

OCTOBER 15-21 2023

SUNDAY POST

HERE . NOW



COVER STORY

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Navaratri begins today

Myths & counter-myths

MY SUNDAY

THOUGH SHE HAS COMPLETED HER ENGINEERING FROM PRESTIGIOUS KIIT UNIVERSITY, ROURKELA GIRL JYOTIRMAYEE NAYAK FINDS TRUE LOVE IN MUSIC. THE HINDUSTANI CLASSICAL STUDENT HAS CARVED A NICHE IN ODISHA'S MUSIC WORLD FOR HER MELLIFLUOUS VOICE AND A STRING OF HIT NUMBERS LIKE *FAGUNA RE FAGUNA* AND *CHORI CHORI CHANDNI KU RAJA NANDINI*.

JYOTIRMAYEE, WHO NOW LIVES IN BHUBANESWAR, ASPIRES TO BECOME A SUCCESSFUL MUSIC THERAPIST

Hygiene freak

Sundays are not leisure days for me as a vocalist because I spend most of them in studios. When I have a day off, though, I prefer to either enjoy my own company or clean up my room.



At recording studio

Family time

My mom is my constant travelling companion. But when he has time, dad also joins in, and we like watching the new releases. I often miss my brother, who is currently studying in Germany, when we three get together.



With family



With co-artists

Putting friendships first

I'm a social person who makes new friends effortlessly. Although my busy schedule prohibits me from seeing my pals on a regular basis, I compensate by organising a movie night at the local theatre.

Food lover

My meals are incomplete without non-veg stuff on my plate. For dessert, I have a preference for sweet yogurt. I cook occasionally. Chicken sauté and poached eggs are among my go-to dishes.



MADHUSMITA SAHU, OP

WhatsApp This Week

Only on **Sunday POST!**

Send in your most interesting WhatsApp messages and memes at: features.orissapost@gmail.com
And we will publish the best ones

THE BEST MEMES OF THIS ISSUE

- What kind of fish can't swim? A dead one.
- What kind of car does Jesus drive? A Christler.
- If corn oil comes from corn, where does baby oil come from?
- Why can't Trump go to White house anymore? It's FOR BIDEN.

LIST OF LEGENDS

Sir, Being an avid car enthusiast, last week's article 'The Supercars' on iconic models of all time made my day. In fact, the write-up helped me clear up some misconceptions that I had in mind about popular brands. It's a sheer coincidence that I own a 2014 Toyota Corolla, which is the highest-selling model in the world. At the same time, it's amazing to know that Ford has pulled down its shutters in India, even though its F-Series is the second-highest-selling model internationally. The same applies to General Motor's Chevrolet cars, which are known for their built quality and safety rating. Unfortunately, the company has stopped selling their cars in India. But what took me by surprise was that Hindustan Motor's Ambassador made it to the list, as I never imagined that an Indian-made car could ever be in this race of legends.

TARAK SINHA, CUTTACK

LETTERS

A WORD FOR READERS

Sunday POST is serving a platter of delectable fare every week, or so we hope. We want readers to interact with us. Feel free to send in your opinions, queries, comments and contributions to features.orissapost@gmail.com
B-15, Industrial Estate, Rasulgarh, Bhubaneswar - 751010, Orissa. Phone (0674) 2549982, 2549948

BUDDHADEV NANDI

Sharada Navaratri during autumn equinox is widely celebrated with much enthusiasm in different parts of India and abroad. It is also popularised by another nomenclature as Akal Bodhan or untimely awakening or invocation. According to Hindu scriptures the period of Dakshinayan or the winter solstice is the resting time of Hindu Gods and Goddesses. During this period the demonic and evil powers are engerised. The triumph of Goddess Durga over Mahisasura and Lord Rama against Ravana, king of Lanka, are epitomised as the victory of good over evil by the Hindus. However, the same can't be said about some select communities in India. For them, the occasion is quite different from the rests in the country.

On the occasion of Navaratri, Sunday POST takes a look at some of the counter-myths.

