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ARTISTS

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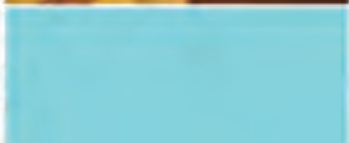


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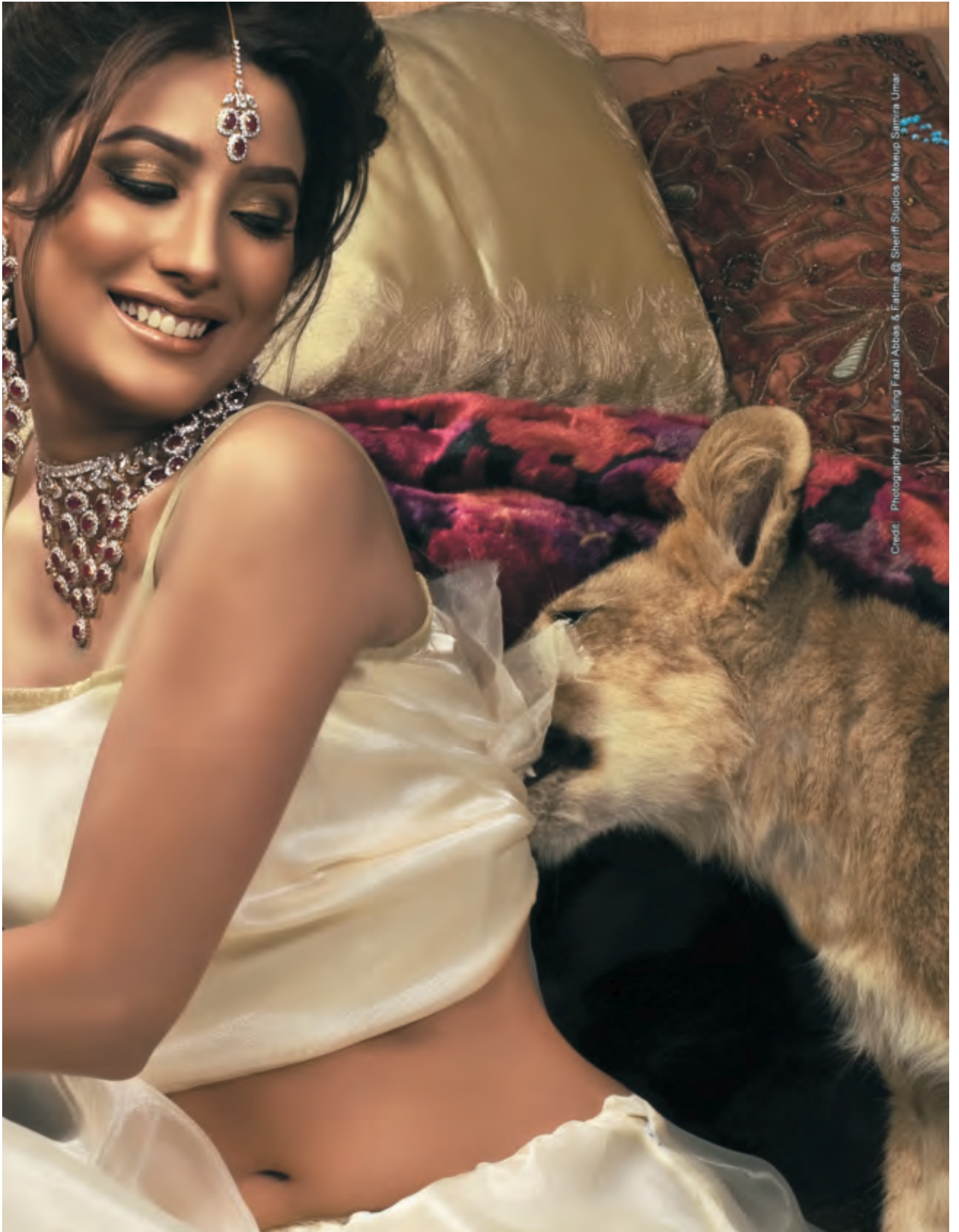


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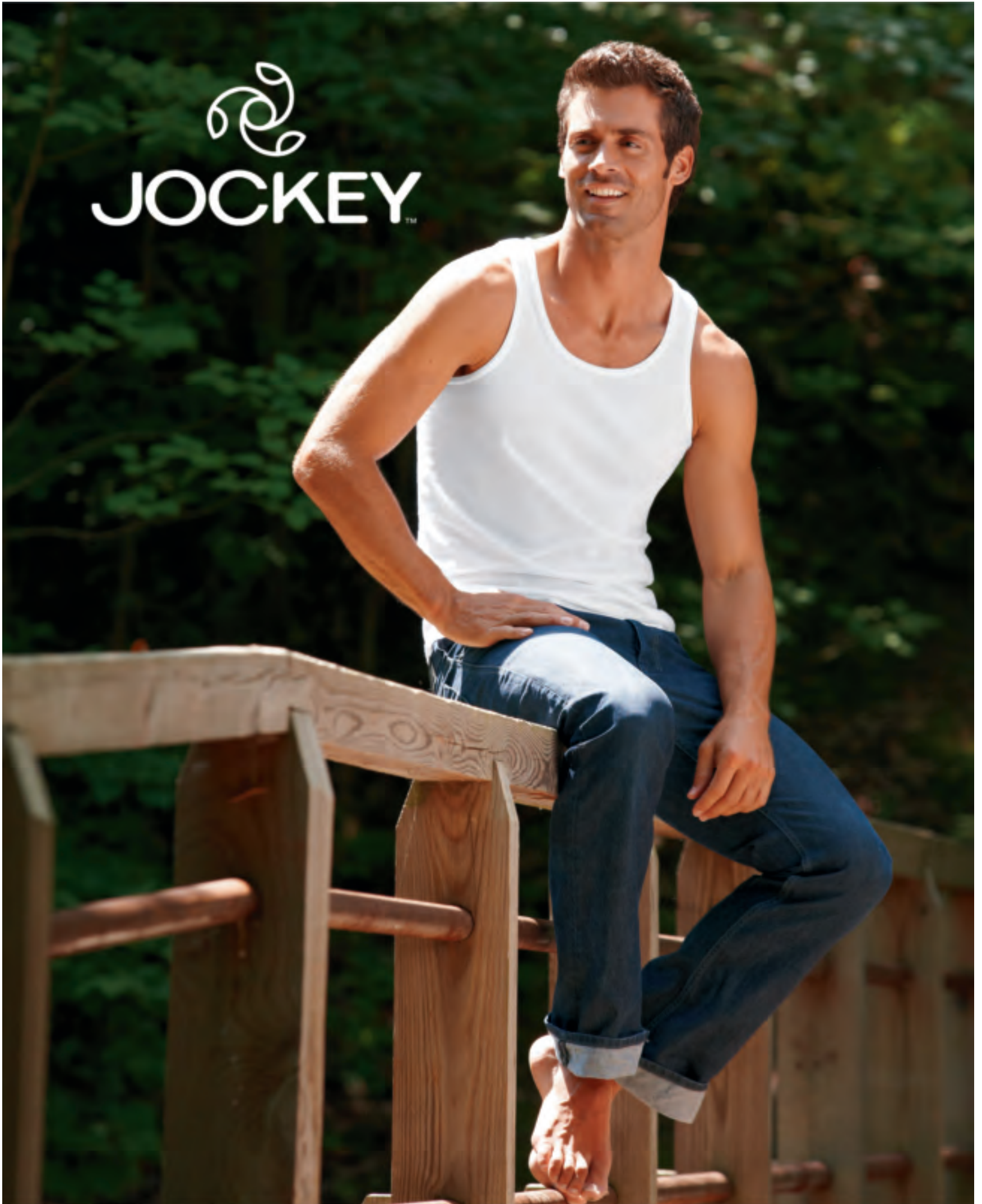
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“

Certainly my 2011 color is

**L'Oréal Excellence Creme
with Pro-Keratin**

range of reds.”

”

Meesha Shafi

A multi-faceted beauty, Meesha Shafi is a motivated and diversified individual following her family's acting legacy. This talented and confident artist is chosen to be a L'Oréal Paris Spokesperson for her fervor for beauty, style and exceptional ability to be glamorously versatile. She believes that it will give her a chance to inspire people to embrace their inner beauty and the way they look.

Meesha Shafi is wearing
Excellence Creme 4.56 Mahogany Red





Our 1st hair color with Pro-Keratin. Helps protect hair & rejuvenate color.

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L'ORÉAL
PARIS

1. What's your flame to fame?

Singer, Actor, Artist and a L'Oréal Spokesperson.

2. What is your mantra of balancing professional and personal life?

In my personal life, only relationships with those friends or family members flourish, who understand the demands of my often grueling schedule and are always there for me and are happy to see me when I get time off from work. Having said that, I'm lucky to be blessed with very supportive friends and family members. Also, luckily, my husband happens to be in the same line of work, so he's extremely encouraging and always takes out time to spend with me, other than when we're working together.

3. How do you feel about being a L'Oréal Spokesperson?

It's an association that I'm very proud of. Being a L'Oréal spokesperson is much more than modeling for a brand or being just a pretty face. It means that you are being appreciated as an individual of substance and talent. To be someone who such a global, mammoth beauty brand has

7. How experimental are you when it comes to hair color?

I just started experimenting with hair color for the first time in life after I got L'Oréal's Excellence Creme with Pro-Keratin. It has immensely added to my confidence.

8. Your hair affair?

I've had long, layered hair my entire life. They are poker straight and very silky so I've enjoyed that for many years. The drastically short cut I have now is quite the change. No hair affair as such, I'm restless and like trying different cuts.

9. How do you take care of your hair?

L'Oréal's protein treatments is the best way to take care of my hair. I use L'Oréal's Elvive shampoo and conditioners and to protect and add shine to my hair color, I use L'Oréal's Elvive Color Protect Masque.

10. What is your glamor favorite / must have?

My absolute must have is L'Oréal's Color Riche and L'Oréal's True Match Minerals.

NEW



NEW with Pro-Keratin
A natural component within you hair

- Strengthens and protects your hair
- Rich, natural color that's full of life
- Soft and silky to touch





Nabila Says...

on color: **Mahogany**

- This is a bold and beautiful color which leaves your hair looking glossy and sleek.
- Since its more of a fashionable color, it would be nice to have a trendy hair cut to go with it.
- The mahogany red pigments fade out after a few washes so its best to re-apply in order to maintain richness.

Common tips on all colored hair:

- Choose a suitable L'Oréal shampoo for your hair type/color.
- Condition your hair every time you shampoo it with a suitable conditioner.
- Deep condition regularly and get hair treatments done if hair feels dry.
- Do not use hair oils and henna for conditioning.
- Trim hair every 6 to 8 weeks.

Nabila
Creative Consultant for L'Oréal Paris

chosen to speak on their behalf is so much more than just having your face used for a campaign.

4. What makes you shine on the red carpet?

Being an individual, unique and self-confident makes all the difference and that makes me shine on the red carpet.

5. What color can give you a head-on style?

These days, I'm enjoying L'Oréal's Excellence Creme with Pro-Keratin range of deep, rich reds in my short, choppy cut.

6. 2011 color that shines on you?

I love color. I don't like drab, murky tones at all. I love bright tones that pop. Certainly my 2011 color is L'Oréal's Excellence Creme with Pro-Keratin range of reds.

11. Your hair hits?

My long, virgin hair, and now my very short, deep red Mohawk.

12. A ruling hair tip?

Eat right and stop worrying about how your hair looks. L'Oréal's huge hair care range of shampoos, conditioners, masques and hair colors has all your hair care solutions that can make you feel worth it.

13. 3 words that describe you.

I am independent, adventurous and bold.

14. What is more important to you; Glamorous hair or Great Feeling Hair?

I don't see why one has to choose. With L'Oréal Excellence Cream with Pro-Keratin, you can have both.



Before



After

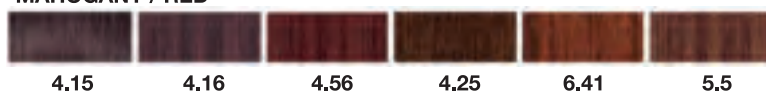
Appli-Comb – an innovation from Excellence Crème: A new comb applicator has been included as well as the current applicator for an easier and more precise application.

NB: Excellence Blonde Supreme shades have extra lightening qualities and can lighten natural light brown to blonde hair from 1 to 4 shades.

Result:

100% grey coverage from root to tip. A rich, deep, natural and even color: even fragile hair remains protected for a long time.

MAHOGANY / RED



4.15

4.16

4.56

4.25

6.41

5.5

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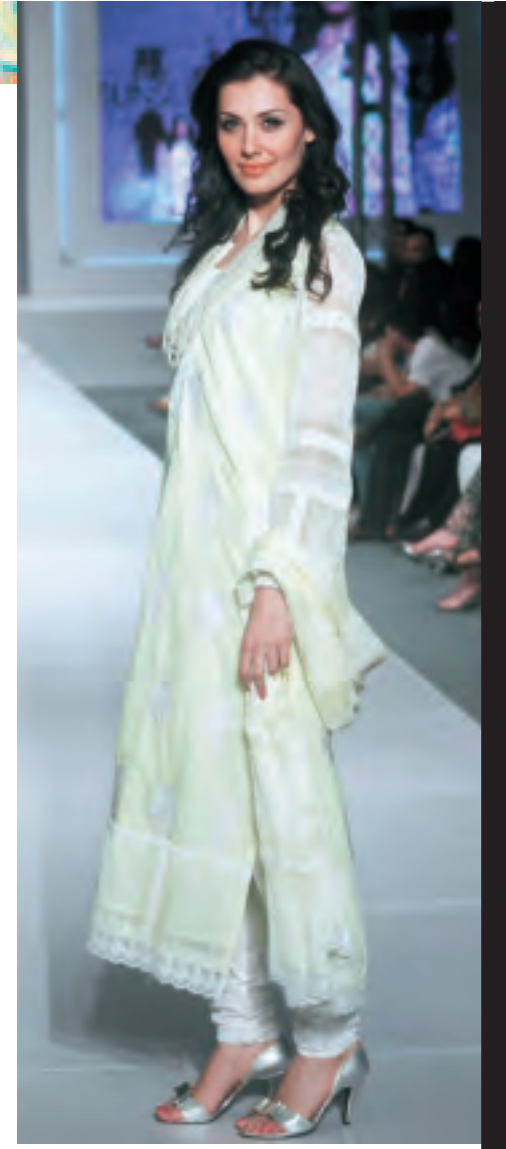
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FEEHA FEVER

FEEHA JAMSHED, THE DESIGNER BEHIND TEEJAYS, TALKS ABOUT HER LOVE FOR FASHION AND HOW SHE PLANS TO TAKE HER FATHER'S LEGACY FORWARD.



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is a journalist and writer. His latest book is *'Descent into Chaos - The US and the Disaster in Afghanistan, Pakistan and Central Asia.'* His other books include the best selling *'Taliban'* which has recently been reissued on the tenth anniversary of its publication with a new update.



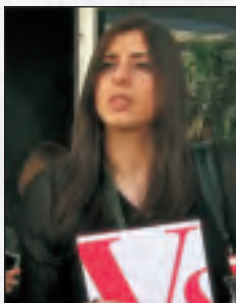
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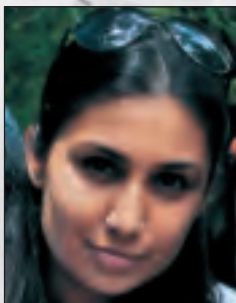
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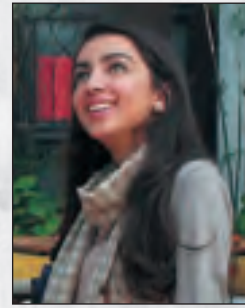
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MUNEEZE KHALID

is an 18-year-old culinary prodigy. This self-taught teenager specialises in making gravity defying cakes that are not only incredible to taste but also incredible to look at. Muneeze created a successful catering business at the age of 17, and also hosts her own cooking show called 'Muneeze's Kitchen'. She has recently been accepted to the prestigious Le Cordon Bleu College of Culinary Arts in Boston.



AHMAD ABDUL KARIM

wandered by happenstance into a Computer Science program at LUMS back in 2005 and by yet another chance occurrence into the Education Policy program at Harvard University. It was at the former most noble institution of learning that he was sold a camera by a friend who no longer wished to possess it. Thus began a romance whose intensity far exceeded any dormant passions our hero might have held for Computer Science or for Education Policy and so, after much bumping around, we find ourselves now at a juncture where Ahmad runs a photography business by the name of Darvesh Studios.



LAALEEN KHAN

is a media producer, entrepreneur and mother of two. She has worked in TV production, advertising and media projects in New York, Lahore and Islamabad. Passionate about literary adaptations, social satire and all things Hollywood, her undergraduate honours thesis at Clark University focused on Jane Austen screen adaptations. She also has a graduate degree in Professional Communications from Clark. Laaleen directs the media department at Froebel's International School and blogs for The Express Tribune.



OMAR JAMIL

is the CEO of Latitude, a recently established corporate marketing and relationship management consultancy. He holds a masters degree in journalism from Columbia University's Graduate School of Journalism, however, he has since defected to the 'dark arts' of public relations.



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Editor's Letter



Dear Readers,

Paper Magazine has been my sole project for almost a year and now I am excited to welcome Meher Tareen as my partner and Executive Editor of the Magazine. Meher shares my love and passion for Paper and has brought invigorating energy to the magazine. It is rare that one finds people who share the same aesthetics and vision. Together we are stronger than ever before and with a clearer direction. We promise to continue giving you a cutting edge magazine, which has already proven to be one of the best coming out of Pakistan.

In this issue we look at questions about the Pakistani identity, questions that come up quite frequently as the country reels from one atrocity to the next, be it the brutal murders of Salman Taseer and Shahbaz Bhatti or the sordid Raymond Davis saga. What is the story of Pakistan? Ahmed Rashid questions the narrative about politics and history that has been fed to us for too long and makes the case for a new story (pages 146-149). What is a Pakistani? Alex von Tunzelmann takes a light hearted look at her search for the human side of what one might call the first Pakistani, our country's founder Mohammed Ali Jinnah (pages 58-59). What is the real Pakistan? Isfundiar Kasuri examines an ugly truth about our country: most of our people live in extreme poverty and in the margins of society (pages 150-151).

Of course, fashion and identity are closely linked. For our cover, we chose a designer who strongly identifies as a Pakistani. The first time I met Feeha Jamshed, I told her I wanted to put her on the cover of a magazine I was about to start. I'm thrilled that it has finally happened. Feeha is modern yet traditional, local yet global, an embodiment of the contradictions in Pakistan and how to embrace them with style. Read what she has to say about taking the TeeJay's legacy forward (pages 114-119).

As always, this issue is full with content on this season's trends. Paper is glad that spring/summer is here, colour is back and the long winter of greys and browns is over. Let's look forward to a brighter year. We bring you fashion week from the runways in Islamabad, with an in-depth analysis of the capital city's big event and how it could have been better (pages 104-110).

We also look at the PFDC Sun silk Fashion Week, which has come a long way. It is now taking seven designers to show in Paris in September this year. We congratulate PFDC on consecutive successful fashion weeks and give you our top ten picks from the week (pages 99-102).

Recently we had the wonderful opportunity to meet the inspirational Alexandra Senes, the Editor of L'Officiel magazine, Paris. We sat across a table at Café Aylanto in Lahore on a beautiful spring evening. Having gone through our first two issues, she looked at us and said, 'Paper is something else, it's young, hip and trendy'. It is moments like this that re-enforce our faith and love for Paper Magazine.

Thank you for your continuous support and belief in Paper. We look forward to your feedback, feel free to contact us on our Facebook fan page, www.facebook.com/papermagpk, samina@paper.com.pk or papermagazine2010@gmail.com.

Samina Khan



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HIGHLIGHTS OF ALL THE RECENT EVENTS

PFDC Sunsilk recently held a Fashion week PAPER was there to catch the Glitterati in action



Adnan Malik rocking the 'Smart casual' look

Frieha Attaf



We love Fazeelat's orange H&M dress. Right on trend!



SIKANDER MUFTI BACK-STAGE, GETTING READY TO PLAY THE DRUMS FOR THE HSY SHOW



Hilary Alexander in a vintage Mat-then Williamson outfit & a Butler and Wilson necklace.



Nusrat Jamil



Meer Butt

Mehvish Khan

AMRAB DEJAL: LOOKING SPRING COOL IN HIS OWN BEIGE TROUSER SUIT



Natasha Hussain



Zainab Alam



Krizmah's Hashim Bigim Bag

Jennifer Liu



Aminah Haq & Maheen Kardar Ali



Zarina Durrani

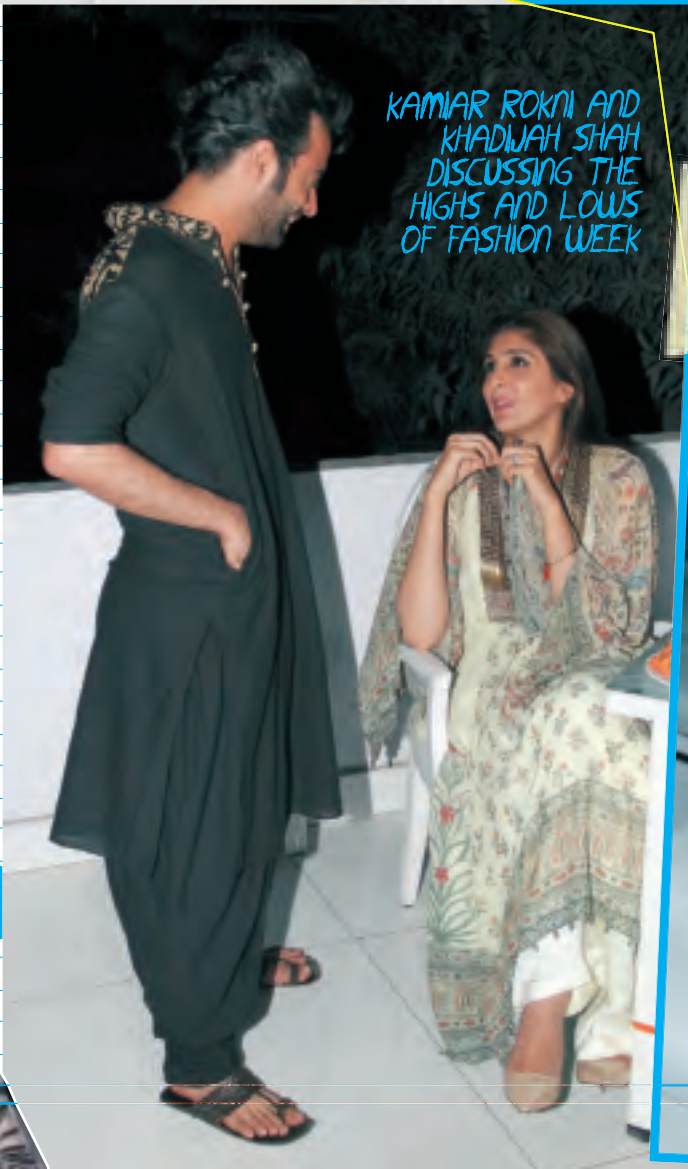


Omar Jamil



Alexandra Senes & Uns Muffi

The AFTER PARTY at Luciano's



KAMIAH ROKNI AND KHADIJAH SHAH DISCUSSING THE HIGHS AND LOWS OF FASHION WEEK



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WE OWN THE NIGHT

Tabinda Aftab and Muzaffar Javed danced the night away with their family and friends at their Mehndi, amid great music, bright red turbans, sparklers, whistles and lots of mayhem.



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TABINDA AFTAB AND MUZAFFAR JAVED



MAHEEN AND SHAHBAZ TASEER WITH HARIB JAVOID



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MINA USMAN AND FATIMA WALEED ZAMAN



FATIMA AFTAB



MENAL JAVED AND IMMEMAH SHAHZAD



NATASHA JAVED, AHMEN KHAWAJA AND SEHER TAREEN



MEHRYN ZAFAR, ZAHRA KHOKAR, SHAZREH KHALID AND SAHAR ZAFAR

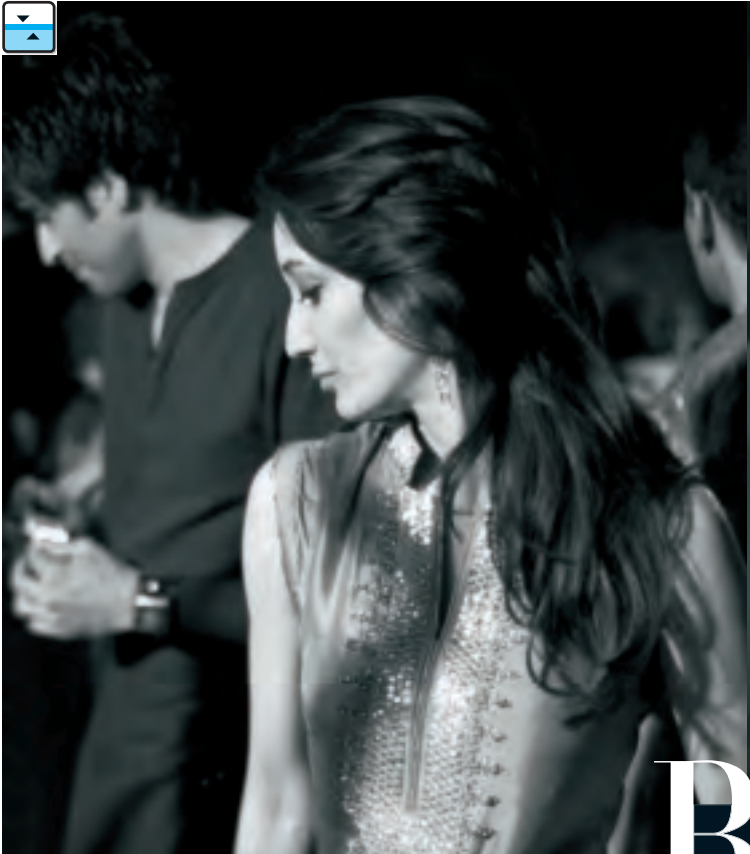


IMAN SHEIKH WEARING ÉLAN



wearing a GURLYA's outfit

MAHEEN ANSAR, NATASHA JAVED AND RAEESA JAVED



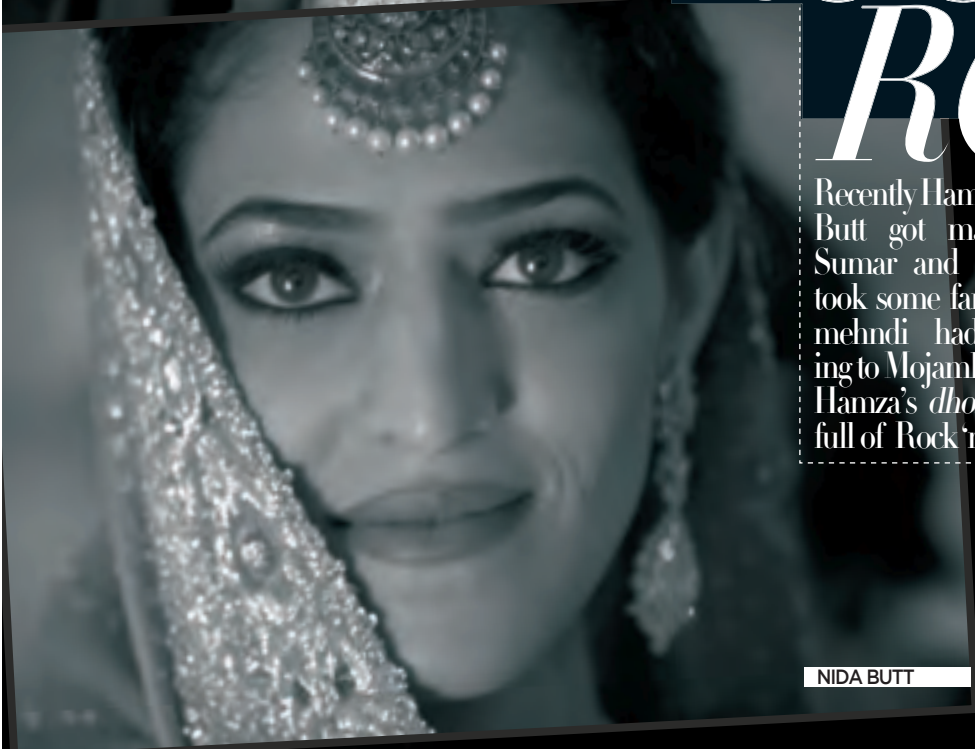
ALI MUNIR & SEERAT JAFRI



HAMZA JAFRI PLAYING THE DHOL

ROCK N ROLLA

Recently Hamza Jafri and Nida Butt got married. Shahbaz Sumar and Zeeshan Haider took some fantastic shots. The mehndi had everyone dancing to Mojambo and the beat of Hamza's *dhol*. The night was full of Rock 'n' Rolla.



