adult. In the movie, Bunny is portrayed as a young boy who wants to travel across the world and seek new experiences. The thing that I loved most about his character is his determination to continue pursuing his dreams despite facing difficulties.

Deepika Padukone plays Naina, who is shown as a nerdy character whose world revolves around studying and following her mother's orders. She was essentially tired of her life, which revolved around studying and wanted to add some fun. So, she decided to go on a trip without her parents' permission. This was a brave step as it required her to step out of her comfort zone. From there, her life began to change significantly—she fell in love with Bunny in a natural way and also made a new best friend. Her journey taught me that it's okay to come out of your comfort zone and that letting go of certain things can be for the best.

Her journey taught me that it's okay to come out of your comfort zone and that letting go of certain things can be for the best. Aditi, played by Kalki Koechlin, is a fun-loving character who has one-sided feelings for Avi, played by Aditya Roy Kapoor. What I've learned is not to wait for someone who doesn't love you, as there are better people who will come into your life and appreciate you (as Aditi found with Tarun). Don't be discouraged if someone isn't meant for you—God has better plans for us. As for Avi, despite struggling with his career due to business losses, he teaches us the importance of not giving up easily.

Overall, *Yeh Jawaani Hai Deewani* has taught me a lot about friendship and life. The film gets another massive plus point because of Pritam's music. Its soulful tracks add a lot to the film. My favourite songs include "*Ilahi*" and "*Kabira*." The cinematography is stunning, and my favourite dialogue from the film is, "*Main udna chahthi hu, daudna chahthi hu, girna bhi chahthi hu, bas rukhna nahi chahtha!*" (This line holds a lot of power.) *Yeh Jawaani Hai Deewani* is the first and last movie that I am willing to watch multiple times.

-Bhoomi Shah
FYBAMMC

EMBRACING TRUE ART IN THE ENTERTAINMENT INDUSTRY

Performing art has always made an extra effort to portray various types of stereotypes related to male and female workspace, depression, problems faced by the students, etc. "Hunar ka koi gender nahi hota and I live by it," one of the famous dialogues from *Rocky Aur Rani Ki Prem Kahani* (2023), was promptly said by Rani's father. India is surrounded by infinite stereotypes, discrimination, and inequalities due to its different religions, and traditions. These stereotypes are set in the minds of people in every sector, like the corporate, the food industry, and most importantly the entertainment industry, where your physical body and personality matter more than your character and your talent.

There is a standard format of dance forms that has been set in our minds for years, but none of these dance forms have encouraged gender bias or body shaming towards the performers. *Lavani* is all about the expressions and *ada* (flaunts) and using them to engage and attract the audience.

Amruta Khanvilkar, playing the role of Chandra in the movie *Chandramukhi* (2022), is a *Lavni* dancer who performs for special guests. The protagonist of the movie is immediately attracted to her because of her *ada*. Thus despite being married, he plans to have an extramarital affair. *Tamasha* mostly attracts a male audience because of the female dancer's beauty, and thus most of the time we see fair and slim-fit women playing these roles in the movies, which is far from the real portrayal of actual *Lavani* performers. This also promotes a negative image of women as they depict these performers and homewreckers instead of praising their art.

'*Nazariya Ki Maari*' is a popular dance from the Netflix show *Heeramandi* (2024), performed by Sanjeeda Sheikh. It is choreographed by Ashish Patil, a renowned professional artist and performer in classical dance. The gender of the choreographer isn't specified anywhere. The director's choice of selecting a male choreographer helped to tackle the gender biases that are prevalent in performing arts.

Ashish Patil had to travel a thousand miles to reach this stage in his life. In one of his interviews with '*Golaberij*', a podcast, he said, "Right from the college gate to the classroom, I was called names like homo, transgender, two in one, etc. Surprisingly, now these are the same people who text me saying how their kids and parents are my huge fans, how they love my dancing and feel inspired by it." There was a time in his life when his father told him that he had to step out of their house if he wanted to keep his ghungroo with him. He struggled for a long period, but this did not let his morale down, and that strong self-esteem made him reach the peak of success.



Image credits- Telegraph India

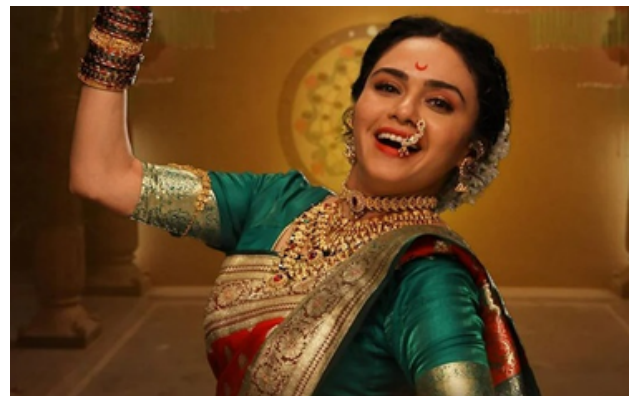


Image credits- Flimibeat



Image credits-Sportskeeda

Arguments that the dancers have to be thin, good-looking, and of a specific gender often come up while making while recording dances for movies and shows in India. Our society needs to change its perception and the mindset that has been carried for decades and start respecting art, and the artists, and appreciating their proficient talent and good work.

-Purva Desai
TYBAMMC

BOLLYWOOD'S LEADING LADIES: FROM SAREES TO STILETTOS.

REWRITING ROLES FOR MANY WOMEN.

90's Bollywood: Traditional & Sari clad Heroines.

Bollywood has always been a mirror to society, reflecting, changing and shaping the mindsets of the mass audience. In the 90s women were often portrayed in modest and shy appearances and as sari-clad heroines, highlighting traditional values. Think of Madhuri Dixit's Nisha in *Hum Aapke Hain Koun..!* (1994) or Kajol's Simran in *Dilwale Dulhania Le Jayenge* (1995). They were strong but within the confines of family expectations, with their lives revolving around love, marriage, and sacrifice.



Today's Bollywood: Bold & Unstoppable.

Fast forward to now, and the Bollywood heroine has undergone a dazzling transformation. Today's films showcase women who are unapologetically ambitious, independent, and fierce. Characters like Rani in *Queen* (2013) and Sehmat in *Raazi* (2018) or Rani from *Rocky aur Rani ki Prem Kahani* (2023) are more than just love interests—they are the story. These women take charge of their destinies, challenging societal norms with every step. They don't keep their opinions to themselves but also present them confidently and embrace them with excellence.

Women evolution: Admirers to Aspirational.

This shift reflects the evolving role of women in society. Today's female audience sees themselves not just as homemakers but also as decision-makers, dreamers, achievers and challengers. While the 90s gave us women whose beauty and elegance we admire, today's Bollywood gives women that we aspire to be—unafraid, fearless and unapologetic to rewrite the script of their lives, both on and off the screen.