Hudur Durga

To the Kherwal Santal and Asura tribes primarily living in the Purulia district of West Bengal and in parts of Jharkhand Durga Puja is a festival of mourning. Hudur Durga, the brave king of a village called Chaichampa and their millennium ancestor, was the ruler of all the hills, forests, rivers and pastures. He was unjustly assassinated by a beautiful woman with fair complexion. But the above mentioned tribes still venerate Hudur Durga who is supposed as Mahisasura in Hindu



King Chaichampa

scriptures, as an ideal king. Hudur is worshipped not as god but revered as 'hNorch' that means an ancient human who gifted his subjects a land which was an El Dorado. In Santhali the word 'Hudur' means lightning and thunder. He fought against the foreign intruders bravely to protect Chaichampa, the dreamland of the tribes. Hudur was so powerful and chivalric that the invaders were vanquished. The enemy contrived to kill him with the help of a beautiful woman. When Hudur was slain venally, his subjects had no way but to escape from their own land. They had conviction out of their veneration towards women society that men never fight with women. So they robbed themselves as women to protect themselves from the invaders.

The triumph of Goddess Durga over Mahisasura and Lord Rama against Ravana, are epitomised as the victory of good over evil. However, in some parts of the country, the festival is an occasion for mourning

Dashaen, a festival of mourning

Dasani or Dasai or Dashaen was a purely agricultural festival full of symbolism of nature and existed even before the demise of Hudur Durga. The jovial celebration would then be observed with the performance of music, dance etc playing musical instruments called Bhuang made of gourd shell. After the death of Hudur, the Dasani has transformed into a festival of mourning as well as carnival of martyr in many parts of Bengal and Jharkhand. The lyrics of the songs have been tuned with the sorrowful expression of 'haay, haay' turning into the dirges in commemoration of the tragic hero. The performers in the guise of women wearing sari, ornaments and peacock feathers on the head dance and



A Dashaen performance in West Bengal

ramble from village to village. Besides, after fifteen days of Durga Puja on the occasion of 'Bandna' the buffalo is worshipped in

hundreds of villages in West Bengal.

Story of Ainam & Kajal

According to another popular folklore, two young girls named Ainam and Kajal were abducted when they went to the forest to collect firewood and leaves. Hudur Durga alone rushed to rescue the young girls. It took the tribal people a day to coalesce against the powerful enemies. They in the disguise of women and armed with arrows and other weapons hiding in gourd shells were searching for Hudur, Ainam and Kajal. But their searching operation was delayed because of torrential rain for days. The word 'Dnasai' is a combination of 'Dna' means water and 'Sai' means mitigation. Unable to find their dear ones they started lamenting with mournful songs ending with sorrowful exclamation 'hai', 'hai'...

Mahishasur of Chamundi Hill

Mahishasur is not only revered by tribal communities. A huge statue of Mahishasur holding a cobra in one hand and a sword in another is worshipped on the Chamundi Hills near Mysore. The word Mysuru is a corrupt version of 'mysooru'. Mysuru is derived from the word 'mahishur' or 'Mahishasurana Ooru' i.e. the town of Mahishasura in Kannada dialect. According to the Devi

Purana, Mysuru was the kingdom of the demon King Mahishasura. He was named so as he was buffalo-headed Asura. Goddess Parvathi took birth as Chamundeshwari and assassinated the Mahishasura to save the gods and goddesses from tyranny of the outrageous king. But Mahishasura's followers believe that he was not an Asura but a good ruler.



Mahishasura's idol at Chamundi Hill



Navaratri begins today

Myths & counter-myths



A Ravana idol at a temple in India

Devotees of Ravana

Another tragic hero who is assassinated on the day of Dussehra is king Ravana. Lord Rama, the Purushottam, killed Ravana to rescue Sita who was abducted by the demon king. The festival is regarded as the triumph of good over evil, wisdom over ignorance and light over darkness. But many people belonging to Gond tribe who are spread over the states of Madhya Pradesh, Telangana, Andhra Pradesh, Bihar and Odisha, worship Ravana as the tenth 'dharmaguru' of their people, the ancestor-king of their four lineages and the eightieth linga i.e. great teacher. The Gonds think that Ravana was carrying forward the legacy of Kupar Lingo, the supreme deity and chivalric ancestor of their tribe. They do not mean Sri Lanka as the land of Ravana. His kingdom was situated in a 'hilly place' in Gond. Rather they think that Ravana who was an eco-friendly deity, belonged to Central India and Lanka is in Amarkantak mountain of Madhya Pradesh. These theories have been corroborated by many scholars.



