Sundance glance

Film critics Kenneth Turan and Justin Chang wrap up 2020 Sundance Film Festival.

**Bollywood**

Veteran Waheeda turns 82.

Page 14

**Hollywood**

Scherzinger responds after being mistaken for Shakira.

Page 15
**KHALIDA MUHAMMED**

**Quote Unquote**

“A good laugh is sunshine in the house.”

- William Makepeace Thackeray

---

**PRAYER TIME**

<table>
<thead>
<tr>
<th>Time</th>
<th>Time (AM/PM)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fajr</td>
<td>4:56am</td>
</tr>
<tr>
<td>Shoroq (sunrise)</td>
<td>6:17am</td>
</tr>
<tr>
<td>Zuhr (noon)</td>
<td>11:49am</td>
</tr>
<tr>
<td>Aza (afternoon)</td>
<td>2:50pm</td>
</tr>
<tr>
<td>Maghreb (sunset)</td>
<td>5:22pm</td>
</tr>
<tr>
<td>Isha (night)</td>
<td>6:52pm</td>
</tr>
</tbody>
</table>

---

**USEFUL NUMBERS**

<table>
<thead>
<tr>
<th>Service</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emergency</td>
<td>999</td>
</tr>
<tr>
<td>Worldwide Emergency Number</td>
<td>112</td>
</tr>
<tr>
<td>Kahramaa – Electricity and Water</td>
<td>991</td>
</tr>
<tr>
<td>Local Directory</td>
<td>180</td>
</tr>
<tr>
<td>International Calls Enquiries</td>
<td>150</td>
</tr>
<tr>
<td>Hamad International Airport</td>
<td>40106666</td>
</tr>
<tr>
<td>Labor Department</td>
<td>44508111, 44406557</td>
</tr>
<tr>
<td>Mowasalat Taxi</td>
<td>44458888</td>
</tr>
<tr>
<td>Qatar Airways</td>
<td>44496000</td>
</tr>
<tr>
<td>Hamad Medical Corporation</td>
<td>44392222, 44393333</td>
</tr>
<tr>
<td>Qatar General Electricity and Water Corporation</td>
<td>44845555, 44845464</td>
</tr>
<tr>
<td>Primary Health Care Corporation</td>
<td>44593333</td>
</tr>
<tr>
<td>Qatar Assistive Technology Centre</td>
<td>44590405</td>
</tr>
<tr>
<td>Qatar News Agency</td>
<td>44450205</td>
</tr>
<tr>
<td>Q-Post – General Postal Corporation</td>
<td>44450333</td>
</tr>
<tr>
<td>Humanitarian Services Office</td>
<td>44464444</td>
</tr>
<tr>
<td>(Single window facility for the repatriation of bodies)</td>
<td></td>
</tr>
<tr>
<td>Ministry of Interior</td>
<td>40253371, 40253372, 40253369</td>
</tr>
<tr>
<td>Ministry of Health</td>
<td>40253370, 40253364</td>
</tr>
<tr>
<td>Hamad Medical Corporation</td>
<td>40253368, 40253365</td>
</tr>
<tr>
<td>Qatar Airways</td>
<td>40253374</td>
</tr>
</tbody>
</table>

---

**The Kung Fu Master**

**DIRECTION**: Abrid Shine  
**CAST**: Neeta Pillai, Jiji Scaria  
**SYNOPSIS**: Rishi Ram and his sister Rithu Ram, both are martial arts instructors settled in Rishikesh. Their peaceful life is turned chaotic when they cross paths with a notorious martial arts gang, leading to a spree of furious violence.  
**THEATRES**: Royal Plaza, Landmark, The Mall

---

**Little Women**

**DIRECTION**: Greta Gerwin  
**CAST**: Saoirse Ronan, Emma Watson, Florence Pugh  
**SYNOPSIS**: Jo March reflects back and forth on her life, telling the beloved story of the March sisters - four young women each determined to live life on their own terms.  
**THEATRES**: Royal Plaza, Landmark, The Mall

---

**COMMUNITY**

**Community Editor**  
Kamran Rehmat  
**e-mail**: community@gulf-times.com  
**Telephone**: 44466405  
**Fax**: 44350474
Halal Qatar Festival
WHERE: Katara – the Cultural Village
WHEN: Ongoing till February 9
TIME: 8am onwards
The Halal Qatar Festival seeks to strengthen the Qatari and Gulf heritage with all its rich resources in an entertaining atmosphere. The theme of the festival centres on a distinct feature of Qatari heritage, one that is drawn from deep within the deserts of Qatar – sheep and goat breeding.

Artistic Gymnastic Classes
WHERE: Qatar Academy Msheireb
WHEN: Ongoing
TIME: 3:15pm – 4:15pm
The Olympic sport using horizontal bar, rings and floor exercises on mats for the children from age 4 till 16.

Metro Street Food
WHERE: DECC Metro Station
WHEN: Ongoing
TIME: 12:30pm
Street Food is the ideal venue for a leisure experience for the whole family offering over 20 dine-in options and 18-hole World Mini-Golf setup.

Hobby Classes
WHERE: Mamangam Performing Art Centre
WHEN: Wednesday – Monday
Mamangam is an art and performance centre started with a vision of spreading our knowledge, interests and experience in various disciplines in arts across different countries for children and adults.
We offer regular classes in disciplines like traditional classical dance, art and craft, Bollywood and hip-hop styles, Carnatic music, robotics, percussion instruments, keyboard, yoga, zumba and martial arts like Karate, Shaolin Kung Fu and Kalari. For those who wish to register e-mail at info@mamangamqatar.in

Keto Diet at Elite Medical Centre
WHERE: Elite Medical Center
WHEN: February 8
TIME: 11am
To register for the seminar WhatsApp on 30771895 with your name and telephone number. It is a free seminar.

Qatar Food Fest
WHERE: Sheraton Hotel Park
WHEN: Ongoing till April 30
TIME: 4pm – 1am
The festival is currently happening at Sheraton Hotel Park. Qatar Food Fest features 77 stalls, food trucks, and trolleys, bringing culinary and cultural experiences from all corners of the globe to visitors and residents in Qatar.