NIDA BUTT



NIDA BUTT



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BACK TO SCHOOL

ZAIN AZIZ, known for his innovative parties threw himself yet another hysterically fun birthday. This time the theme was based on a high school sports day with friends dressed in tracks and trainers. The games had friends rolling on the floor laughing and included sumo wrestling, tug of war, sack races and many more. The night ended with people being thrown into the pool.



KIRAN CHAUDHRY



ZAIN, HARIB, TUBAH, SAHAR & DEENA



SAAD AZIZ & SANAA SHAHZAD



BILAL ZAMAN & DANİYAL RAHEAL



ZEID SAIGOL





OMAR ZAMAN & MARIAM SHAH



KAMIAR ROKNI



NATASHA NABI



MEHAK QURESHI & AMBER GILL



NOOR BHATTI, SARAH WAQAR, ASMA MUMTAZ & SANA BHATTI



ZAIN AZIZ & MUHAMMAD ALI



MEHAK, MUHAMMAD, HASNAIN & DEENA



SHAREZ KHAN



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ZAHRA RAZA



DEEPAK PERWANI

CAUGHT



THE PAPER CAMERAS CAUGHT FASHION GLITTERATI AND INTERNATIONAL FASHION CONSULTANTS IN THE ACT AT ISLAMABAD FASHION WEEK. SEE WHO STEPPED OUT IN STYLE AND WHO DIDN'T.



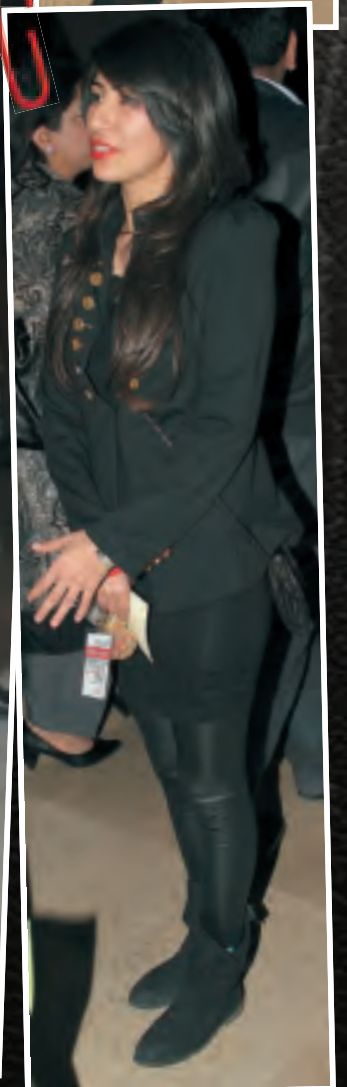
AMMAR BELAL



SIDRA KHAN



SHERSHAH KHAN





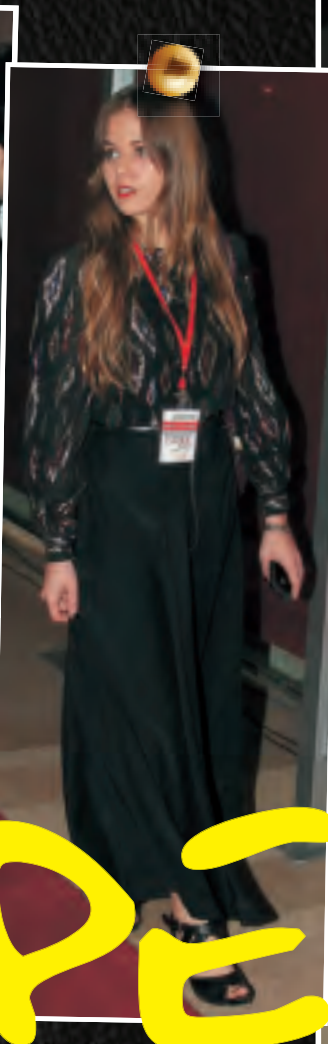
MOMINA SIBTAIN



CHARLET DUBOC



SANAM AGHA



TARIQ AMIN

ON PAPER



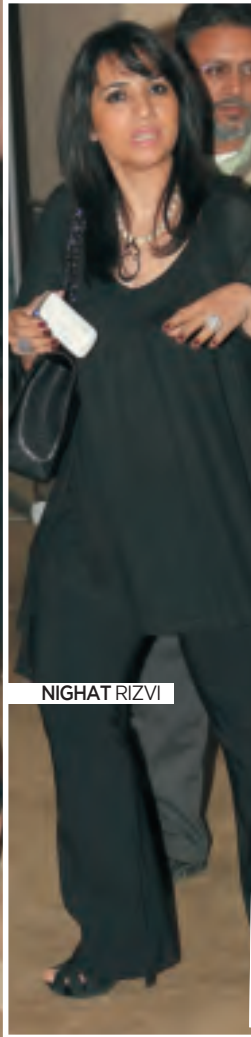
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SAM CHINYOY



NIGHAT RIZVI



FAIZA AMIN



DUDE, WHERE'S MY COUNTRY?

By Alex von Tunzelmann the author of *Indian Summer* and *Red Heat*

WHAT WAS PAKISTAN SUPPOSED TO BE? WHAT WAS JINNAH'S VISION? DID JINNAH EVEN HAVE A VISION? DID HE WANT A COUNTRY? AND, ABOVE ALL: WHO WAS THIS DUDE, ANYWAY? HISTORIAN ALEX VON TUNZELMANN INVESTIGATES.

It's the must-have T-shirt of the moment. A grey-green background with a black-and-white print of the most famous face in Pakistani history, the man who's on the money: Mohammed Ali Jinnah. A turquoise speech bubble emerges from his head: "Dude! Where's my country?"

Are Pakistanis asking Jinnah this question, or is Jinnah asking a notional modern Pakistani? Either way, the T-shirt hints at something unresolved at the heart of the idea of Pakistan. So too does one of the standout pieces in the superb exhibition *Rising Tide*, recently held at the Mohatta Palace in Karachi. Imran Channa's *Find the Real Jinnah* (2009) is a photograph of seven figures from the independence struggle, including Jinnah; but the other six heads have been replaced with those of Jinnah in different positions. (The real Jinnah is the alarmingly skinny one in the sharp suit. The *New York Times* described him as "undoubtedly one of the best dressed men in the British Empire.") "If we look at the recorded biography of Mohammed Ali Jinnah, we find only political history," Channa has said. "His human traits and his character have been deliberately eliminated from official accounts."

In a bestselling recent issue of literary magazine *Granta* devoted to Pakistan, Jane Perlez wrote about the different portraits of Jinnah, which hang in Pakistani offices. He may be shown as a young, secular student in London; as a sophisticated politician in middle age, cigarette permanently between long, elegant fingers; as an elder Islamic statesman in his *astrakhan* cap and *sherwani*. "For a foreigner, the choice of portrait is one of the most



ADNAN MALIK WEARING UTH OYE'S DUDE-WHERE'S MY COUNTRY T-SHIRT

Are Pakistanis asking Jinnah this question, or is Jinnah asking a notional modern Pakistani?

telling signs of where you are, whom you are meeting," Perlez writes. So blank a slate is Jinnah that any image can be projected on to him. In the present context, for instance, he can be as Islamic or as secular as you like.

The greater questions raised by the t-shirt, the artwork and the portraits still echo around without historically proven answers. What was Pakistan supposed to be? What was Jinnah's vision? Did Jinnah even have a vision? Did he want a country? And, above all: who was this dude, anyway?

Even some of the basic facts about Jinnah are disputed, but they stack up something like this. Born on Christmas Day 1876 in Karachi, and named Mahomedali Jinnahbhai, a name he later simplified. Called to the bar at Lincoln's Inn, London. Joined the Indian National Congress in 1906; joined the All-India Muslim League in 1913; left Congress in 1920. Married a Parsi banker's daughter, Ruttie, when he was forty-two and she just eighteen. They had one daughter, Dina; then separated. Jinnah moved back to London with his sister, Fatima. Returned to India in 1934. Took over Muslim League. Adopted the idea of Pakistan in 1940. Got it in 1947. Died on September 11, 1948.

Beyond that, the contradictions start. "Islam is our guide and the complete code of our life," he declared, though it was said he could recite none of the Koran, rarely went to a mosque, and openly enjoyed whisky. "I will have nothing to do with this pseudo-religious approach to politics," he claimed, resigning from Congress in disgust after it adopted Gandhi's call for *satyagraha*. "I do not believe in working up mob hysteria." Twenty-six years later, on 16 August 1946, he said: "We will have a divided India or a destroyed India." The mob hysteria he worked up in Calcutta that day left fifteen or twenty thousand dead; more yet in Assam, Punjab and the North-West Frontier Province. And the man who had been so disgusted at Gandhi's efforts to bring religion into politics that he had walked out of Congress created a state which – while not formally Islamic at first – was explicitly based on a pan-Islamic identity.

"You may belong to any religion or caste or



creed,” Jinnah told his nation-to-be, three days before partition happened. “That has nothing to do with the business of the State.” Soon, though, it would have everything to do with that. Jinnah’s Pakistan, whatever that had been, would become an Islamic republic. On his deathbed, according to his doctor, he told Liaquat Ali Khan that Pakistan was “the biggest blunder of my life,” and went on: “If now I get an opportunity I will go to Delhi and tell Jawaharlal to forget about the follies of the past and become friends again.” So inexplicable are these contradictions that some, following the historian Ayesha Jalal, assert that Jinnah never really wanted Pakistan at all. Was it just a bluff that got called? Maybe. In the absence of solid evidence of what Jinnah himself intended, nobody knows for sure.

Jinnah’s contemporaries Mohandas K. Gandhi and Jawaharlal Nehru left massive sheaves of deeply personal writing behind. For the historian, they are easy men to know. Their thought processes are clearly delineated, complete with changes of mind, u-turns, arguments and mis-steps. By contrast, Jinnah’s papers reveal little. He wrote about procedure and policy, of course: but the personal notes that bring Gandhi’s and Nehru’s papers to life are nothing like so evident in Jinnah’s. Maybe he didn’t write such notes – Ian Stephens, a top official during the British Raj who knew Jinnah well and later worked for the Pakistani government, described him as having “an almost physical thing, a shell of personal reserve.” Or maybe he did, but they have, as Imran Channa suggested, been scrupulously removed from the official collection. When I was researching *Indian Summer*, a history of the end of the British Empire in the subcontinent,



IMRAN CHANNA'S FIND THE REAL JINNAH (2009)

nience. Witness the extraordinary goodbye letter she wrote to him in 1928 when arriving in France for medical treatment. “Darling I love you – I love you – and had I loved you just a little less I might have remained with you – only after one has created a very beautiful blossom one does not drag it through the mire,” she wrote. “I have loved you my darling as it is given to few men to be loved. I only beseech you that our tragedy which commenced with love should also end with it.” It’s a glimpse into yet another unknown dimension of Jinnah: the beloved. Intense though Ruttie clearly was, it’s not every man who can make a woman write a letter like that.

Jinnah kept his flesh-and-blood self away from his contemporaries, too. Alan Campbell-Johnson, Lord Mountbatten’s press secretary, said that “he seemed to operate almost entirely through remote control.” Now, as much

as ever, he is kept at arm’s length from Pakistanis, and not just in those politicized portraits. When the Pakistani government came to fund a biopic of Jinnah, it seemed none among 180 million people could be found to play the leading man. Maybe the filmmakers had a low opinion of Pakistani actors. Or maybe not casting a Pakistani was something to do with the sense in which Jinnah has ceased to be part of Pakistan’s reality. The filmmakers cast Christopher Lee, a British actor best known for playing creepy villains: Dracula, Scaramanga, and the Christian-burning pagan priest Lord Summerisle from *The Wicker Man*. Racial incongruity aside,

Lee did a great job. But the Jinnah that had been written for the screen was, of course, to function as a hero, a companion piece to Richard Attenborough’s heavily sanctified screen Gandhi. This Jinnah was designed to

SO BLANK A SLATE IS JINNAH THAT ANY IMAGE CAN BE PROJECTED ON TO HIM.

I went through his papers, and sought him out in everyone else’s. I was looking not for Jinnah the politician, but for Jinnah the man. Sometimes, there would be a brief sighting – but never much more than that.

When the notoriously elusive silent movie star Greta Garbo made her first talkie, it was sold with the tagline “Garbo talks!” A decade later, when she made her first comedy, it was “Garbo laughs!” Jinnah, like Garbo, seemed to be hiding behind his sunglasses, slipping away down side-streets. I seized on any hint of human warmth. When Jinnah visited London at the end of 1946, he met the British king and queen – and found them, predictably if you’re familiar with their politics, strongly in favour of Pakistan. He reported this to the viceroy’s secretary. “I replied that I was sorry Their Majesties had acted in such an unconstitutional way as to express their opinions on political matters connected with their Indian Empire,” wrote the secretary, “at which he laughed quite a lot.” Jinnah talks! Jinnah laughs!

He had feelings, too: or, at least, he caused those around him to feel. Fatima Jinnah, his sister, is if anything even more difficult to fathom than he. But the woman he married – the girl, at the time – was a creature of fire and passion. In the Nehru Library at Teen Murti Bhavan, New Delhi, I stumbled across a dusty file filled with Ruttie’s correspondence with Padmaja Naidu, later Nehru’s lover. It’s lively stuff, full of love poetry and very personal confessions. “Do you ever get into a Bohemian mood?” Ruttie wrote to Padmaja in 1918. “I do. Today I feel as though only a mad life of loving irregularity could satisfy me. A life without law, without consistency & doctrine.” Then she married Mohammed Ali Jinnah. Does one do that if one wants a life without law, without doctrine? Well, she did.

With tedious regularity, Jinnah is described by historians as looking “cadaverous” – but it is impossible to imagine Ruttie falling for a corpse. And there is no question that she fell for him. This was no marriage of conve-

inspire, not to question – and so trod his way dutifully, and blandly, down the middle of the road. Country, where’s my dude?

Indian Summer has been optioned for feature film adaptation, too. One very famous historian suggested to me privately that the perfect actor to play Jinnah would be David Bowie. It’s a thrilling idea: one icon plays another. Like Lee, of course, Bowie is the wrong colour – but just look at pictures of him in his Thin White Duke phase, all sharp suits, sharp cheekbones, dangling cigarettes and swept-back hair. Not only does he bear a remarkable physical resemblance to Quaid-e-Azam; they emit the same brittle, otherworldly edginess. Mohammed Ali Jinnah, the man who fell to earth.

But Jinnah was no alien. He was a fully-fledged, three-dimensional man, who talked, laughed, loved, drank, smoked and lived. Much though I will be delighted if the movie of *Indian Summer* makes it to the screen, what we do not need are more representations of Jinnah. What we need are more facts. These may well exist. Private collections of letters are the best hope, and these can and do sometimes come to light. But if Jinnah’s humanity is to be reclaimed, historians – Pakistani and foreign alike – need to put aside their preconceptions of him as a hero or a villain. The big questions can wait. “What was Jinnah’s vision?” or “Did he want a country?” are never likely to be answered straightforwardly, anyway. If anything is evident from his papers, it’s that far more was going on in his head than he ever wrote down.

Furthermore, these questions spark such strong political feelings that even asking them predetermines which Jinnah you’re looking for before you start. That must stop. We will never know the real Jinnah if we keep projecting our own opinions on to him, whatever they are. Instead, we should start with a more basic question: dude, who were you? ■

Ruttie Jinnah’s letter to her husband is available at <http://www.lettersofnote.com/2011/02/darling-goodnight-and-goodbye.html>

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My city is cooler than yours, ...OR IS IT?

By Ahmed Rafay Alam 


“The parties in Karachi are so much cooler.”

“Islamabad may be beautiful, but it’s boring.”

“Lahore is a backwater.”

PHOTOGRAPH SIKANDAR MUFTI





Is Karachi cooler than Lahore,
does Islamabad even come into the equation?
Find out what environmentalist
AHMED RAFAY ALAM
has to say

How many times have you wasted your time on one of these Lahore-Karachi, Karachi-Lahore or Lahore-Islamabad debates? If I had a rupee for every time, growing up, I got into debates like that, I would not have to work the filthy hours I do. But that's another story.

Nowadays, if someone tries to tell me Karachi is cooler than Lahore, I can't but reply with a "Yes, but it doesn't have any water and people get mugged every day." But if I come across someone going on about Lahore being a city of gardens (it was once, but is no longer), I can't but remind them that Lahore dumps all of its municipal, domestic and hospital waste, untreated, into the River Ravi and down to the Balloki headworks where the waste goes on to irrigate agricultural land. And what of Islamabad the beautiful? Well, it doesn't have any water either.

But before someone accuses me of having lost my sense of humour, allow me to clarify: What I'm saying is that every argument about what makes a city vibrant can be met by another pointing out just how far urban development has to go just to meet the basic housing, sanitation, employment, education, healthcare and recreation needs of city dwellers.

But the truth is that there is something magical about cities. Throughout history, cities have played the pivotal role of bringing together that critical mass of people and ideas necessary for culture to develop and flourish. At the same time, cities are places of stark social and economic differences, of oppression and of environmental degradation; cities showcase, in many ways, the best and worst of human civilisation. And it's no different in Pakistan.

The debates and arguments that I've wasted so much time on miss out on the important fact that each city developed in its own "ecosystem", making it unique from any other city.

This makes comparing cities very much like trying to compare apples and oranges. What's more interesting – and I'd have given my right arm to have been part of these debates – is how each city is different from another.

To paraphrase Leo Tolstoy, and perhaps to stretch his intent a little (with sincere apologies), it can be said that happy cities are all alike but every unhappy city is unhappy in its own way.

Lahore, for example, is over 1,000 years old. From a place on the Grant Trunk Road, where it was merely one of the places along the way to much-older Ichchra, the city was where it was possible to cross the River Ravi. Later, it was one of the capitals of the Lodhi Dynasty and, during the reign of Akbar, of the Mughal Empire. After the Mughals, the city was overtaken by Ranjit Singh and the Sikh Khalsa, who ruled over Punjab for over half a century. Because the dynasty was unstable, Sikh rule was replaced, quite quickly, by the British.

The British, in turn, from about 1860 onwards, carried out decades of development in Lahore. Schools, colleges and universities were built. A canal was dug through the city (it provided irrigation water for the Governor's House, Aitchison and Model Town, amongst other places) and security was improved so that people felt safe to build their homes outside the walls of the Old City.

The British placed the headquarters of the Northern Indian Railways, along with the railways machine workshop, in the Mughalpura area of Lahore. This was a turning point in the economic and social history of the city. The industrial employment that the Railways needed provided steady jobs to thousands of workers and a meal on the table for hundreds of thousands of city residents.

Because of the violence of Partition, the majority of the nearly 800,000 Hindu and Sikh residents of Lahore fled to India, leaving their properties to be taken up by the Evacuee Property Trust Board of the Government of Pakistan or unscrupulous squatters keen to move into an empty bungalow.

Lahore is now a bustling city of over 8 million people. Its expansion is testament to rapid economic development as well as an explanation for why demand for civic utilities has simply outstripped supply.

Islamabad, on the other hand, is "modern". It does not have the historical antecedents of Lahore or Karachi. It was designed in the early 1960s by a Greek town planner, Constantinos Doxiadis. Its relevant infancy is one of the reasons that, for many years, Islamabad was considered "dead". There simply were not enough people who lived in the city that gave it the vibrancy it now has. Nowadays, you can't say Islamabad is dull or boring. Not at all. If anything, you can now say that Islamabad is a victim of its own success.



PHOTOGRAPH SIKANDAR MUFTI





To paraphrase Leo Tolstoy, and perhaps to stretch his intent a little (with sincere apologies), it can be said that happy cities are all alike but every unhappy city is unhappy in its own way.

Doxiadis planned Islamabad to be the seat of government and saw it eventually merging into a larger metropolitan area covering the Capital and nearby Rawalpindi. Despite the great location chosen and the neat grid pattern employed, Islamabad is the most resource wasteful urban area in Pakistan. First, it was not designed for pedestrian movement, so Islamabad is automobile dependent. Which means thousands of tonnes of hydrocarbons (that's petrol for non-enviros) are burnt into the Islamabad air every day as residents are forced to use cars for everyday activities (school, groceries, work). Those who don't have cars are simply discounted. Islamabad is the least friendly of cities for the poor. Which is ironic given that it's the Capital of a country one-third of which is below the poverty line and where the overwhelming majority don't even have access to an automobile.

Karachi, with nearly 18 million people, is one of Earth's great megacities. But that's simply another way of saying it's ungovernable. The hard-working former Nazim Mustafa Kamal repeatedly told us that his jurisdiction extended to only a third of the city. The rest are governed and managed by a hodge-podge of Cantonment Boards, the CDA and DHA, private housing schemes, the Karachi Port Trust and so on. In the administrative confusion that abounds, it's the people who are affected, as local government doesn't have the capability of providing basic urban utilities. For example, Arif Hasan, Pakistan's guru on all things urban, once told me that nearly 70 percent of the people in Karachi lived in slums and *katchi abadis*.

But despite its un-governability, despite the lack of housing or clean drinking water, Karachi has an undeniable buzz and vibrancy that simply doesn't exist anywhere else. It's twice the size of the second largest city in Pakistan and, pound for pound, contributes the most to the national economy. But these attributes are, importantly, a function of the economy of Karachi. The architect Sir Norman Foster once said that humans have the power to influence their environment. But then, they are influenced by their environment. The city of Karachi has been built on trade and commerce and the hard work of its residents. And whenever I'm in Karachi, I can see this ethic reflected in the people I meet.

Cities are important to us, especially in Pakistan. Our generation is witnessing a seminal transformation of the country from predominantly rural and agricultural to urban and industrial. The French philosopher Henri Lefebvre referred to this change as The Urban Revolution. This revolution is bound to affect, if it isn't already affecting, even the deepest recesses of our social psyche. But debating which city is cooler or better is to avoid introspection and is, to carry on in metaphor, to miss the point. It is to ignore the monumental change we are experiencing. I, for one, would prefer to talk about these changes than to hide from them behind superficial conversation. ■



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OR NEONS.

SHOCKING PINKS, GLOWING ORANGES, VIVID BLUES, DAZZLING YELLOWS, VIBRANT REDS AND BRILLIANT NEON COLOURS ARE ALL THE RAGE ON **SPRING'S CATWALKS**. THIS EXPLOSION OF BRIGHT SHADES IS GREAT NEWS AFTER A WINTER SPENT WRAPPED IN CAMEL, **GREY** AND **BLACK**.



JIL SANDER MARKET LEATHER BAG \$895



PROENZA SCHOUER SATCHEL \$1,595



LANVIN MINI POP LEATHER SHOULDER BAG \$1,150



CHARLOTTE OLYMPIA Red textured cotton pumps \$275

WHITE Springs



WHITE is THE colour of the season, exuding a fresh and CHIC vibe. Whether we're talking BAGS, SHOES, SHIRTS, DRESSES or TROUSERS, this season, WHITE is a strong fashion statement.





SEHR LONE & MEHR BUTT



NATASHA DAULTANA



NABILA MAQSOOD



SAIMA MOHSIN WEARING ÉLAN



NINA JUNAID



BLAKE LIVELY

Blake Lively is the new face of CHANEL's mademoiselle handbag line and is on trend in this head-to-toe white ENSEMBLE.



NOOR BHATTI



CLÉMENCE POÉSY



FREIHA ALTAF



NIDA FATIMA KHAN



ALAIA MULTISTRAP LEATHER SANDALS \$2195



YSL LEATHER Y CLASP PURSE \$750



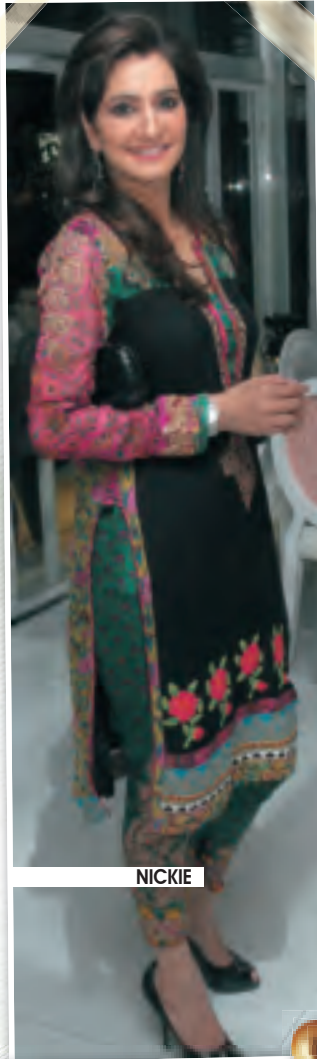
STELLA MCCARTNEY FALABELLA LARGE CROCHET BAG \$2165

[STYLE ON PAPER]

Pretty in Print

PRINTS ADD A LIGHT-HEARTED PLAYFULNESS TO SPRING OUTFITS. PICTURE A MENU OF BRIGHTS OR PASTELS IN VARIOUS GEOMETRIC PATTERNS OR FLORALS.