An event in reverence of Ravana

Worship of Ravana in Gondwana

Gondi inhabitants of Paraswadi village in the Palghar district of Maharashtra celebrate Dussehra differently. They hold a procession where they carry an image of Ravana, their ancestor king, riding on an elephant. People wearing colourful attires huddle around the 10-foot elephant. The air is resonated with the chants of 'Jai Gondwana', 'Jai Raja Ravana' and 'Jai Seva'. The idol of Raja Ravana with yellow face and handlebar moustache wearing a white kurta and a golden-yellow 'sela', the traditional Gond shawl, is cautiously mounted on the wooden-elephant and a procession is carried. Gondi inhabitants have been worshipping Ravana long before the celebration of Ravana Dahan (immolation).

Day of remorse in UP village

Dussehra is observed as day of remorse in Bisrakh village near North Noida in UP. The village which was named after Vishrava, father of Ravan, is believed to be the birthplace of Ravana. Here Dussehra is observed with a completely different theme. Yagnas (holy fire) are performed praying for the peace of Ravan's soul. In the temple of Dashanana in Kanpur of Uttar Pradesh, the idol of Ravan is offered the ceremonial milk bath and garlanded with marigold flowers on the occasion of Dussehra. The gates of the temple are closed till another Dussehra next year.

Ravana's descendants in Rajasthan

In the small town Mandore named after Ravans's wife Mandodari, in Rajasthan there is a sect who claim themselves as the descendants of Ravana. People of this town rent the air with the clamour of 'Jai Lankesh' (Hail Lankesh) on the occasion of Dussehra. They observe post-funeral ceremonies like Shradhdha and Pinda Dannam craving Ravana's soul rest in peace.



BUSTING COUNTER-MYTHS

Though some pundits and historians especially belonging to the tribal community have lent credibility to the counter-myths, there are so many strong reasons to prove most of them concocted and politicised. Besides, according to Hindu puranas, both the villainous characters like Mahishasura and Ravana were the sons of sages who were Brahmin and had no connection with the tribal sects. On the other hand, Goddess Durga is actually Sati, daughter of Daksha and consort of Lord Shiva. They are all purely Hindu deities. The story of Hudur Durga is not accepted by all. Some people want to stick to their traditional festivals like Sohrai, Baha, Sakrat, Dashaen, Karam that have been holding from time immemorial. They still believe from the core of their heart in the legendary land of 'Hihiri Pipiri' from which the first people had come and the story of Pilchu Haram and Pilchu Budhi who had copiousness and yet were down to earth people. The fragrance of the story of preparing rice beer taught to Pilchu Haram and Pilchu Budhi by Lita who descended from heaven seems as sweet as their lifestyle.



Reflections of pan-Indian reality



LIPIPUSPA NAYAK

Bipin Bihari Mishra, the author of this classic novel, translated by Basant K Tripathy, is a prolific writer from Odisha, a state that knew

arts, maritime trade and navigation expertise, and prosperity in a past not so distant; who perhaps has chosen to write in his mother tongue. A senior writer from Odisha, with over dozen short story collections and novels, an acclaimed columnist of facts based realities, Mishra is a member of the Indian Police Service with an impeccable career.

His literature seems to be an extension of his public life, peopled with real characters in real situations, often humorous. Yet his creativity elevates the earthy realism to statements of universal human predicaments, a testimony borne out in this novel: *A Village Named Sujanpur*.

Sujanpur, the epicenter of the plot of the novel, could be anywhere on the globe experiencing rites of passage. A village as a metaphor of timelessness, of laidback antithesis of a hyper humanity – is the author's literary statement in this novel: '... No one had the answer as to why the village was so named or when it came into existence. All that they know is that it was, is and will be there. Chakradhar pundit, with the help of a hymn, explains that the year the village was set up is as difficult to know as the root of a tree, the origin of a river, the mind of a woman and the fate of a man...' (19).