**-Isha Pranjale
SYBAMMC**

CHALK N DUSTER

In the calm of the classroom's space,
Where chalk and duster find their place,
Two teachers work with all their might,
Guiding minds both day and night.
They teach with love and gentle grace,
Brightening every student's face,
But problems come when money calls,
And care is lost in busy halls.
Despite the struggles and the fight,
They help young minds grow bright,
For in their hands, the future grows,
Where hope and knowledge always flow.
Respect and care they always share,
In every lesson, they show they care,
For education's true and bright,
And in their hearts, it feels just right.

Chalk n Duster is a 2016 Indian movie directed by Jayant Gilatar, starring Shabana Azmi, Juhi Chawla, and Divya Dutta. The film shows the tough challenges teachers face in India. The story is about two devoted teachers, Vidya and Jyoti, who love their work and care about their students. Their jobs become difficult when a new principal, focused on making money, introduces strict policies that hurt the quality of teaching and their professional values. The film highlights the respect and importance teachers deserve and calls for better education practices. It also touches on friendship, dedication, and the effect of education on both teachers and students.

- Janhavi Maurya
TYBAMMC



Image credits-Open Magazine



Image credits-Indian Express

A Legacy of Romantic Leads and Powerful Performance

Shah Rukh Khan, known as the 'King of Bollywood,' is a major figure in Indian cinema. Born on November 2, 1965, in New Delhi, India, Khan's rise from a middle-class background to international fame showcases his incredible talent and hard work.

He began his career in the late 1980s with TV shows like *Fauji* (1989) and *Wagle Ki Duniya* (1988), but his big break came in 1992 with the film *Deewana*, which was a hit. This success launched his diverse and impressive career in film.



Image credits-Swati Epppallipelli



Image credits-India Today

Shah Rukh Khan is famous for his wide range of roles. He has played romantic leads in movies such as *Dilwale Dulhania Le Jayenge* (1995) and *Kabhi Khushi Kabhie Gham..* (2001) and has also taken on intense roles in films like *My Name Is Khan* (2010) and *Chakde! India* (2007). His ability to engage audiences with his performances and charm has made him a global star.

Overall, Shah Rukh Khan's career includes major film achievements, business ventures, and charity work. His impact as a global superstar and cultural icon continues to inspire and entertain people worldwide.

-Swati Epppallipelli
FYBAMMC

FILMS : A GATEWAY TO ANOTHER WORLD

Some unsaid stories that convey a lot!

Films are masterpieces that are carved into the minds of enthusiasts. The subtle approach and depth of creation continue to evolve, with emotions conveyed in ways that resonate with millions of viewers. This article looks at how films let us time travel, making us feel like we're right there with the characters on screen.

Some films help us rediscover parts of ourselves that we might have lost while adapting to this ever-evolving world. While some people might long for a "*Jaa Simran Jaa, jee le apni zindagi*" moment from *Dilwale Dulhania Le Jayenge* (1995), others might believe that letting go of someone you love, as shown in *Kal Ho Na Ho* (2003), can also be a form of love. Films do teach us about love, but determining when and how it's right to fall for someone remains a personal and subjective question.

Some people are struggling to keep up with today's generation by searching for green flags on dating sites, while others prefer to be old-school romantics, waiting for the right time when the universe will align them together in love. Strange, isn't it? How filmmakers and actors can leave a lasting impression on our beliefs and perceptions? Take *Jab We Met* (2007), for example. Many people believe that if Geet could find Aditya, then missing a train could be a stroke of luck for you too.

Films that focus on friendships often highlight how we get through the toughest days of our lives thanks to the presence of a few familiar faces that remind us that everything will be okay. While applying filters might not be appropriate in this context, choosing the right ones to fit the picture perfectly is important. Isn't this a wonderfully strange way of connecting? Just as we went from "*Pyaar Dosti Hai*" to "*Kuch logon ke saath waqt bitane se sab kuch thik ho jata hai*," we've all experienced how some people drift away while others become like family.



Image credits- Flimfare

Forgiving can be tough for anyone, but if you've ever watched *Zindagi Na Milegi Dobara* (2011), you'd understand that when an apology comes from the heart, forgiveness isn't that difficult. Self-love is important because it makes loving someone else easier. How can we truly know ourselves if we rely on others to define who we are? For example, *Wake Up Sid* (2009), teaches us that cakes aren't the only way to celebrate birthdays and highlights the importance of building a stable career and financial independence.

Supernatural films often teach us how to escape from dark moments. The difference is that they deal with spirits, while we deal with people. Films like *Goodbye* (2022) teach us that death isn't always the end. Often, memories keep us connected to the comforting presence of a loved one who seems to have vanished, much like how we gaze at the sky, hoping that our person might be replying. Just as we hear stories about stars representing our lost loved ones, someone leaving can often lead to sorting out misunderstandings and reuniting as a family.

**-Snehasri Das
TYBAMMC**

SANJAY LEELA BHANSALI: A VISIONARY BEHIND BOLLYWOOD'S BIGGEST EPICS

Sanjay Leela Bhansali is one of India's most respected filmmakers, known for his rich visual style and emotionally charged narratives. His directing style is a unique blend of majestic aesthetics, complex detailing, and hidden emotions and beliefs, making his films a sensory and emotional celebration for audiences.

Bhansali's films are characterized by their lavish sets, stunning costumes, and accurate attention to color and lighting, all of which contribute to the larger-than-life quality that defines his work. His love for visual splendor is evident in films like *Devdas*, *Bajirao Mastani*, and *Padmaavat*, where every frame is crafted with the clarity of a painting. Bhansali often uses deep, rich colors to express the emotional state of his characters, enhancing the narrative with a visual language that is as expressive as dialogue.

A Journey through Sanjay Leela Bhansali's Soundtrack

Music plays a central role in Bhansali's films, not just as a background element but as an integral part of the storytelling. His collaborations with music directors have produced some of the most memorable soundtracks in Indian cinema. Songs in Bhansali's films often promote the plot and provide insight into the characters' inner world, making music an essential narrative instrument.



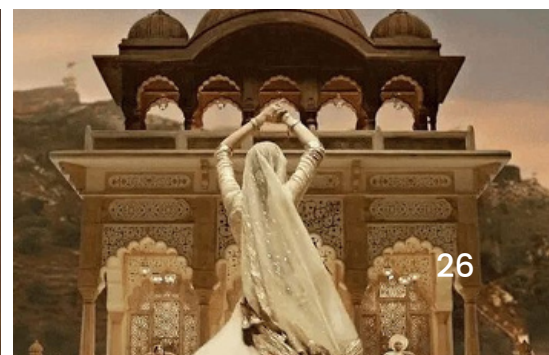
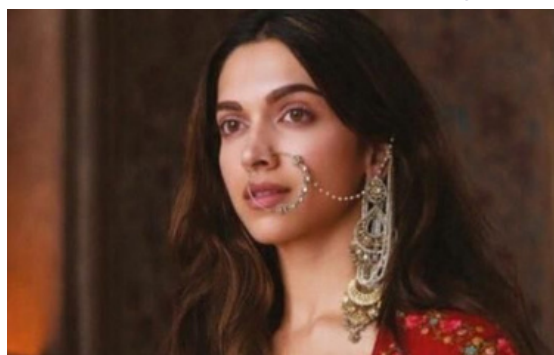
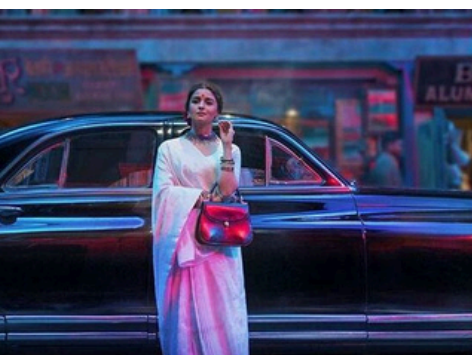
Image credits-Pinterest

Impact of Bhansali's work on Indian Cinema

Bhansali's influence extends beyond his films, impacting both the industry and audiences. His work has inspired a new generation of filmmakers to explore the possibilities of visual storytelling, showing that Indian cinema can be both artistically ambitious and commercially successful. The glory of his sets and costumes has set new benchmarks for production design, influencing how Indian films are conceived and executed.