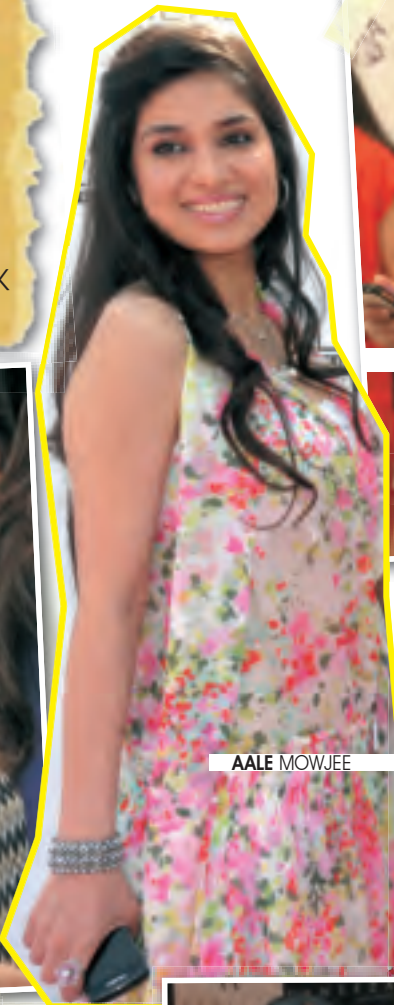
NICKIE

STYLE TIP

MIX YOUR PRINTS. IT IS ALWAYS FUN TO USE DIFFERENT PRINTS FOR THE FRONT AND BACK OF YOUR **KAMEEZ**, FOLLOWING THIS WILL MAKE ANY OUTFIT LOOK **TRENDY**.



SHEHREZADE RAHIMTOOLA



AALE MOWJEE



AAMNA HAIDER ISANI



HIRA HASHMI



KHADIJAH SHAH WEARING ÉLAN



VANEEZA AHMED



ASMAA MUMTAZ WEARING KARMA



MAHEEN KARDAR ALI



MILA KUNIS IN ALEXANDER MCQUEEN





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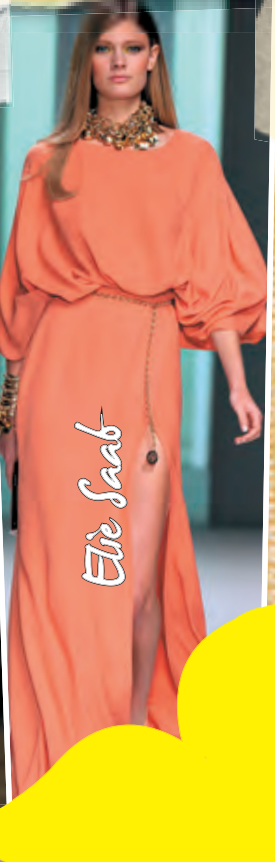


[STYLE ON PAPER]



70's HIGH

GET THE 70'S VIBE! THINK FLOWY MAXI DRESSES, CHIFFON TOPS, HIGH-WAISTED FLARED TROUSERS IN MOCHA BROWNS AND MUTED TAUPES, MIXED WITH HARVEST GOLD AND PUMPKIN ORANGE.





MISHA LAKHANI



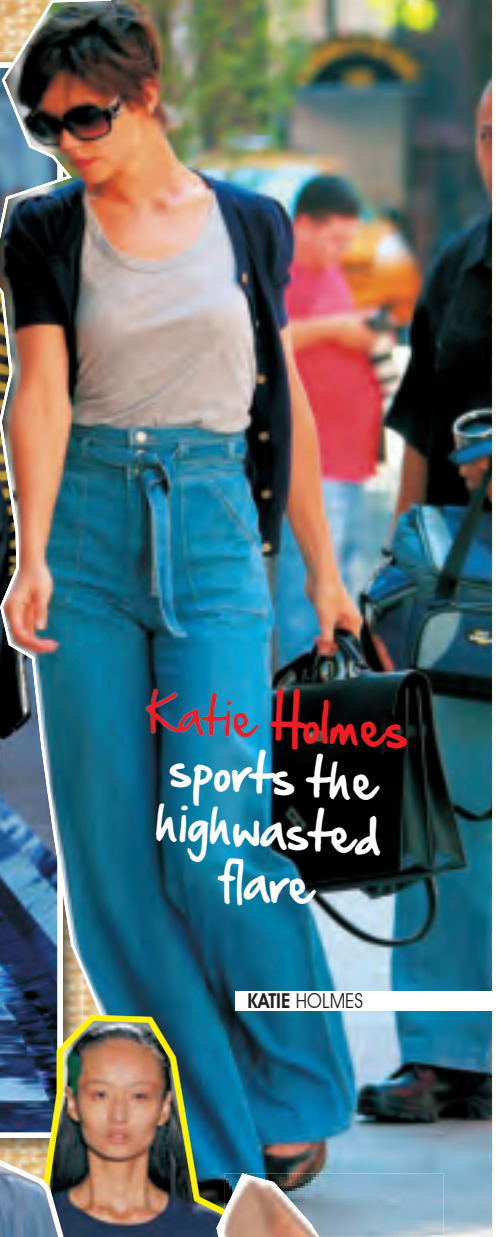
OLIVIA PALERMO



MAHIRA KHAN ASKARI



Jason Wu



Katie Holmes sports the highwasted flare

KATIE HOLMES



MAHIN SHAIKH



ANNA HASAN

STYLE TIP
OPT FOR WIDE-LEGGED PANTS OR HIGH WAISTED JEANS, TEAMED WITH BLOCK HEEL PLATFORMS AND YOU'VE GOT THIS SPRING'S RETRO TREND SORTED.

Anna Hasan wears Kurt Geiger Platforms



Derek Lam



Elie Tahari



Derek Lam



CHRISTIAN LOUBOUTIN PLATFORM PUMPS \$795



TOPSHOP FRINGE POUCH BAG \$70



YVES SAINT LAURENT AGADIR MULTI-STRAP ESPADRILLES \$580



[STYLE ON PAPER]

BORROWED FROM THE BOYS



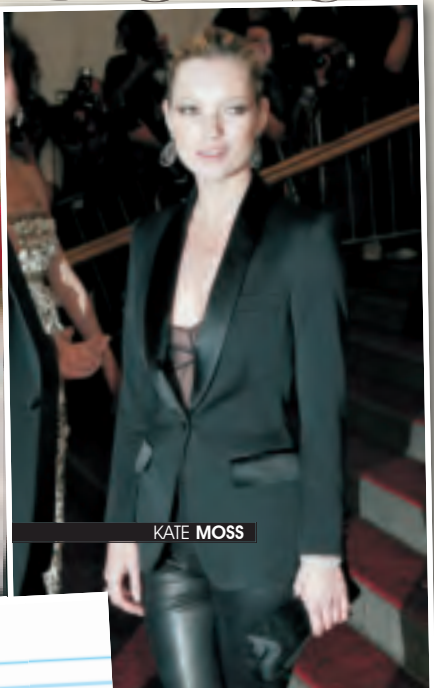
Dolce & Gabbana 2011



CLÉMENCE POÉSY



MASHAAL CHAUDRI



KATE MOSS

Oh Boy!

FASHION GOES BOY CRAZY THIS SEASON AS WOMEN EMBRACE MENSWEAR. THINK **OVER-SIZED JACKETS**, TAILORED SUITS, **WHITE SHIRTS** AND BROGUES.

HOW TO WEAR IT: THE KEY IS NOT TO TAKE THIS TREND TOO LITERALLY. THROW IN FEMININE PIECES LIKE BROOCHES, STATEMENT NECKLACES, SHEER BLOUSES AND HIGH HEELS TO SOFTEN THE LOOK.



FREJA BEHA



KYLIE MINOGUE



Diquard 2011



Beekay 2011



Republic white shirt Rs. 4,950



DIANE KEATON'S **BORROWED FROM-THE-BOYS** LOOK IN **ANNIE HALL, 1977**, SET OFF THE **MENSWEAR TREND** THAT CONTINUES TO BE GREAT FASHION STATEMENT **TODAY.**

CHURCH'S Leather brogues \$ 440

STYLE ON PAPER

REFRESHING NEW TRENDS

FLAUNT YOUR FRAMES



MOHSIN ALI



ANISA FOR UTH OYE



FREJA FOR TOM FORD



CYBIL FOR AMMAR BELAL



ASHLEY OLSEN



MEESHA SHAFI



VANEEZA AHMED



NATALIE IMBRUGLIA

DARE TO BARE GREY HAIR

THE KEY TO GROWING OLDER GRACEFULLY IS TO EMBRACE IT. PAPER SHOWS YOU HOW IT'S DONE.



ILONA YUSAF



NUSCIE JAMIL



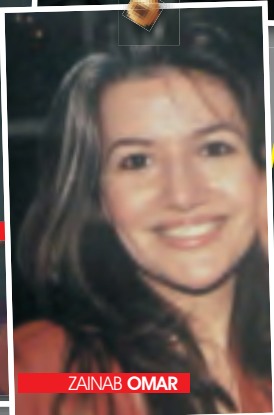
ERIC DANE



SADAF MALATTERE



SHAH QUBILAI ALAM



ZAINAB OMAR



MAHEEN KHAN



SHAH MAHMOOD QURESHI

B Paper Bags

Be a trendsetter this SEASON

Mulberry with an understated

Luxury British label **MULBERRY** was founded in **1971** and is one of the most prominent leather accessories brands in fashion. **Mulberry** handbags are the **epitome of effortless style**. The collection includes the Bayswater and Alexa, both of which have become **instant fashion classics**.

From the **versatile Alexa** and the **brand new Tillie** to the classic Bayswater, we love Mulberry bags for their **simple elegance**, for the girl who doesn't have to try too hard to be stylish.



TALA SAMMAN WEARING THE OVERSIZED ALEXA



FEARNE COTTON WEARING THE BAYSWATER



JOURDAN DUNN WEARING THE ALEXA

Bayswater

The **Mulberry Bayswater** remains a celebrity wardrobe staple. A simple bag with double top handles, it is as spacious as the **Hermes Birkin**, without the exorbitant price tag. The Bayswater starts from **\$900 up**, which is a steal compared to other designer handbags of the same quality. The Bayswater is a fabulous **signature style statement** worthy of **heirloom status**.



KATE MOSS WEARING THE BAYSWATER

BLACK PATENT BAYSWATER \$1,350

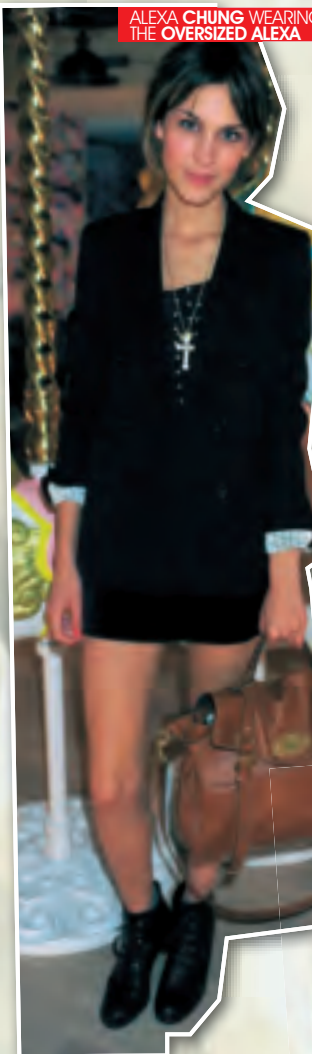
Alexa

The **Alexa bag** was inspired by TV presenter and style icon **Alexa Chung**. "Alexa had been a Mulberry fan for ages and when our design team spotted her using our **vintage men's briefcase**, **The Elkington**, as her handbag, they were instantly inspired," confesses Emma Hill, **Mulberry's** creative director.



ANAM FALAK WEARING THE PICCADILLY

We're loving makeup artist Anam's larger weekend option, **The Piccadilly**



ALEXA CHUNG WEARING THE OVERSIZED ALEXA



TAN ALEXA \$1,150



BLAKE LIVELY WEARING THE BAYSWATER

LOOK OUT FOR THE NEW COLOURS SUCH AS THE **WATERMELON ALEXA** OR THE **BLACK PATENT BAYSWATER**.



WATERMELON ALEXA \$1,250



Mehr wears KRIZMAH'S Joshi bag inspired by the traditional annual spring festival of the people of Kalash. Prices start from \$225

MEHR BUTT

REFRESHING NEW TREND

ETHNIC BAGS ARE THE NEW RAGE THIS SEASON AS SEEN ON THE RUNWAY AND ON THESE STYLISH WOMEN



CHINYERE 2011

Ayesha Tammy Haq carrying a beautiful Polly & Me bag. Prices start from \$350



POLLY & ME IS A SOCIAL ENTERPRISE FOCUSED ON DESIGNING APPAREL AND ACCESSORIES MADE BY WOMEN'S EMBROIDERY COLLECTIVES IN CHITRAL. THIS BAG IS FROM THE GUP SHUP COLLECTION IN WHICH THE WOMEN EMBROIDER THEIR OWN STORIES.

FASHION FORWARD

THIS SEASON PAPER RECOMMENDS SIMONE CAMILLE BAGS. THINK AHEAD AND WEAR THE BAGS THAT WILL STAND OUT FROM THE REST.



NICOLE RICHIE



JULIA ROBERTS



JENNIFER MEYER



MILEY CYRUS

IF YOU WANT TO MAKE A **SERIOUS** STYLE STATEMENT THIS SEASON THEN **SIMONE CAMILLE BAGS** ARE THE PERFECT SPRING ACCESSORY FOR YOU. DURING HER CAREER AS A WARDROBE STYLIST SIMONE HAROUCHE HAS ASSEMBLED AN INCREDIBLE COLLECTION OF ANTIQUE FABRICS, WHICH ARE USED TO CREATE THESE EXQUISITE, ONE OF A KIND BAGS. PRICES START FROM \$1,800

PAPER STARS

PAPER is always on the lookout for people with individual style. Here are the chosen five.



ALEXANDRA SENES HAS SHAKEN THINGS UP IN THE **PAKISTANI FASHION INDUSTRY** WITH HER CANDID ADVICE AND **CHARM**. WEARING AN **ÉLAN** ENSEMBLE SHE IS EFFORTLESSLY CHIC. ALEXANDRA IS A TRUE **PAPER STAR**.



SAMINA PEERZADA BECOMES MORE BEAUTIFUL WITH EVERY PASSING YEAR. SHE LOOKS **SOPHISTICATED** AND ELEGANT IN THIS SARI AND IS AN **ICONIC PAPER STAR**.



ZAINAB OMAR CARRIES HERSELF WITH ELEGANCE AND EXUDES **GRACE** AND **CHARM**. WE LOVE HER NATURAL STYLE AND SIMPLE ATTIRE. SHE IS A **BEAUTIFUL PAPER STAR**.



SARA SHAHID WEARS **SUBLIME**. WE LOVE THE BRIGHT **ORANGE** COVER UP, WHICH IS ONE OF THE HOTTEST COLOURS THIS SEASON. SARA ALWAYS WEARS A BIG **SMILE** WHICH MAKES HER A **NATURAL PAPER STAR**.



HIBA SHER IS ALWAYS **TRENDY** AND GETS HER OUTFIT JUST RIGHT. WE LOVE HER LONG WHITE **KURTA** AND HAREM LIKE **CHOORIDAR** PYJAMA. HIBA SHER DEFINITELY MAKES IT TO THE **PAPER STAR** TITLE.



karma®

P I N K

Fountain Avn, Lahore | PFDC, 10Q Lahore | Z Block, DHA Lahore | Beverly Centre, Islamabad | Zamzama, Karachi | The Designers, 26th Strt, Karachi |
The Designers, Forum, Karachi | PFDC, Park Towers, Karachi, www.atelierkarma.com . info@atelierkarma.com . www.facebook.com/atelierkarma

Model : Cybil . Hair & Makeup : AtherShazad



head & shoulders

Moisturize your scalp

up to **100% dandruff free hair**

New head & shoulders moisturizing scalp care, enriched with almond oil keeps your scalp 6 x more moisturized. Hence giving you up to 100% dandruff free beautiful hair.



with **almond oil**

*Removes up to 100% of visible dandruff flakes
 †Claim based on the visibility of flakes at two feet distance when used regularly



ARE YOU TIRED OF UNMANAGEABLE, DRY AND LIFELESS HAIR?

Moisturizing is an important method of keeping skin healthy, but while we use lotions, creams and masks on our face, hands and body, we tend to neglect our scalp.

Keeping the scalp moisturized is important, because a healthy scalp means healthy and beautiful hair. Dryness of the scalp is a sign of poor scalp health, and can lead to flaking and dry, lifeless hair. An unhealthy, dry scalp is also an active breeding ground for harmful bacteria and fungus.

To remove this bacteria, use a good anti-dandruff shampoo that gently washes dandruff away from your scalp.

Gentle and effective head & shoulders combines nature and science with its Hyperzinc Technology that reduces irritation and normalizes the scalp's structure. With almond oil, it provides you 6x more moisturizers and protects the scalp from moisture loss and damage from external elements.

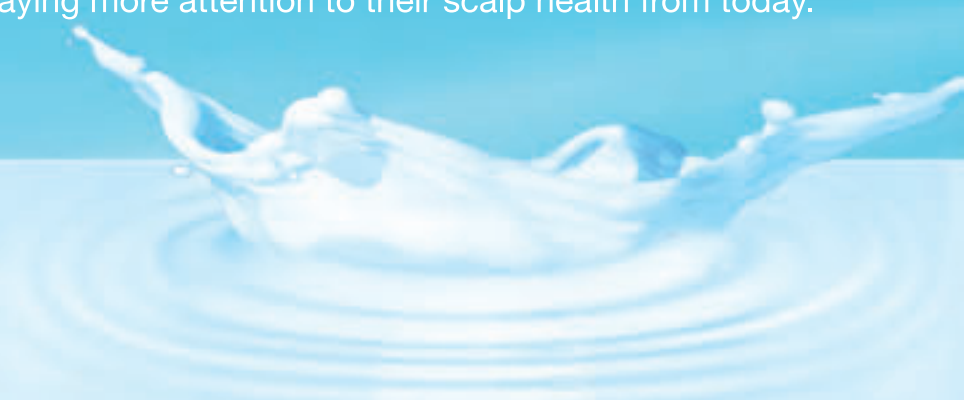
What does head & shoulders moisturizing scalp care do?

- It reduces irritation of the scalp and restores the skin barrier.
- It eliminates visible flakes from the very first use.
- Its effective yet gentle formula gives you a healthy, dandruff-free scalp.
- It helps the skin and hair to hold on to moisture better which makes hair more manageable and protects it from damage.



“Scalp is skin and it needs to be properly nourished and looked after for it to be in its best form.

The state of your scalp is very important because it is impossible for a person to have beautiful and healthy hair when the scalp is in a poor state of health. It is not difficult to care for your scalp and I encourage everyone to start paying more attention to their scalp health from today.”





LOOK SHARP THIS SPRING

Omar Farooq gives us his trend report for the upcoming months.



BY OMAR FAROOQ

SUIT UP

As suits' colours reflect a person's personality. If you find yourself always sticking to traditional black, try gradually shifting towards bluer shades such as navy or robin blue. The fabric used for suits in spring should be plainer so avoid stripes and if you cannot do without stripes then opt for self stripes with a hint of colour like a navy suit with pink or purple self stripes. Tropical wool, a mixture of wool and cotton, pure cotton or linen are all fabrics to use for suits in warmer weather. Linen however tends to be tricky because it creases quite easily so favour cotton fabrics, stitched without lining for a breathable alternative. Linen should be reserved for casual or party wear and not for the office.

Black on black is a no no this season, while black suits should be reserved for weddings. Striped ties should only be worn at work and if you want to try something different try wearing a slimmer tie as it'll look much hipper. Bold striped shirts should be avoided at all costs, instead look for closely weaved self striped shirts. When wearing a striped suit pick a checked shirt as a contrast to keep up with the current trend. The benefit of owning a checked shirt is that you can even wear it casually with jeans. Experiment with bolder patterned check and team it with a plain tie for a more smart preppy look. Wear your favourite shirt with straight or slim cut jeans with no socks and boat shoes.

SMART CASUAL

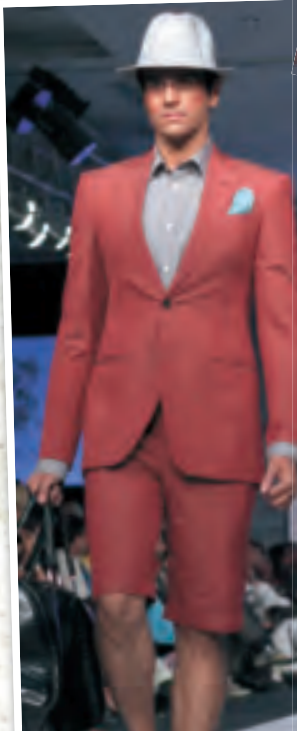
T-SHIRTS: Look for T-shirts with enlarged prints, faces of artists, tropical designs and coloured photo prints. Refrain from becoming too monotonous and wherever possible wear a shirt instead of a T-shirt.

JEANS: Shouldn't be over washed or bleached, gravitate more towards the plainer indigo, grey washed or black jeans.

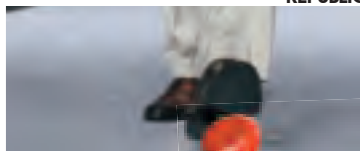
JACKETS: The look you should aim for is preppy chic. Layer up in the evening if it gets breezy with blazer jackets. Ivy League jackets with contrasting trims are definitely the way to go.

TROUSERS: Opt for bird eye weave trousers that have two shades incorporated within them as this will add colour to your overall look. For a more laidback look try nautical striped cotton trousers with polo shirts.





REPUBLIC BY OMAR FAROOQ



QUICK LOOK

This spring incorporate the 1960's theme into your wardrobe with:

- tailored blazers,
- dress shirts (top buttons undone),
- loafers without socks
- big watches.

-Men's casual shirts should be plaid and buttoned down the front.

-Men's suits should have tailored jackets and narrow lapels worn with narrow collared shirts and skinny ties, resulting in sleeker modern suits as also seen on the television series Mad Men.

-Men's short suits were shown at the majority of SS11 shows. These give a charming, refined, laidback look with layers of thin fabric designed to give you masses of sex appeal.

Famous style icons to look out for are ROBERT EVANS and TOM FORD.

SHOES & ACCESSORIES

SHOES: Exotic skin sandals such as gladiators, toe sandals or plain leather slip-ons are spring investment pieces that will see you through several seasons. For those looking for a closed toe option, try loafers or boat shoes without socks. Add vibrancy to an otherwise bland outfit with a pop of colour with your shoes.

MUST-HAVE ACCESSORIES:

- Planners: having a classic leather or exotic python skin planner is much classier than an iPad or Blackberry app, as a planner oozes elegance and grace.
- Belts: long skinny belts can be seen everywhere on the global catwalks and they look amazing when worn right. Tie them like you would a trench coat belt.
- Hats: straw hats and fedoras teamed with a T-shirt can look very fashionable and will also keep you cool in the midday sun.

Do WEAR MONOCHROMATIC OUTFITS.

Don't WEAR BLACK DURING THE DAY, IT'S A MAJOR FAUX PAS AND NOT TO MENTION VERY UNCOMFORTABLE DURING THE MIDDAY HEAT, INSTEAD SUBSTITUTE BLACK WITH CHARCOAL GREY, BLUE OR BEIGE.



REPUBLIC PLANNER RS. 8950



GUCCI SUEDE DRIVER \$390



PRADA CRISSCROSS SANDAL \$495



BOTTEGA VENNETA SS11

COLOURS: PEACH, EARTHLY TONES, LIGHT SKY BLUE, BEIGE, ASH WHITE, TERRACOTTA RED, GRASS GREEN.

LIFE ON PAPER

Featuring Taimoor Choudhry: General Manager and Designer at DAMAS



Childhood memories-my brother (right) and I in Murree



The first time I went fishing



My Mom, Ruby Zahid



The scariest moment in my life-My first solo flight



My favourite photo, my dogs, biggie and speedy



My buddies - Sabina and Schezren



The last time I got drunk. Kamil, Shammal and I in London at Shammal's bachelor party



The day I overcame my fear of heights- sky diving in Montreal 2005



Favourite book- Midnight's Children



Favourite Jeweller Laurence Graff



HANG TEN



MAKE
YOUR
STYLE
WE RE HANG TEN



[STYLE ON PAPER]

IT'S A MAN'S WORLD

MAKEUP & PHOTOGRAPHY **KHAWAR RIAZ** | MODEL **FAZEELAT ASLAM** | STYLING **MINAL MALIK** | FOR JEWELLERY INFO **MANKOMASLAM@GMAIL.COM**





1. → Italian Micro Mosaic on onyx string with 22K Gold
Manko by Mona Aslam
(Price on request)
2. → 22K Flat gold band
Manko by Mona Aslam
(Price on request)
3. → Leather jacket
Republic Rs 18,950
4. → **White** t-shirt
Model's own
5. → Harem pants
Republic Rs 3,950





1. → **Rayban** round sunglasses **Optica** Rs 6,500
2. → Jade Bracelets & Jade tie necklace with ruby drops **Manko by Mona Aslam** (Price on request)
3. → **Gucci** grey suede shoes **Men's Store** Rs 74,950
4. → Green linen trousers **Ammar Belal** Rs 3,495
5. → Pink shirt **Chester Bernard** Rs 2,500
6. → Straw hat model's own







- 1. → White shirt **Chester Bernard** Rs 2,500
- 2. → **Fendi** brown suede shoes **Men's Store** Rs 74,950
- 3. → Grey cropped trousers **Ammar Belal** Rs 4,500
- 4. → Braces model's own
- 5. → Genuine Mughal coin set in 22K Gold **Manko by Mona Aslam** (Price on request)





- 1. — 21K Gold studs **Manko by Mona Aslam**
(Price on request)
- 2. — **HSY** black blazer
Rs 20,000
- 3. — Gucci grey suede shoes
Men's Store Rs 74,950
- 4. — **Ammar Belal** black trousers
Rs 4,950
- 5. — **Ammar Belal** black tie
Rs 1,850
- 6. — **Fluorite** Cocktail ring set in silver **Manko by Mona Aslam**
(Price on request)



1. → 24K Gold & Black knotted thread necklace
Manko by Mona Aslam
(price on request)
2. → **Republic** cream tuxedo
Rs 27,950
3. → **Fendi** peep-toe gold chain shoes **Men's Store**
Rs 85,950
4. → **Jade** Neckalce with 24K Gold & hand Carved Amethyst Drop
Manko by Mona Aslam
(Price on request)
5. → **22K** Columbian Earrings
Manko by Mona Aslam
(Price on request)



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[FEATURE]

P. ZEB GETS UP CLOSE AND PERSONAL WITH

THE MAN OF THE HOUR

By P.ZEB 



SAAD ALI, CEO OF PAKISTAN FASHION DESIGN COUNCIL, FOR A SNEAK PEAK INTO FASHION WEEK AND ALL THE EXCITEMENT, COMPETITION AND MAYHEM IT HAS BECOME SYNONYMOUS WITH. —

Fashion Week is four days of lights and glamour, stars and parties, the who's who and who's not, the winners and the losers, the out town-ers, the regulars and lots of drama. We might have had an overdose of Fashion Weeks in the past but in true Lahori spirit, the city was looking forward to a week where politics and depressing headlines took a back seat.