Yet, it is a "local" novel, if pitted against the postmodernist and postcolonial discourses; that tracks the destiny of the village "Sujanpur" along its civilizational march. Sujanpur, the faceless village, is perhaps a microcosm of Odisha portrayed in its everyday running of economic, social, cultural and political realities: '... Except summer, in all other seasons, the morning scene in the village remained the same, that of ploughs being led along to the crop fields. In spite of growing two crops a year and vegetables for sale, the farmers remained as

poor as before. The expenditure on farming was going up while the minimum sale price did not increase proportionately... farmers were easy targets for dishonest traders who

of the novel, with the cascading effect, will compel the reader to go into its contents: *A Village Named Sujanpur; A Road Accident in Sujanpur; Madhu Jayanti in Sujanpur;*

The Daughter of Sujanpur; The Supercyclone in Sujanpur; The Haat in Sujanpur; The Jagannath Temple in Sujanpur; The Vote Drama in Sujanpur; Madhoba Babu of Sujanpur; The Ganesh Puja in Sujanpur... and the book has sixteen chapters. Evidently, the novel is anecdotal in texture, bereft of a delineated plotline where linearity, sequential order and classical formatting look either redundant or extraneous. A village is at one with the movement of the universe, its diurnal rotations, seasons, flora and fauna, festivals, galaxies and constellations, human nature in its basal propensities; the solidarity is so inadvertently obvious: 'Look son! I'm never dissatisfied with you. A dissatisfied Brahmin is of no use. What is the use of learning so many shastras if I lose my temper at the slightest provocation? By that I'll lose my humanity and be driven into beastliness. This is Sujanpur, the village you live in. We'll heighten

its glory to such an extent that a day will come when the inhabitants of the village around us will look up to us.' (231)

A subtheme of the novel, and probably the dominant tone envisaged by the novelist, is the ascendancy and dominance of politics in everyday life of post-independence countryside Odisha. This thematic preoccupation is conspicuously loud. By extension, this is a pan-Indian reality in recent times (the book has come out in 2020). If the original novel has been written earlier, the work has the added strength of containing the superior literary element of prophecy. The author is not judgemental, yet somewhere along the narration the reader surely locates an ache that may be attributed to the author's involvement and allegiance to the soil: 'A son asks his father for the moon. His father promises to give it to him the next day. No doubt it is a lie, but a harmless one. Such promises are made by parents to their children, by the doctor to his patient, by the king to his subjects and by the politi-

cian to his voters in all ages. You can't satisfy all, at the same time, you can't disappoint any of them.' (261)

Mishra's fiction contains storytelling in its classic, conservative tenor, with liberal dashes of wit, sarcasm and subdued humour. His characters come from all walks of life, yet, largely, are faceless, who develop into noteworthiness in his unique craftsmanship. His idiom is unpretentious, and spans a wide range too. It is perhaps presumptuous to attribute his literary rainbow to his profession and its scope for proximity to this varying range: both characters and issues, because the issue involves sensitivity too. Mishra is a storyteller with the proclivity for turning the most drab and banal into great artistry with his power of observation, literary honesty and a sensibility partisan to the disadvantaged.