Public Speaking Classes for Adults
WHERE: Sharq Capital, C-Ring Road
WHEN: Ongoing till July 1
TIME: 6:30pm – 9pm
Get trained by experts to be a good speaker. Smedley Toastmasters is conducting a six-month speech-craft programme that teaches new members to speak confidently and develop leadership skills. For more information, 66053485, 33232490 or visit www.smedleytoastmasters.org

After School Activities
WHERE: Atelier
WHEN: Ongoing
Music and arts activities for students taking place after they finish their day in school includes Group Music lessons, Hip-hop, Ballet, Drawing and Painting, Drama Theatre & Taekwondo. Ages between 5 and 10 years old after school hours.

Ballet Lessons
WHERE: Music and Arts Atelier
WHEN: Ongoing
TIME: 4pm – 8pm
For more info e-mail at registration@atelierqatar.com or call on 33003839.

Honey Exhibition
WHERE: Souq Waqif
WHEN: Ongoing till February 8
TIME: 10am onwards
The third edition of Souq Waqif Honey Exhibition is ongoing. The exhibition is organised by the Private Engineering Office (PEO) in co-operation with the Ministry of Commerce and Industry and with the participation of the Ministry of Municipality and Environment.
This year’s Sundance Film Festival ran January 23 to February 2 and The Times was on the ground in Park City, Utah, to track the highs and lows each day. Upon their return to Los Angeles, critics Kenneth Turan and Justin Chang discussed the standout films (most of which will be released throughout the year) and what the festival’s juries got right in their awards selections.

Kenneth Turan: Sundance 2020 now officially belongs to the ages, and I have to confess that it is wearing well in my memory. What I appreciated is not necessarily the knockout films, though there were some, but how strong the lineup was across the board. Maybe I am just getting better at picking what I see, but there were lots of solid, engrossing films that did not make me feel like I was wasting my life watching them, and that is no small thing.

Justin Chang: Strong across the board is right. I’ll start by noting that the last two films I saw at Sundance this year both fell outside the festival’s competition and Premieres slates, and together they made for a most hypnotic double bill. First up was Max Richter’s Sleep, Natalie Johns’ pleasurably lulling documentary about the live performance of Richter’s gorgeous, eight-hour piece at Grand Park in Los Angeles. Then came Vitalina Varela, Pedro Costa’s bleak, beautiful and uncompromising portrait of a woman who arrives in Portugal from Cape Verde after the death of her husband. It’s the first Costa film to play Park City, and a bit of a shock to the system, to judge by the steady stream of walkouts at my screening. But movies like these are one reason Sundance remains a vital destination for cinephiles; distributors may be on the lookout for the next big crowd-pleaser, but there’s much to be said for an artistic experience that recalibrates your internal rhythms as you watch.

Turan: Totally agreed. The best thing about being a spectator at Sundance is not seeing the latest buzzed-about feature ahead of the crowd but the chance to see compelling, entertaining films the crowd otherwise may never get a chance to experience. On the dramatic side I thought of the Swedish film Charter, directed by Amanda Kernell, a searing look at a divorced woman and the relationships she has with her children and her ex that are so unblinkingly savage they make Marriage Story look positively mild.

As to documentaries that are sadly unlikely to go anywhere, I admit to being completely charmed by The Mole Agent. Set in Chile and directed by Maite Alberdi, it’s an AARP version of a John le Carré novel, following an 83-year-old man hired to go undercover at an old-age home to see if one of the residents is being looked after properly. A charmer with a point of view.

The big news out of Sundance, however, is always the winners, announced on Saturday night. Did any films you admired walk off with a prize?

Chang: Quite a few did, actually, though I should note that, as is usually the case, I managed to see only a fraction of the 56 titles in competition. I feel grateful that one of them was Massoud Bakhshi’s Yalda, a Night for Forgiveness, the engrossing Iranian drama that won the top prize in the World Cinema dramatic competition. Let’s just say that as bad-marriage movies go, this one would fit nicely alongside Charter — and also, for that matter, the noncompeting entry The Nest, a brooding return to feature filmmaking from Sean Durkin (Martha Marcy May Marlene) that casts Jude Law and Carrie Coon as an increasingly unhappy couple.

Over in the US dramatic competition, I was pleased to see Radha Blank win the directing award for her very sharp, funny and poignant comedy The 40-Year-Old Version, which she also wrote and starred in. Female filmmakers have long been well represented at Sundance — better represented, in fact, than they are in the industry.

Vitalina Varela: Movies like these are one reason Sundance remains a vital destination for cinephiles.
The 40-Year-Old Version.

Minari: The film combined heartfelt storytelling with a restrained style to become one of the festival’s most popular films across the board.

The Truffle Hunters: In the film, old and cranky men and their old and cranky dogs leave no Northern Italian stone unturned in their search for elusive but valuable white truffles.

Radha Blank won the directing award for her very sharp, funny and poignant comedy The 40-Year-Old Version.

Charters: A searing look at a divorced woman and the relationships she has with her children and her ex that are so unflinchingly savage they make Marriage Story look positively mild overall — and their continued ascendency was clearly one of the dominant stories of the 2020 edition. The jury also awarded special filmmaking prizes to Josephine Decker for Shirley, a feverishly inspired biographical drama starring Elisabeth Moss as the writer Shirley Jackson, and to Eliza Hittman for Never Rarely Sometimes Always, her bleak and powerful drama about a teenage girl trying to secure an abortion. Both

Between them, their inventive parts.