For audiences, Bhansali's films are more than just cinematic experiences; they are emotional journeys that resonate on a deeply personal level. His ability to portray intense emotions and complex relationships with such skills has created a strong connection with viewers, who find a reflection of their own experiences in his stories. In a world where reality often takes center stage, Bhansali's films remind us of the magic of cinema—its power to transport, enchant, and move us in intense ways. His unique style and vision continue to leave a lasting mark on Indian cinema and the hearts of those who experience his work.

**-SNEHA SINGH
TYBAMMC**



Bollywood Stories that Stay with Us



Raj and Simran on a train, in love they remain,
In *Dilwale Dulhania Le Jayenge*, their bond is plain.

Vijay from *Deewaar*, with fire in his eyes,
“*Mere paas Maa hai*,” as he rises high.



Munna Bhai with a hug, spreading *Gandhigiri*
cheer,
With Circuit by his side, there's nothing to fear.
Veeru calls Basanti, on *Sholay*'s dusty track,
Friendship and courage, there's no looking back.

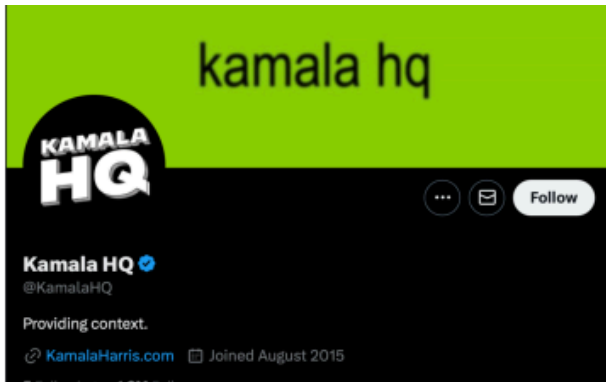
Geet sings in joy, “*Main apni favorite hoon*,”
Her spirit soars, like a bright afternoon.
Rancho says, “All is well,” with a smile so bright,
In *3 Idiots*, he shows us the light.



In *Dear Zindagi*, we find our way,
Embracing life's lessons, day by day.
These stars of Bollywood, in our hearts they stay,
Their stories and smiles, forever light our way.

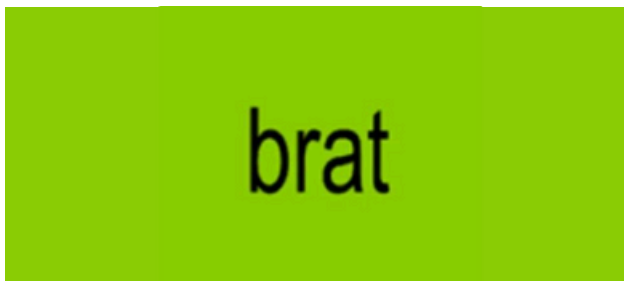
-Khushi Mishra
SYBAMMC

Kamala Harris and Charli XCX Bring Brat Girl Summer to Life



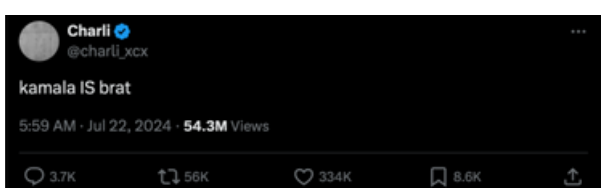
(Representative Image; Credit- X)

If you are following the current US Presidential Campaign, then I am sure you have come across the phrase “Kamala Harris is Brat” somewhere on the news or social media and you must be wondering, “What are these low-paying, overly exhausted journalists talking about?” Well, this Gen Z pop culture analyst is here to break it down for you in simple layman’s terms. Kamala Harris is Brat. Does she act bratty? No. Then why is she a brat? She isn’t a brat. She is brat.



(Representative Image; Credit- Spotify)

Brat is an album released by the British pop singer Charli XCX. The album consists of songs written and composed by her that embody the idea of a ‘Brat girl’. ‘Brat girl’ or a ‘Brat girl summer’ can be everything and anything. What lures Gen Z, is the low-resolution font and minimalist aesthetic of the album. As soon as *Brat* was released on June 7th, Gen Z decided that this year they would be having a “Brat girl summer” where they let out their party animal instincts.



(Representative Image; Credit- X)

This album has set things on fire in the world of music, fashion and, most surprising of all, politics. So how does Kamala Harris fit into this mix? It started with Joe Biden quitting the Presidential race as the democrat candidate, due to public frustration and inaction on pleas for ceasefire in Gaza. After leaving the race, Biden endorsed Harris for the presidential race as the official Democrat nominee. Soon after many politicians and celebrities began endorsing Kamala Harris. One such celebrity is Charli XCX who simply tweeted on X “kamala IS brat” on July 22nd.

This tweet became Charli’s official endorsement which led all her fans and youth to start supporting Harris with the simple **#KamalaHarrisBrat**, trending on social media for weeks. This is a perfect example of pop culture which highlights the intersection of music and politics. Music can reach people, influence them, draw out their emotions and channel them into something bigger. Politicians have the power to use musicians and performers to their advantage for their campaigns.

Although at face value Brat comes off as just catchy techno music only marketed to be played at clubs, there is a level of sincerity and honesty in lyrics which Charli has consistently built as a brand. The brand is about confusion. It is about growing up. It is about finding simplicity in the convoluted. It is about contrast. It is everything. It is Brat.

Within Brat lies the idea of women finding their way through struggles thrown at them which aligns with Harris’ current brand, a woman of colour in politics fighting against white men who come from a family of politics. It also helps that Harris has become a viral social media sensation with her quote “You think you just fell out of a coconut tree”. Her candour and wit feel refreshing in the current political climate just like Charli’s music.

So Kamala Harris’ team has not left any stone unturned and capitalised on Charli’s endorsement by making the brat theme her official banner on X for the presidential run. The endorsement has greatly impacted Harris’ campaign and she has raised almost \$310 million from all publicity and endorsements.