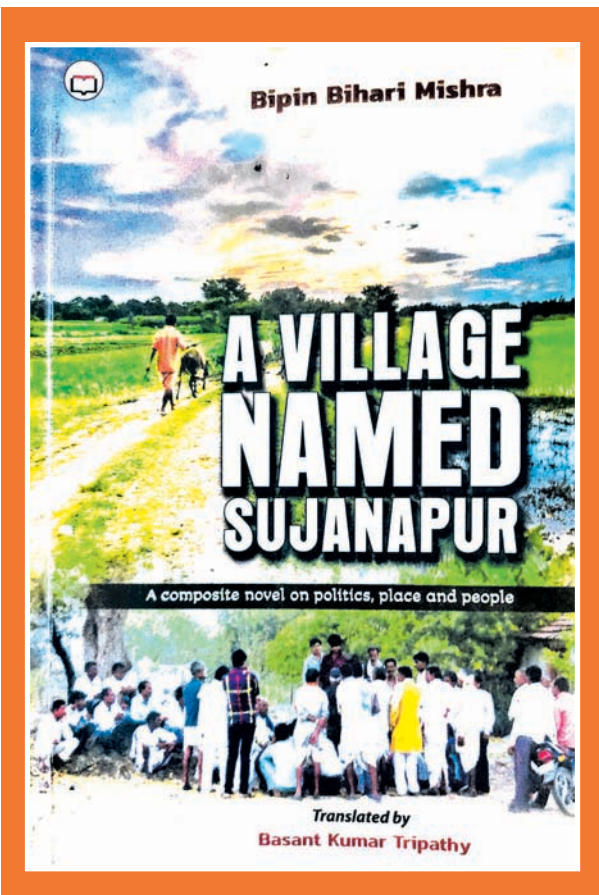
A Village Named Sujanpur carries his signature just as much, with the literariness the artist has been experimenting since the beginning of his writing career. To complete the review I will offer an instance of his signature wit; on a dowry related case, for which a police constable has been requisitioned to a household, and which was eventually solved by the Sarpanch (some sort of political chief) of the village: 'Biswal's son (the husband) gave a bond to the effect that he would not demand for money again, nor

Title: *A Village Named Sujanpur*
Author: Bipin Bihari Mishra (Eng Translation: Basant Kumar Tripathy)
Publisher: Authorspress, New Delhi, 2020
Page- 261; **Price:** Rs 395

would he torture his wife in any manner. The girl's father, however, was pacified, but the constable was not. He said, "If you can settle it between yourselves, why did you call me? What shall I answer to my officer? That there was no case?" He was paid handsomely to keep his mouth shut.' (18)

This is a unique novel, of authentic regional culture, sociology, history, which must be understood and shared at global portals. These are dated facts, of peoples and lands, which will slip into oblivion with "march" of civilization, as Sujanpur is shedding its essential characteristics along its march to "progress". The publisher has an added responsibility to reach the book to wide readerships and scholastics.

The reviewer is Bhubaneswar based academic, Odia-Eng translator, freelancer and author known for her English translations of popular Odia classics



surround them like vultures around a carcass... But the milkmen brothers were free from such exploitation as the Cooperative Society bought all the milk they produce, in cash. For one liter of milk that sold at fifteen rupees in Bhubaneswar, the milkman got thirteen rupees, sitting at home. How nice it would be if such facility was extended to vegetable growers!' (22-3).

These issues and the concerned characters are simultaneously commonplace and unique, and relatable even to an urban audience. More importantly, Mishra in a way bestows on the locale of his novel both, a sense of inscrutability and permeability, which is endemic to an Indian village. As if a village lives on, from time immemorial and, also, in its clairvoyance will run the course of eternity: 'Like the ebb and flow of the sea, men may come and men may go, but Sujanpur will exist for all eternity.' (23)

The chap-



Aarindam opens up about RAM

This Dusshera, actor-producer Aarindam Roy is set to wow his fans with his comeback film *RAM*.

The actor, however, refuses to recognise that it is his comeback vehicle.

“My last film, *Babu Bhaijaan*, was released in 2020, and the pandemic forced me to take a break. In that sense, it’s not my comeback. But I’m glad the fans noticed my absence and wanted me to return,” the actor explained. “It’s an attempt to present something different to the viewers and send a message that the Odia industry is growing stronger like never before,” he said of *RAM* which will also be released in Hindi.

On working with the main antagonist Rahul Dev from Mumbai, Aarindam stated, “We are fortunate to have Rahul in the project. When I mentioned *RAM* to him, he accepted without even reading the script.” In a song, Anuhav Mohanty will be seen swaying legs with Aarindam. “Anubhav is like a family member and I’m thankful to him for being there for me,” he added.

PNN

A cinematic odyssey of grit and glory

With over 300 films, 50 serials, and a staggering 2,000 ad films to his credit, cinematographer Piyush Ghosh from Balasore is already a role model for those who want to make it big in Mumbai

There were times he not only had to remain starved but to spend nights on the rail platforms of Mumbai. But with his hard work and perseverance, Piyush Ghosh from Balasore turned the tide in his favour. His journey from a sleepy town of Odisha to Mumbai, the glittering world of Indian cinema, is a testament to his unwavering determination and relentless pursuit of dreams.