This contagious excitement triggered my inquisitiveness and all fingers pointed to Saad Ali, CEO PFDC. Getting through to him was next to impossible but I did manage to get an hour of his time at the most unexpected of locations and at the most dreaded time of the day; early morning.

On a cold, dark, cloudy morning, I met Saad Ali at 7:15 am on the Golf Course. Had he not been the CEO who I desperately needed some answers from, I would have raised an eyebrow and asked; 'seriously?' But from the word go, I found him to be warm, insightful and very humble. He immediately apologised for the unconventional setting as this was the only 'me' time he got in the entire day. He failed to mention that I'd be tugging along as he played his rounds.

Saad started off by explaining to me that PFDC is a body that facilitates designers to convert their talent into sales. It also provides them with a bigger platform, where they can be appreciated on a local and international level. Once PFDC was established and had people like Awais Mazhar as Chairman, Sehry Saigol as the Chair Person of the Executive Committee and himself as the CEO, a Fashion Week was inevitable.

The key task force team for all Fashion Weeks besides Mr Mazhar, Mrs Saigol and Saad himself is Frieha Altaf from Catwalk, who manages and produces the event, Lotus who does PR and Latitude who handles international press. For logistics the R Team is contracted and The Little Black Book takes over business consultancy and handles the buyers. Hassan Sheryar Yasin directs the show and is also the official spokes person of the event, while Kamiar Rokni handles hysterical models and nervous designers backstage. Sara Shahid, Nickie Nina, Maria B and Maheen Kardar Ali all provide physical help where needed.

They have recently got a consultant from Paris, Alexandra Senes, who attended the fashion week in Karachi and Lahore. She gives her input on how to further improve the event and is taking seven top designers from PFDC to show in Paris this September. That in itself is a huge milestone. For the first time Hilary Alexander, fashion director of The Daily Telegraph, was at Lahore Fashion Week and the Telegraph covered the event extensively, as did the Vogue website.

Talking about last fashion week, it immediately prompted me to ask him about the PFDC held in Karachi and how it was received by the Karachi designers. He was quick to respond that PFDC Fashion Week always extends an invitation to the Karachi designers to participate in PFDC FW. Catwalk is a Karachi based company and so is Sab's who has been the stylist for all FW editions and for that matter so is R Team. PFDC holds no biases against any city. He said they would love to have people like Sana Safinaz, Rizwan Beyg and Faiza Samee who are undoubtedly amongst the best designers this country has to offer. While they did not participate, they were in attendance to support the council.

The second edition was in Karachi, because PFDC FW is a Pakistan event and not a Lahore event. This particular fashion week will probably always be remembered for the bomb blast on Day 2. He had a somber expression as he told me the horrific details when a bomb blasted near the Sheraton Hotel where all the designers and press were staying. 'Broken windows and glass everywhere', he said shaking his head and leaning on his club for support, deep in thought. 'We were all at the event and I was immediately informed about the blast and decided to stay quiet about it. But soon everyone started getting text messages, which created alarm. We needed to control hysterical models, distraught designers and petrified foreigners. Myself, Latitude and R Team quickly did an impromptu press conference and explained to them that the blast wasn't targeting them. We did manage to calm them down. We had to cancel the mid show break and had Sheroo (HSY) make an announcement that the show must go on. We got incredible support from everyone despite all of them being visibly shaken to the core. Surprisingly, the next two days of the FW were witnessed by a packed house'.

He was excited that more designers from Karachi participated in the recent Fashion Week held in Lahore like Sadaf Malaterre, Adnan Pardesy, Rizwanullah, Shamoos Sultan of Khaadi Khaas and Amir and Huma Adnan of FnkAsia.

On a personal front, I asked him how crazy those four days (crunched down to three days this time, due to the worldcup semifinal) were for him. He told me that for him it's not just the final show days, but the weeks of planning that goes into it. In the final week, he doesn't remember having a meal, survived on takeaway coffee and barely got time to see his children who were often asleep when he got home. But he has no regrets. With the third successful Fashion Week in Lahore this March, PFDC Sunsilk Fashion Week is getting bigger and better and government and stakeholders are sitting up and taking notice. I could hear the thrill in his voice as we ran for cover when it started raining in the beautiful green golf course. ■

WE NEEDED TO CONTROL HYSTERICAL MODELS, DISTRAUGHT DESIGNERS AND PETRIFIED FOREIGNERS

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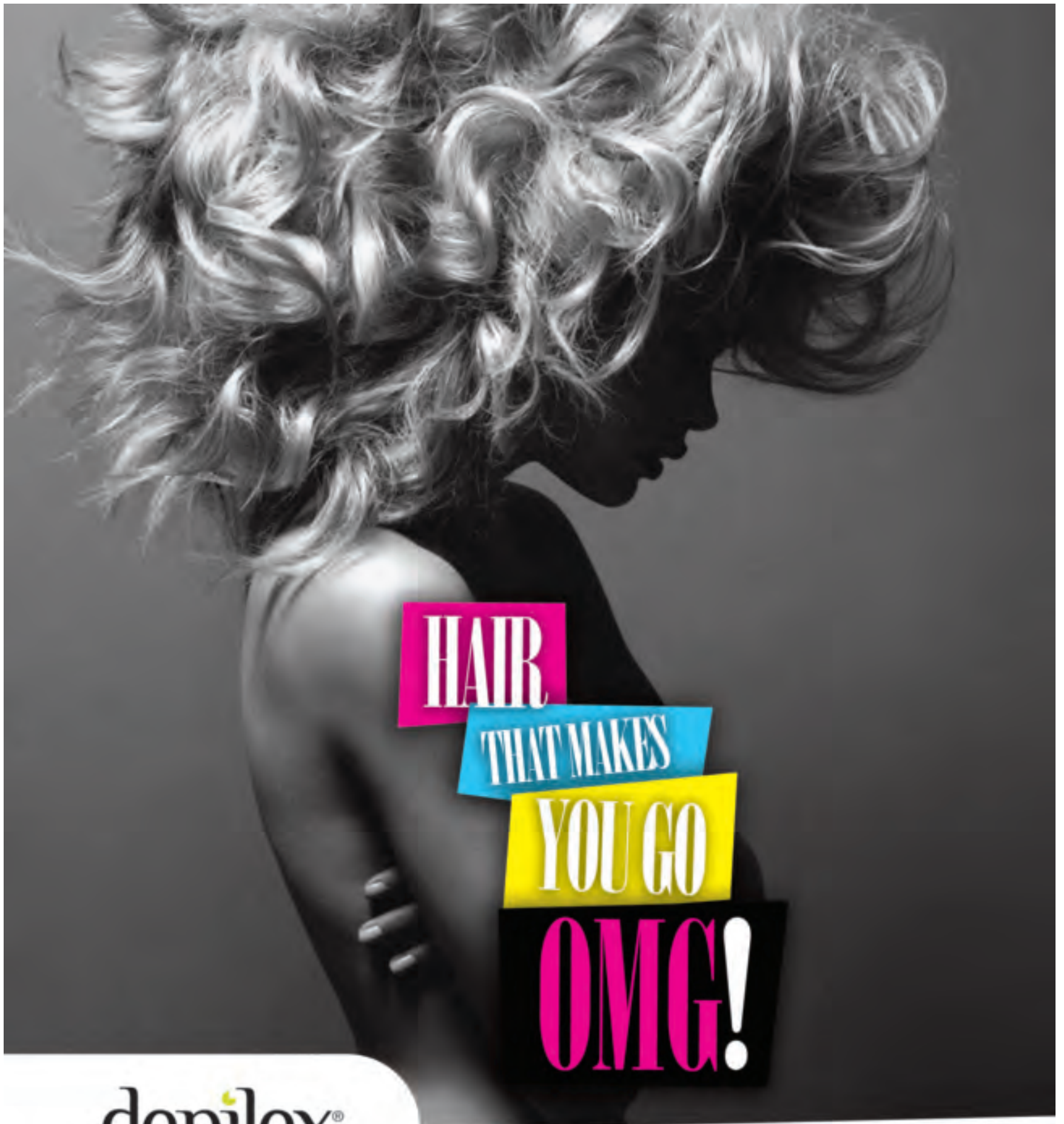
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Fashion Pakistan Lounge
165-P, Mini Market
Gulberg III, Lahore
042-37064790/80

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PAPER

Special
Fashion
Edition

March 2011

SHEHRBANO
TASEER
For Teejays

FNK ASIA

ADNAN
PARDESY

MOHSIN
ALI

M. JSE

FREEDOM: WEAR
YOUR MAN, WEAR
YOUR FLAG

ZAHEER ABBAS

KHAADI KHAAS

SADAF
MALATERRE

FEEHA
JAMSHED

S. JBLIME

NICKIE
& NINA

Catwalk Report

PAPER'S

~~OLIVE GREEN~~
OLIVE
GREEN
KURTA WITH
BUTTONS
ZIPPERS

TOP TEN LOOKS FROM PFDC
SUNSILK FASHION WEEK

MARCH 2011

Can we try this cover? She looks GREAT here!

[PAPER'S] TOP TEN LOOKS FROM PFDC SUNSILK



ZAHEER ABBAS

This futuristic outfit from the "Rise and Fall" collection is inspired by Allama Iqbal's couplet, "Beyond the stars, there is more yet". Without any embellishment this raw silk outfit with intricate pleating and 3-dimensional sleeves shows Zaheer's skill as a designer.



MOHSIN ALI

This outfit, from the "Fables and Dreams" collection, embellished with intricate local hand embroideries is perfect for this season with its colour blocking and draping.



NICKIE NINA

drew inspiration from the vibrancy of Sindhi culture, while retaining their own aesthetic. This long tunic of eclectic prints mixed with a bright yellow *chooridar* represents the harmony of tradition and its modern interpretation.

FASHION WEEK..... [PAPER'S] TOP TEN LOOKS FROM



FNK ASIA

is on trend with this colour block ensemble from their "Sea Merchants" collection, inspired by Pakistan's treasure trove of craft.



KHAADI KHAAS

We love this printed jumpsuit from the "Bohemian Rhapsody" collection, evoking the feeling of the 70's in a contemporary context.



ADNAN PARDESY'S

collection entitled "Opine" is an expression of the designer's take on denim and the possibilities it possesses in terms of construction, detailing and texture. This tailored ivory jacket and denim maxi skirt embellished with zippers is spot on.

[PAPER'S] TOP TEN LOOKS FROM PFDC SUNSILK



SADAF MALATERRE

Inspired by the evening sky sprinkled with starry shimmer, this outfit harmonises feminine softness with the ability to have fun with fashion.



SARA SHAHID

From the "Sublime Existence" collection, this floral maxi dress in vibrant colours is the perfect outfit this season.



MUSE

These silk embellished harem pants teamed with a shirt of mass metallic sequins adds a modern twist to Eastern wear.

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ISLAMABAD THE FASHION CAPITAL?

RECENTLY, TRIPLE-E AND TARIQ AMIN ORGANISED AND HOSTED A FASHION WEEK IN ISLAMABAD. ANOTHER FASHION WEEK? **PAPER MAGAZINE WENT BEHIND THE SCENES TO FIND OUT MORE**

By Minal Malik 



PHOTOGRAPH FAISAL FAROOQUI

Although it is the capital, Islamabad has often lagged behind on the fashion circuit. So the news of a fashion week in Islamabad brought immense excitement for Islooites. The event was organised by Triple-E and had Tariq Amin onboard as a consultant.

The 'week' itself lasted four days and as with all industry shows it was practically obligatory for there to be scandals, rumours and general cat-tiness. Although there were only meant to be shows of prêt and prêt luxury lines, there were four couture shows featuring Ammar Belal, Rehana Saigol, Kamiar Rokni and Nilofer Shahid. This naturally caused some friction with other designers who were told to prepare only their prêt lines and not showcase couture at all. This lack of choice left a lot of designers displeased and was one of the reasons why designers such as Yasser Anees Sheikh, Rani Emaan and Sobia Nazir pulled out.



REZZ ALY SHAH

EVENT MANAGER

“Islamabad, finally managed to have its first fashion week, and of course the widely respected Tariq Amin handled it all with the help of Karachi’s TRIPLE-E Events and Lahore’s VERVE. The capital was buzzing with energy, social and official gatherings, BBMs, SMS’s, emails as well as hype on Facebook. The real question on everyone’s mind was ‘where are the real Islamabad fashion contributors?’ Politics played a heavy role and many were kept away and hijacked by the few imported individuals. If they’re showcasing the ‘made in Islamabad tag’ then where is Rezz Aly Shah, Islamabad’s hard working fashion director and event coordinator, Sobia Nazir, who’s been internationally renowned in places as far as Dubai, Delhi, Mumbai and London? Where is Yasser Anees Sheikh, the man behind the successful @YAS label in F-7? Where are names like Sobia Zuha, Amina Malik, Karen K and Rani Emaan, the main players defining Islamabad fashion? No one even called us, which just showed arrogance and rejection of so many talented people from the capital.”

YASSER ANEES SHEIKH

FASHION DESIGNER

“The initial proposal that came through said we were to show prêt lines and not couture. We were also promised a mix of models, i.e, fifteen new and fifteen of the older well known models. But when the time came we weren’t given an option and had to have the youngsters from Islamabad, i.e, the new models that had little or no experience. Tariq’s friends such as Nilofer Shahid got to show couture whereas we were told couture was not for fashion week. If the event had been executed properly I would definitely have liked to be a part of it.”

The other faint echoes at the shows were of the absence of Islamabad’s own designers at any of the shows or fashion week events.

RANI EMAAN

FASHION DESIGNER

“I didn’t even attend one day as we were not given a proper invitation. I feel that they should not do it in Islamabad if designers based out of Islamabad do not get to pick times to show. We were told we can only show at 12 pm, which was unfair. The icing on the cake was the pathetic models we were offered. Also I feel that, without the Islamabad designers, it is just an extension of Karachi Fashion Week. There was a lack of work ethic and etiquette.”

However, according to an organiser this was the first time so many international buyers were present at a fashion show in Pakistan. The organisers say everyone was not bitter as some designers enjoyed the experience and said they would love to show again in the future.

One of the most appreciated shows was Ammar Belal. Using black, white and red, Ammar showed a wearable collection for the first time, as usually his lines tend to lean towards more dramatic costumesque ensembles.



CYBIL CHOWDHRY AND RABIA BUTT. PHOTOGRAPH FAISAL FAROOQUI

AMMAR BELAL

FASHION DESIGNER

"As the show was held in between seasons and all my previous collections have been very artsy, this was the first time I did anything like this and it was well received. The majority of people tend to come in the evening and the response for the diffusion line was amazing.

There were of course some glitches but overall the experience was good and the effort was fantastic. Also it's not about politics, it's about finance. The new format followed the international standard and left ample time for styling, not like the other fashion weeks.

The reasoning behind picking us particular four designers to show couture was because we all fell into separate categories and brought something different to the table; I was picked for my western wear, Kamiar Rokni for his fusion wear, Nilofer Shahid for couture and Rehana Saigol for bridal. What people need to realise is that there is a proper life cycle to events like this maturing so it can only get better with time. I just wish somehow we could all just do one really great fashion week instead of having a few in different cities. That would be the best scenario for us designers."

KAMIAR ROKNI

FASHION DESIGNER

"I was very pleased with the response and I have always had a lot of clientele in Islamabad. I was happy with the models; they were very professional. I wanted to use the show to test menswear and thankfully it was immensely appreciated.

I believe the whole thing as an event adds to the cultural landscape of our nation and is perfect lightheartedness for these current political times. However of course the show needs to evolve and have more people showing, i.e. it should be a busier, fuller day. I can understand why some people may be upset and that there should be more acts. In fact there should be only one fabulous fashion week event."

SAAD AZIZ

MARKETING MANAGER, BAREEZE

"Of course there's nothing like the old models but the ones we worked with were 50/50 and there was a good effort on their part. We wouldn't have minded mixing up the models and using both the old and new ones together. This was the first time we did anything like this and the show was okay. The crowd was also okay and we would be tempted to take part again for sure."

Tariq Amin being the main man behind this event was naturally the centre of attention, both positive and negative. A lot of people accused him of favouring his so-called fashion friends and giving them the better models and show times. The other view is that he's a genius and can potentially bring back international buyers to Pakistan through this event and thus in turn increase trade for the country.

TARIQ AMIN

STYLIST

"There were sour grapes of course but this was not a typical fashion show, and it shouldn't matter what models you get because if your designs are good then the clothes will look good regardless. Right now in Pakistan people are not producing fashion but costumes and I wanted to have designers that could sell to the west. The basic truth is that we cannot sell shalwar kameez to them. It wasn't a public event so people getting offended about not being invited or sent invites should realise it was actually a trade event. There were limited seats allocated for the media, buyers, etc. and therefore no, not everyone should have expected to come. And the reason I chose to use new talent is because everyone needs to start somewhere; even our older established models weren't amazing when they first walked the ramp.

They all need to be groomed and we will evaluate them in order to become better. I had a website and also advertised in the print media so the process was pretty straightforward. It was solely prêt oriented and I kept four couture designers to provide the buyers with some entertainment and show the heavily embroidered traditional attire, but it was not the main focal point of the event. I want to have two more events this year and they'll be greater and better!"

The misconception surrounding the event roots from the fact that the organisers are calling it a trade event but with a name like "Fashion Week" it's only natural that everyone else assumed it was going to be like Lahore and Karachi Fashion Week. This is where the clarification needs to be made. If it is indeed a separate event from fashion weeks that are held in other cities then either the name should be changed or it should be made clear that this kind of show is mainly for international buyers and not a platform to showcase traditional desi couture. This will avoid the stereotyping that the best designers are thought to be from Karachi and Lahore, which is what most of the public currently believes is the reason none of the Islamabad based designers presented their collections.

The other questions that should be answered are: Why is there not one fashion week in only one city like everywhere else in the world? Why can't our nation unite and have solidarity especially in this industry where business is mostly carried out via word of mouth and recommendations? Why would the international media want to come to all three (if not more as there is a rumour of a Peshawar fashion week happening soon) separate fashion weeks in various cities? What is the actual benefit to the designers themselves who have to end up rushing and preparing three shows every season? And who exactly bought what collection and how much was even bought through these events?

Pakistan has got the talent, nobody is denying that. We have innovative designers, talented makeup artists, stunning models and fabulous event coordinators, so everyone just needs to put aside their differences and their egos and work in harmony. That is the only way we can earn respect and gain a place in the global fashion industry. For those of you who are not aware of how huge of an impact the fashion industry can have on a nation's economy, here are some interesting facts:

- In 2008, consumers in the UK spent £46 billion on clothes and shoes alone (not counting make up, glossy magazines and other related purchases).
- The direct value of the UK fashion industry to the UK economy is nearly £21 billion.
- Fashion's wider contribution to the economy further influences spending in other industries, ranging from IT to tourism, a calculation estimated at more than £16 billion, making the total economic contribution over £37 billion.
- London fashion week makes £20 million a year for the capital and draws in orders of over £100 million.

All in all it can be said that Islamabad fashion week did create a great atmosphere and generate a lot of publicity in an otherwise quiet and pretty chilled out city. A lot of other designers came, as did socialites and celebrities from across the country to see the shows and it was a great excuse to get together to discuss Pakistan's rising love for fashion. The capital city rocked for three days straight with after-parties and dinners all courtesy of the event's organizers and other locals who made sure all those visiting thoroughly enjoyed their stay in Islamabad.

But events like this are only the beginning. If all the major cities and designers would get onboard we could in fact be showcasing our talent around the globe at various international fashion weeks, as proven by Ammar Belal, who will be doing so at the next New York Fashion Week.

We need to up our game if we are going to compete in the international market, and indeed we should. The fashion industry is a multibillion dollar global industry and Pakistan can have a slice of the pie. The only thing holding us back is ourselves. ■

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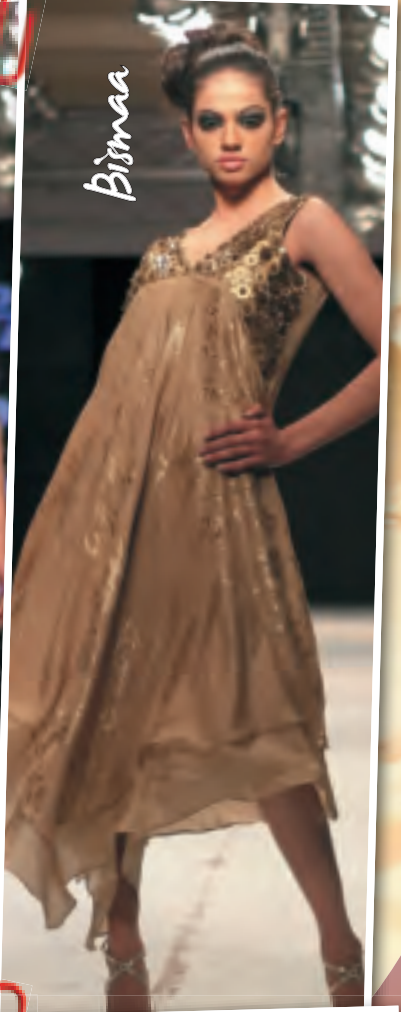


THE
**GOOD
 THE BAD
 & THE
 UGLY**

Highlights of
 the WEEK



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Ammar Belal



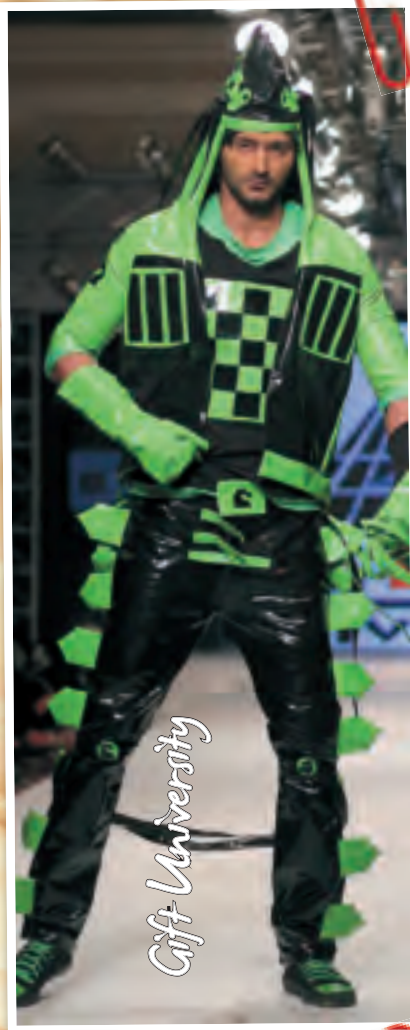
Ammar Belal



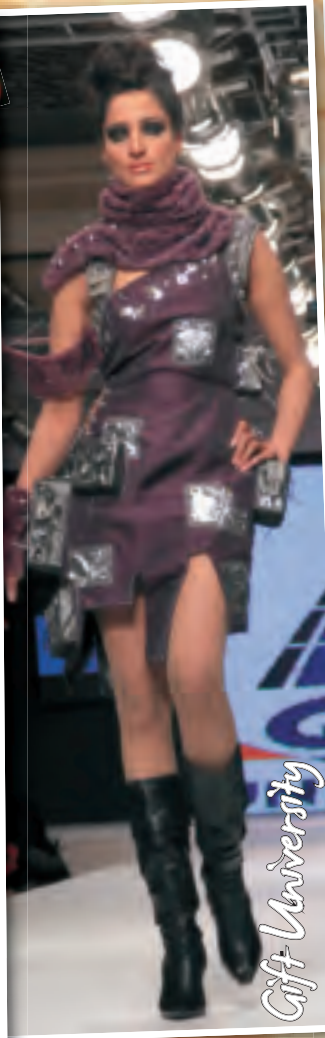
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Deeba & Zoe



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Gift University



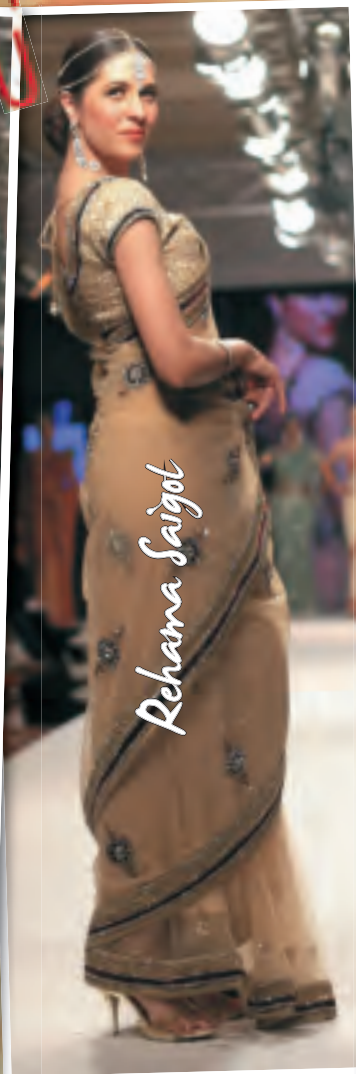
Kamair Rokni



Kamair Rokni



Rehama Saigol



Rehama Saigol



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Feeha Rever

*Free spirited, innovative & deeply patriotic
FEEHA JAMSHED has set the fashion
world alight. Fazeelat Aslam meets with the
revolutionary designer for a candid interview*

 *by* **ATHER SHAIHZAD**  *by* **FAZEELATASLAM**



Feeha wears
white gharara
pants, **TeeJays**
Rs.3000
Printed bubble
punto, **TeeJays**
Rs. 2000
Necklace and
white corset
Feeha's own

THIS PHOTOGRAPH WAS TAKEN BY **IZDEYAR SETNA**, HAIR & MAKE-UP BY **RUKAIYA ADAMJEE**





Feeha wears The Hummingbird Kaftan with Moroccan Palazzo's, from The Resort Collection by ELAN Rs.30,000

Fashion is necessary; it's a part of your life, the way you eat, the way you breathe. It's self expression.

Feeha Jamshed has created waves in the fashion industry, and on a personal note, in my wardrobe. As a young expatriate returning to my homeland a few years ago, I was baffled by the daunting task of what to wear. To balance the practical requirements of the weather, cost, and the unending stares, I found myself frequently in a tizzy - a serious hazard in the field of journalism. I recall the day I met sisters and journalists at large, Saba and Huma Imtiaz, at a festival in Karachi. Amidst the heat and the crowd they looked unfairly stylish. Feeling jilted, I asked the two where they had gotten their fantastic clothes. "TeeJays," they responded with delight. "A local brand!?" I gasped. And with that, a somewhat unhealthy fascination with the brand began.

The first time I saw Feeha Jamshed she was in one of her signature awami kurtas with a chooridar pajama. She walked with an ease in her demeanor that made me regret more than ever that I had chosen to raid my father's wardrobe that day. Jamshed's look is unique and yet such a familiar rendition of what is around us at all times that most people who see her must kick themselves for not thinking of it on their own. Usually - without an ounce of make-up, hair cascading down her back, and minimal local jewelry, - her style is effortless. Her fashion is the face of modern Pakistani fashion.

It's plain to see the woman has fashion design in her blood. She is part of the Teejays fashion dynasty headed by her father, Tanvir Jamshed. "When I was 13 years old, my father, who I affectionately call TeeJay, asked me to make clothes for a television serial. They were for Atiqah Odho, and Marina Khan was the director. When the wardrobe for that drama serial became really popular my father asked me to join the business. But at that time my philosophy and my father's philosophy were worlds apart."

