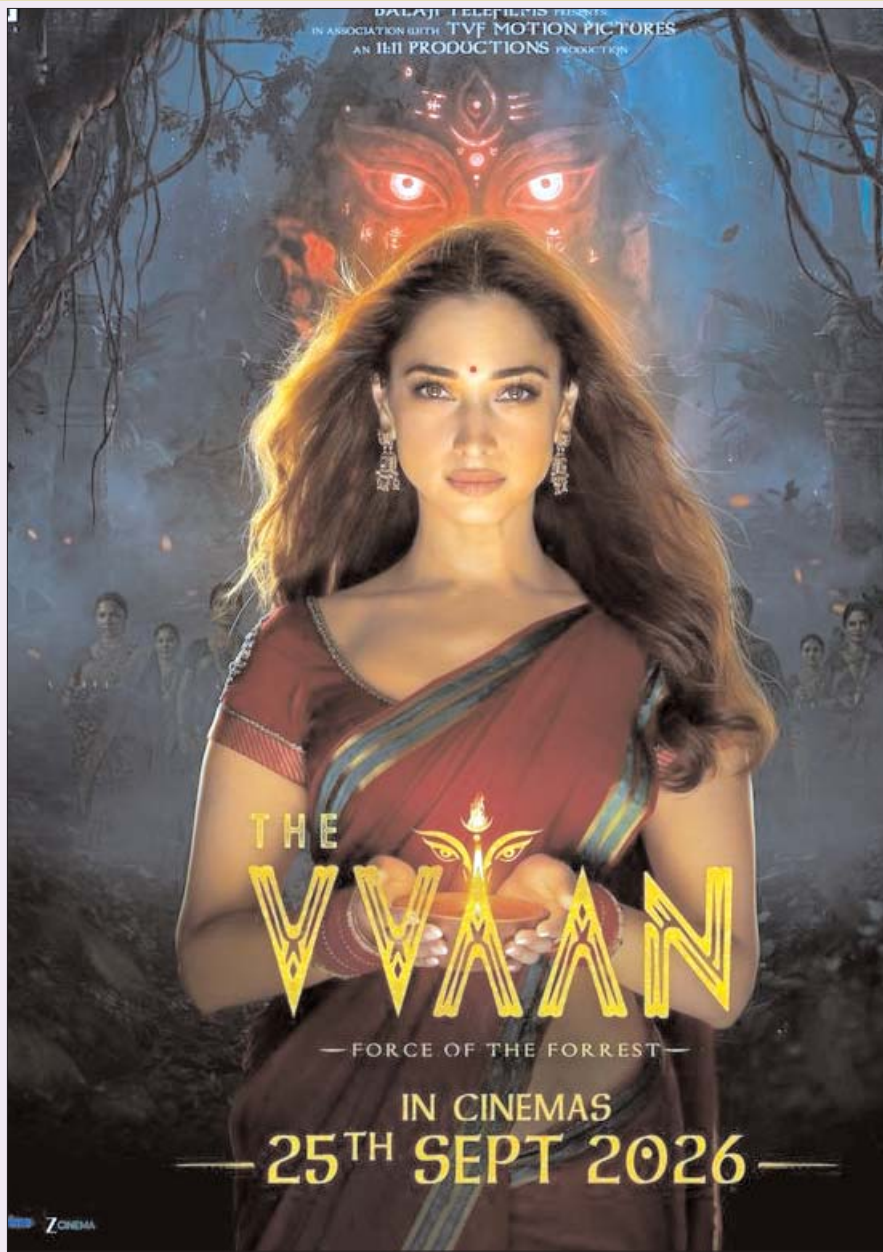


The Vvaan teaser crosses 55 million views and hits number one on YouTube across languages



The teaser for *The Vvaan* has been making noise since it dropped. The Sidharth Malhotra and Tamannaah Bhatialled fantasy folklore film has crossed 55 million views and is trending at number one on YouTube across all languages.

The teaser introduces a world built around ancient beliefs, the supernatural and the power of Van Devi, set against a rendition of Aigiri Nandini. It also marks the first time Chhath Puja is being depicted on the big screen, a detail that has resonated strongly with audiences and added weight to the film's traditional backdrop.

Directed by Deepak Mishra and written by TVF founder Arunabh Kumar, *The Vvaan* is produced by Ektaa Kapoor, Shobha Kapoor, Arunabh Kumar and Niraj Kothari under Balaji Motion Pictures in association with TVF and 11.11 Production. The film blends adventure, mystery and humour, positioning itself as a complete family entertainer. A companion comic book, *The Legend of Vvaan*, has also been released to expand the film's folklore universe ahead of its theatrical run.