With over 300 films, 50 serials, and a staggering 2,000 ad films to his credit, Piyush is already a role model for those who want to make it big in showbiz.

Hailing from Balasore’s Mission Ground area, Piyush’s story began with a fervent desire to establish a cutting-edge studio in his hometown. His pursuit took him to Delhi in 1997, where he initially aimed to specialise in camera techniques at the Asian Academy of Film and Television (AAFT). In 1998, alongside three classmates, Ghosh moved to Mumbai, immersing himself in a



Piyush with Amitabh Bachchan

world marked by trials and tribulations.

Despite early setbacks, he managed to work as a photographer’s assistant and later, as an aide to Gagarin

Mishra, a renowned cinematographer from Odisha.

Ghosh’s ascent continued as he honed his craft, culminating in the establishment of his company, ‘PNP Equipments,’ in 2005. Over the years, he’s contributed to an array of blockbuster films like *Om Shanti Om*, *PK*, *Dabang*, *Ghajini*, and *Ek Tha Tiger*, alongside luminaries like Amitabh Bachchan, Salman Khan, Aamir Khan, and Shah Rukh Khan. Meanwhile, he has travelled to over 20 countries during his assignments, enriching his knowledge and expertise.

Expressing gratitude for the inspiration he gleaned from Gagarin Mishra, Piyush, who is currently working on Kabir Khan’s *Chandu Champion* and looking forward to Sanjay Leela Bhansali’s *Heeramandi*, now aspires to embark on a new venture—creating bilingual films in Odia and Bengali, fortified with cutting-edge technology.

PNN



‘OTT has given actors opportunity to shine’

Mumbai: Actress Konkana Sen Sharma known for her films like *Laga Chunri Mein Daag* and *Wake Up Sid*, in an interview opened up about how OTT has given actors a platform to showcase their talent.

The *Aaja Nachle* actress said, “We’re lucky to have these OTT platforms. I wish there were some more actually because there are only around five and it limits because there’s so much content being created.” She added, “But at the same time, I think that there are a lot of actors who may not have had the opportunity to shine in theatricals and cinema and have got these wonderful opportunities to showcase their talent on this platform. Also, in web series what happens is one is able to get into the character over seasons, building upon it, which is an interesting format and we also have a variety of formats really open up and you don’t have to stick to only one kind of it.” On the work front, Konkana Sen Sharma was recently seen in *Mumbai Diaries Season 2*.

AGENCIES

I’m not shy of working on taboo topics: Bhumi

Mumbai:

Being a girl born and brought up in Mumbai, Bhumi is happy to have been able to finally play a big city girl in her latest release *Thank You For Coming* (TYFC).

Bhumi says, “I’m a city girl and somehow I have never played a role like this in my career. So, I’m really glad that Karan Boolani and Rhea Kapoor has presented me in a real, relatable self in *Thank You For Coming*. I was born and brought up in Mumbai. I proudly represent the free-spirited, independent, ambitious women of my country.”

Bhumi’s performance has won her unanimous acclaim from critics. She says, “I’m also happy that people have loved my turn as the city girl, celebrating womanhood like never before on the big screen. The actor in me always wants to explore roles and take on new challenges.”

Bhumi’s latest release is a take on patriarchy and it focuses on a girl’s right to self-pleasure that is not dependent on a man. She says, “I think TYFC has been the perfect film for me to also tell people that I’m not shy to pick up subjects that could be considered taboo.”

AGENCIES



ACCORDING TO A NEW STUDY, SHORTER MEETINGS ARE MORE EFFICIENT. ONE-THIRD OF THE RESPONDENTS SAY THEY STOP PAYING ATTENTION AFTER 15 MINUTES



Making meetings meaningful

“Can I buy you lunch?” Ein goes on to remark.

Meetings can be the quicksand of the workday. When there is focused work to be done, they might take over the calendar and disrupt the flow.