Josie Media, Inc

Minari: The film combined heartfelt storytelling with a restrained style to become one of the festival’s most popular films across the board. Overall — and their continued ascendency was clearly one of the dominant stories of the 2020 edition. The jury also awarded special filmmaking prizes to Josephine Decker for Shirley, a feverishly inspired biographical drama starring Elisabeth Moss as the writer Shirley Jackson, and to Eliza Hittman for Never Rarely Sometimes Always, her bleak and powerful drama about a teenage girl trying to secure an abortion. Both

Between them, the kind of film Turan: The big news in the US dramatic competition is that Lee Isaac Chung’s Minari pulled off the rare feat of taking both the grand jury prize and the audience award for its autobiographical story of what happens to a young Korean American boy when he and his family move to Arkansas from California. Minari combined heartfelt storytelling with a restrained style to become one of the festival’s most popular films across the board, the kind of film Sundance was founded to showcase in the first place.

Other potent films to come away winners included Edson Oda’s impressively offbeat Nine Days, a speculative drama about personified souls wanting to be born that took the Wilderbit Screenwriting Prize, and Heidi Ewing’s moving love story I Curvy You With Me, whose inventive part-narrative, part-documentary style won both the audience award and the jury prize in the Next category. Though they didn’t win anything, I wanted to put in a good word for a couple of dramas, specifically Miss Juneteenth and its all-in performance by Nicole Beharir as a former beauty queen, and the Tessa Thompson-starring Sylvie’s Love, as gorgeous and caring a re-creation of late-1950s/early-1960s New York as you are ever going to see.

Chang: With regard to Minari, I should acknowledge that Chung — or Isaac, as I know him — is a dear friend of mine, and my entirely biased self could not be happier to see the embrace for his film. I also share your admiration, Kenny, for Sylvie’s Love, lovingly directed indeed by Eugene Ashe as a kind of stylised Harlem-set tribute to the lush domestic melodramas of Douglas Sirk, but this time with black characters front and centre in a way that they seldom were in the ’50s and ’60s. Among the US documentary

prizewinners, it was thrilling to see Garrett Bradley’s Time, one of my favourite films in the festival, with a directing award for its chronicle of 20 years in the life of an African American family torn apart by crime and punishment. It’s a dazzling formal feat, but more than that, it’s a profoundly sad movie about what it means to grow up without a father, to absorb that blow continually, day after day. That makes Time an oddly fitting companion piece, I suppose, with another prize-winning nonfiction title, Dick Johnson Is Dead, in which the director Kirsten Johnson prepares to say goodbye to her father by making a movie about his inevitable death. In her previous feature, Cameraperson, Johnson proved that playfulness and profundity were far from mutually exclusive; she’s done the same here in a documentary whose mordant comedy becomes the ultimate expression of love. Kenny, I know you saw more documentaries than I did. Did you and the jurors see eye to eye on any of them?

Turan: Really, like you, Time was at the top of my list. It’s so rare for a pointed social-issue film to be emotionally compelling and dazzling in its filmmaking style — that’s a trifecta that doesn’t hit very often.

It was no surprise but satisfying nevertheless for Boys State to take the US documentary grand jury prize. Acquired during the festival by Apple and A24 for a reported $12 million, a Sundance doc record, it speaks both to the current political moment and the power of individual personality in its fly-on-the-wall look at a thousand Texas high-school students spending a week wheeling and dealing and constructing a representative government from scratch.

I also wanted to give a final shoutout to another doc about teenagers. Grieving Voice, where you can watch the way performing playwright August Wilson’s superb monologues actually change lives. And of course to the film that won hearts if not awards, The Truffle Hunters, whose old and cranky men and their old and cranky dogs leave no Northern Italian stone unturned in their search for elusive but valuable white truffles.

Chang: The Truffle Hunters is indeed a delight. I say that as more of a dog person than a truffle person myself, but directors Michael Dweck and Gregory Kershaw’s film left me with renewed affection for both. Happily, it was acquired during the festival by Sony Pictures Classics, so audiences will get to see it.

Just as they will get to see Miranda July’s wonderfully unpredictable Evan Rachel Wood-starring comedy, Kajillionaire (in talks with the distributor A24 as of this writing); Phyllida Lloyd’s moving drama Herself, starring and co-written by the excellent Clare Dunne (acquired mid-festival by Amazon Studios); Emma Sullivan’s insidiously creepy Netflix documentary Into the Deep; and many more movies that we’ll be writing about over the next several months that made this edition of Sundance so worthwhile. — Los Angeles Times/ TNS
Sandhya Group elects new office bearers

Sandhya Group Qatar (SG), a Nepali literary group, recently held its sixth convention programme at Al Khor and elected its new working committee. The event was attended by notable community leaders including Mohamed Muktada Musalman, Prem Prasad Bhattarai, Ram Prasad Parajuli and Ramji Adhikari. Tirtha Sangam Rai, prominent Nepali poet, was felicitated on the occasion for his contribution in promotion of literature and arts. Likewise Prem Prasad Bhattarai, Ram Prasad Parajuli and Ramji Adhikari among others were also felicitated for their contributions to the Nepali community.

Sandhya Group Qatar (SG), a Nepali literary group, recently held its sixth convention programme at Al Khor and elected its new working committee. The event was attended by notable community leaders including Mohamed Muktada Musalman, Prem Prasad Bhattarai, Ram Prasad Parajuli and Ramji Adhikari. Tirtha Sangam Rai, prominent Nepali poet, was felicitated on the occasion for his contribution in promotion of literature and arts. Likewise Prem Prasad Bhattarai, Ram Prasad Parajuli and Ramji Adhikari among others were also felicitated for their contributions to the Nepali community.

The new office bearers of SG, includes Santosh KC, First Vice Chairman; Raj Rizal, Second Vice Chairman; Prem Ghising, General Secretary; Arjun Poudel, Secretary; and Narayan Hamal, Treasurer. The newly elected members, include Subash Khanal, Prakash Bohora, Jyoti Bhattarai, Bibisha Luitel, Bhal Shrestha, Naba Raj Karki and Powel Upadhaya.