Jamshed's rebellious nature took time to tame, and although she eventually did join the family business, this was not easy. "Coming back was more difficult than if I'd joined initially, because my father didn't really accept me. He's a self-made man and he didn't believe in nepotism. For me it was more difficult to establish myself in my father's company than in the fashion industry."

Jamshed established herself with strong brand association. "I started off with 'Teejays by Feeha Jamshed,' because I wanted people to know me as a designer without changing the label. I was more of the person behind the designs, not the label itself. Now that I've created an image, I don't write that anymore because people know me."

Jamshed has received standing ovations at her fashion shows and accolades from established designers. She has become the face of TeeJays as well as the face of what's new and fresh. Her design aesthetic was born from the lack of availability of fashionable attire in Pakistan.

I didn't want to follow trends, I wanted to create them

"I didn't want to follow trends, I wanted to create them. And that's what TeeJays has always been about; creating trends where you can easily walk down the road in Pakistan as well as France. It's about making a global market but defining it through Pakistani culture. You can wear stylish clothes with sleeves, and walk down the road and not feel as though you're being watched."

Jamshed is imaginative within the confines of her society. She redefines beauty and manages to be alluring without stumbling down the typical short, tight, and skimpy route. "I feel 'why create role models when you can be your own role model?' It's the way you talk, walk, and wear your clothes. Your clothes speak for you sometimes. You don't have to wear a short dress to look sexy. I think in Pakistan we let the clothes wear us. Fashion is necessary; it's a part of your life, the way you eat, the way you breathe. It's self expression."

It is the drive behind the manifestation of her aesthetic for which one truly appreciates Jamshed as a visionary. The Pakistani fashion scene has been criticised for its emphasis on bridal wear and couture, with little to no attention paid to prêt. It's also criticised for its glorification of western trends and complete rejection of indigenous styles. Jamshed embraces what is readily available and creates clothing that many women can wear in many places.

"It's a big compliment when I see couture designers copying my designs, I mean it should be the other way around. We started doing pockets a year and a half ago, and plain cotton-wear down the ramp. Now other designers are following the trend. I've realised if I'm going to sell something that I won't wear, it's not going to sell. That's what a designer does. We have a very particular look. I believe everyone can find something from my line that they would like."

Many Pakistanis are frequently faced with the divergence between what they have to wear and what is fashionable. Jamshed manages to combine the two and was on trend internationally when she brought the jumpsuit back.

"A lot of my friends take my stuff abroad and wear it. One of my friends was stopped in New York when she was wearing my jumpsuit. I love that you can only get my stuff in Pakistan." She's not limited to jumpsuits, however; she's made cotton look glamorous, and brought a new spin to east-west fusion wear. "My take on the palazzo pant was a gharara pant. My idea of fusing east and west is not western cuts in eastern wear; I like eastern cuts in western wear."

Jamshed's risks with fashion reflect the confidence she has in her personal style, something she says was inspired by her mother. "My style icon is my mother, Rukhsana. My first collection was TeeJays Roxy because she was named Roxy in Kinnaird College. She didn't rely on adornment, instead she relied on herself; it was the way she carried herself. She would look so stylish going to a shaadi because the fabric takes a backseat if you present yourself a certain way."



Feeha wears My Green Crush, from The Phoenix Collection by Ali Xeeshan Rs. 20,000 Shoes and tights Feeha's own

Jamshed's views on fashion are much like her views on politics and religion, incredibly passionate. She's not just the face of TeeJays, she speaks out frequently on her political and spiritual views, and regardless of whether she's talking about politics or pantaloons her opinions are well thought out.

"Fashion means following trends, style is what's innate. Let us say you walk into a room and without talking to you, your body language and how you are wearing your clothes says a lot about you. My favourite quote is 'style makes man, man makes fashion.'"

Jamshed's popularity sky-rocketed after her initial shows. Unfortunately, many complained about the availability of her clothing. What most people are unaware of is that since joining TeeJays, Jamshed has been struggling with a company that has been coping with serious family issues.

"My father had a heart attack, we were about to lose him, and we couldn't pay the hospital bills. That was a big financial crunch. We had to sell two of our shops in Karachi. We had eight now we have six. On top of that, for the past few years my sister has been very ill. She couldn't be treated in Pakistan, so we sent her to France. What we thought was a three month stint has now turned into a two year rare case study. It's not easy sending money to support her and my mother in France, one of the most expensive places in the world."

Slowly, but surely, the family came together and overcame the personal hardships, but production suffered. "We had to cut down on cloth and labour - essential elements of production. When I joined TeeJays, my father was shutting the company down, but I convinced him I could turn it around. I got the production going but not at the level that we used to. Things are much better now."

Indeed they are. Jamshed has turned down design offers from huge international companies like H&M, as well as an offer to stock from Saks Fifth Avenue. Intent on building her brand and focusing on the Pakistani market, Jamshed carries out her social activism through her fashion.

"Pakistani people inspire me. People who want more than what's offered inspire me. When I was a kid we used to go abroad a lot where I picked up a fair amount of my wardrobe, but as a teenager I was really lucky that we had a factory which allowed me to create my own clothes. I know I have a lower-middle class market and I love that. I also love that working women who cannot afford to take out the time or the money to get designer gear can pick up my outfits." And she stands by her word, as most Teejay outfits are capped at three thousand rupees.

Jamshed truly is a people's designer and cannot be defined by just one label, even her own. At a time where our identity as a nation is increasingly fragmented, it's refreshing to see a young woman who has embraced her natural surroundings and used innovation to create a brand that speaks volumes on an international scale and represents Pakistan in a modern way. Jamshed is many things: a designer, a fighter, an innovator, a traveler, and a Pakistani. Through her designs she has embraced adversity and created art for every woman. ■

For me it was more
difficult to establish myself
in my father's company than
in the fashion industry



White cotton
jumpsuit with
rumal applique
from The House of
Kammar Rokni
Rs. 12,000



Quick Q & A

1. *What is your favourite time of day and why?*
Between four and five pm, especially on Sundays. The sun just shines differently and the music on the radio is fantastic. It is perfect. Also in the middle of the night, since that's my 'me-time'
2. *Most overrated?*
Working hours
3. *Would sing a duet with?*
Jim Morrison
4. *Who would play you in a film?*
Monica Bellucci or Nadia Jamil
5. *Irrational fear of?*
Lizards
6. *Dream lunch dates?*
James Franco, Benichio Del Toro or Prateik Baber
7. *Which artwork would you appear in?*
Saeed Akhtar or Dali
8. *Designer for president?*
Tanvir Jamshed
9. *Favourite TV series?*
AnganTera, Fifty Fifty, Sex and the City (not because of the fashion but because the script was witty and very well written)
10. *Another country you would love to live in?*
Anywhere in South America
11. *New face of fashion?*
Akif Mahmood and Mohsin Ali
12. *Look for spring 2011?*
Seventies all the way; boho and hippy- chic
13. *Three things you think about before sleeping.*
The things I have to do the next day, the fact that I have to wake up on time and why I am not asleep yet
14. *Minimalist or Maximalist?*
Minimalist, period!
15. *Most proud of?*
Making it on my own and the story of every Pakistani that strives to do something different, overcoming all the obstacles along the way.
16. *Would like to meet?*
At the moment, my mother who is abroad
17. *Recurring dream?*
I hardly remember my dreams, but recently I have been dreaming of having chocolates
18. *Beauty is?*
What you make it
19. *Style is?*
Evolving
20. *Most inspired by?*
Stories

FEEHA'S TOP HOT TEN LIST

WHO'S COOL SEXY & FABULOUS NOW

1 TANVIR JAMSHED

A.K.A TJ as we lovingly call him, is the only man I know who can command a room without saying anything and when he does speak, he becomes the star of the night. He is the godfather of fashion in the sub-continent.



2 SUNDAY BAZAAR

It's a gold mine. From shoes to vintage bags, old magazines that are archived and cannot be found anywhere to beautiful, unique pieces of jewellery, everything is available under one roof and to top it all off dirt **CHEAP**. It is Karachi's very own flea market.



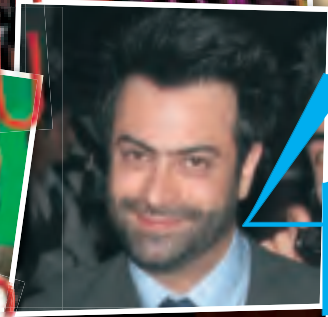
3 PAKISTANI MUSIC INDUSTRY

From the legends of Ahmed Rushdie, Mehdi Hasan and Noorjehan to our folk legends like Reshma and Alan Fakir. From Nusrat Fateh Ali Khan to Abida Parveen, from Vital Signs and Junoon to Noori, Atif Aslam to Ali Zafar, Ali Azmat going solo and Meekal Hasan to fusion at its best, Coke Studio; all add up to the hottest music scene in South East Asia.



4 KAMIAR ROKNI

The name says it all. From formerly being a phoenix and rising from the ashes he has become a hawk, having a bird's eye view in fashion. This man is the best host ever. He is family.



5 FAZEELAT ASLAM

She is cool, sassy and gorgeous with a sense of style that is unmatched. She carries off anything with ease and that is the most important thing about her style. She was born with it.



6 BENICIO DELTORO & JAMES FRANCO

There are a lot of other actors on my hot list but there seems to be a tie here. I love love love Benicio and James for being the intense actors that they are, with a bit of boyish charm sparkling in their dark eyes and the fact that when they smile their eyes wrinkle up.



7 FAYEZAH ANSARI

She is the supermodel with an attitude of a **ROCK STAR**, the walk of a feline and bone structure of a goddess. This girl can sell rags on and off the runway.



8 MAHIRA KHAN ANSARI

Not only did she prove that a woman in the media can have the largest fan following even after tying the knot, she went on to pursue her dream of acting as she will star in Shoaib Mansoor's next film, Bol; All this right after giving birth to a beautiful baby boy. That's what I call balance.



9 [PAPER] MAGAZINE

The Rolling Stone of Pakistani fashion magazines. This magazine can stand high and proud in any airport, street vendor, bookshelf or bookstore in the world! Oozing effortless coolness (even though the hard work putting one issue together is just unimaginable) this magazine makes me feel like a proud Pakistani international.



10 PAKISTANI RADIO

The best thing that happened in the last ten years was the rise of fresh, new radio stations in Pakistan. All my music knowledge, local and especially international, comes from the radio. It is the way forward.



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ART *for* thought



By Meher Tareen 

Saba Khan graduated from NCA in 2005 with a distinction in painting. She recently completed her Master's degree on a FULBRIGHT Scholarship from BOSTON UNIVERSITY. MEHER TAREEN talks to the young artist about her thought provoking paintings that challenge social norms and question the things we take for granted.

I remember meeting Saba on our first day of school in fifth grade – a shy pretty girl who would blush easily and giggle incessantly. We spent the next seven years together completely engrossed in the drama that is high school – from sleepovers and heart-to-hearts to heart break and intrigues, from cramming for exams, to bunking and water fights. I remember her as the only person from our class with both an interest and aptitude for art (which was ofcourse an optional subject in a school that encouraged the sciences and frowned upon the arts). She would sit inside painting away dilligently, while the rest of us enjoyed a free period.

Saba got married while we were in college and the last time I remembered being in her parent's home (which is where she has her studio now) was over six years ago, when we came together to learn dances for her wedding. Saba's beautiful mother answered the door and I couldn't help but wonder how she had managed to look exactly the same after so many years. The house too was unchanged except that the walls were adorned with Saba's



THE COLLECTOR 2009

paintings. As I walked in and met her, Saba blushed and we couldn't help but giggle nervously. Here we were decades later, with me representing a magazine, trying to be serious and professional with my recorder and notebook in hand, and Saba playing the successful young artist, about to give an interview. It felt like roleplaying because we still felt like those two little girls who met in fifth grade. Everything had changed and yet everything felt the same. Nonetheless we managed to catch up over a delicious home cooked meal and here's what we talked about.

Saba's first solo show sent shock waves through Lahore as many people who came to the exhibition discovered they knew the subjects of her paintings. While talking about it she shared, "I exhibited paintings that had satirical and cultural nuances of subjects from the Pakistani elite. I used humorous tools to criticise them. It created an interesting dichotomy because they were also the buyers of their own visual criticism."

With regard to this series of witty paintings, including the one titled Good Times, Saba stated, "I wanted to highlight this GT culture of living in a big bubble of parties, Fendi fountains and Louis Vuitton bags, which is completely at odds with the real Pakistan. I didn't even know

"I don't want to make art for drawing rooms... I see myself more as a poet or a writer"

the people I was painting personally. I just saw pictures in local magazines and was inspired to critique this new trend of appearing in magazines for what you are wearing instead of what you have achieved. I picked Aminah Haq and Mahin Shaikh because of their frequent appearances in these magazines and for me they were the icons of the bubble that is our society. I have nothing against them personally and I was extremely impressed that none of them created a fuss over the paintings. Most importantly, I wanted to show that once your picture appears in a magazine you have no rights to privacy and anyone can use it any which way they like. I don't want to judge or criticise anyone; I was just making a point."

Saba explained that the painting titled Still Life With Drapery highlights the class system that we take for granted in Pakistan and shows how people who work for us and serve us every day almost become part of the still life of our lives. Saba said, "I wanted to make the face disturbing and in doing so unforgettable, because I felt that while the hired help constantly serves us, be it at offices or friends' homes, we never really look at them and therefore we never remember their faces. I don't claim to be above all this as I too live in a bubble of comfort compared to the average person in Pakistan and I too have hired help."

While talking about life in Boston Saba recalled, "There was a constant struggle with preconceived ideas about my country and religion, created by the American media. This



GOOD TIMES, 2008



AMERICA 2009

led to a chain of paintings in reaction to the prejudices I had encountered. In return, I painted flat American stereotypes with a blunt humour from the point of view of an outsider." For instance, The Collector depicts a typical rich New York City lady with her expensive dog, wearing expensive clothes, sitting on her perfect couch in her perfect home, which is a stark contrast to the homeless man who lives in the same city, carrying all his belongings in a shopping cart, walking adjacent to an expensive car. Saba



STILL LIFE WITH DRAPERY, 2008

explained that while in Boston she realised that her perception of America as a wealthy super power with equal distribution of wealth was inaccurate.

She said, “I felt I knew little about the subtleties of American culture but soon realised that it was not as democratic as I had conceived and started noticing the stark economic distinctions.” According to Saba, “the paintings with the two dogs shows how well animals are treated in America and how they enjoy an exalted status, often at par with children, which is very strange for our culture.”

The painting of the parrots reciting verses from the Quran is part of the suicide bomber series and highlights the brainwashing of young minds in *madrassas*. They read the Quran like parrots only repeating words but unable to understand their meaning. They are taught a distorted version of religion that often demands ending your own life and that of innocent civilians, in exchange for the false promise of eternal bliss in paradise.

Saba elaborated, “The suicide bomber series came about when I was watching a fresh, unedited video of a bomb explosion on television. There was an image of a decapitated head lying next to a stampede of people. That gory clip remained in my mind. A suicide bomber wears a bomb jacket around his waist and when he detonates himself, the body disintegrates while the head remains intact and pops away from the bombsite. The motif of a head in the paintings is to come to terms with the devastation and carnage that is going on in the country. With the suicide bomber series I was trying to say, ‘ok this is what my country is going through and I am going to vent out this problem.’ I imagine the explosion from his point of view, happily thinking he is shooting off to ‘paradise.’” Which is a distinct contrast to what Islam actually teaches, as taking your own life is forbidden.



THE SUICIDE BOMBER SERIES



READ 2010



HOMELESS ON CAMPUS 2009

When asked if she was afraid people would buy flying heads of suicide bombers to display in their homes she responded, “I don’t want to make art for drawing rooms. I don’t see myself as a designer or architect creating something for others to buy. I see myself more as a poet or writer.”

Saba attributes her success to her husband. “I am proud of my husband Raza without whom I would not have been able to achieve all that I have. I got married young, and I was told my academic and professional life would be over. However with Raza’s support I was able to complete my bachelors from NCA, have multiple group and solo shows and do my masters from Boston University.”

Saba Khan stands out as an artist who has a unique point of view that is witty, intelligent and thought provoking. She has managed to draw attention to the things we take for granted and by doing so she has been able to challenge the way we think of the world around us and ourselves within that world – an extremely commendable achievement for such a young artist.

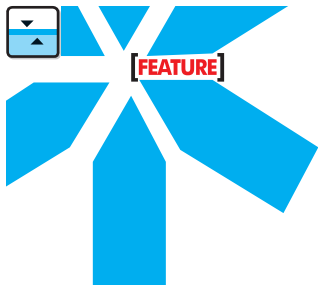
Saba has recently added the title of motherhood to her portfolio. PAPER welcomes beautiful baby Tara into this world. May you be a shining star like your mother. ■



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SPRING / SUMMER 2011



By Minal Malik

ADIL OMAR, A YOUNG RAPPER AND SINGER-SONGWRITER FROM ISLAMABAD, IS ONE OF THE FEW HARDCORE RAP ARTISTS FROM PAKISTAN. HE IS CURRENTLY WORKING ON HIS DEBUT ALBUM, THE MUSHROOM CLOUD EFFECT, DUE TO RELEASE IN 2012



ADIL OMAR PAKISTAN'S RAP PRODIGY

Towering at six feet three inches, Adil Omar is Pakistan's first rap artist. Only nineteen years old, dressed in a simple t-shirt and jeans, with an aura of calm surrounding him, it is hard to imagine that this polite, soft spoken young boy can actually rap hardcore emotional lyrics. PAPER catches up with him right before his departure to Los Angeles to record his upcoming album.

Growing up in Pakistan, a country not very well known for its hip hop culture, did you find it hard to express yourself musically?

I've had to overcome a lot of opposition from all sides here, but I'm a stubborn guy. At the end of the day, I'll do what I want. Despite that it can be difficult because a lot of people don't really listen to your music. All they care about is your image and they want to trip you up however they can. I rap in a bit of an aggressive tone, so people automatically want to assume I'm some DMX biter when I sound nothing like the dude. And even more retarded, I have short black hair and I swear quite a bit, so people automatically assume I'm some Eminem wannabe. It's ridiculous. People don't understand the concept of a "target audience". If you're not in it, your opinion and knowledge about me or my music doesn't hold any meaning.

If you weren't a rapper then what would you be?

Producer, songwriter. I don't see myself as just a "rapper". I'm a songwriter, I sing, I write for other people, I produce on occasion as well and plan on producing a lot more in the future. If I wasn't rapping, though, I'd still be involved in music somehow. If not music, then film. I'd definitely be in an area where I could be creative and express myself.

One of your songs titled Islamabad is featured in the film Slackistan, which premiered at Cannes Film Festival 2010 in which you also have a small cameo. How did that all come about?

The director heard my stuff and was a fan. He initially approached me for a bigger role in that movie, but since I was in school at the time taking my exams (not knowing I'd drop out later), we wrote in a cameo for me to basically play myself. I think the song was cut from the final version of the movie due to sampling issues.

You often perform covers of "Jump Around" by House of Pain and "99 Problems" by Jay Z. Is there a special meaning behind choosing those particular songs?

"Jump Around" is just one of those undeniable classics which get any crowd or party moving. I've been a House of Pain fan since childhood and Everlast has been a huge influence, as well as somewhat of a mentor to me as an artist. It's just my way of paying tribute. "99 Problems" is just plain fun. The first time I did it live was when I opened for Strings in late 2009 or early 2010, and it happened to be Valentine's Day. I was just joking around with the crowd like, "How many people don't have a Valentine today? - Well, this one's for you," it just started to become a song I'd cover live regularly from there.

Your album is due for release in 2012 and is titled The Mushroom Cloud Effect. How did you come up with that name?

I just thought a lot about how I felt at the time when I was thinking of

a title. I thought about how I felt about life and the music industry and what I've made of it. Artistically and as a person, I see myself as somewhat of a product of disaster. I've had a good life but I have experienced a fair share of instability in my childhood and instead of turning to drugs or other destructive outlets, I made something of myself with music. The music industry is completely messed up right now - economically, artistically, in every aspect. Everyone coming up is a knock off of somebody else who won't be here after their fifteen minutes of fame, so instead of following trends or "selling out" as far as my content goes, I just continue to do what I do. Moments in my life and moments in music which could be compared (metaphorically, for the unintelligent people who take everything literally) to a nuclear event, and I'm the effect, the product of that. Instead of letting stuff destroy me, it just adds fuel to the fire and makes me even stronger. My upcoming album deals with everything that comes out of such a disaster: intense pain, anger, sadness, frustration, dark humour and even a little hope and optimism for the future. I hope that makes sense to the listeners and fans.



Of all the songs you've worked on which one is your personal favourite and why?

Honestly, none compared to what I've got on my album.

Are there any famous collaborations on your upcoming album?

I have a few, but not people I've randomly reached out to. People I've developed friendships with over these past few years. The only ones I'm announcing right now are B-Real of Cypress Hill and Grammy winner Everlast. Other than that you'll have to wait and see but you will be pleasantly surprised. As far as producers go, I'm working with DJ Lethal of Limp Bizkit and House of Pain, as well as Fredwreck who also produces for Snoop Dogg, Britney Spears, Justin Bieber, Xzibit, Tha Dogg Pound, Dr. Dre, Eminem and many more.



Your songs tend to be very personal and refer to your personal experiences, but is there a certain line that you won't cross when it comes to rapping?

I have thought about that. I don't think there's a line anymore. I used to be afraid about hurting people's feelings if I speak about certain issues, but in the larger scheme of things if my speaking out helps people cope and feel better about themselves then that's what matters to me. As long as I can make people feel like I understand and give them something to connect with, I'm good.

The music industry is known for its hardcore partying and rock n' roll lifestyle whereas you are famous for not drinking or doing drugs. Do you find it hard to refrain from these things when everyone else around you is living that kind of lifestyle?

It's not hard to refrain from that. I do consider myself somewhat wild and reckless as a person, which is why I stay away from drugs and alcohol. I understand myself and know that I become addicted to whatever I enjoy doing. I am a workaholic; I'm addicted to writing and making music. I also eat like a dog and I'm probably also a bit of a sex addict. I think that's enough. The last thing I need is to be on drugs and alcohol because I have zero limits.

“I BECOME ADDICTED TO WHATEVER I DO AND ENJOY. I'M A WORKAHOLIC; I'M ADDICTED TO WRITING AND MAKING MUSIC. I ALSO EAT LIKE A DOG AND I'M PROBABLY ALSO A BIT OF A SEX ADDICT.”

You have recently been misquoted in the print media. Would you like to make any clarifications regarding that?

I was and it has happened more than once. I won't say who, but if someone did their research online I'm sure they would find my rant about it. It's just a general attitude in Pakistan. Most journalists I know here don't do their research and they focus on a bunch of irrelevant information. It's rare that someone actually listens to my music and then asks me detailed questions about what they listened to. Instead they're asking me irrelevant things such as why I dropped out of school and why I don't want to go to college, and what I write about in my songs. How ridiculous is that? If they listened to my songs in the first place they wouldn't have to ask me these questions at all. It's frustrating as hell sometimes.

If I were to turn on your iPod right now, what five songs would we find on your playlist?

Currently, the five most played tracks on my iPod would be "Travelin' Band" by Creedence Clearwater Revival, "Hand Guns" by Strong Arm Steady, "DLZ" by TV On The Radio, "Get 'Em Up" by Ice Cube and Paul Oakenfold, and "Let 'Em Know" by Bun B.

How would you describe your personal style?

There's not much to it. I wear all black. I guess you can say it's very Johnny Cash and Bill Hicks influenced, but it's just a simple colour and I don't have to make too much of an effort to look good. ■



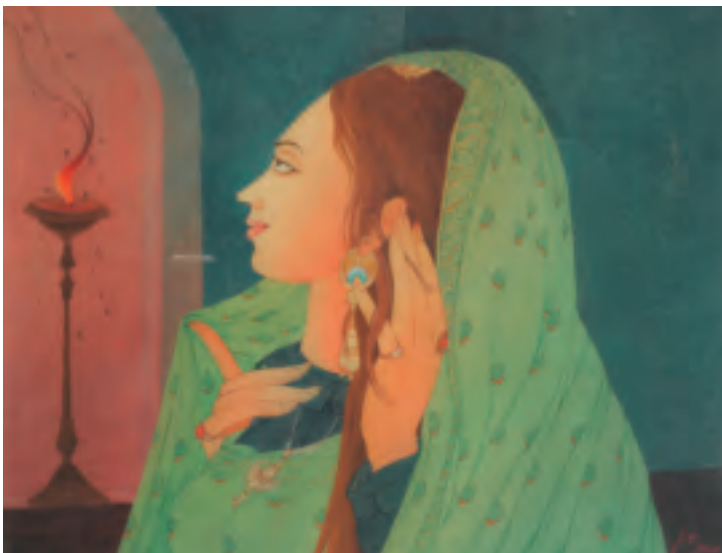
NOUR ASLAM, A CATALOGUER AT **BONHAMS,** SHARES HER LIST OF THE TOP TEN PAKISTANI ARTISTS



NOUR ASLAM - Photographed by SUERAYA SHAHEEN

When it comes to art in Pakistan, many of us do not realise how extraordinary and ground breaking our artists truly are. After studying western art for years at school and university, I have always been curious about the art of the East, especially the art of my home country.

Our modern painters, such as Sadequain and Ahmed Parvez, have been selling at auction for the past fifteen years and in numerous international galleries over the past few decades. Pakistan's modern artists have also influenced, and paved the way for, the nation's contemporary artists.



Abdur Rahman Chughtai (Pakistan, 1897-1975)
Maiden contemplating moths at a flame watercolour on card, signed lower right, framed 47.5 x 60 cm. Sold for **\$264,000 at Bonhams** in March 2008 – record price for the artist

Abdur Rehman Chughtai

The beauty of Chughtai's paintings has been written about in Pakistan's poetry and music. As one of the first modern artists of Pakistan, Chughtai's artwork is timeless. Emulating the traditional miniature style of painting but with a modern outlook, Chughtai created a very particular and personal style. His work has influenced many artists of today, such as Imran Qureshi, and continues to be an inspiration to the country and its artists.



Ustad Allah Bux (Pakistan, 1895-1978)
Heer and Ranjha, oil on canvas, signed and dated 1960 lower right, framed, 83.6 x 151.5cm (32 15/16 x 59 5/8in). Sold for **\$120,000 at Bonhams** in October 2010 – record price for the artist

Allah Bux

The name "Ustad" was given to Allah Bux for a reason. Bux is one of the most prominent and popular artists in Pakistan, having illustrated the country's old Punjabi folklore, especially the tales of Heer and Ranjha along with Sohni and Mahiwal. His realistic style lends a serene and idyllic atmosphere to his work and this makes him one of the most sought after Pakistani artists today.