-Aditri Nair
TYBAMMC

THE GAJA GAMINI WALK: A TIMELESS SYMBOL OF GRACE AND ELEGANCE

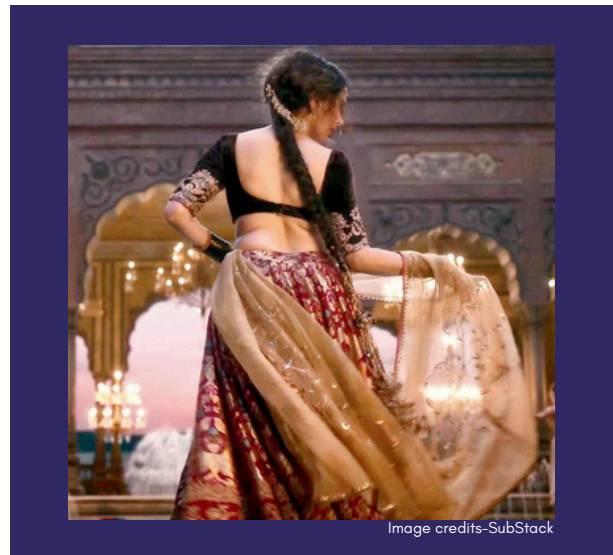
The term 'Gaja Gamini' is a beautiful combination of two words: 'Gaja' which means elephant, and 'Gamini' which means walk. Together, they refer to a walk that shows the beautiful and graceful movement of an elephant. This ancient concept has deep roots in Indian culture, where the Gaja Gamini walk has been celebrated for centuries as the symbol of feminine elegance and grace.

ORIGINS

The *Gaja Gamini* walk finds its origins in the classical dance forms of India, like *Bharatanatyam*, *Kathak*, and *Odissi*. These dances have long shown the importance of graceful movement and balance. The *Gaja Gamini* walk was not just a physical attribute but also a symbol of inner beauty, strength, and confidence. It was believed that a woman who mastered this walk possessed not only physical grace but also a calm and composed mind. The walk was often associated with royalty and nobility, as it reflected the qualities of dignity.

IMPORTANCE

The Gaja Gamini walk is a representation of the ideal feminine form in Indian culture. In classical dance, the Gaja Gamini walk is used to express various emotions and tell stories through movement. Dancers use this walk to convey feelings of love, longing, and devotion, making it an essential element of their performances. The walk also plays an important role in traditional Indian fashion shows, where models are trained to walk with the grace and elegance of the Gaja Gamini. The elegance of the Gaja Gamini walk lies in its simplicity. It is a walk that does not demand attention but naturally draws it. The slow, measured steps, coupled with a gentle sway of the hips, create a mesmerizing effect. The Gaja Gamini walk is a testament to the beauty of understated elegance, where less is more.



EVOLUTION

The Gaja Gamini walk is a concept that has evolved over centuries through various art forms, particularly dance. However, the walk gained widespread recognition and popularity through the works of legendary Indian artists, poets, and dancers who immortalized it in their creations.

In recent years, the Gaja Gamini walk has seen a revival, particularly in the world of fashion. Many contemporary models and actresses have embraced this traditional walk, bringing it to the forefront of modern style. Renowned Indian actress Deepika Padukone has been praised for her graceful and poised Gaja Gamini-like walk on the runway. Recently, Aditi Rao Hyadri's scene from a popular Netflix show, *Heeramandi* (2024) also became popular due to her Gaja Gamini-like walk. These actresses' ability to combine traditional elegance with modern flair has made them a symbol of the enduring appeal of the Gaja Gamini walk.

SYMBOLISM

The Gaja Gamini represents inner strength, dignity, and confidence. The walk is a reminder that true elegance comes from within and that grace is a reflection of the mind as much as the body.

In a world that often prioritizes speed and efficiency, the Gaja Gamini walk serves as a reminder to slow down, move with intention, and carry oneself with dignity. It is a timeless symbol of the beauty that lies in balance, harmony, and grace.

- Prisha Sonawane
SYBAMMC

THE BIG SCREEN'S BIG INFLUENCE

THE MAGIC OF THE MOVING IMAGE

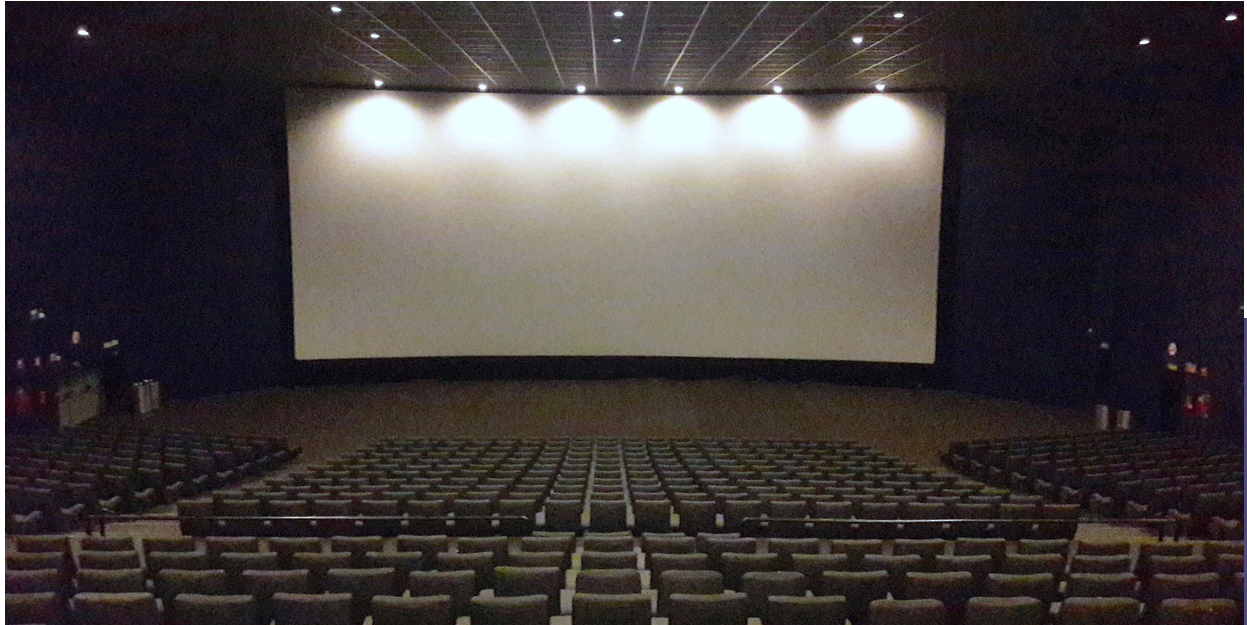


Image credits-Wikipedia

Film, a mesmerizing blend of visual and auditory artistry, has transcended its role from mere entertainment to become a powerful cultural force. It is a mirror reflecting society, a catalyst for social change, and a universal language that bridges cultures and generations.

At its core, film is a storyteller's medium. From the silent era's pioneers to today's digital marvels, filmmakers have crafted narratives that resonate with audiences on a profound level. Through carefully constructed plots, compelling characters, and evocative imagery, films transport viewers to different worlds, allowing them to experience a range of emotions and perspectives.