– Text and photo by Usha Wagle Gautam

Sohni Dharti Al Khor Community Qatar organises PCL7 Cricket Tournament

Sohni Dharti Al Khor Community Qatar (SD-AKC-Q) recently organised PCL7 Cricket Tournament. Eight teams with over 150 players participated in the tournament. Over 59 matches were played in 15 weeks. Top four teams of the tournament competed in the semi-finals. Quetta Gladiator competed against Gilgit Elevators and Kashmir Paradise against Multan Sultan. Multan Sultan and Gilgit Elevators played against each other in the final match. Multan Sultan scored 191 runs in 20 overs and gave a target of 152 on board. Mohamed Khalid scored 69 runs on 29 balls with 8 sixes and 1 four, the highest individual score of the season. Gilgit Elevators scored 71 runs in their innings and lost the final by 82 runs.

The match was followed by an award distribution ceremony. Aamir Saeed Khan, CEO of Pakistan Souq, along with other notable personalities, including Luqait Amini Satti, Vikas Shangari, Choudhry Ajmal, Furqan Ahmed Pracha, Jana Khan Bangush, and Abdul Qahar presented the awards. Shehzad Ali, Captain of Multan Sultan, bagged the Best Batsman of the Tournament title; Rao Nadeem, Gilgit Elevator team, the Best Bowler of the Tournament title; Zafar Baloch, Captain of Lahore Qalander, Best All-rounder of the Tournament; and Aqeel Rasheed, Vice Captain of Kashmir Paradise, Best Fielder of the Tournament.

The Indoor Sports Awards were also presented to the indoor sports winners on the occasion. The winners, included Khurram Shehzad, first in Billiard Championship; Qamar Raza, first in Table Tennis Championship; and Sohail Amjad and Waqar, first in Badminton Championship.

Special Prizes from Saleem Baloch, Chairman of Sohni Dharti, along with Executive committee members were presented to Luqait Amini Satti, Aamir Saeed Khan, Aamir Choudhry, Vikas Shangari and Furqan Ahmed Pracha for their contribution to Pakistani community welfare in Qatar. Trophies along with team kits were arranged by Umer Adeel, Sports Secretary of Sohni Dharti. Qazi Naeem Arwar, Shahid Nadeem and Taimur Abbas, Technical Committee of Sohni Dharti, co-ordinated the event. Saleem Baloch proposed a vote of thanks.
Staying safe in Highland mountains

A week-long mountain leader course teaches the skills to navigate and lead expeditions in some of Scotland’s remotest and potentially hazardous terrain, writes Anna Fleming

I go to the mountains to breathe. To look out over huge vistas. To put my body in a different environment. To have fun with friends. To get cold, tired and hungry. To wax lyrical about tea and hot showers. To see the world anew.

The mountains of the UK and Ireland offer unique environments for adventure, exploration and nature connection. Over the years, I have had many amazing experiences in the remote wilds, but there are risks: paths are rarely signposted and weather can change quickly. Go out without the right skills, knowledge or equipment and things can soon turn deadly serious.

Heather Morning, mountain safety adviser for Mountaineering Scotland, says: “A quick look at the accident reports from Scottish Mountain Rescue highlights a very modern issue – people’s inability to navigate well, and an over-reliance on modern technology. Traditional navigation skills using a map and compass are still essential for safe travel in the mountains.”

In November, regarded as the end of the “summer season,” I did the mountain leader course that gave me the skills and knowledge needed to keep myself and others safe. Taught over six days, it covers navigation, group management, access and the environment, hazards (including steep ground and rivers), emergency procedures, equipment, expedition skills, weather and background mountain knowledge. Once you have completed it, honed your skills and gained the required experience, you can go on to do an assessment to qualify as a mountain leader.

Mountain leader training is for adults who have at least a year’s worth of mountain walking experience and an interest in leading groups. A basic level of fitness is essential: you must be able to manage six days’ walking in mountainous terrain, with one overnight expedition carrying camping packs.

My course was led by two highly experienced mountain leaders, Richard Bentley and Jon MacRobert. Under their eagle eyes, I headed out into the mountains around Fort William with four other trainees: a schoolteacher, an outdoors instructor and two locals.

The snowline was at around 700 metres. Richard and Jon planned routes carefully so that we stayed within remit (ice axe and crampons are not allowed on summer mountain leader courses). While Ben Nevis and the highest summits of Glen Coe were out, we found plenty of interesting peaks and knolls on which to practise all the skills required of a mountain leader.

Over the week, my navigation sharpened through focused map work, using compass, pacing and timings. I learned to read contours through my feet; to estimate distance by feeling my pace; to match lumps and bumps on the ground to orange squiggles on Ordnance Survey maps. We plotted routes using storytelling techniques, examining maps and creating sequential lists of features to run through like an Indigenous Australian songline. We moved on steep ground in Glen Coe, learning to keep each other safe on screes and boulder fields, and practised river crossings in Glen Nevis, wading through icy water that seemed to get colder each time I crossed.

We finally crossed together in frozen water across a bridge. “How do you cross a river?” I was asked. “A bridge.”

Icy step, my feet screamed. Earlier in the week, Jon had asked us, “How do you cross a river?” We offered various answers. They were all wrong. He was looking for the simplest: “A bridge.”

One day, we watched the sunset from a summit. A golden eagle glided past. The light faded and a deer herd ran across the breast of the hill, antlers silhouetted against evening sky. Darkness came fast. We dug out headtorches for a three-hour stint of night navigation, stumbling over grass hummocks and tripping through frozen bog as we made our way down to wild camp.

This was our overnight expedition. We needed to find somewhere sheltered from the north wind, where the ground was soft enough to take tent pegs and the burns were not frozen. We headed for an old shieling (hut) in a glen and found running water and space for four tents.

Waking in the night, I gazed up at the Milky Way and watched a shooting star plunge down to the horizon.

I would recommend mountain leader training to anyone who wants to build their skills and confidence in the mountains. Fears that I would feel out of place – a woman in a macho world of hardcore mountain men – were unfounded. The course is not about “beasting it”; it was a week of supportive tuition in the mountains. Richard and Jon created a welcoming atmosphere, helping us to hone a huge range of skills without judgment or criticism.

Throughout our trips into the hills, the instructors paused to point out plants, birds and animals. I discovered that there are three main species of heather in Scotland (common, bell, and broom-leaved Heath) and, by the end of the week, I knew how to identify each one.