Sadequain

Known as the Picasso of Pakistan, Sadequain is by far the country's most celebrated artist. With a book like the Holy Sinner, which I can safely say is the largest book on any artist in the world, Sadequain's artworks speak for themselves. From his mural in Lahore Museum, to the sketches he gave to friends, Sadequain was a man who created what he saw, and was not afraid to invite audiences to see the world through his abstract mind. Sadequain was a great traveller and we can see his art expand and transform as he absorbed new experiences and environments. His unique artwork is eagerly sought after by art collectors around the world and will be so for many years to come.

Sadequain (Pakistan, 1937-1987)

For Example Paris, oil on canvas, signed, dated March '63, and inscribed Painted at Karachi on reverse, also on the reverse is a charcoal study of a reclining female figure, 87 x 117.2cm (34 1/4 x 46 1/8in).
Sold for \$96,000 at Bonhams in October 2010



Ahmed Parvez

Ahmed Parvez was one of the few Pakistan artists to master the art of abstraction.

Having studied art in the United Kingdom, Parvez was exposed to many different influences and styles from around Europe. He was part of the reputable Gallery One in London and befriended artists such as Francis Newton Souza and Bashir Mirza, feeding off their knowledge to create his own distinctive technique.

Ahmed Parvez (Pakistan, 1926-1979)

Untitled (Still Life), oil on canvas, signed lower right and inscribed with the artist's name, date and original price (\$400) on the reverse, framed, 61 x 41.2cm (24 x 16 1/4in).
Sold for \$9,600 at Bonhams in October 2010

Bashir Mirza

Bashir Mirza travelled around Europe to expand his ideas and theories on art and developed a love for colour, which led to his famous Lonely Girl series. Although Bashir Mirza's outlook on art changed over the course of his career - his abstract portraits for example are very different in style from the Lonely Girl series - he nevertheless maintained his love for colour and beauty throughout.

Bashir Mirza (Pakistan, 1941-2000)

Girl threading a flower in her hair, oil on canvas, signed and dated '78 upper right, framed 90 x 90.5 cm.
Sold for \$144,000 at Bonhams in March 2008 - record price for the artist



Jamil Naqsh

One of the pioneer modern artists of Pakistan, Jamil Naqsh has been a household name for quite some time and his work is widely known and loved. Naqsh made a name for himself in the art world by creating impressionistic paintings of pigeons and women. From the late 1960s to today, his artwork continues to be very popular and eagerly collected.

Jamil Naqsh (Pakistan, b. 1938)

Woman with Pigeon, oil on canvas, signed upper left, framed 121.5 x 90.5 cm.
Sold for \$156,000 at Bonhams in March 2008





Shezad Dawood (Pakistan, b. 1974)
2007 Neon, tumbleweed with enamelled aluminum plinth 163 x 51 x 51 cm

Shezad Dawood

Shezad Dawood was the first Pakistani artist to be represented in the Saatchi permanent collection. He took part in the 2009 Venice Biennale in the 'East-West Divan' pavilion, which featured contemporary artists from Afghanistan, Pakistan and Iran, and was the most talked about pavilion that year. Dawood's art integrates elements of Islamic mysticism with western conceptualism and pop culture. His influences are wide ranging and include movies such as the Anglo/Italian art film "Blow-Up" and the popular sci-fi franchise of "Star Wars". Along with this, he fuses Persian poetry from Farid-ud-Din Attar's, Conference of the Birds into his artwork, creating pieces such as "The Bestower".



Faiza Butt's intricate style of art, reminiscent of Georges Seurat's, addresses issues of identity and gender. Her art also explores how society and politics influence the world and, especially, their effect in Pakistan. Having studied art in Pakistan and England, Faiza's work reflects her time in both countries and how they changed her outlook on art and life. Her work speaks to international audiences, which is probably why Salima Hashmi chose her piece, "Get Out of my Dreams II", as the cover of the Hanging Fire exhibition catalogue.

Faiza Butt

Faiza Butt (Pakistan, b. 1973)
Get out of my dreams II
2008 Ink on polyester film
H. 22 x W. 28 1/2 in. (55.9 x 72.4 cm)
Private collection, London

Rashid Rana

Rashid Rana is the first artist from Pakistan to hit the international art market with a bang. Known for his conceptual photography, Rana has amazed us with his revolutionary ideas and transforming images. His series, "Red Carpet", shocked us all; at first glance, the artwork looks to be a beautiful carpet, but on closer inspection, we see the work is composed of numerous images of a slaughter house used to create the Red Carpet. Rashid continues to push the boundaries of what photography can achieve and is the only artist in the world to have had a solo show at the Musee Guimet in Paris.

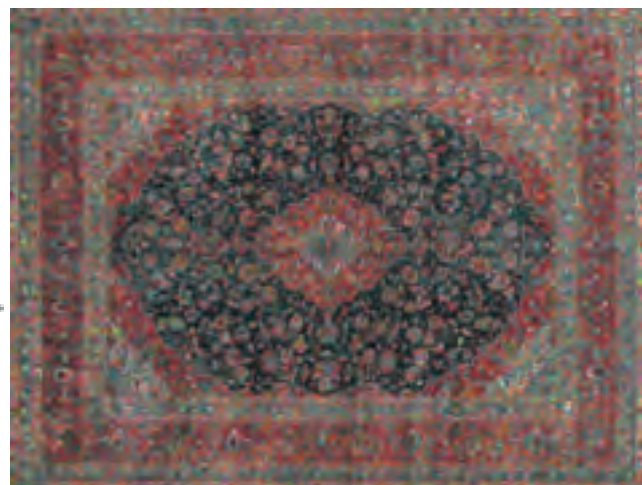
RASHID RANA (Pakistan, b. 1968)
Red Carpet - 2 chromogenic print and Diasec mounted 72 x 60 in.
(182.9 x 152.4 cm.) Executed in 2007; number three from an edition of five
Sold for \$170,500 at Christies, September 2009



Imran Qureshi

Imran Qureshi (born 1972)
Moderate Enlightenment, 2007
Gouache on wasli. H. 9 x W. 7 in
(22.9 x 17.8 cm)
Aicon Gallery, New York

Just like his predecessor, A.R. Chughtai, Imran Qureshi has explored the possibilities of the miniature style in a contemporary setting. He has used the traditional aesthetic framework of miniature art to examine the urban culture and religious concerns of Pakistan today. Qureshi's latest work focuses on the abstract within the boundaries of classical miniature art techniques. His artwork has been exhibited all around the world, including the Singapore Biennale in 2006.





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By Amina Raja

PAPER Beauty



SPRING MAKEUP ESSENTIALS

AMINA RAJA'S 10 STEPS TO ACHIEVE FRESH AND FLAWLESS MAKEUP FOR THAT LUMINOUS SPRING GLOW

1 BRUSHES

A set of a professional makeup brushes are a must have. You can get Mac's real-hair brushes or locally available brush sets by Luscious, which are equally good. Without a set of good brushes you cannot even dream of getting the perfect look you want.

2 FOUNDATION

Using the right foundation entails matching the perfect colours based on your skin type and using the right brand. You must top up with the right concealers and use powder only if you have very oily skin. Estee Lauder and Shiseido are great brands to consider. For spring 2011, dewy and light foundations are the way forward for day time. I would recommend a primer (spot light by Estee Lauder) with a light concealer just under the eyes and a bit on troubled spots.

3 SMOKEY EYES

Smokey eyes are forever in, especially this season. For a modern twist try different colours to achieve softness to the eyes. I recommend blues, greens and violets.

4 MASCARA

Apply loads of mascara on the upper lids (especially the centre) and then take excess mascara off with a mascara brush. The most incredible mascara is Magnascopic by Estee Lauder, which gives the illusion of false eyelashes and dramatises the eyes.

5 EYELINER

It's best to use powder eyeliners, using a black eye shadow. Dip your eyeliner brush in water and then dip the wet brush into a black eyeshadow and apply on the upper and lower lids, keeping the ends thicker. Liquid gel eyeliners are also amazing especially the new Mac Siahi. For spring, coloured eyeliners are back so experiment with shades of blue, charcoal and green.

6 KAJAL

Kajal is the ultimate make up essential. Apply inside the inner lids to complete the eyes.



SKIN CARE tip

MOISTURISE AND PROTECT YOUR SKIN:

As summer approaches, the skin starts dehydrating so always apply a good moisturiser and sunblock before you apply any makeup. For more tips and info visit:

<http://www.facebook.com/AminaRajaMakeupStudio>

7 ROSY CHEEKS

Use blushers that have dual colours in rosy pink/peach with a little tint of gold or silver. Mac, Nars & Estee Lauder are the brands to go with.

8 HIGHLIGHTER

To finish the cheeks put Mac silver dusk shimmer powder right above the blusher for that radiant luminous glow.

9 BRIGHT LIPS

Orange, fuschia pink and bright reds are ruling the runways. Make sure that when the eyes are dark, the lips are pale and when the lips are bright the eyes are toned down.

10 BE PREPARED

Always do your makeup half an hour in advance for the foundation and lip colour to settle into your skin before you rush out to a party or dinner.

INNOVATION

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THE PURSUIT *for* PERFECT SKIN



DR. HAROON NABI

The new fusion of medical beauty often referred to as cosmetic medicals is a booming industry. Treatments do not require surgery but are often invasive, frequently using injections or laser to achieve their end results. PAPER spoke to **Dr. HAROON NABI**, one of the most popular dermatologists in Lahore, about various skin procedures that are available today, like Botox, fillers and laser. Here PAPER asks all the important questions to bust popular myths about cosmetic medicals.

Paper: It's everyone's favourite question: what are the key steps to achieve beautiful skin?

Dr. Haroon Nabi: Beautiful skin is the result of good hydration. The key to keeping skin healthy is drinking plenty of water and fresh juices, exercising regularly, using a good moisturiser and eating healthy. Invest in a good sun block from SPF 15-40 depending on your exposure to the sun. In addition to treatments like laser, you should also avoid doing things that cause dehydration such as smoking and drinking too much caffeine. Cosmetic treatments may improve your skin on the outside but will be more effective when you are also taking care of your skin from the inside.

Paper: Can Botox or Fillers be used as substitutes?

Dr. Haroon Nabi: No. This is a total myth. Botox and fillers serve different purposes. Botox is used for lines or wrinkles caused by muscular movements such as frown lines and crow's-feet. It can also be used to stop excessive sweating by paralyzing the sweat glands. Usually people get Botox injected in their palms or underarms and results last approximately a year. Fillers however are used for lost volume in the face due to aging or weight fluctuations as a result of dieting. As the fat cells shrink, the face loses elasticity.

Paper: What is the most popular type of filler?

Dr. Haroon Nabi: The most popular kind of filler is Restylene. This is also used for implants in the bottom, breasts and cheeks. Fillers fall into two categories. The natural kinds are part of the body and are digested by the body within four to six months and the best part is that these have no side effects. The second kinds of fillers are synthetic. These have a higher life but can often be rejected by the body causing granulomas and lumping, which then have to be drained out.

Paper: What are the most common myths about Botox?

Dr. Haroon Nabi: Botox is a toxin that's actually a byproduct of bacteria, but since it's only used in small quantities it has no lethal affect. Like a car it is operator dependant: it's not dangerous by itself but depends on how the driver drives it. Therefore how much Botox is administered depends on the doctor. For example if you were to use it for crow's-feet and it was injected too close to the eye, you could get brow ptosis where your brow sags for a week or so, although it is reversible.

Paper: Another great myth is that Botox freezes the muscles and renders a person expressionless. What are your views?

Dr. Haroon Nabi: That is not true and will only happen when patients become trigger-happy. For instance if you get too much Botox in one area there will be a gross contrast which will look too obvious and unnatural. The same is true if you get too many cosmetic treatments that alter your face. Treatments should be tailored for patients depending on their age, skin type and condition.

“The problem is that the media and magazines portray unrealistic images of celebrities with absolutely flawless skin.”

Paper: Who are your typical patients?

Dr. Haroon Nabi: Roughly seventy percent of my patients are women and thirty percent are men. The number of male patients coming to me has increased in the last few years. The majority of young men come mainly for laser hair removal for their chest and back. The older men get both laser and Botox, as they believe that looking good helps them get better jobs. They feel the pressure to look young as they are competing with younger boys for the same jobs. In this youth obsessed culture even the executive feels the pressure to look presentable and be well liked through their appearance.

Paper: In your opinion what is the main reason for the current obsession with looking young?

Dr. Haroon Nabi: The problem is that the media and magazines portray unrealistic images of celebrities with absolutely flawless skin. This creates immense pressure for both men and women to look young and has caused everyone to become youth obsessed. The thing is that as a dermatologist I have seen almost every celebrity without makeup and trust me they do not have perfect skin, in fact far from it. The exposure to hundreds of channels and magazines has changed the way the average person perceives himself/herself in comparison to all those models, actors and celebrities who are projected as flawless. This kind of imagery causes feelings of inadequacy and many then become addicted to cosmetic treatments, as a result drastically changing their faces and giving doctors like us a bad name. I always advise my patients to enhance their own features instead of drastically altering their looks.

Paper: Can you share an anecdote to illustrate the extent of the obsession with flawless skin?

Dr. Haroon Nabi: You wouldn't believe it but I get teenage girls with a few scattered pimples coming in every week saying things like "Doctor these spots are killing me, if you don't do anything to help me I'll end up killing myself." It is an extreme stance but I ask you this, have you ever seen anyone on television or in magazines with pimples even though most people do in fact get spots off and on? What you see on screen and in print is a combination of lighting, makeup and Photoshop.

The verdict is in: Make an effort to take care of your skin by eating healthy first and think cosmetic solutions later. Also remember that as you move through the decades, it's all about the subtle updates, that little "tweak" that makes a big difference but is virtually undetectable, instead of altering your face so much that you look less like yourself and more like a scary plastic doll. ■

TREATMENTS ON OFFER

THE CHEMICAL PEEL

An acid solution is applied to the face to reduce wrinkles. A superficial peel removes the outer layer of skin to give a healthy glow. A medium peel will reduce lines whereas a deep peel will penetrate the lower dermal layer to remove both wrinkles and scars.

Treatment time: 20 minutes.

PROS Skin looks brighter and more radiant

CONS Won't alter pore size, improve sagging skin or remove deep scars. Sunscreen must be applied for three months after treatment to protect skin. Rare side effects include skin infection or cold sores.

BOTOX

Botox is injected in tiny quantities to temporarily paralyze facial muscles by blocking the connection between the nerve endings and muscles, so the muscles cannot contract.

Treatment time: 10-15 minutes.

PROS The muscles relax and lines are smoothed out. Untreated areas are unaffected, allowing you to smile and frown.

CONS Can't correct fine lines caused by sun or sagging skin. Heavy lines need more than one treatment. Bruising can occur. Shouldn't be used if pregnant or breast-feeding. Can make eyelids droop.

MICRODERMABRASION

The skin is sand-blasted with tiny crystals, loosening the dead skin, which is then vacuumed away.

Treatment time: 30 minutes.

PROS Reduces the appearance of scars, fine lines, uneven pigmentation and sun damage. Improves oily skin and removes blackheads. Stimulates collagen growth and blood flow, thus improving resistance to aging.

CONS Mild redness can occur lasting up to half a day. After treatment, sunscreen must be worn.

DERMAL LINE FILLERS AND CHEEKBONE FILLERS

A Filler is usually injected into lines and sunken cheeks to fill them out.

Treatment time 30-60 minutes.

PROS Results in plumper, firmer, smoother skin. Can also be used to plump out cheeks. Reduces both lines and wrinkles.

CONS Slight bleeding can occur where the needle is inserted as well as mild bruising or redness. Should be avoided if you have acne. Allergic reactions can include itching, redness and swelling.

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Laser treatment is a revolutionary technology that repairs damaged skin by penetrating tiny fractions of the skin, leaving the surrounding tissue unaffected. Treatment is effective in reducing age spots, brown spots, sun spots, acne scars, blemishes, melasma, wrinkles and stretch marks on the skin of the face and body. Patients see results immediately and progressively after a single treatment. With repeated treatments, the patient's skin becomes softer, smoother and more rejuvenated.

Treatment time: 15-30 minutes

PROS Improved skin complexion; healthier, tauter, clearer skin. Can restore skin imperfections as a result of aging and sun damage, acne scarring and stretch marks

CONS Minor discomfort during treatment and the skin may appear tanned for a few days. Minimal swelling and some splotchy redness may occur, but usually subsides in one to three days.



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[HEALTH & BEAUTY]

HAIR & NOW

TOP 5 HAIR STYLES THIS SPRING



1

AASMA MUMTAZ,
HIBA SHER &
THAKOON

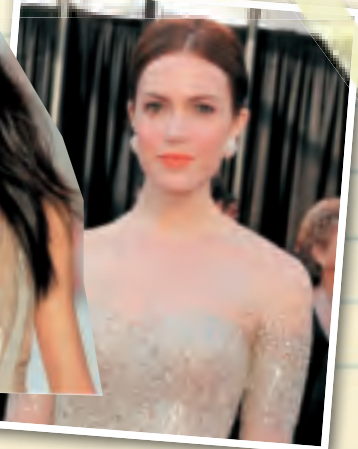
THE
MESSY
NATURAL
WAVES



4

THE
MIDDLE
PARTING

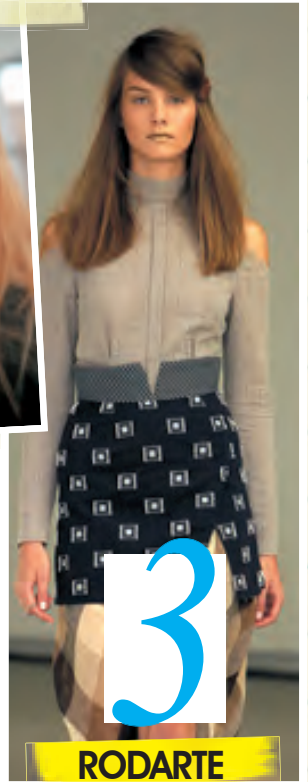
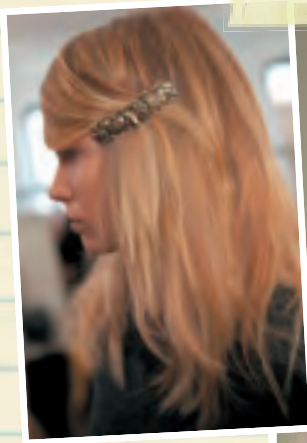
CAMILA ALVES, J MENDEL &
MANDY MOORE



2

SASS AND BIDE &
BOTTEGA

THE
TOP
KNOT



3

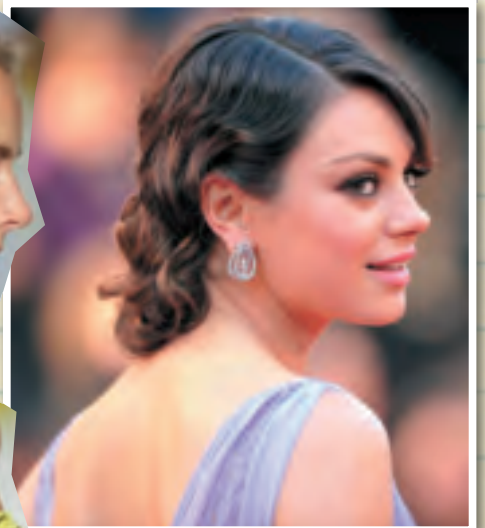
RODARTE

THE
SIDE
SWEEP

5

REMA QURESHI,
CARLOS MIELE
& MILA KUNIS

THE
ROMANTIC
UPDO

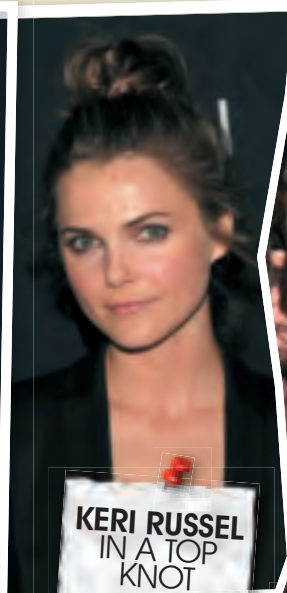




CELEBRITY HAIR STYLES PAPER LOVES



OLIVIA PALERMO'S SIGNATURE MIDDLE PARTING



KERI RUSSEL IN A TOP KNOT



ANOUSHEY ASHRAF'S SIDE SWEEPED HAIR



NABILA'S SHORT NATURAL WAVES



BLAKE LIVELY IN A MESSY PONY

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[PEN & PAPER]

get SPARKY

Simple steps
to keep the
spark alive
after "I do"



By Zahra Hameed & Meher Tareen

THE BRIGHT SIDE

No matter what life has to offer you, looking at the bright side of the situation and being encouraging during troubled times can do wonders in a marriage. No one wants more stress when they come home from a long day at work. You should be the stress reliever for your spouse instead of the person who causes more stress. Be a positive force, make each other laugh and your bond will grow stronger. You don't always need to show your responsible, mature side. Unleash the child inside you and be playful, be cheerful and laugh with your partner.

BREATHING SPACE

Don't be clingy and call each other twenty times a day. It is crucial to keep the mystery alive so please don't be too available. It is equally important to keep your own identity and pursue your individual interests; be it work, hobbies, family or friends. Give each other some space. Let your wife have a girl's night out and let your husband go play poker with his friends once a week.

PASSION PLAY

Make time for passion in your life. A little PDA (public display of affection) doesn't hurt anyone. Hold hands, steal kisses, cuddle, caress, and put your arms around each other. If you neglect your sex life, pretty soon there won't be one. So make an effort and set a hot date night at least once a week. Fuss over what to wear, set the mood with music, candles, love notes, a delicious meal, sexy lingerie, a bubble bath or whatever tickles your fancy and watch the sparks fly.

DON'T FRET THE SMALL STUFF

Don't panic over small issues. Pick your battles instead of fighting over every small thing. When your spouse makes you angry, wait a day before reacting. Try to resolve the situation instead of sweeping problems under the rug, but remain calm and talk through issues in a civil manner. Remember shouting, abusing and crying is NOT the solution. The problem may go away, but the harsh words exchanged will definitely damage your relationship. Remember that you are different people who don't think alike, so explain your point of view instead of expecting your spouse to 'just know'. Address the issues and move on.

FOCUS ON THE POSITIVES

Always focus on each others positive qualities instead of the negative ones, because no one is perfect. Don't try to change each other, but instead fine tune yourselves to meet each other half way. Apologise when you are wrong, shut up when you're right and learn to forgive and forget. Ego is something that should never be allowed to come in between you. When it comes to you and your partner, it should be 'WE' and not 'I'. You are united as one and that is how you should take your relationship.

Keeping the spark alive requires a concerted effort to be a source of happiness, joy, laughter and peace of mind for your spouse. You need to consciously remind yourself that this is the person you fell in love with, and focus on all the reasons why. So woo your partner and watch the love and romance grow in your day to day life. ■

So you thought it's all over -the months of planning that went into making your wedding day perfect, from the outfit, to your jewellery, to the background music; you had it all sorted. You felt like a celebrity for a few days, the centre of attraction, with people hanging on to your every word, complimenting you and making you feel special. Now the wedding is over, and the marriage has just begun. Soon you realise that you have to share your bed, wardrobe space and bathroom with another person who has equal ownership over the living space. Suddenly your bathroom seems to have boxer shorts (or bras) lying around, the toilet seat is always up (or always down), the snoring is almost unbearable and living with the man or woman of your dreams quickly becomes a nightmare. Irritating habits creep up and you start wondering whether it's all worth it.

Before you consider leaving him or her opt for another bedroom, know that habits have to be changed on both sides and things start to smooth out with time. Meanwhile instead of getting angry and frustrated, here are things couples can do to help bring the spark back into everyday life and keep it there.

LOOK GOOD

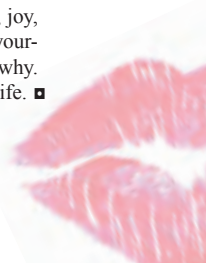
Don't slip into the comfort zone of track pants and your tattered, old jersey. Make an effort to look good. Remember visual pleasure can go a long way in keeping the spark alive. So go the extra mile and give your partner something to look at. Shower every day and have a grooming and exercise routine. Take care of yourself but remember girls that all beauty regimens should be taken care of when he is not around. Guys you should make an effort to bathe, shave, get a haircut, and have clean hands and feet (long nails are a huge turn off for girls). Remember that attraction is something to be cultivated so look good for yourself and your partner.

PAMPER YOUR SPOUSE

Both men and women need pampering- small gestures that show that their partner cares for them. Compliment each other and make your partner feel special. Surprise your wife with flowers or a cup of tea when she comes home. Cook your husband's favorite meal, send him a sexy SMS or give him a massage. Everyday kindness and consideration will go a long way in keeping the romance alive.

MAKE TIME

Once you get married its easy to take each other for granted, so make an effort to appreciate your spouse. Spend quality time together and remember that mental stimulation is as important as physical stimulation in keeping the spark alive. After a long day, instead of turning to your laptops, cuddle on the couch and pop in a dvd of your favourite tv show or movie. Exercise together or play a sport or go for a walk; all these are great bonding experiences. Catch up over a good meal, be attentive and listen to each other. Don't dismiss or judge each other's thoughts, actions or fears. Respect each other and be kind to the people who are important to your spouse, like family and friends. Be a friend to one another instead of a demanding, nagging spouse and notice the difference.





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MORE THAN WORDS

By Mahvesh Murad 

Mohammed Hanif, Alex Von Tunzelmann, Ahmed Rashid, Kamila Shamsie, Karen Armstrong, Daniyal Mueenuddin, H. M. Naqvi and many other acclaimed writers participated in the Karachi Literature Festival held at the Carlton Hotel this year. MAHVESH MURAD takes an in-depth look at the event.

In its second year running, 2011's Karachi Literature Festival took place over the 5th and 6th of February at the Carlton Hotel. With a lengthy list of writers involved in the event, it was bigger and far more popular than it had been last year. Organised by the British Council and the Oxford University Press, this year's event had Karen Armstrong as the keynote speaker, and writers like the ever popular Ahmed Rashid, Zulfikar Ghose and Kamila Shamsie as panelists, alongside a great many others present. The KLF had upped its ante from the year before – or had it? Did simply having a far larger group of writers and moderators make it a better festival?

This year's KLF was packed with overlapping sessions running the course of the entire weekend. There were many complaints about clashing sessions from attendees, and comments on the schedule by writers and moderators too. Writer Aamer Hussein pointed out "it's hard on some to have to choose between writers they like when there are so many clashing panels", and he's right – there were a great many people who missed out because of that niggling little problem of only being able to be in one place at one time. Still, this element of activity added to the air of excitement at the festival and no matter what the critics said, there was plenty of excitement. The question remains, though – did all this hectic activity make it a better festival? There may have been a great many sessions overall, but the quality of some was decidedly suspect. This was not always a reflection on the panelists, but rather on the organisers who seemed to have elected to be highly unimaginative in their programme. A number of sessions seemed vague – 'in conversation with X, Y and Z', and a few were much too similar to the ones that took place last year. Fortunately, most of these were saved by the writers' stories and witticisms. Anyone who has heard Mohammed Hanif talk knows that there is no chance anyone in the room will ever be bored, no matter what the topic.