Taapsee Pannu's 'Gandhari' Beats 'Alpha' & 'The Whisper Man' to rule global Netflix charts

Taapsee Pannu's *Gandhari* is proving that powerful Indian stories can travel far beyond borders. The high-octane action thriller has stormed Netflix's global charts, entering the Top 10 across an impressive 54 countries and claiming the No. 1 spot in 10 countries, including the United Arab Emirates, Sri Lanka, Oman and Qatar.

At the centre of this global surge is Taapsee Pannu, whose fierce and physically demanding portrayal of a mother on a relentless mission for revenge has struck a chord with audiences worldwide. With its gripping action, emotional stakes and an uncompromising female protagonist, *Gandhari* is emerging as one of the most compelling female-led action films in recent times.

The film's global performance becomes even more noteworthy as it takes on several major international releases and established favourites on the platform. *Gandhari* has outperformed titles including *Alpha*, *G.D.N.*, *The Whisper Man* and *The Bread Winners*, featuring prominently across Top 10 lists in markets spanning the Middle East, Asia-Pacific, Europe, Africa and the Americas. From securing top rankings in Bangladesh and Kuwait to making a strong impact across North American and African markets, the film continues to find audi-



ences across diverse corners of the world.

What sets *Gandhari* apart is its ability to balance large-scale action with a deeply emotional story. Taapsee's transformation into a mother pushed to the edge forms the emotional core of the film, while its intense action sequences, physicality and relentless pace have further amplified its global appeal. The film's female-led action narrative also places it among the increasingly rare Indian films that put a woman at the centre of an uncompromising, high-stakes action spectacle.

Written and produced by Kanika Dhillon and directed by Devashish Makhija, *Gandhari* marks another significant milestone for Indian content on the global streaming stage. With *Gandhari* continuing to make its presence felt across international charts, Taapsee Pannu's latest outing is proving to be more than a homegrown success. Its growing global footprint further establishes the film as a standout female-led action thriller while reinforcing Taapsee's ability to headline stories that resonate with audiences across geographical boundaries.

'Pakeezah' gets new life in 4K restoration; to premiere in Lyon and London

Kamal Amrohi's 1972 cinematic masterpiece *'Pakeezah'*, starring Meena Kumari, is set to return to the big screen in a painstaking new 4K restoration by the Film Heritage Foundation (FHF).

The restored film will have its world premiere at France's Festival Lumière in Lyon, the historic birthplace of cinema, before travelling to London for a gala screening at the BFI IMAX as part of the BFI London Film Festival. The London screening will be presented by FHF director Shivendra Singh Dungarpur alongside Kamal Amrohi's children, Tajdar and Rukhsaar Amrohi, and grandson Bilal Amrohi.

The restoration, undertaken by the not-for-profit Film Heritage Foundation in association with the Amrohi family, comes in a significant year for the foundation. Over the past 12 months, FHF has placed restored classics at major international festivals, including Berlin, Cannes and Venice.

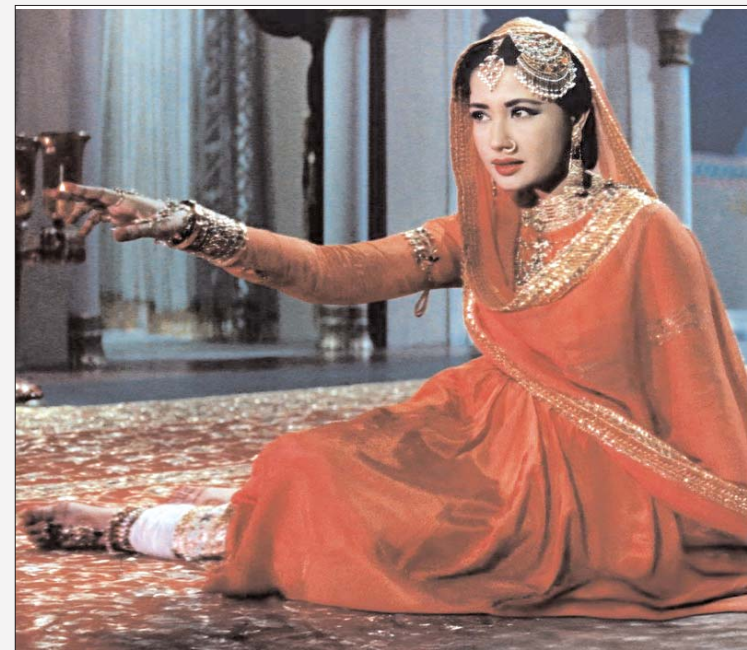
Hailed by the late film critic Derek Malcolm as one of the most extraordinary musical melodramas ever made, *'Pakeezah'* has a production history almost as dramatic as the story on screen.