I left exhausted but inspired, brimming with enthusiasm to put my new skills to use.

**Essential equipment for the course**

- Rucksack (30–40 litres, and possibly a larger one for the expedition)
- Good walking boots
- Waterproof jacket and trousers
- Good thermal layers
- Thermos flask for hot drinks
- Packed lunches each day
- Compass (preferably a Silva type 4 or similar)
- Map case
- Headtorch
- Hat and two or three pairs of gloves
- Tent
- Stove, pots and pans
- Sleeping mat
- Sleeping bag

**Emergency procedure:** The course included emergency procedures for taking care of a casualty.

**Breath-taking:** Fantastic views of the surrounding mountains open up during the exercises, complete with the first snows of winter.
The kimono - a journey from Kyoto to Catwalk

From the 17th to the 20th century the kimono was the principal piece of clothing in Japan for both men and women. But now it's an inspiration for fashion all over the world, writes Jess Cartner-Morley.

Fashion as we know it – the business of clothes – as zeitgeist, as distinct from simple dressmaking – was invented in Paris by Louis XIV in the second half of the 17th century. This, at least, is fashion's widely accepted creation myth. The Sun King and his finance minister, Jean-Baptiste Colbert, established a luxury fashion industry which enshrined France as the world leader in taste.

Colbert, established a luxury fashion industry which enshrined France as the world leader in taste. The Sun King and his finance minister, Jean-Baptiste Colbert, established a luxury fashion industry which enshrined France as the world leader in taste. The Sun King and his finance minister, Jean-Baptiste Colbert, established a luxury fashion industry which enshrined France as the world leader in taste.

This elegant atelier, where studios run kimono business is testament to the garment’s powerful history. The exhibition will include box-office showpieces such as Obi-Wan Kenobi’s Star Wars robes, a dress designed by Alexander McQueen and worn by Björk on the cover of her album Homogenic and Oscar-winning costumes from Memoirs of a Geisha alongside rare 17th and 18th-century kimonos.

The exhibition comes at a time when museum culture in the west is belatedly being interrogated for vestigial traces of imperialism. Meanwhile, cultural appropriation has become an incendiary topic. If the best way to respect the kimono is to tell its story not as artefact or exotic treasure, but as a sophisticated garment that has shaped fashion, reflected society, travelled the globe, fallen from grace and staged comebacks over a tumultuous 400-year history. “If you put the kimono on a shelf, with no life, it. It is when you treat the garment as a costume on a shelf, with no life and no future, that you stereotype it.”

The word kimono means, literally, “thing to wear”. A simple, straight-seamed garment, wrapped and secured with an “obi” belt of Obi-Wan’s famous brown lightsaber which hung from the Samurai warrior, “George [Lucas] wanted him [Obi-Wan] to look part monk and part manbag.” Mollo said. The lightsaber which hung from the belt of Obi-Wan’s famous brown kimono was based on the intro – a carrying case for small objects traditionally suspended from the obi, in an early version of the manbag.

The whole point of this show is that the kimono is something dynamic, not a dusty museum piece,” says Anna Jackson, curator of the V&A exhibition; she argues that the best way to respect the kimono is to tell its story not as artefact or exotic treasure, but as a sophisticated garment that has shaped fashion, reflected society, travelled the globe, fallen from grace and staged comebacks over a tumultuous 400-year history. “If you put the kimono on a pedestal, you don’t honour it, you patronise it. It is when you treat the garment as a costume on a shelf, with no life and no future, that you stereotype it.”

Fashion as we know it – the business of clothes – as zeitgeist, as distinct from simple dressmaking – was invented in Paris by Louis XIV in the second half of the 17th century. This, at least, is fashion's widely accepted creation myth. The Sun King and his finance minister, Jean-Baptiste Colbert, established a luxury fashion industry which enshrined France as the world leader in taste.

Colbert, established a luxury fashion industry which enshrined France as the world leader in taste. The Sun King and his finance minister, Jean-Baptiste Colbert, established a luxury fashion industry which enshrined France as the world leader in taste. The Sun King and his finance minister, Jean-Baptiste Colbert, established a luxury fashion industry which enshrined France as the world leader in taste.
In Kyoto, the specialist dealer Konjaku Nishimura carefully dons gloves to unwrap an 18th-century kimono embroidered with cranes ‘a popular motif for weddings, as cranes are said to mate for life and to live for a thousand years’ which has a pricetag of ¥2.5m (£17,600). ‘If you wore it, you would be ruining it.’ Nishimura is wearing a black kimono; his elderly father by his side is in chinos, a blazer and a button-down shirt. The generational gap reflects how, in the past few decades, the kimono has made a comeback among Japanese too young to remember it as streetwear. As well as antique treasures, Nishimura does a brisk trade in kimono sold at Bond Street prices as occasionwear to affluent Japanese women. Jotaro Saito, the fashion designer who recently put denim kimono on a Tokyo fashion week catwalk, sells enough kimono to have a sleek boutique in Tokyo’s Ginza Six mall.

At dusk in Kyoto, temples are crowded with Japanese teenagers who have rented colourful kimonos on a Tokyo fashion week catwalk, sold in local shops and are busy taking selfies. It is an indulgent, elegant tradition. The kimono’s cameo roles in western culture – eroticised on screen in Memoirs of a Geisha, or watered down into a sort of ornamental waitress uniform – are only fragments of its many lives on the streets of modern Japan.

We in the west are conditioned to look at where clothing sits in relation to the female body to place it in time. (The bustle-back of Victoriana, the dropped waists of the flappers, the miniskirts of the sixties.) Kimono have been cut to essentially the same pattern for four centuries, the only addition a little extra fabric to keep pace with the increasing average height. It is the colours and patterns, rather than the shape, that come and go. Symbolism in the embroidery shifts, as lucky charms move in and out of fashion – the unicorn, you might say, is the new crane.