It is hard to go wrong with discussions lead by writers, no matter how unimaginative the topic or how unimpressive the moderator may be because all writers have great stories to tell – that's why they are there, after all. Even writers like the reticent H. M. Naqvi, the recent recipient of a large prize at the Jaipur Literary Festival and who claims to find it difficult to deal with the public part of writing, was entertaining as a panelist. But sadly, not all the festival's panelists were witty and astute storytellers. A great many were journalists with a large body of work to their names, but with very little to offer that was new or enticing. This could easily have been changed had the schedule been shaken up a bit. Writer and moderator Kamila Shamsie points out, "it would also have been nice to put writers from different languages onto a panel together rather than maintaining a separation". For that matter, why not place a writer concerned with Pakistan's image in the west on a panel of human rights activists and political commentators? Why not ask Karen Armstrong to be amongst the writers on the session called 'Literature in the Age of Extremism'? Wouldn't that be more interesting than hearing her repeat what she has already written that can easily be read at home?

There did appear to be a few glaring missed opportunities, and a serious lack of interest in presenting the new. As bookseller and publisher Aysa Raja pointed out, "KLF, as enjoyable as it was didn't have its finger on the pulse. There are a number of debut authors who will be published this year and should have been invited and introduced". The names Mirza Waheed and Jamil Ahmad probably stand out the most, with both writers (one Kashmiri, the other Pakistani) being published internationally and to a great deal of acclaim even prior to release.

It was particularly odd that Jamil Ahmed was missing, as his work had been discovered via the Life's Too Short Short Story Prize, which resulted in the first issue of the Life's Too Short Literary Journal – which in turn was part sponsored by the British Council, who of course, were the organisers of the KLF. In fact,



MOHSIN HAMID



SADIAA SHEPARD

BOOKS TO LOOK OUT FOR IN 2011 FICTION FROM SOUTH ASIA

not just was Jamil Ahmad missing, but so was the *Life's Too Short Journal* itself – a project that is credible, intelligent, supports good writing and has already been acclaimed internationally and is currently being reprinted by an Indian publisher. Perhaps Jamil Ahmad's age kept him from being part of the festival, but a panel with some of the winning writers and editors would have provided a good insight into short story writing for a great many hopeful writers in the audience. There was no sign of the journal or of the short story prize at all, which the KLF should consider a large loss. This of course reiterates the point that the KLF did not seem interested in moving away from a certain comfort zone or from its set list of established writers. Even the newer names in attendance were not given the attention they deserved. 'Historian Alex von Tunzelmann should have done more than just chair a panel, since her two books cover Partition and US foreign policy, both of which are of huge interest to an audience' said Kamila Shamsie, 'and I would have liked to see an event around the excellent *'Life's Too Short' journal*'.

Aysha Raja felt "There appeared to be no synergy between the fair and the global publishing industry and whilst they can't hope to assemble a star studded line up similar to Jaipur they could have thrown the net a bit wider this year keeping in mind fresh talent and newly published works from the region". Did the organisers of the KLF consider the works of a group of emerging talent, particularly that from South Asia? Perhaps they did consider it but chose to go with the better-known names instead, to make sure that crowds were in attendance. It's got to be said that there really was a very healthy attendance to almost all the sessions and that those crowds did seem generally interested in what the established names had to say – but does that mean that they would not want to be introduced to new writing as well?

The KLF website claims 10,000 people attended over the course of the two days which is entirely possible and fairly incredible, partly because the organisers barely advertised the festival. Stating security concerns, the only publicity generated prior to the KLF was online, via Facebook and Twitter. In the weeks before the event the schedule was deemed highly confidential and those who were given access to it were asked not to share it. While security is a valid concern in Karachi, was there really such a fear at an event that would only gather writers, readers and booksellers? Of course, all this was a moot point when one realised the security at the venue really wasn't anything to write to the Diplomatic Enclave about. Still, the cloak and dagger approach did generate a great deal of interest, and it didn't seem to stop many people from attending, even though the Carlton Hotel is very much on one edge of town and is completely inaccessible by public transport.

While it was refreshing to see so many attendees, particularly teenagers, it is valid to question how many of those were/are genuinely interested in literature, how many of them read the books they left with and how many would come back for more. While the entire effort is definitely to be lauded, it does seem to be a bit of a trickle down situation. A growing publishing industry or an increase in good reading habits have not fueled the KLF; but if the KLF is able to eventually push people into reading more and if it manages to encourage a steady growth in publishing it will have succeeded entirely. ■

MARCH 2011

THE COLLABORATOR

BY MIRZA WAHEED

This startlingly self assured debut from Kashmir born journalist Waheed is the story of a young man growing up in a village close to the Line of Control - the de-facto border separating Indian and Pakistani Kashmir. The writing is astute and powerful; the story is evocative, horrifying and beautiful.

INVITATION

BY SHEHRYAR FAZLI

Debut fiction from Islamabad based Fazli steps back into 1970s Karachi, with a healthy dose of political intrigue, dubious characters and a protagonist who won't be loved by most.

MAY 2011

THE WANDERING FALCON

BY JAMIL AHMAD

79 year old Ahmad's work was discovered upon his submitting stories to the *Life's Too Short* Short Story Prize last year. His sensitive language and perfect little stories draw from his experiences of many years in Pakistan's tribal areas and are now being published worldwide.

AUGUST 2011

OUR LADY OF ALICE BHATTI

BY M. HANIF

Hanif announced the title of his new book at the KLF, but did not reveal any other details. Much is expected from the hilarious satirist and writer of *A Case of Exploding Mangoes*.



MOHAMMED HANIF

We need a [REDACTED] new Narrative

As millions of people mobilise across the Arab world in support of democracy and freedoms denied to them for decades, demonstrations are also taking place in Pakistan, except here they are led by Islamic fundamentalist parties and [REDACTED] extremist groups. These demonstrators are calling for the overthrow of the government and the imposition of an [REDACTED] Islamic state, which would most likely plunge Pakistan backwards.

The conflict between [REDACTED] Islamic extremism and democratic liberalism, which was the definition of the Pakistan state in 1947 by Mohammed Ali Jinnah, has escalated dramatically since the [REDACTED] [REDACTED] [REDACTED] assassination of the Governor of Punjab Salmaan Taseer and the cold blooded murder of minorities minister Shahbaz Bhatti. In the middle of this debate are the vast silent majority of [REDACTED] Pakistanis, who support neither world-view or have yet to decide which side they are on.

BY AHMED RASHID 





However the truth is that for too long

Pakistanis have been fed an increasingly false narrative about the problems that plague the country and why Pakistan is in a downward spiral beset by economic, social and political problems. Correcting that narrative and making young people more attuned to searching for the truth and analysing reality, rather than accepting age old precepts and swallowing conspiracy theories, is what today's struggles for democracy are all about.

Since January major cities have experienced non-stop demonstrations by Islamic fundamentalists. The demonstrators include mainstream Islamic political parties such as the Jamaat-e-Islami and the Jamiat Ulema-e-Islam, Sunni and Shia sectarian groups, Deobandis and Barelvis (who are usually at loggerheads although both belong to the Sunni sect) and extremist-terrorist groups who have been banned by the government but are re-emerging in the open. The government and army appear to be effectively paralysed and even on the retreat in the face of ever growing extremist demands.

The street agitation appears to have escalated as three major campaigning issues come together. The first was the issue of blasphemy that jump started the demonstrations. It was followed by the case of Raymond Davis, which in turn merged into general anti-US feeling, the drone missile attacks and accusations that the government was a US stooge. Finally, the demonstrations have taken the political lead in highlighting the dire economic crisis of which the government is in denial.

For the first time these demonstrations have included demands for overthrowing the government. Posters have been popping up in all major cities demanding an Islamic state. Many extremist groups banned by the government and Western powers as well as the United Nations for being terrorist groups are in the lead of these demonstrations. There seems to be nobody either in the government, the army or the intelligence agencies stopping them. Rather, groups such as Lashkar-e-Taiba, which had been under intense scrutiny by the intelligence agencies after the 2008 Mumbai massacre, seem to be free again on the streets.

On the most contentious issue the law on blasphemy the government has bent over backwards to appease the fundamentalists, saying that it has no intentions to either change or amend the law. Sherry Rehman has been forced by the PPP to withdraw her amendment bill, while Prime Minister Yousuf Raza Gilani has literally begged the mullahs to accept his assurances. But as new alleged cases of blasphemy emerge, the fundamentalists insist on continuing their campaign. A 17-year-old Muslim college student in Karachi was recently arrested for allegedly committing blasphemy by writing something irrereligious on his exam paper in school.

Fear of the fundamentalists also prevented the government from releasing Raymond Davis, the controversial US official who shot and killed two Pakistanis who supposedly tried to hold him up in Lahore. The US initially claimed he had diplomatic immunity and must be freed immediately, but Pakistan delayed defining his status and continued to hold him for over a month. As events unfolded it became clear that Davis

was part of a covert, C.I.A.- led team collecting intelligence and conducting surveillance on militant groups deep inside the country. The decision to release Davis was made during a hearing at a prison in Lahore after the relatives confirmed to the judge overseeing the case that they had received "blood money" in return for pardoning him, which is legal under Pakistani Sharia law. Lawyers, religious and political parties continue demonstrations against the release of Davis.

The protesters claim the families of the dead men were coerced into accepting more than \$2 million in "blood money", that is believed to have been paid by Saudi Arabia on behalf of the US government, as part of a deal brokered by the Saudi government. This episode has exacerbated already frayed relations between the American intelligence agency and its Pakistani counterpart and further threatened the stability of the country as anti-government demonstrations continue.

The third danger zone for the country is the economy. With the IMF refusing to continue its loan program to Pakistan unless the government raises more taxes, the economy is in a state of meltdown with inflation rising every day, the rupee being devalued and the State Bank having to print hundreds of millions of bank notes every week to keep the government afloat.

The fundamentalists have made the economy an effective rallying cry while at the same time targeting the political and feudal elite for massive corruption. The economic mess perpetrated by the government's lack of decisiveness affects everyone, but it is the Islamic fundamentalists who are making it into an issue of rich versus poor and the Islamic way versus dependency on the West.

All the political parties including those in the ruling coalition and the opposition seem to be appeasing the fundamentalists rather than standing up to them. The government is showing neither leadership nor decisiveness on key issues. As a result Pakistani society is undergoing an enormous trauma driven by the ever-worsening economic crisis, unending violence caused by extremism, ethnic and tribal hatreds, and a social polarisation that is getting worse by the day.

The young in particular are confused and agitated about their own futures. Will they be able to complete their university courses? Will they



find jobs? If they want to go abroad will they get visas on their green passports? The murder of Salmaan Taseer shocked many young people because he was such a well-known figure and it forced them to ask questions they had never asked before.

For the past decade the narrative that has been put out by the state establishment and much of the TV media is the following: Pakistan is being undermined through a conspiracy by the US, India and Israel. The cause of all the trouble is the presence of US forces in Afghanistan and if they were to leave then the Pakistani Taliban would go home, suicide bombings would cease and everything would go back to normal. In the meantime India is funding separatism in Balochistan and Sindh. The US is also arming the Pakistani Taliban (while trying to kill them with the controversial drone missiles) and is trying to capture or destroy Pakistan's nuclear weapons. The ultimate aim of the US, India and Israel is to dismember Pakistan.

The most self-serving conspiracy theory is that Pakistan is locked in an interminable state of conflict with India, which means that 30 percent of the budget must be allocated to the armed forces no matter what the state of the economy.

This narrative of lies and falsehoods that is put out every day on some TV talk shows and official statements has run its course. More and more people are asking for the truth. The first significant feature of this narrative that has been exposed by civilian governments in the past (Benazir Bhutto in 1989 and Nawaz Sharif in 1998) is that Pakistan and India can make peace, resolve their problems or work to benefit their peoples, especially through trade and investment. India is not a perennial enemy to those who don't receive 30 percent of the budget. In other words the army needs India as an enemy to justify its size and expenses.

A stable Pakistan is pivotal to peace in Afghanistan, the Middle East and the West's dealings with Iran. Yet Pakistan is presently isolated from all its regional allies and is in a state of tension or conflict with all of them. The neighbour's biggest fear is Pakistan's state patronage of militant groups who have sustained Islamic extremism in the entire region. Al Qaeda could never have survived after 2001, nor spread its wings to Yemen and Somalia, without the unstinting support, sanctuaries and sacrifices offered by Pakistani militant groups. Nor could Central Asian groups such as the Islamic Movement of Uzbekistan have survived for two decades without their sanctuaries in Pakistan.

We need to remember that the regime of General Pervez Musharraf and the military took in the Afghan Taliban leadership when they escaped from Afghanistan in 2001. The entire Taliban leadership plus Arabs from Al Qaeda and Central Asians and Chechens from numerous other groups have been living in Pakistan's border regions with Afghanistan for the past decade. It is they who helped forge the Pakistani Taliban, first radicalising them, then funding, arming and training them so that these Pakistani Pashtun tribesmen could not only fight in Afghanistan but also expand the territory in the tribal areas under their control. The more of the tribal areas controlled by the Pakistani Taliban, the safer it was for Al Qaeda and the Afghan Taliban.

For years Pakistan has played a double game with the Afghans and the US. We have been allies of the US and received US \$3-4 billion dollars a year from Washington, but also allowed the Afghan Taliban complete freedom of movement to attack US and Afghan forces in Afghanistan from their bases in Pakistan and mobilise Pakistani Taliban forces.

For the past decade the local Pashtun population in the border regions of Balochistan and KP have been living side by side with the Afghan Taliban and Al Qaeda. How could the Pakistani Pashtun not be affected, become radicalised and ideologised – at times even more so than the Afghan Taliban? Moreover, today the Pakistani Taliban have recruited groups

from Punjab and Karachi who were previously fighting in Kashmir and Central Asia.

The lessons to be learnt are clear. We need to stop believing in the false historical premises being put out by the state and our elders. We need to stop believing that it is always outsiders that are to be blamed for our misfortunes. Rather, we need to invest time and effort in understanding that it is we ourselves who are the cause of most of our problems and as long as we are unprepared to stand up and rectify this situation, nobody else will do it for us. We have to raise ourselves from this stupor and sense of failure, grapple with the truth and rectify the falsehoods, or we will continue in a downward spiral and watch our country disintegrate. ■





[PEN & PAPER]

PRO FOUNDLY SICK Society

By Isfundiar Kasuri



PHOTOGRAPH ISFUNDIAR KASURI

Isfundiar Kasuri is currently working for the Imran Khan Foundation in the capacity of a National Project Manager. In this role, he has travelled extensively, all over Pakistan for the purposes of wheat seed distribution and village identification for the rehabilitation program of flood affectees. Here he gives a candid account of his experience.

This place was wild; a post-apocalyptic desert world. There wasn't a single structure in the Kachha that didn't look like it had been carpet bombed. I hadn't seen a child fully clothed or wearing shoes all day and despite the sunshine, it was a crisp 12 degrees Celsius. Courtesy of the local UNOCHA representative, I arrived at FatoBrohi, a small village located on the breached Bhigari Bund in the Shikarpur District of Sindh. As is customary, upon sight of the vehicle (which can be easily seen approaching from a distance), the villagers lined up to greet us.

What used to be a flattering yet depressing experience was not so much anymore, it was just work. Agha Inamullah, the UNOCHA coordinator and I exited the vehicle, shook a few hands, dispensed with the pleasantries and quickly began surveying the village (or what was left of it). 40 homes, all destroyed by the floods, no school, no health unit of any kind, no clean drinking water, no winter essentials, no shoes, nothing meaningful in their possession except for the ration packages that had been delivered to them days earlier by the World Food Programme. It would have been really disheartening if this was the first village I had visited but now, on the 9th day of my 4th damage surveying trip to the area I just wanted to go home to my wife and children.

And then I saw Afia, this 11 month old girl, sitting on a charpayee outside her parents' tent, sharing roti with a goat. There she was, in all her innocence play fighting with the animal for the *roti*, unaware of the future life her socio-economic background had pre-determined for her. Upon hearing the clicking of the camera she let go of the *roti* and focused her round eyes on me. Ideal for the camera, I clicked some more. The heretofore silent mob behind me spoke up in Sindhi. Agha Inam, my UNOCHA guide, who is a native of the area, advised me that this girl recently lost her father. As such, her mother was grieving and she did not go to the World Food Programme distribution point to collect her rations for the month.

Moreover, the village elders were hoping we would perhaps help her mother with food rations. As much as I would have liked to, we did not come prepared to hand out food rations; this was a village scouting trip. I had to help them though; this infant was precious.

While I was working out the logistics of how to organise some relief for this child's family, Agha Inam was engaged in a conversation with the mob of villagers escorting us. As I turned to him to make a suggestion the entire crowd burst out laughing. Curious, of course, I asked Inam what it is that they found so funny. Much to my chagrin, I was told by Inam that "I asked them to allocate one kilo each from their own rations to the widow's family and that this would solve the problem at which point they laughed and one of them asked if I thought they were crazy. I told you Isfundiar they can be quite wicked. There is little difference between these landless peasants and animals."

It was at that time that it hit me that we have become so depraved at every level of our society that my suggestion to help one family within their village in dire circumstances seemed so ridiculous to them that they burst out laughing. Irritated by the villagers' rather crude application of Darwin's theory, I decided to expedite my departure from this village. I reached into my wallet and handed over the three thousand rupees that were in it to an elder to give to the grieving mother and waited for her to come out from *pardah* to acknowledge receipt. I flew back to my cushy lifestyle in Lahore the next day.

I arrived in Lahore to the announcement of a new Pakistani hero. In death, Governor Salman Taseer was the new poster child of liberal and moderate Pakistan. His assassination, of course, crystallised the widely held view amongst Pakistan's liberal elite that religious extremism is the most profound problem facing Pakistan today. The same liberal elite that has historically pandered to hardline Muslim groups whenever it suited their own personal interests. From Governor Taseer's own inspiration Zulfikar Ali Bhutto to Musharraf the story has remained the same.



The message is clear. Our lives have more value than yours. Structural violence in society does not bother us as long as it doesn't affect us. If it does, we will have justice. Unfortunately in this case, Mumtaz Qadri is also a hero to far more people than one ever though possible.

Why? A perhaps more important question to ask is: What of the continued plight of 20,000,000 flood affectees, most of whom still don't know who Salman Taseer even is? Many of the affectees most certainly knew Ejaz Jhokrani and Khurshid Shah, two of his colleagues in the PPP, who they believed were responsible for (literally) drowning millions of them in order to save their own rice and flour mills. Mumtaz Qadri will likely pay for the cold blooded murder he committed on January 4th 2010. However, what of the aforementioned ministers and their alleged crimes against humanity? Will they ever even see the inside of a courtroom? I think we all know the answer to that last question.

In fact, most educated Pakistanis know that extremists are born out of a failure to lessen the incidence of poverty. Yet we ignore the simple truth that is staring us in the face. One thing is for sure; this path is unsustainable. We continue on

though mindlessly thinking that somehow our own fundraising efforts will have the final word in poverty alleviation. In fact, the combined funds allocation from NGOs' and government to address the alleviation of poverty in Pakistan is not even enough to reduce the ever increasing population (over 17%) living under the poverty line today. This, primarily because the privileged segments of society have fallen prey to neo-liberal consumerism; which by its very character propagates inequality and detachment from not just nature but each other as well. In such a human paradigm, the polarisation of society is virtually guaranteed. Moreover, unless we address the root causes of extremism (and poverty) that create this deep socio-psychological

disorder, it is unlikely that the incidence of crime, religious or otherwise, will decrease.

The silver lining, if there is one, is that we aren't alone in this struggle. Plato would most certainly feel vindicated (yet let down by humanity) to know that in this the 21st century, the social divisions he first identified between rich and poor in his "city-state" almost 3000 years ago, had taken on global dimensions of the likes never before seen in history. A study conducted by the World Institute for Development Economics Research of the United Nations in 2006 suggested that

the richest 1% of the population now own 40% of all wealth on earth, as compared to 20% two decades prior. On the other end of the totem pole 50% of the world's adults' owned a mere 1% of all wealth on the planet. Moreover, in a world where 1 billion people live in poverty, where three billion people live on less than \$2.50 per day and where the rest are consumption whores, it is clear that we live in Jiddu Krishnamurti's "profoundly sick society." ■

Yet, our elite are somehow shocked that the snake they have themselves nurtured has reared its head and bitten them? What's worse is the knee jerk reaction to the problem they helped to create in the first place.

While no one can deny the fact that religious extremists are a menace, they are indisputably a product of the structural violence that exists in our society. The term coined by Johan Galtung in the the 1960's refers to a form of violence based on the systematic ways in which a given social structure or social institution harms people by preventing them from meeting their basic needs. Institutionalised elitism, ethnocentrism, classism, racism and sexism are all examples.

Poverty, however, is central to most of these and as such, an essential ingredient for structural violence to flourish. As Professor James Gilligan, a psychiatrist at Harvard Medical School and renowned expert on violence has stated, "Poverty kills far more people than all the wars in history, murderers in history and all the suicides in history, combined. Not only does structural violence kill more people than behavioural violence it is in fact, the main cause of behavioral violence." Gandhi himself identified poverty as the "worst form of violence".



PHOTOGRAPH ISFUNDIAR KASURI

The privileged segments of society have fallen prey to neo-liberal consumerism; which by its very character propagates inequality and detachment from not just nature but each other as well.



Coming back to LIFE



By Misha Habib



Many of us believe that we will enjoy only one true great love in our lives, and if that relationship finishes, it can seem as though we will never feel the thrill of romance again. Often girls blame themselves for their failed marriages and experience feelings of unworthiness, bitterness and depression. But a divorce can sometimes spark an exciting opportunity for self-discovery and a chance to start a new adventure. **MISHA HABIB** talks about life after divorce and the opportunity to live a more fulfilling life.

Palwasha was 27 when her husband drove her and their two children to her parent's home. The emotional and physical abuse had been going on for years. She was an affluent educated girl of Islamabad married off to a family member residing on the outskirts of Peshawar. In their eight years of marriage, the financial and educational disparity coupled with his insecurity had taken its toll. Over that period she had become nervous, obese and terrifyingly pale. Something snapped inside him that day and he spared no delay in expediting the divorce soon after.

She spent the first few days as if in a coma. The children she had to support would often be muted by the incessant murmur of relatives hounding her about how she was to blame for this tragedy. The verdict was in; due to her lack of tact and intelligence, she and her children's lives were both a humiliation and a burden for the entire family.

That was Palwasha's situation in 2005. But 2006 was the dawn of her new life. Within that one year she had dropped 30 kg and taken international courses in beauty and fashion. After two years of working, in 2008 she launched her own business. She was financially supporting her children and spending her days in a career she thoroughly enjoyed.

And then in 2009 family friends introduced her to a young Pakistani academic visiting from the US. By the end of the year they were married. Her extended family watches in complete and utter disbelief as she enjoys a life beyond their wildest dreams.

Divorce is becoming a bitter reality for many families in Pakistan. But the good news is there is life after divorce. An op-

portunity for a girl to live a life more fulfilling than she could have ever hoped for. And girls like Palwasha are opening our society's eyes to a world we could not have imagined.

Critical and foolish relatives, time-consuming court battles, dwindling bank balances and pangs of depression are the unfortunate realities of life after a divorce. But the key is to walk around this black hole of mayhem as you pave your path to the life you want. And this is only possible if a girl handles the crisis with courage, strength and wisdom.

THE GRIEVING PROCESS

Moving on after divorce can be a difficult transition. But like any loss it requires a grieving process.

The grieving process means different things to different people. Beenish had come to Karachi for Eid when her husband told her he had no plans to take her back to Dubai. "I sat in my room and cried buckets for six months," recalls Beenish of the thirteen-year-old episode. "I had to let it out of my system and that was the only way".

For others, the grieving process is handled with distractions. Hira started to focus on her work and family. "I kept thinking my work needs me and my brother and sisters need me. I can't indulge in crying over a man who has wasted so much of my time." Both techniques coincided because Beenish eventually found the strength to go for a job interview. And that is when she felt herself coming back to life. "After so long I was thrown into a challenge and I just did not have the time to think about the past anymore."





SITTING IN THE DRIVER'S SEAT

Divorce leads to a feeling of unbelievable loss of control. So the key is to concentrate on what you do have control over, no matter how small or insignificant. Mehreen was thrilled to be married and living on the beaches of Australia. When she caught her husband cheating, her first thought was how completely and utterly dependent she was on him. When she didn't leave on her own, he brought her to Pakistan and sent divorce papers. "I was so humiliated, I didn't want to face anyone." Mehreen spent the first year focusing on herself. "I would be dieting and exercising, trying new hair colours and styles, searching for the latest skin products and fashions. And I read every funny, romantic, suspense novel I could find." And as she moved through her grieving process a year later Mehreen started a professional career.

DESIGNING THE PLAN

What these girls understood is that they have to plan a new life and NOT rebuild the life they previously had. Creating a new life means it should be filled with new activities, routines, people and a fresh direction. The first step is to determine what she has control over and what she does not. Divorce will also create obligations so she needs to accept those limitations. There may be choices she has made during the divorce that limits control e.g. living with her parents to help with her children.

Consciously or unconsciously she has to brainstorm to create a list of choices. Brainstorming means a free flow of thoughts no matter how silly they seem. Either pour everything out onto paper or to a friend. The objective is to create an action plan. And it should include what has to be done and when.

This process can be used to think about her career or desired relationships. A key factor is planning how to avoid the black hole that can spiral her onto a path of anger, bitterness and depression. But overall the plan is used to define her direction for her new life.

DRIVING ON THE NEW PATH

Once a plan is formed the difficulty comes in implementing it. The feelings of hopelessness, lethargy and depression are sure to kick in. She needs to do whatever it takes to jolt herself into action. For some it requires working on autopilot and not being emotionally involved with the actions. She is making practical decisions and the challenge is to get moving. Whether it requires going for the job interview, joining the gym, buying a book to read or simply waking up in the morning and getting out of bed, once she has made the plan she has to push herself to do it.

One of the most fascinating things about divorce in Pakistan is the liberation a female can experience. The liberation from the marital abuse is one side of the story. Liberation from the societal chains is mind blowing.

"All my life I was told what I must do to keep my parents' respect in society. The clothes I wore, the friends I made, the way I spoke, the subjects I took in school, everything was about keeping myself up to society and family's expectations of me," recalls Saadia, a doctor who never knew there was any other choice in life but to be a doctor, marry a doctor and raise children who will all be doctors. "My ex would not have gotten residency in America if it hadn't been for my grades and the couple residency application. It was only after the whole thing fell apart that I realised I only married him because I thought I had to marry a doctor. I later realised being a doctor

had nothing to do with being a caring and committed husband." But divorce changed all that for Saadia. "My parents for the first time in my life said, 'Do whatever makes you happy'. That was an eye opener for me. I didn't even know how to think that way."

SIDE STEP THE BIG BLACK HOLE.

A lot of people will tell her it is justified to feel angry, vengeful and hopeless. But is that a life worth living? More importantly, how many of these advisors have survived and conquered their divorce?

Hamidah, a marriage counselor in Dubai, has dealt with many Pakistani girls and their life during and after divorce. "An important factor is the girl's attitude. After a certain time of grieving she must make a conscious effort to ban the bitterness, find a way to forgive and hold on to anything that gives her hope."