Beyond entertainment, films serve as a powerful tool for social commentary. They have the ability to challenge societal norms, raise awareness about pressing issues, and spark important conversations. Whether it's exposing social injustices, promoting gender equality, or exploring complex human relationships, films have the power to ignite change and inspire action.

The Cultural Impact

Films have played a pivotal role in shaping popular culture. Fashion trends, music styles, and even language have been influenced by iconic films. Moreover, the medium has become a global phenomenon, fostering cultural exchange and understanding. Foreign films have introduced audiences to diverse cultures and perspectives, while blockbusters have become cultural touchstones shared by people across the world.

The film industry has also become a significant economic force. It generates employment opportunities, attracts tourism, and contributes to the country's GDP. From small independent films to mega-budget blockbusters, the industry supports a vast ecosystem of creative professionals, technicians, and support staff.

The Future of Film

As technology continues to evolve, the film industry is undergoing a transformation. The rise of streaming platforms has disrupted traditional distribution models, giving filmmakers greater reach and autonomy. Virtual reality and augmented reality are opening up new possibilities for immersive storytelling.

Despite these changes, the core appeal of films remains intact. Humans have an innate desire for storytelling, and the moving image provides a unique and captivating way to experience narratives. As long as there are stories to be told, film will continue to be a powerful and influential force in our lives. In conclusion, film is more than just entertainment; it is a cultural phenomenon that has shaped our world in countless ways by understanding the intricacies of its craft and its impact on society.

-Kunal Maurya
FYBAMMC

WHAT IF? THE INTRIGUING DILEMMAS OF LA LA LAND

Cinema has always been a powerful medium, capable of transporting us to different worlds, exploring complex emotions, and making us question the choices we make in our own lives. From the silent films of the early 20th century to today's blockbuster spectacles, movies have a unique ability to capture the human experience in a way that deeply resonates with audiences. One film that exemplifies this power is *La La Land* (2016), a modern classic that merges nostalgia with a contemporary twist while delving into the emotional labyrinth of love and ambition.

La La Land, directed by Damien Chazelle, is a love letter to the golden age of Hollywood. Its vibrant colours, lush musical numbers, and whimsical storytelling hark back to the era of classic musicals. Yet, beneath the glitz and glamour lies a poignant exploration of dreams and desires. The film, starring Ryan Gosling and Emma Stone, is not just a story about a jazz musician and an aspiring actress; it's a meditation on the cost of following one's dreams and the sacrifices that come with it. The film opens with a dazzling dance number set on a traffic-jammed freeway. This vibrant sequence boldly captures the essence of ambition and the dreams driving the characters. What sets *La La Land* apart is its emotional depth. The film balances its upbeat, dreamlike sequences with moments of profound introspection. The romantic relationship between Mia (Emma Stone) and Sebastian (Ryan Gosling) feels genuine and relatable, yet is marked by tension between personal ambition and romantic fulfilment.

Chazelle's screenplay explores how pursuing individual goals can overshadow relationships that matter most. Mia and Sebastian's love is intense, but their personal aspirations lead them to make decisions that affect their relationship in unforeseen ways.

The film's final scenes with their bittersweet resolution and a fantasy sequence of what might have been invite viewers to reflect on their own lives and choices. It poses an intriguing question: Can we truly have it all, or must we choose between our personal and professional aspirations? The film's ending is not just a conclusion but a reflection on the sacrifices in pursuing one's passions.

The final scene envisions how Mia and Sebastian's relationship might have unfolded if they had not diverged from their paths. These "what-ifs" are an integral part of our lives; every decision we make reveals an alternative route whose outcome remains uncertain. They compel us to contemplate all the possibilities we did not pursue. To me, these "*what-ifs*" feel fundamental to our existence. They invite us to dive deeper into our choices, analyse every scenario and ponder on the thought of whether a different route might have led to a completely different life.



Image credits-The LightHouse Cafe

Would that alternative have been a better decision? Isn't that the real excitement? To me, it is. This is why I stay alive, to seek answers to these questions and embrace the thrill of these *what-ifs*.

So, as you watch *La La Land* or any film that delves into the human experience, think about what it's really saying about the choices we make. How do we balance our personal desires with our ambitions? Are we prepared to face the consequences of our decisions, even if it means letting go of something or someone dear to us? After all, isn't that the true magic of cinema: its ability to make us question and reflect on the deepest aspects of our own lives?

-Anisha Chaudhari
TYBAMMC

BRIDGE TO TERABITHIA



!Artwork by -Priyanshi Pandya

This painting is inspired by the movie *Bridge to Terabithia* (2007). It's a beautiful story that focuses on the sweet friendship between a tween boy and girl who share an imaginative bond by creating a world of their own, just a rope swing away from the school bullies they face. The movie feels like a 'book of fiction,' exploring the value of friendship through the characters Jesse and Leslie, both class outsiders. Together, they create an imaginary world called "Terabithia," where they rule as king and queen. The scene I've depicted shows the two children chatting and reigning over their magical kingdom while swinging through a world filled with magical creatures. This is a must-watch movie that inspires viewers to value true friendship and learn from life's challenges.

-Priyanshi Satyam Pandya
FYBAMMC

The Haunting Beauty of *Schindler's List*



Image credits- Literary hub

Released in the year 1994, the film *Schindler's List* captures the heartbreaking events of World War 2 and shows us that we must admit that the world has fallen into an abyss filled with monsters—monsters bearing the face of humans, having a heart that pounds but still lacking empathy, their eyes lacking the light and their hands agreeing to commit heinous acts. The film urges us to see that humans are nothing but dolls that could be turned into potential angels or potential demons.

This is evident in the scene where a child hides under the bed with fear slowly choking the spark of his eyes, as he sees a real monster in a human instead of fearing the surprisingly huge monster with thorns and sharp teeth. The cruelty of this scene was so immensely terrifying that it felt like an arrow piercing the chest. To think that hatred could consume a human to such an extent that his hands move on the command of the devil to point a gun towards a pile of burning dead—the once innocent lives that are now nothing more than lifeless flesh and bones is terrifying.

The movie *Schindler's List* was just like the night—terrifying yet beautiful. It was haunting, yet hopeful. It was something that made me feel shattered, but also happy. It made me feel scared, yet tempting enough to take a step closer to it. It snatches our hope from humanity, yet makes us want to believe in it. This movie was just a paradox in action. There was good in evil, and a little evil in good.

This story is about a businessman, who saved thousands of Jews from the atrocities of the Nazis. Standing on the edge of a death pit, they met a man—the living ray of light. This story has it all—the good, the bad, the ugly; the hopefulness, the hopelessness; the power and the good use of power; courage, loyalty and cruelty; the gore and the romance.