When wearing a kimono “the body is irrelevant”, Jackson says. The fulcrum of the garment is placed on the shoulder, not the waist. This concept, radical in westernwear, played a pivotal role in changing how women dressed during the 20th century. In 1903, two decades after the Rational Dress Society began promoting non-restrictive clothing for women, Paul Poiret took the kimono as the starting point for his corset-free fashion which took Paris by storm. From Poiret, the line of fashion succession leads to the box-shaped jackets and straight-lined skirts of Coco Chanel.

Hiroyo Takahashi, a fashion designer whose style today is reminiscent of Chanel – the blunt dark fringe, the cool emotional tone, the black coat-neck sweater – started her career designing western-style clothing but now focuses on kimono because, she says, there is no better way of dressing. She is dismissive of the traditional museum-eye view of them, which prizes lavish fabrics and intricate embroidery. “I don’t care how difficult it was to make, or how long it took to make, if the end result isn’t beautiful,” she says. She works only with circles and straight lines which represent, she says, pure elegance. “I want people to realise that we can enjoy life with what things we already have. I am a perfectionist. That’s why I like kimono.” – The Guardian
Because Junoon is, well, junoon!

Junoon in Urdu means passion bordering on obsession. Easily, the world’s most renowned Sufi rock band, that’s exactly what it invokes amongst its millions of mostly Pakistani fans across the globe. However, the fans had to endure separation after the band members went their separate ways in 2005, with both Ali and Salman pursuing solo careers. They had a partial reunion for a 20th album in 2011 before collaborating some more to cut a silver jubilee edition in 2016.

So when it was announced early last month in Qatar — where they last had a sellout show way back in 2003 — that they would be reuniting with a concert at the National Convention Centre in Doha — it sent the fans into raptures and expectations soaring.

For many of us old timers, it presented a rare opportunity to go down memory lane and relive the time of our lives, having grown up with the band for musical company! We were not to be disappointed as Junoon and junoonies (obsessed fans) defied the years to bring the house down in QNCC. It was electric!

On a starry night, the stars won the hearts of the fans when vocalist and guitarist Salman Ahmad picked up a schoolgirl from the audience and invited her to sing with them on stage, which led to more kids joining the chorus.

— Text and photos by Kamran Rehmat

Junoon trio Ali Azmat, centre; Salman Ahmad, right; bass guitarist Brian O’Connell, left; and a musician sign off with the national anthem of Pakistan along with children from the audience.

Lead vocalist Ali Azmat goes down town to sing with the audience.

Salman Ahmad standing tall.
Researchers, including one of an Indian-origin, have found that shift workers are at a significantly increased risk for sleep disorders and metabolic syndrome, which increases a person’s risk for heart disease, stroke and type 2 diabetes. Night-shift workers are especially prone to developing sleep disorders and metabolic syndrome. The risks increase even more for those who work irregular or rotating shifts, said the study, published in The Journal of the American Osteopathic Association.

“The strength of our economy and safety of our society depend heavily on night shift workers, it is critical we address the health issues facing people in this line of work,” said Indian-origin researcher and study lead author Kshama Kulkarni from Touro University in the US. One study found nine per cent of night-shift nurses developed metabolic syndrome, compared to only 1.8 per cent of day shift nurses. Other studies have noted that risks gradually increase with accumulated years of shift work.

According to the researchers, working nights disrupts individuals’ circadian rhythm, the body’s internal clock responsible for neural and hormonal signalling. Once a person’s circadian rhythm is desynchronised from their sleep/wake cycle, they will likely experience disturbances in hormonal levels, including increased cortisol, ghrelin and insulin and decreased serotonin, among others, the study added.

The cascade of hormonal changes is what prompts the development of metabolic disorders and causes people to develop multiple chronic conditions.

Sleep in a 7- to 8-hour block every 24 hours, ideally at the same time each day and schedule the main block of sleep as close to evening or night as possible to minimise circadian disruption, the researchers recommended.

Take an additional nap for 20 to 120 minutes earlier in the day to prevent fatigue, they added.

Exposure to light promotes wakefulness in general, so researchers recommend night shift workers increase their light exposure prior to and throughout their shifts.

Prior studies have shown shift workers are more likely to eat snacks higher in sugar and saturated fat while consuming less protein and vegetables, and more likely to skip meals.

“It’s true that getting enough sleep, eating right and exercising are critical to everyone’s health,” Kulkarni said.

“However, the nature of shift work is so disorienting and discordant with those principles, we really need to help people in those jobs strategise ways to get what they need,” Kulkarni added. – IANS
Wordsearch

Every letter of the alphabet is used at least once. Squares with the same number in have the same letter in. Work out which number represents which letter.

Codeword

Sudoku

Bound And Gagged
Super Cryptic Clues

Across
1 Go out with fruit (4)
3 Teacher ordering a cute rod (8)
9 Hairy coat with lines and wrinkles (7)
10 A nobleman's fists? (5)
11 Becoming confused as one ages (6)
12 A country sounding musical (6)
14 Peers squeal when upset (6)
16 Good girl with time for bird (6)
19 Recent change of heart (6)
21 Vince in the lead? (5)
24 Cast worth changing (5)
25 Wireless pioneer from Minorca (7)
27 List held by Uncle Anthony (4)

Down
1 Flat indeed! (8)
2 Trunk found in north-west or south-east (5)
4 Doctor's first with old herb - the prescribed amount (6)
5 Group showing concern about diamonds (5)
6 Provides accommodation for kids (5,2)
7 Rebel is held by soldiers (4)
8 A little bit of egotism or selfishness (6)
13 Articles about rising in Greek (6)
15 Find a hunter going astray (7)
17 A group of notes, we hear, producing harmony (6)
18 Information about right degree for European (6)
20 Tall building - for a carthorse? (5)
23 Stake raised in volcano (4)

Solution

Answers

Wordsearch

Codeword
Veteran Waheeda turns 82

Iconic Bollywood actress Waheeda Rehman turned 82 on Monday, and fans and industry colleagues wished her on social media all through the day.

Veteran singer Anup Jalota greeted the legendary actress on her birthday and wrote: “Many Happy Returns of the day to the Most Graceful and Elegant of the entire Hindi Film industry #WaheedaRehman. May God maintains your Beautiful Smile and bless you with Great Health.”