According to a new study of more than 2,000 US workers conducted last month by market research firm CivicScience, shorter meetings are more efficient for more than three-fourths of employees. One-third of those polled stated they stop paying attention after 15 minutes.

Grading a meeting

According to experts, running an efficient 15-minute meeting is more art than science. You appear overly brusque if you're all business. If you try to manipulate the room too much, you risk coming out as weak. To keep a tight timetable, here're a few rules:

■ Tight circle:

According to Rita J King, executive

vice pres-

ident of workplace consultancy firm Science House, “Ask yourself who really needs to be there.” A meeting with too many people wastes everyone's time.

■ **Focus:** According to Brian Elliott, a former Slack employee and co-founder of the flexible-work research tank Future Forum, not everything can be crammed into a 15-minute meeting. Rather than rehashing the current round of interviews, one should concentrate on one part of a budget instead of full spreadsheet, or argue certain features of two possible candidates. Clarify the purpose of the meeting well in advance of its start time. The more focused the issue, the easier it is to fulfill the goal.

■ **Check out:** Send out reading materials ahead of time, sometimes known as ‘pre-work,’ so that attendees are prepared, according to Elliott. As a result, the dialogue is constructive from the outset.

■ **Stack them as follows:** Copywriter Ashley Laabs recommends scheduling 15-minute meetings to make the most of your time. Three 15-minute meetings, one after the other, are generally more effective than having them scattered throughout the day. A 15-minute break between 15-minute meetings simply permits them to run long or for focused work to begin but not finish.

Saving time and money

Meetings can be cut short to save money. For an employee earning \$100 per hour, cutting four meetings by 15 minutes equals a \$100 save.

Shorter meetings can also allow

employees to work fewer hours. Companies that have implemented a four-day workweek say the first step is to eliminate meetings that serve primarily as progress updates.

King, who works with major organisations on meeting efficiency, worked with a division of a large logistics company that required help reducing three ‘daily stand-ups,’ 15-minute check-ins that had swollen to more than an hour each. Hangers-on who were

added to meetings who constantly elbowed their way into the discourse to have their say, whether or not it was useful, she adds, were a large part of the problem.

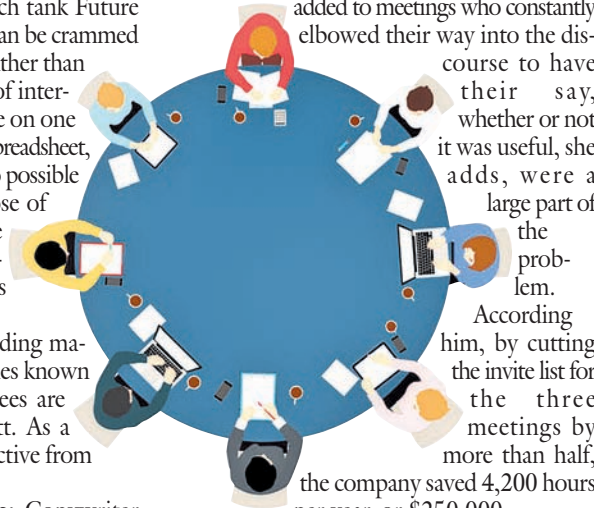
According to him, by cutting the invite list for the three meetings by more than half, the company saved 4,200 hours per year, or \$250,000.

What-Why-What framework

Rahim Charania, managing partner of a real-estate investment firm, instructs his team that meetings must adhere to the ‘What-Why-What’ framework. Before a meeting may be scheduled, three questions must be answered: What are the topics being debated? Why do we need to get together? What is the best possible outcome?

According to Charania, the 15-minute block is the normal time provided, and meetings rarely run over: “It forces everyone to do the majority of their thinking before the meeting.”

Colette Stallbaumer, who leads Microsoft's Future of Work team, which performed the research, began putting what she saw in the data into practice. Many of the 30- and 60-minute team meetings have been reduced to 15 minutes.



Ein directed his aide to book a 15-minute slot. The quarter-hour Zoom led to two investment partnerships.

“Not everything has to take a full half-hour or





Anwasha

PHOTO: KAMAL PHOTOGRAPHY