The film has great characters and brilliant writing. Some dialogues just stick with you ("That's power, Amon," "I pardon you," "One more person. A person, Stern. For this"), while some characters refuse to leave your mind. Of course, I fell in love with Schindler and Stern but Amon Goeth, too, had my heart. The complexity of human conscience was speaking for itself under the disguise of Goeth. The tenderness and courage of Stern and the generosity and cleverness of Schindler will leave no option for you, except for falling in love with them. Even the beautiful portrayal of the supporting characters leaves an imprint on our minds. The end of the film was just, a *chef's kiss*. I am so glad that I came across this film, and all I can say is, this is a must-watch.

-Charulata Shukla
SYBAMMC



Image credits- The Gurdian

Alfred Hitchcock: The Quintessential Master of Suspense

Alfred Hitchcock, often hailed as the 'Master of Suspense,' left an indelible mark on the world of cinema with his innovative storytelling techniques and distinctive directorial style. *Rear Window* (1954), one of Hitchcock's many masterworks, is a prime illustration of his unmatched ability to enthrall viewers with intriguing tales and creative filmmaking.

Hitchcock's directorial career spans over five decades, producing a body of work that has left an enduring impact on the art of filmmaking. He is known for his meticulous attention to detail and penchant for psychological thrillers. From *Psycho* (1960) to *Rear Window* (1954), Hitchcock crafted narratives that skillfully blended suspense, tension, and a touch of dark humor.

Rear Window showcases Hitchcock's mastery in creating tension within confined spaces. The story of the movie mostly takes place in the apartment of James Stewart's character, L.B. "Jeff" Jefferies, a wheelchair-bound man with a broken leg. Jeff finds his sole amusement in watching his neighbours from his apartment's back window, thus turning himself into a witness to a potential homicide.

The story's decision highlights Hitchcock's skill at working with perspective and space, a recurring theme in his filmography. Hitchcock's meticulous attention to cinematography and set design is clearly visible in *Rear Window*. With its interconnecting windows and complex architecture, the apartment complex set becomes more than just a setting for the story—it becomes a character in and of itself. The intrusive stare through the windows heightens the intrusive quality of the narrative by blurring the distinction between the observed and the observer.

Robert Burks, the cinematographer, worked closely with Hitchcock to ensure that the director's vision was executed flawlessly. There is a feeling of urgency and tension created by the use of long takes, tracking shots, and thoughtful camera positioning. *Rear Window* also features Hitchcock's signature '**MacGuffin**'—the enigmatic suitcase that becomes the centre of Jeff's observations. The luggage is the centre of the suspense, but in the end, it catalyzes delving into the connections and psychology of the characters.

Hitchcock's characters are known for their depth and complexity, and *Rear Window* is no exception. Jeff's relationships with his girlfriend Lisa Fremont (Grace Kelly) and his nurse Stella (Thelma Ritter) add layers to the narrative. The relationships and weaknesses of the individuals in *Rear Window* contribute to the tension as much as the murder mystery. Hitchcock's skill as a storyteller is demonstrated by his ability to strike a balance between general tension and interpersonal drama.



Image credits-Britannica

Rear Window is the pinnacle of Alfred Hitchcock's great career, and his filmography is a treasure mine of cinematic jewels. Through this film, Hitchcock's ability to manipulate space, create tension, and delve into the complexities of human psychology is laid bare. *Rear Window* serves not only as a captivating thriller but also as a microcosm of Hitchcock's enduring legacy in the world of cinema. As we continue to revisit and analyze his films, Hitchcock's influence on the art of storytelling remains timeless and unparalleled.

-Priyank Yadav
TYBAMMC

Stanley Kubrick's Vision of the Future



Image credits-The Conversation

Stanley Kubrick, a filmmaker renowned for his meticulous craftsmanship and visionary approach, left a long-lasting mark on the science fiction genre. His films *2001: A Space Odyssey* (1968) and *A Clockwork Orange* (1971) not only redefined what sci-fi could be but also offered predictive glimpses into the future that continue to resonate in modern cinema.

The Birth of Modern Sci-Fi

2001: A Space Odyssey is often hailed as one of the greatest science fiction films ever made, and for good reason. Kubrick's collaboration with science fiction author Arthur C. Clarke resulted in a film that was both a technical marvel and a profound meditation on humanity's place in the universe. Kubrick's idea of the future in the film wasn't about flashy gadgets or a bleak dystopia. Instead, he presented a future that felt real, with a clean, almost clinical precision. The film's depiction of space travel, with its painstaking attention to detail, from the slow, deliberate movement of spacecraft to the eerie silence of space, set a new standard for sci-fi cinema.

The film's enigmatic monoliths and the chilling AI, HAL 9000, raised questions about the future of human evolution and the potential dangers of artificial intelligence—questions that remain relevant today as AI technology advances. Kubrick's influence can be seen in the work of directors like Ridley Scott (*Blade Runner*), Christopher Nolan (*Interstellar*), and Denis Villeneuve (*Arrival*), all of whom have drawn from *2001*'s visual and thematic legacy.

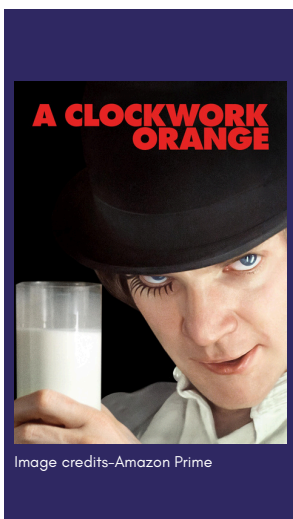


Image credits-Amazon Prime

A Terrifying Glimpse of Tomorrow

While *2001: A Space Odyssey* explored the cosmos, *A Clockwork Orange* focused on a bleak and disturbing vision of humanity's future. Based on Anthony Burgess's novel, the film presents a dystopian vision of a future in Britain, where youth violence runs rampant, and the state's attempts to control their behavior through psychological conditioning raise ethical and philosophical dilemmas.

In the film, Kubrick presents a world filled with sharp contrasts. The world is both familiar and alien, with its retro-futuristic architecture, bizarre fashion, and unsettlingly cheerful pop culture. The film's protagonist, Alex DeLarge, personifies the tension between free will and societal control, a theme that resonates in the age of mass surveillance and debates over individual rights versus collective security.

The aesthetic of *A Clockwork Orange*—its bold color palette, unsettling imagery, and use of classical music juxtaposed with scenes of ultraviolence—has influenced filmmakers like Quentin Tarantino and David Fincher in making their very famous films like *Pulp Fiction* (1994) and *Fight Club* (1999) respectively. The film's themes continue to be explored in modern dystopian narratives, from *Black Mirror* (2011) to *The Hunger Games* (2012).



Image credits-The Conversation

Kubrick's Influence on Modern Sci-Fi

Kubrick's contributions to science fiction extend beyond these two films. Kubrick didn't just create sci-fi films; he created cinematic experiences that challenged audiences to think critically about the future and humanity's place within it. From building characters to meticulous story-telling techniques, Kubrick has set a benchmark in almost every element of a movie creation. Films like *Inception* (2010), *The Matrix* (1999), and *Her* (2013) owe a debt to Kubrick's pioneering work.