Actor Randeep Hooda wrote: “A rocking birthday to #WaheedaRehman ji .. by far my favourite got know of her love for the wild .. here’s wishing for a wildlife photography safari with her is someone listening!”

A fan posted: “#WaheedaRehman My favorite actress, Waheeda ji is grace of God to Film World. She worked for Indian Culture and Customs. Guide to Film World. She worked for most Graceful and Elegant of the entire Hindi Film industry #WaheedaRehman ji. Long live healthy life.”

Another fan wrote: “Happy birthday to #WaheedaRehman ji wishing her long life good health, #randeephuda sir your offer for wildlife photography safari is welcome she will definitely enjoy it.”

“My politics does not reflect in the choices of films I do, not always. A film is a fictional work. In future, what if I play a Naxalite? I may not agree with the violence that that ideology holds but does that mean I will say ‘no’ to the film as an actor. I am a performing artist and not every single performance is a reflection of my political belief?”

“Richa is among actresses who prefer not to use cinema as a tool of protest all the time. “Filmmakers are trying to make films. Actors work as performing artists. Not every single film has to be a piece of political opinion. We have other platforms to explore that,” she concluded.”

**Bhoot Part One is a pure horror film:** Johar

Filmmaker Karan Johar says his forthcoming production Bhoot Part One: The Haunted Ship is first of its kind and a pure horror film.

“Horror genre is popular worldwide and it’s an audience-friendly genre, but unfortunately it is made little less in Indian Cinema. There is a template for horror genre films, due to the ‘80s, ‘90s and a few 2000s horror films. But I have to say it is a pure horror film. Apart from a small montage song, we have not relied on songs in the film, there is no tillitation in the movie and it’s a solid story of a horror film. According to me, it’s a first-of-its-kind horror film, and I am grateful that Vicky Kaushal helmed the film with us, because it gives us confidence that such movies can be made. We would like to take this franchise forward,” said Johar, at the film’s trailer launch, which he attended with lead actor Vicky Kaushal, co-producer Shashank Khaitan, and director Bhavik Pratap Singh in Mumbai.

Johar has earlier has produced Kaho in 2005, which was also a horror flick with an ensemble of Ajay Devgn, John Abraham, Vivek Oberoi, Esha Deol and Lara Dutta in lead roles. The film bombed at the box-office.

Asked what is different this time, Johar said: “I am proud of every film that has come out, some of them worked and some didn’t. I think when I saw Kaho, I was not scared, and that was a frightening feeling. But when I saw Bhoot Part One: The Haunted Ship, my eyes were covered right through the screening. I tend to get over-dramatic when I watch horror films and I am scared. I think what happened in 2005, we should leave it there and move on.”

**NEW PROJECT:** Karan Johar’s Bhoot Part One: The Haunted Ship is set to release on February 21.

**My political belief isn’t always reflected in my film choices: Richa**

Actress Richa Chadha, who is known for expressing strong opinions on politics, says that as an actor she chooses films that interest her, and not necessarily projects that are in sync with her political ideology.

“My politics does not reflect in the choices of films I do, not always. A film is a fictional work. In future, what if I play a Naxalite? I may not agree with the violence that that ideology holds but that does not mean I will say ‘no’ to the film as an actor. I am a performing artist and not every single performance is a reflection of my political belief,” Richa said.

Citing an example of one of her earlier films, Richa added: “Look at Gangs Of Wasseypur. It is the story of the coal mafia underworld. I played Nagma Qureshi, who kills her son. As Richa, do I support Nagma’s decision to kill her son and take revenge? Of course not!”

She continued: “It is a luxury to get the right balance of character in a film, where my politics meets the politics of the character.”

Richa is among actresses who participated in a non-violent protest against the JNU student attack and CAA, along with Taapsee Pannu, Huma Qureshi, Konkona Sen Sharma, Swara Bhaskar and Dia Mirza. On social media, too, she openly expresses her opinion on current affairs and social issues that bother society at large. She prefers not to use cinema as a tool of protest all the time. “Filmmakers are trying to make films. Actors work as performing artists. Not every single film has to be a piece of political opinion. We have other platforms to explore that,” she concluded.”
Eilish feared she was heading for Spears' head-shaving meltdown

Grammy-winning singer Billie Eilish feared she was heading for a breakdown akin to singer Britney Spears’ 2007 head-shaving drama after hitting her “lowest point” while on tour last year.

The 18-year-old became a pop phenomenon with the huge success of her debut album, “When We All Fall Asleep, Where Do We Go?”, but Eilish recently said her sudden rise to fame took a huge toll on her mental health, and even made her feel suicidal, reports aceshowbiz.com.

In a new interview with US Vogue, she said she began sympathising with the personal troubles Spears went through so publicly over a decade ago, because Eilish was concerned she was destined for the same fate.

“As a fan growing up, I was always like ‘What is wrong with them?’,” Eilish shared of watching her teen idols fall from grace as a child.

“All the scandals. The Britney moment. You grow up thinking they’re pretty and they’re skinny; why would they be in trouble? But the bigger I get, the more I’m like ‘Oh, my God, of course they had to do that!’ In my dark places I’ve worried that I was going to become the stereotype that everybody thinks every young artist becomes, because how can they not?”

she said. Eilish added: “Last year, when I was at my lowest point during the tour in Europe, I was worried I was going to have a breakdown and shave my head.”

The dad Guy hit-maker, who suffers from Tourette’s Syndrome and has self-harmed in the past, has since managed to reach a healthier place mentally and emotionally, thanks to therapy and a reduced work schedule, but she is continually blown away by her pop stardom – particularly after becoming the youngest artist ever to win the four major categories at the Grammy Awards last month.

Eilish just hopes it provides some encouragement for young, aspiring musicians, as she had been not too long ago.

“If anything it’s an exciting thing for the kids who make music in their bedroom,” she said. “We’re making progress, I think, in that place – kids who don’t have enough money to use studios.”