"Restoring *'Pakeezah'* has been a long-held dream," said Dungarpur. He recalled watching the film as a child with his grandmother in a cinema in Dumraon, Bihar, and described the restoration as one of the most exciting and challenging projects he had undertaken.

The restoration took two years. When FHF inspected the original camera negative at Ramnord Lab in 2024, archivists found that it had almost melted and was completely unusable. The team therefore had to work with an interpositive, a CinemaScope print and a colour reversal internegative preserved by the NFDC-National Film Archive of India.

With no surviving members of the original cast and crew, restoring the film's distinctive colours presented another major challenge. The restoration team studied original production stills and consulted Tajdar and Rukhsaar Amrohi, who had memories of the film's production and its sets. During the restoration of the iconic song sequence "Inhi logon ne", reference images were repeatedly reviewed to ensure that Meena Kumari's costume retained the intended shade.

The surviving film elements were in varying stages of deterioration, with scratches, mould, colour fading, haloing, emulsion damage and advanced vinegar syndrome. The two-year process involved painstakingly balancing the different sources, removing damage and colour fluctuations and establishing visual consistency throughout the film. The audio was also restored into a 5.1 surround-sound mix using the surviving sound negative and a



theatrical release print.

The film was 15 years in the making. *'Pakeezah'* was initially conceived in the mid-1950s as a tribute to the beauty of Amrohi's wife and muse, Meena Kumari. The film spent nearly 15 years in production, beginning in black-and-white in 1956 before shifting to Eastmancolor in 1958, with German cinematographer Josef Wirsching behind the camera.

Production was repeatedly delayed by casting changes, script revisions and Amrohi's perfectionism. A studio fire destroyed part of the original black-and-white negatives. By 1964, production had stalled completely following the separation of Amrohi and Meena Kumari.

Meena Kumari subsequently suffered severe health problems, including alcoholism and liver cirrhosis, and *'Pakeezah'* was abandoned. The project was revived in 1969 after actors Sunil Dutt and Nargis saw the existing footage and persuaded a weakened Kumari to complete what became her life's work.

Roadies Rebirth: Nikhil Chinapa, Neha Dhupia and Prince Narula return as OGs in a new two-camp format in Chandigarh

Roadies brought its *Rebirth* season to Chandigarh this week, unveiling a format the 20-year-old show has never attempted before. For the first time, six gang leaders are running the game, split into two rival camps: the OGs, Nikhil Chinapa, Neha Dhupia and Prince Narula, against the NewGs, Abhishek Malhan, Baseer Ali and Bani J. Rather than six individual gangs competing against each other as in past seasons, contestants this year are absorbed into just two larger camps, each trio of leaders pooling their picks and strategy against the other side.

Nikhil Chinapa explained what the theme, and the phoenix at the centre of this season's logo, actually stands for. "The phoenix is a bird from mythology, and there's a misconception around it," he said. "People think it means something that cannot die. That's not it at all. It does die, and the whole point is that it's reborn from its own ashes." That, he said, is exactly what *REBIRTH* is about for the people auditioning, not just the show itself. He pointed to Baseer Ali and Bani J as living proof. "Baseer and Bani didn't win the show. But that's the theme, that's what *Roadies* gives everyone a chance at. If you've proven yourself, this show can still change your life, win or lose."

The energy wasn't limited to the gang leaders. Contestants had been lining up since early morning, many travelling from across Punjab and Haryana, as well as Jammu and Darjeeling, in hopes of making it onto the show.

The Chandigarh leg began a day before the auditions, when Neha Dhupia led a bike rally through the city with over 50 riders, flagging off from the Biker's Wall in Sector 8 alongside members of the IBiker India. "There is no other place I can expect the same energy as the Chandigarh crowd," she said. The energy carried into the press meet at Indradhanush Auditorium, Panchkula, where Rannvijay Singha, Dhupia, Chinapa, Prince Narula, Malhan and Baseer Ali met the press and watched



hundreds of hopefuls line up. Bani J was not present at this leg.

Rannvijay reflected on how the show keeps reinventing itself, and credited the show's longevity to changing with both its audience and its locations. "Every journey is different. Wherever we go, the traditions, the food, the culture, their local sport, all of it changes with us."

Baseer Ali summed up the format's constant reinvention simply. "Every year *Roadies* comes up with a new theme," he said, "but the passion and excitement stays exactly the same."

Malhan, leading for the first time, credited a conversation with Rhea Chakraborty during his time on *The Traitors* for the decision. "She was the one who really pushed me to say yes when this offer came in," he said.



Nushrat Bharucha Dazzles in Archana Kochhar's "Midnight Ebony" Collection at Grand Finale of the Global Media Fashion League in Dubai