In a world where technology is advancing at an unparalleled pace, and the lines between science fiction and reality are increasingly blurred, Kubrick's vision of the future serves as both a warning and an inspiration. As we continue to grapple with the ethical and existential questions posed by technological advancement, Stanley Kubrick's sci-fi legacy remains as relevant as ever.

-Kedar Mandke
TYBAMMC

CORRUPTION ARC GONE WRONG



Illustration by -Ananya Shetty

Before diving into the specifics, let's first talk about corruption arcs, shall we? A corruption arc, or a villain arc, is the metaphorical journey a character takes towards the 'Dark Side', so to speak. The reason for such an arc may vary, but the crux of it stays the same—a series of unfortunate events that lead a character towards their moral downfall, often converting them into an antagonist or an outright villain.

When written with thought and consideration, a corruption arc can be one of the most heart-wrenching stories out there. However, this was not the case with Marvel Cinematic Universe's (MCU) own Wanda Maximoff. Though her story spans over multiple films and a television show, I'll be focusing more on her most recent feature in Sam Raimi's *Doctor Strange in the Multiverse of Madness* (2022) as the antagonist. Here's a spoiler warning for anyone who has keeping up with the MCU lore after *Avengers: Endgame* (2019).

Wanda's appearance in *Multiverse of Madness* picks up right after her own show, *WandaVision* (2021)—whose ending is something that needs its own article written about, where she ends up flying off with a spellbook known as 'The Darkhold' after having to dissolve her imaginary kids and husband in a town she accidentally enslaved. Heavy cliffhanger, I know. But that's where it all starts going downhill. Due to the two projects (the show and the movie) being shot during the pandemic, a lot of changes were made to the scripts. Even when it was airing, the show caused a lot of speculation amongst the fans as to where the story of their favourite extremist-turned-Avenger-turned-morally-grey-witch would go. If you think that the team making the movie would ensure a smooth transition for her character arc, then you'd be wrong. Director Sam Raimi had said in an interview with Rolling Stone that even he did not the complete series before helming the film follow-up. This led to a confusing level of focus on her kid while disregarding her other motives for turning into a villain and instead blaming it on the Darkhold's influence. All of that, along with the heinous acts she had performed throughout the film and sometime before' ultimately leads to an attempt to 'redeem' her with a sacrifice when she regains her clarity of mind.

As a fan of Marvel, I empathise with the challenges the team must have faced during a global lockdown. But as someone who appreciates the craft of good and thoughtful storytelling, this is where I believe Marvel's downfall really started—choosing to push out blockbusters rather than wanting to tell a cohesive, larger-than-life story.

-Ananya Shetty
TYBAMMC



Image credits-IMDb

I HATED THIS MOVIE AT FIRST BUT THEN....

For someone who has never watched a David Fincher movie or is unfamiliar with his vision, *The Killer* (2023) would look like an absolute disaster. The title of the film makes it seem like this movie portrays the same glorified image of an assassin that is present in usual thrillers, but that was not the case with this movie. The Killer's clumsy planning, his excuse of a commitment to his plan, his joke of an execution and his continuous inner monologue all work as the best irritants to ever exist. However, someone familiar with the director's work would go out and seek answers to the above-mentioned questions.

Sound Design

David Fincher is known for his use of accurate sound design. In the intro where we have a little insight into how the killer would carry out his plan, the dark electronic beat playing along makes one feel the intensity of the scenes. The movie is divided into six different chapters—The Target, The Hideout, The Lawyer, The Brute, The Expert and The Client.

Throughout the movie, the protagonist has a constant inner monologue that is him reminding himself of certain rules that he has set for himself. It is noticed that whenever he revises those specific rules in his head, he always needs to follow through with them. The change in his perspective is reflected in the sound in that specific scene. The scenes and the background scores flow smoothly until an unexpected situation occurs. It makes the audience anticipate with uncertainty what comes next as it becomes a sign that things are about to go awry.

The Killer's internal panic is conveyed by the hasty manner in which Fincher films the scene, making the audience feel the lack of control the killer has over his plans. In such scenes, the background score fades out and the focus shifts solely on the killer as he tries to regain the lost control over the situation. We also see him anxious in various scenes and he uses music (by the British rock band 'The Smiths') as a coping mechanism.

Redefining Protagonists

Satirical elements are spread throughout the plot of the movie depicting the killer as a modern character with modern solutions to his modern problems. We see him dine at fast food chains while he lists out the food's calories and orders 'tools' from e-commerce websites.

It might seem silly but it's terrifying that you can find those 'tools' at the click of a button. These moments showcase that the killer is a protagonist, rather than a hero or a villain. Usually, the assassins are portrayed as glamorous heroes in their own stories while being villains from the perception of their victims. The director has a knack for picking scripts that have manipulative characters who are unreliable narrators of their own stories which is true for this movie as well. We see the killer gaslight himself constantly, along with the audience, with his inner monologues. This is why the trust the audience has in him at the beginning of the movie fades away as he continues to stray from his plans and promises.

Color Palette

The movie is prominently bathed in blues and yellow lighting. The blues in the movie mostly indicate the intensity of the atmosphere, making the scene feel colder and more isolated. The yellow is used repeatedly to indicate the familiarity of the killer with the place around him. Additionally, the director mixes up both colors in certain scenes to either highlight the contrast between the two colors or adjust them to show harmony among them.

Fincher's Unique Vision

It is important to understand that the audience cannot engage with the movie without understanding the perspective of the director, David Fincher. Approaching the film without the stereotypical killer mindset offers a whole new insight into the sides of an assassin which is an aspect that hasn't been touched before.

This movie is an experience you will only enjoy if you are open to atypical plots and willing to remain patient as the story progresses. I have complex views towards this movie as I dislike the character and some parts of the plot. But I love the direction and was mesmerized by the cinematography. After the whole analysis, watching this movie again will be a whole new experience.

-Saniya Ansari
TYBAMMC

NEWSROOM EVENT

A Sneak Peek into the World of Journalism



Image Credits - Deep Popat

On August 31, 2024, the TY journalism students of Mulund College of Commerce's BAMMC department hosted their annual event, The Newsroom, showcasing their insights gained from industry experts. Professor Viji Kannan emphasized the significance of journalism, while Professor Shriya Shenoy highlighted that it requires passion beyond academic achievements. The event featured a unique news bulletin in Hindi, Marathi, and English, allowing students to demonstrate their skills and diversity. Presentations followed, where students shared their interviews with prominent editors, providing a glimpse into the life of a journalist.

These interviews provided valuable insights into the evolving landscape of journalism and the responsibilities of future journalists, touching on key issues faced by major publications and broadcast networks, including Times of India, News18, Mumbai Choufer, Dainik Maharashtra Samrat, Midday, Dainik Bhaskar, India TV, Pudhari, and Bollywood Hungama. Throughout their presentations, the students dove into several critical topics impacting the current journalism landscape.

The editors of the news organisations emphasized the importance of maintaining ethical standards while navigating the pressures of sensationalism, particularly in the digital age. They highlighted how digital media offers unprecedented flexibility for journalists but also raised concerns about the rise of misinformation fueled by citizen journalism. The balance between leveraging citizen contributions and ensuring credible news reporting was a recurring theme, illustrating the challenges of validating information in a rapidly evolving environment.