Scherzinger responds after mistaken for Shakira

Singer Nicole Scherzinger was a good sport when singer Paula Abdul awkwardly mistook her for Shakira.

Abdul took to Twitter to support Shakira, Jennifer Lopez and Demi Lovato before they performed at the 2020 Super Bowl, reports metro.co.uk

However, instead of using a picture of herself standing with Shakira, she chose a photograph of herself with Scherzinger.

She wrote: “Can’t wait to watch these amazing women perform at the #SuperBowl,” and correctly tagged Lovato and Lopez but tagged Shakira in the photo, where Scherzinger didn’t seem to mind and found the humour in the awkward blunder. She replied: “I mean, my body doesn’t lie... but I’m not @shakira babes” along with a kiss emoji and heart emoji.

Abdul promptly deleted the tweet. – IANS

YouTube hits 20mn paid subscribers, with 2mn joining YouTube TV

Google-owned YouTube has reached 20 million music and premium paid subscribers and over 2 million YouTube TV paid subscribers.

YouTube ended 2019 at a $3 billion annual run rate in YouTube subscriptions and other non-advertising revenues, Alphabet Founder and CEO Sundar Pichai announced on Monday.

YouTube logged $15 billion in annual ad revenue – a 35.8 per cent growth over the prior year. For Q4 2019, YouTube reported revenue of $4.17 billion.

On the YouTube side, all our user metrics are very strong. They’re global in nature and increasingly we see newer verticals beginning to grow as well. So, YouTube is working horizontally well at scale. And for us, it’s making sense, as an ecosystem, it works better so that the content there, the experiences there are improving,” Pichai told analysts during an earnings call.

People can now easily buy products in YouTube’s home feed and search results making it possible for advertisers to reach even more audiences.

“This is an example. With all the related content on YouTube like unboxing and beauty videos, this is the format people love it and it delivers a simple in-video buying experience,” said Pichai.

Google added as many buildings to Maps using MI in 2019 as we it added using all techniques in the previous decade.

“In Maps, we are celebrating our 15th anniversary very soon and in the past year we brought reliable directions to 650 million additional people in locations that previously weren’t well-mapped,” informed Pichai.

With all these improvements user growth is strong and the range of things people are doing with Google Maps continues to expand as well.

“The Google Assistant now helps more than 500 million monthly users across 90 counties to get things done, across smart speakers and smart displays, phones, TVs, cars and more,” he said.

Pichai announced that over $80 billion has been earned by developers around the world from Google Play.

There are now over 2 billion active monthly users of Google Play.

“Our home devices demonstrate how this vision can come to life in creating the home of the future with our new Nest Mini and Nest Hub Max selling well over the holidays, following on from the Pixel 3a, which sold well last year.

“With Pixel 4, we continue to build out our capabilities and are keenly focused on execution delivering great user experiences and broadening our distribution, and our pending acquisition of Fitbit will give us a foundation in variables,” said Pichai. – TNS
The first and foremost inspiration for a child is his or her parents. If children are given the right kind of atmosphere and encouragement to pursue their passion, they can do wonders.

Eleven-year-old Pooja Santosh is an example in how talented children can be if they are encouraged to follow their passion and interests. The Grade-6 student in Birla Public School has recently won an international classical dance competition held in Malaysia.

She bagged the award of excellence in Kuchipudi, one of the 11 major Indian classical dances, and Bharatanatyam, a major form of Indian classical dance that originated in the state of Tamil Nadu, along with first prize and A grade for both dance forms. The ‘International Dance Competition’ was conducted by AIDA (All India Dance Association) in association with Netaji Subhash Chandra Bose Indian Cultural Centre and High Commission of India in Kuala Lumpur.

She was also a recipient of ‘Nrithyathi’ award (puraskar) in a national level competition conducted by AIDA at Raipur, India in April 2019. She has also performed in various stages in Qatar and has taken part in many competitions and obtained many prizes in the field of Dance and music. Pooja is not only good at dance and music but also at her academic studies in her school.

Talking to Community, Deepa Santosh, mother of Pooja, said: “Pooja’s father – Santosh Kurup – and I are very proud of what she has achieved. She started showing interest in dance at a very early age as she saw her elder sister – Sneha Santosh – dancing and singing. Sneha, however, took part in no competition.

“Taking inspiration from her elder sister, Pooja vindicated her true interest and passion for the classical dance and music. We noticed her inclination when she was only four-year-old. Even her teachers at school took a note of her talents. We pushed her to pursue her passion.

“Pooja has been the disciple of Dr Harshsan Sebastian Antony (Kerala), Dr Soosadima Soosan and Kalamandalam Bijusha (Doha). She carries real interest for music as well. She did a three-hour-long music concert at the age of 10 in India.”

Deepa, who along with her husband – an engineer by profession, has been living in Qatar for over 20 years, added: “Pooja was born in Qatar. She got a right kind of atmosphere and training to be able to win the international competition. She has made us proud. We as parents have to continue supporting her for the passion.”

“Pooja takes the classical dance and music very seriously. “I feel dance and music are like a part of my soul. Whenever I listen to some music, my feet will naturally start moving and dancing. This is my passion that I cannot avoid.”

In response to a question that why she think she was better than other dancers at the competition, little Pooja said: “I think I took no pressure of winning or losing. I just concentrated on my dance and tried to present the best of myself. I had confidence in myself as my parents and gurus have encouraged me and appreciated my talents.”

She feels indebted to her parents and teachers for her success. “I am really thankful to my teachers who brushed up my talent and my parents who encouraged me to pursue the passion.”

Pooja dreams of getting more recognition in singing in future. “Yes I love the classical dance but I love music more. I will continue dancing and singing both but I want to excel more in singing.”

The young student simply loves being in Qatar. “There are many beautiful things that I like about the country where I was born and am getting my education. Foremost, it is a very safe country. There is no trouble living here. We can concentrate single mindedly on what we want to achieve. Further, Qatar is very clean and insect-free.”

“Talent is the great thing in the world. It is the force that moves you to do better.”

– Pooja Santosh