Additionally, discussions covered the crucial role newspapers play in raising awareness about job opportunities and the intricacies of reporting on influential figures. Presenters shared insights into the structure and workings of various departments within news organizations, shedding light on the revenue models that sustain newspapers in a competitive market. The importance of vernacular languages in journalism was also highlighted, as they foster better communication with diverse audiences. Throughout the event, the dedication and resilience of journalists emerged as a vital theme, emphasizing their commitment to informing the public and upholding journalistic integrity.

INDUSTRIAL VISIT

A Visit to the Incube8 VFX Academy (Written by SYBAMMC Journalism Students)

The students of the BAMMC Department of Mulund College of Commerce were taken for an Industrial Visit where they gained valuable insights into the VFX industry. Incube8 VFX Academy, located in Malad, is a vibrant and dynamic studio where creativity thrives. The studio's modern, open layout fosters collaboration and innovation, making it a hotspot for cutting-edge visual effects. The team conducted an engaging seminar for the students.

(By Isha Pranjale)

Incube VFX Academy crafts elements by combining creativity and cutting-edge technology. The process begins with concept design, where artists sketch and model creatures, environments, or effects in 2D or 3D. These designs are then turned into detailed 3D models using software like Maya or Blender. Texturing and shading add colour and surface details, while animation brings the element to life, simulating realistic movement. The final step is rendering and compositing, where the elements are integrated into live-action footage to create seamless, visually stunning effects.

(By Nidhi Bhanushali)

The team walked us through the process of editing and how VFX is created using green cloth. They showcased their impressive work on Adipurush, giving us a behind-the-scenes look at how the stunning effects were brought to life. Additionally, they shared their contributions to other notable films like The Sky is Pink and several more, demonstrating their expertise in the field. The experience was both educational and was truly eye-opening. Witnessing the intricate VFX process firsthand gave us a deeper appreciation for the artistry behind film production. The team's expertise and passion were evident in every detail they shared.

(By Harshada Khandekar)

VFX 101s Learned during the visit:

Computer-generated imagery (CGI) - This involves creating entirely digital elements like characters, objects, or environments. Think of the dinosaurs in "Jurassic Park" or the alien planets in "Avatar".

Compositing - This is the art of combining multiple visual elements into a single image. Green screen effects, where actors are placed against a green background and replaced with a different scene, are common examples.

Motion Capture - Actors wear special suits with markers, and their movements are recorded and transferred to digital characters. This is how many realistic human or animal characters are created.

Matte Painting - Creating realistic backgrounds or environments digitally. This technique is often used to extend sets or create entirely imaginary landscapes.

Rotoscoping - This painstaking process involves animating over live-action footage, frame by frame. It's often used for special effects like bullet time.

Particle Effects - Simulating natural phenomena like fire, smoke, water, and explosions.

These effects add realism and visual spectacle to scenes. VFX is a complex blend of art and technology, requiring skilled artists and powerful software. It's this magic that makes movies and TV shows truly unforgettable.

(By Kunal Maurya)

The career guidance provided by Incube8 focused on offering students a comprehensive understanding of the digital production industry. Through this visit, they provided us with insights into the operational characteristics of various studios, and navigating a career in the industry. The institute emphasizes real-world problem-solving skills, collaborative projects, and continuous learning under the mentorship of industry experts. This approach ensures that students are well-prepared for a successful career in animation and visual effects.

(By Aditi Sharma)

VFX is a new way out in this fast-paced world of technology. Learning these tools and understanding their tricks and traits is a modern-day necessity. This visit aimed to create awareness among the students about these tools and teach them a tech-savvy manner of living in this urban hustle. The studio showcased a range of gadgets, demonstrating their uses and the visuals these gadgets produced. This visit was also intended to encourage the students to have a career in this field. Overall, the college successfully provided us with a fun and educational visit.

(By Khushi Kamble)

TY Journalism Students Amplify The Voices of Mulund's PAP Protesters



Image Credit - Free Press Journal

The students of TYBAMMC Journalism interviewed the residents of Mulund East who were protesting against the BMC's plan to shift the Project Affected People (PAP) to their suburbs on 29th July 2024. The PAP Project includes the rehabilitation of families displaced by various public infrastructure projects, particularly those affected by the Dharavi Redevelopment Project and local developments like the Mulund-Goregaon Link Road and road expansions.

The Brihanmumbai Municipal Corporation (BMC) plans to accommodate approximately 7,439 displaced families in newly constructed housing units located near Kelkar College in Mulund East. However, the scale of this relocation has raised significant concerns among local residents regarding the pressure it will place on existing amenities and infrastructure. The protesters took to the streets with slogans like, 'Dismiss PAP Project', 'Save Mulund', 'No PAP, No Dharavi'.

As **Purva Desai** talked to Advocate Sagar Devre, who was leading the protest, he revealed "We are not running any political campaign and no political party or agenda is involved in the protest", crushing all the political allegations made against the demonstration. Similarly, while talking to **Disha Saroj**, he said, "It's almost been a year since we started protesting, but still our beloved government is not able to hear us."

When **Aditri Nair**, asked the reason for the frustration and anger to Paresh Patil, a leading figure in the PAP protests, he disclosed, "The problem isn't of communal or religious reasons but instead of lack of consideration. The local government hasn't been transparent with people and does not seem to consider our concerns regarding accommodation, infrastructure and resources."

Another important reason for the protest was uncovered by **Alifiya Burhanpurwala** when she interviewed the Secretary of the Mumbai Regional Congress Committee, Sunil Gangwani. He said, "We don't even have space to walk on the road yet the government is planning to rehabilitate the Dharavi residents which is going to disrupt the lives of Mulund's residents."

Adding to the point of overcrowding, while talking to **Saniya Kadam**, S.S. Shinde, a local officer from the Railway Police Force said, "It is already difficult to manage the crowd at the Mulund Railway Station during the rush hours. Such a huge increase in the number of citizens will create a lot of chaos and affect the regular commuters."

Some residents also expressed concerns about the kind of people that will be rehabilitated here. Worrying that people from shady backgrounds will reside here, a local vada pav vendor told **Krithika Shetty**, "The girls studying in the Kelkar college or all the ladies staying in this area would start feeling unsafe here. Also, illegal businesses can start to increase in Mulund if they're rehabilitated here."

This project has also some citizens worrying that it will decrease the quality of their neighbourhood as people belonging to several different backgrounds and classes will reside with them. A shopkeeper near the Nilam Building in that area told **Janhavi Maurya**, "The prices of flats in the buildings here are dropping, and those who had booked are also cancelling due to the PAP project." However, when Maurya inquired about the same to the Secretary of the Nilam Building, he revealed, "No flats are being cancelled here and no one has any issues with the rehabilitation project."

Through these interviews, the **TYBAMMC** Journalism students provided an insightful account by capturing the voices of the concerned residents and the key figures of the movement. Journalists play an important role in amplifying important issues within the community and their work highlights how even young journalists can make a difference by tackling critical issues.



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