Palwasha's mother was furious that Palwasha's in-laws let their son get away with this. But Palwasha held no grudge. "I saw how helpless and frightened they would feel in front of their son's rage. I knew it was not their fault. If they knew any better they would have raised a better man."

SUPPORT NETWORKS AND COUNSELORS- THE IMPORTANCE OF SHARING THE EXPERIENCE.

Although people do not like to admit it in Pakistan, talking to a psychologist helps clarify the internal chaos. And talking to others who have gone through the experience will give her practical words of wisdom and ideas for how she will face the challenges that stand before her. Most girls surveyed for this article sought professional counseling and found solace in one form or the other.

ENJOYING THE DRIVE

Moving on after a divorce can launch you in a totally new and unexpected direction. And the courage and strength it takes to pursue this new life is a challenge in itself. But the results are totally worth it. Beenish traveled the world through her work and took her time finding the right man to settle down with and start a family. "People say when God closes one door he opens four. I think he opens eight," she says, smiling.

Hira found a husband who is as professionally ambitious as she and gives her the complete freedom to be who she is. "Knowing the other person sincerely wants you to be happy is so important. You can handle so much of life's nonsense when it is a real partnership."

Marrying outside the family was unheard of in Palwasha's home. How does she feel about marrying a young enlightened Punjabi who admires her courage to come out of a horrific decade of abuse as a smiling fashionable career woman? "People only live one life, and here I am, living so many, in ONE lifetime. My journey went from an oppressed wife in rural Pakistan, to a land of intellectuals in Cambridge. I've had it all and still more to come!"

Celebrating women is about marveling at their ability to shine through all life throws at them, about applauding at how they turn tragedy into triumph and stand tall as the world looks to them as an example of how to truly live. These girls exemplify how life's unfortunate events are not deadend signs but rather opportunities to a new and extraordinary life. ■



QUARTERLIFE CRISIS

MARIAM TAREEN turns to her twenty-something friends, recent arrivals in the real world, to shed light on the confusion, anxiety and self-doubt that is the quarterlife crisis.

We've all heard of the midlife crisis. A fifty-something man with hair too black for his face in a sports car is the image that comes to mind. Now think quarterlife crisis and your mind probably draws a blank. It may not be a truth universally acknowledged yet, but to many, the quarterlife crisis is real. It hasn't made it to the Oxford dictionary yet, but it is described by Word Spy, an online dictionary for 'new words' as: Feelings of confusion, anxiety, and self-doubt experienced by some people in their twenties, especially after completing their education.

SOUND FAMILIAR?

Calling all twenty-somethings: Are you confused, aimless or disillusioned? Do you feel restless? Do you long for the 'good old days' of college life? Is your day job interfering with your dream job? Have you browsed the Internet for an escape route, also known as a Master's programme? Are you stuck in the stupor of a 9 to 5 desk job? Are you stuck in the stupor of another kind? Are you just plain stuck?

I have good news. You are not alone. This little-known but pervasive social condition was first recognised in a 2001 book entitled 'Quarterlife Crisis, the Unique Challenges of Life in Your Twenties' by Alexandra Robbins and Abby Wilner.

They write: 'When young adults emerge at graduation from almost two decades of schooling, during which each step to take is clearly marked, they encounter an overwhelming number of choices regarding their careers, finances, homes, and social networks. Confronted by an often shattering whirlwind of new responsibilities, new liberties, and new options, they feel helpless, panicked, indecisive, and apprehensive.'

A handful of other books and websites followed. The phrase has even made it to a John Mayer song ("Why, Georgia?") in which he sings, "It might be a quarterlife crisis or just the stirring in my soul."

The first time I felt anxiety about a birthday was when I turned 23. "I don't feel this old!" I used to complain to anyone close enough to listen. (To all the 28 year olds who are thinking 'that's so young' – it only seems young when you're 28). The life of a recent graduate took me by surprise. With trepidation and regular bouts of denial, I faced the brutal switch from carefree college to the rest of my life, which, as it turned out, was anything but carefree.

But isn't college supposed to prepare us for the rest of our lives? Then why did I feel so overwhelmingly unprepared? It is because college spoils us. We are nestled in a protected bubble, safely tucked away from the 'big bad world', and we get comfortable. And when the end is approaching, all we feel is the excitement of never having to pull all-nighters for exams and essays and presentations. We do not realise how much is going to change. Suddenly we find ourselves on the other side of life, and as that sinking feeling settles, we know that life will never be as it once was. In this rude awakening, something is lost.

In a way it is the end of innocence, because no matter what we do in college or how much of it, we are all innocent. Come graduation, the dress rehearsal



By MariamTareen

is over and you're on stage. It does not matter if you are ready, the show must go on. And there is no turning back.

I turned to my friends, twenty-somethings like me, recent arrivals in 'the real world'. Some were itching to begin their lives, others aching to go back to the past. None of us had become what we wanted to be when we 'grew up'. One person thought twenty-somethings complaining about a 'quarterlife crisis' should be given two tight slaps. That was comforting. But it is a valid point.

Is it a real problem worthy of concern or is it the self-indulgent banter of the privileged? According to some, it is precisely the problem of the privileged. With so much going for us, and so much given to us, we are expected to do great things because of our privileged lives, education, opportunities and the hard work of our parents.

MY QUARTERLIFE CRISIS COMRADES

Allow me to introduce a few real-life quarterlife crisisers (excuse the tongue-twister).

Meet Maheen. She's a 24-year-old law graduate currently working at a multinational. For several months she has been contemplating quitting her job (a job she's good at) and instead doing something she looks forward to every day. A particularly routine day at work, she presented her question to our modern-day oracle - Google. "Should I quit my job?" she typed into the search box. A few clicks later she found herself browsing 'resignation letters'. She found a 'should I quit my job' quiz, which told her to quit her job.

I asked her what was different about post-graduation life. She answered, "Everything in your life starts to depend on every decision you make. In college, every major thing is pre-decided. Now, every major decision can change the course of your life. That is some serious pressure!"

A 25-year-old corporate banker, Sameer is feeling the fatigue of an often 12-hour day in a career he is just not sure he wants to pursue. If he had a time machine, he would go back to college and focus more on his career, "explore different options, see what I like, what I want to be, what I would want to do once I graduate." For him, post-university life suddenly becomes more serious. "Life has become much more serious. Relationships become much more serious. What you do, what you say becomes more serious. There are more responsibilities and consequences which means you've got to think and rethink what you have to do."

But, he was quick to add, “Don’t get me wrong. I don’t regret how I spent my college days. I had a blast and wouldn’t want to miss out on anything. But would just have liked to add this other part too.” Wouldn’t we all, Sameer.

And then there’s Fizzah, who, unlike many, likes her job. Fizzah is a 24-year-old Development Associate in an organisation that develops affordable housing. I asked her where her anxiety lies. “It’s about making decisions that will affect the rest of your life,” she said. “Decisions that are important because you must decide what kind of life you want for yourself.” And that includes decisions about a career, a master’s degree, and whom to marry (or at least whom not to marry).

Finding a job is one thing. Enjoying it is another. But deciding the kind of life we want for ourselves is a tall order, especially when we don’t know what kind of life we want. The anxiety I felt suddenly didn’t seem out of place.

Asher is a 24-year-old law graduate who was the only person I spoke to who gave his job a 10/10. When I got over my envy I was glad someone felt that way. It gave me hope. I asked him what had changed most since college. He said, “The fear that the consequences of making a bad decision would not be as transient as they were in college.”

Saad, a 24-year-old business administration graduate who recently started working, says: “I feel as if a ton of responsibility has been put on me. When I was in school I always had the satisfaction that I’m still young and there’s time. When I started working I felt as if I had been thrown into the real world with no real time or experience to sufficiently cope. The twenty three years of education and training I got still seems to be inadequate. But I also feel that this has helped me become a lot more responsible and mature.”

We’re all feeling the pressure. But where is it coming from? Our parents? Our peers? Or ourselves? Here’s where it gets interesting. Many of my friends admit that most of the pressure they feel comes from within. “I feel I have way too much planned for myself,” says Maheen. So it seems that our anxiety is driven by an indirect pressure from our expectations from ourselves, which stems from our perception of society’s expectations of us.

Modern day culture has taught us we can do anything, so we grow up aspiring to do this and be that. We are told we can change the world. We have become used to knowing everything, seeing the world as independent, critical thinkers. And that does not bode well when it comes to the post-academic life. Arguments hold well on paper but not as much in real life. We feel ourselves losing control, which is something we are not used to. We are not used to being lost.

What is more, because of our privilege, we have no excuse to be anything less than successful. We have everything going for us. And for the same reason, we’re not allowed to complain. And then we find ourselves not living up to our own expectations. Doubt sets in. Life-changing decisions present themselves to us. Naturally, this pressure to make the right decisions leads to a lot of indecision.

And then we read the news, and feel passionately compelled to try and make the world a better place. As Fizzah suggested, the way we feel has a lot to do with the state of our country, and the world. We can’t help but be influenced by the negativity we are surrounded with, a negativity we are a part of.

“I feel a lot of pressure to do something,” she said. “This also has to do with the standards I set for myself, and a need to actively do something about the things I feel passionately about. Now is the time I also need to make sure that my beliefs are in sync with my actions.”

WHY US, WHY NOW?

Why is this idea of the quarterlife crisis emerging now? According to Umair, a 23-year-old blogger and columnist, “It’s because we’re exposed to far too much. We try to make sense of it and we can’t balance out the multiple contradictions that exist within ourselves and in the world at large. Hence we have a tendency to fall into crisis mode all the time.”

Haider, a 24-year-old recent graduate working in business, says, “It’s probably emerging for most people now because graduating from college

serves as a reality check. People usually don’t prepare themselves for this transitional period and it suddenly hits them in the face – that’s when they start questioning everything, endlessly.”

Fizzah says, “Maybe our generation is too used to having so many choices that we just can’t be satisfied with settling for things which seem to be permanent for our lives.” But is it all disillusionment and despair? Far from it. I found optimism amidst the crises. As Awais says, “The twenties has brought this streak of doing something inspiring with it, and I hope I am inspired enough to do something.”

Izza is a 22-year-old management graduate working in Human Resources. She often complains about the mundane existence of a 9-5 job. But she told me, “Now after college is over and transitioning into a whole other phase of your life seems inevitable I think I’ve learned to let go, accept things and not take the good things in life for granted, something I probably did when I was younger.”

Something we often forget when indulging our ‘everything’s going wrong I’m such a victim’ tendencies is that there is so much in our lives that makes us happy. I asked my fellow twenty-somethings to tell me about what they loved about their lives. Overwhelmingly, the response was the same all around: friends and family. Having a support system of friends and family who’ve “got our back” and make us happy seems to be the number one precursor for happiness. Finding pleasure in the little things is another.

QUARTERLIFE CRISIS-ERS GIVE THEIR ADVICE

So we are all going through a quarterlife crisis. Great. What should we do? I will leave that to the twenty-somethings, in their own words:

“I would suggest that people take life in their stride. You know just as well as I do that we want a plethora of things to happen simultaneously. We need and want everything to happen all at once. However, life just doesn’t work like that. It’s a gradual process where time plays an integral role in terms of just about everything. It takes time for everything to play out. Patience is absolutely vital.” Haider

“This too shall pass, so let’s just enjoy this time and make the most of it. Twenty years later we will look back at this time with such fondness.” Fizzah

“It’s okay to be confused! We’re all going through the same thing!” Saad

“Crises like this one make you stronger. Of course, you must be willing to ask the difficult questions, usually beginning with ‘why/why not.’ Also, there really is no substitute for action. It’s only when we act upon our thoughts that we deliver a performance. Engage with yourself, enlist your own help and work up the courage to make the decision you slid under the counter yesterday.” Taimur

“People should live one day at a time and be happy no matter how tough their life is. Have the courage to continue living.” Maaz

“I think sometimes we end up overanalysing everything. At the end of the day these are supposed to be the prime years of our lives and we better make the most of them. We need to enjoy these years. Do whatever we do with all our hearts and if it still doesn’t work then it’s a consolation to know that even though it may not seem like it, for a little while longer, time is still on our side.” Izza

What’s wrong with us? Nothing. Knowing that is the first step to overcoming this phase. We are all going through the same feelings of anxiety and fear of making the wrong decisions, decisions that we feel our happiness depends on. We have all been dealt our individual versions of a reality check. Our rose-coloured glasses have been sullied, if not shattered. It’s okay. Accept that life has changed. And once we learn to accept, we can go on as before, though changed, feeling older and if we’re lucky, a little wiser. And as Asher so graciously reminded me, “Hang in there. A mid life crisis is on its way!”

So to all of you fellow-quarterlife crisisers out there, there’s a very simple word for what we’re all going through. It’s called life. Mistakes we will make, but at the end of the day, as Antal Szerb said, “We carry within ourselves the direction our lives will take. Within ourselves burn the timeless, fateful stars.” At least we are in it together. ■

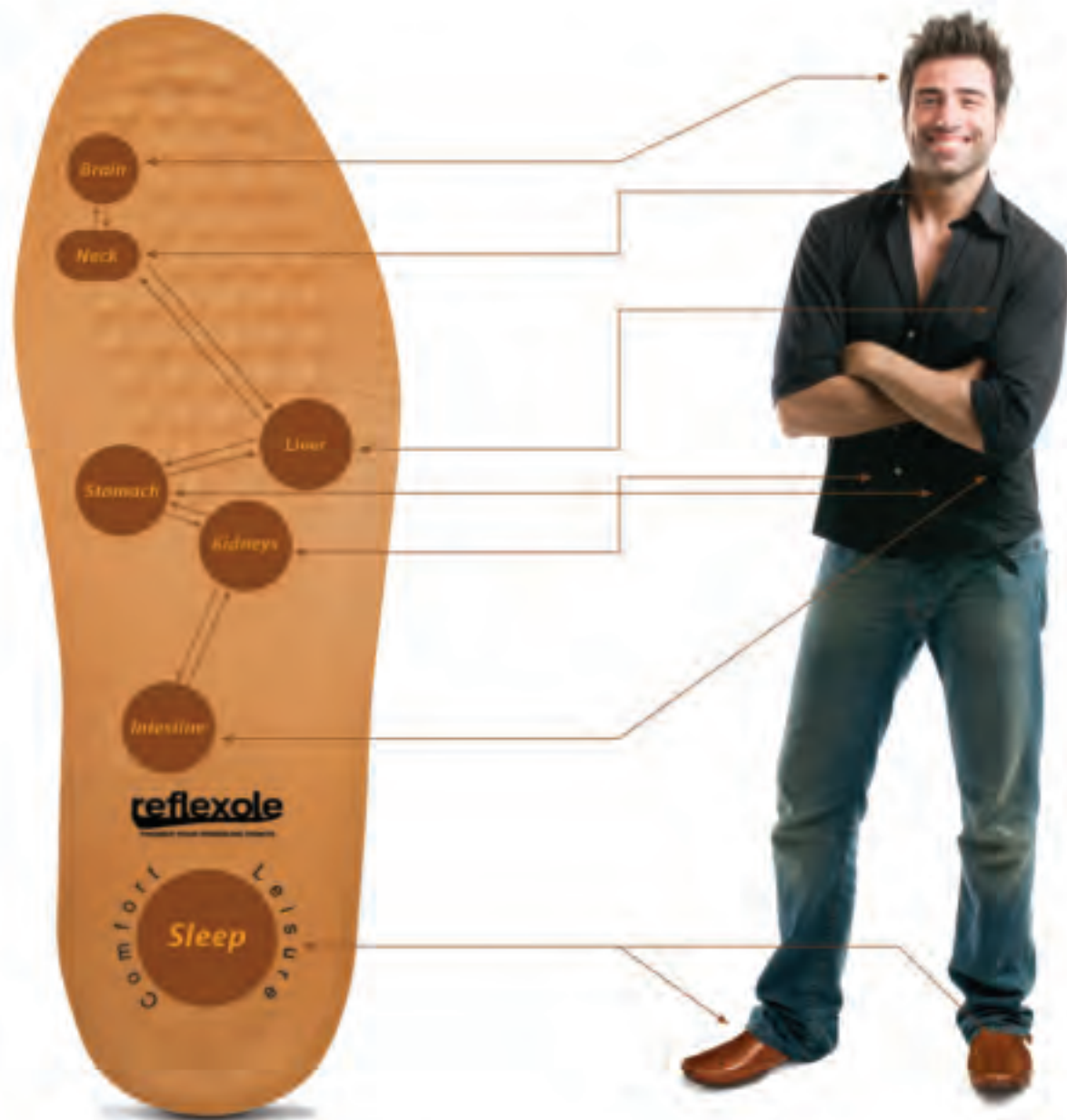
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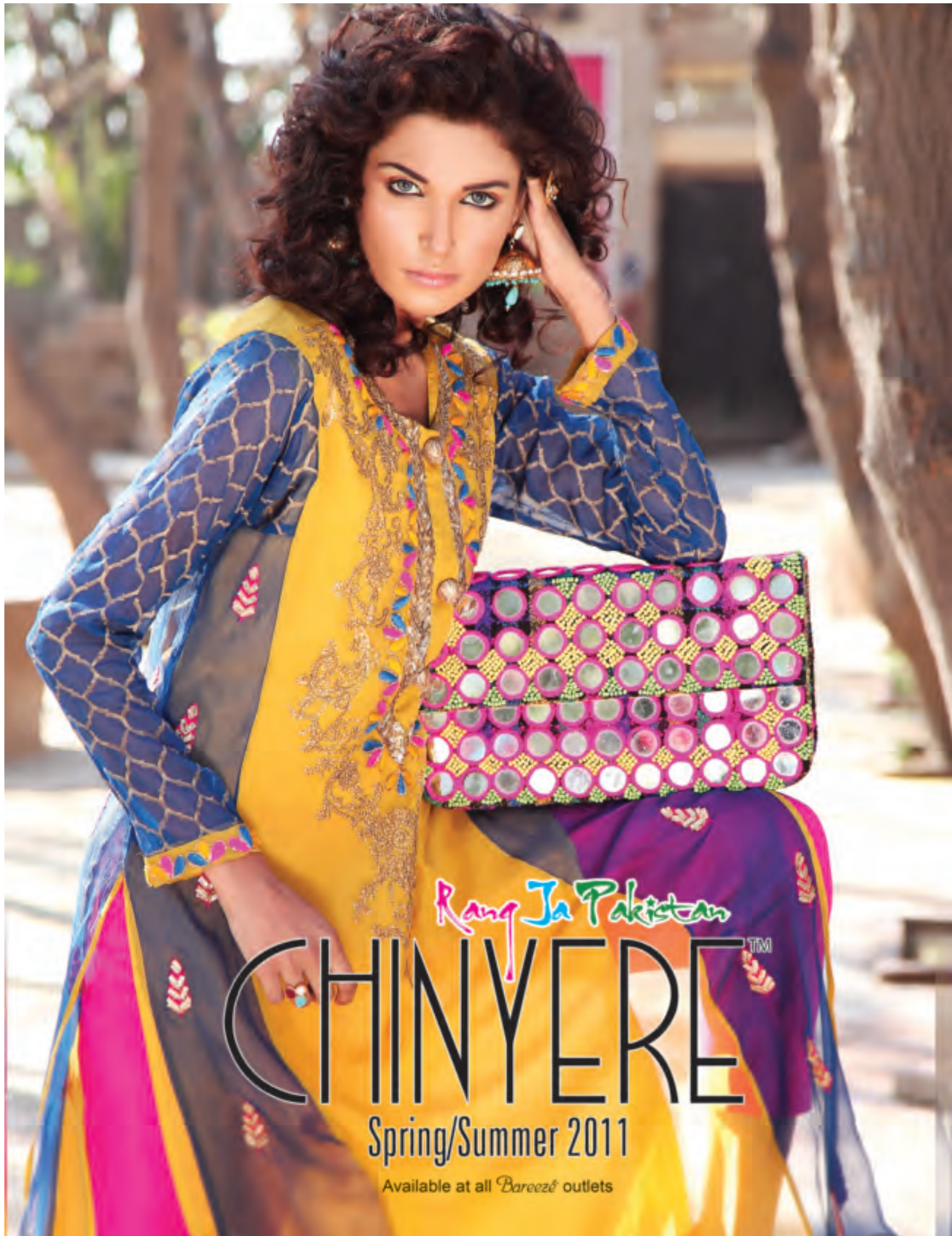
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OSCAR

Film Nominees

BY ASMA EZDI

EVERY YEAR BETWEEN THE TIME OSCAR NOMINATIONS ARE ANNOUNCED AND THE CEREMONY TAKES PLACE **TRUE FILM BUFFS** ATTEMPT TO ENSURE WATCHING EVERY FILM WHICH HAS BEEN **NOMINATED** FOR AN OSCAR, BE IT FOR BEST **PICTURE**, BEST **DIRECTOR** OR BEST **ACTOR**. THIS YEAR THE POOL OF **TEN BEST PICTURES** INCLUDED AN **ANIMATED FILM**, A **SCIENCE FICTION THRILLER**, A **SPORTS BIOPIC**, A **WESTERN** AND A **PERIOD DRAMA**. HERE ARE **PAPER'S** FAVOURITE FILMS.

2011




WINTER'S BONE

Winter's Bone, adapted from Daniel Woodrell's novel of the same name, follows a 17 year old girl Ree as she wanders through Missouri in search for her missing father in order to protect her home from being seized.

Ree seeks help from an unhelpful community while uncovering dark criminal networks running through the Ozarks, Missouri. Time and again she is harshly advised to stay home to avoid creating commotion that will draw attention of the authorities.

Winter's Bone explores the interrelated themes of close and distant family ties, the power and speed of gossip, patriarchy, and self-sufficiency. It is a compelling film, one which reminds us that America is made up of more than the bright lights of New York and Los Angeles. There are still communities where poverty is rampant and one must do everything possible to protect one's family.

The last independent film to win a best picture award was Crash in 2006.



BLACK SWAN

Described as a psychological thriller, Black Swan revolves around a production of Swan Lake by a prestigious New York City ballet company. As is usual with the production it requires a ballerina to play both the innocent White Swan and the sensual Black Swan. One dancer, Nina (Natalie Portman), is a perfect fit for the White Swan, while Lily (Mila Kunis) has a personality that matches the Black Swan. When the two compete for the parts, Nina finds a dark side to herself.

Black Swan is an absorbing drama that at times becomes highly disturbing. The sound of Portman's crackling joints or her drastic attempts to heal injuries are sure to send chills down anyone's spine yet leave you wanting more.

Portman and Kunis trained in ballet for several months prior to filming and notable figures from the ballet world helped with film production to shape the ballet presentation.



THE FIGHTER

The Fighter, a biographical sports film recounts the true story of half-brothers 'Irish' Micky Ward (Mark Wahlberg) and Dickie Eklund (Christian Bale) and their intersecting boxing careers.

Managed by his mother and trained by his brother, Micky is known as a 'stepping stone' for other boxers on their way to great careers. Possessing true potential, he is unsure of his ability. In comparison, Dickie has blown all the potential he had on an addiction to crack cocaine. Valuing family above all else, Micky relies on Dickie as his trainer in times when others urge him to end his dependency on his family for his own good.

As a sports film, The Fighter focuses less on action within the ring and more on conflicts between its working-class characters. Christian Bale stands out and is very believable, charming and tragic as Dickie Eklund.

The last sports film to win best picture was Million Dollar Baby in 2005.



TRUE GRIT

Remake of a John Wayne classic Western, True Grit is narrated by Mattie Ross who explains that her father was murdered by one of his hired hands when she was 14. She decides to employ the services of a federal marshal to hunt down the killer and bring him to justice but one wonders how a child can take on such a heavy burden.

The federal marshal (Jeff Bridges in this adaptation previously played by John Wayne) is a drunk who doesn't know where his next dollar will come from but possesses 'true grit' which leads to Mattie asking for his help. A Texas Ranger (Matt Damon) also after the murderer for previous crimes, teams up with the Marshal on the

manhunt. After unsuccessfully dissuading Mattie from accompanying them on the journey, all three embark together, each with a different motive for capturing the murderer.

The environment and the people in 'True Grit' are a stark, contrasting world of characters, personalities and the law of the times as it was practiced and exercised. We are reminded that there is often a thin line between what is real, what is perceived and what is done.

The last Western to win a best picture Oscar was Clint Eastwood's Unforgiven in 1992.



THE KING'S SPEECH

It comes as a surprise to most that one of the greatest British kings, the one who led the country through World War II and was the voice of resistance, had a debilitating stammer.

In 1925 Prince Albert (Colin Firth) was called upon to deliver a speech at the Empire Exhibition at Wembley Stadium. His stammering and visible discomfort unsettled thousands of listeners forcing him to seek help to cure his ailment. Despite numerous treatments only one therapist, Lionel Logue (Geoffrey Rush) succeeded and the two become friends.

The King's many speeches, including the declaration of war with Germany were all coached by Logue and the many pauses necessitated to prevent his stammer established the dramatic style of speech he became known for throughout his life.

Lionel Logue's diary containing his original notes on treatment of the Duke was used to rewrite the script - some of the film's most memorable lines are said to be direct quotes from Logue's notes.



THE KIDS ARE ALL RIGHT

To label 'The Kids Are All Right' as a film focusing on gay and lesbian issues would be to undermine the fact that marital problems have nothing to do with sexuality in general.

Jules (Julianne Moore) and Nic (Annette Bening) are a married lesbian couple living in California, each having given birth to a child using the same anonymous sperm donor. While the couple is happy and the family functioning well, it is also clear that their relationship has begun to go stale. Eager to find their biological father, the couple's children track

down Paul (Mark Ruffalo) who slowly becomes a part of their life and family in more ways than anticipated.

The surprising chemistry of Bening and Moore and their convincing portrayal as the married couple makes one appreciate these fine actors and makes this film one to watch.

The last film with homosexual characters to be nominated for a best picture Oscar was Milk in 2009. Sean Penn won the best actor Oscar for his portrayal.

OSCAR WINNERS

BEST FILM: THE KING'S SPEECH
BEST FOREIGN FILM: IN A BETTER WORLD (DENMARK)
BEST DIRECTOR: TOM HOOPER (THE KING'S SPEECH)
LEADING ACTOR: COLIN FIRTH
LEADING ACTRESS: NATALIE PORTMAN
ANIMATED FILM: TOY STORY 3 (LEE UNKRICH)

SUPPORTING ACTOR: CHRISTIAN BALE (THE FIGHTER)
SUPPORTING ACTRESS: MELISSA LEO (THE FIGHTER)
CINEMATOGRAPHY: WALLY PFISTER (INCEPTION)
VISUAL EFFECTS: PAUL FRANKLIN, CHRIS CORBOULD, ANDREW LOCKLEY AND PETER BEBB (INCEPTION)



[TIME OUT]

MUST WATCH TV series

By Omar Jamil

AS A SELF-CONFESSED TV ADDICT, picking five shows that must be watched out of the multitude I actually follow was akin to squeezing blood from stone. There are so many shows that must be mentioned (ranging from sublime to kitsch); being asked to select from amongst them is like asking me which of my parents I love more. Still, needs must. So after much hemming and hawing, decided to abandon a few of my perennial favourites and choose five shows that are still relatively new (as in running two seasons or less). All of these are shows that I unabashedly watch and recommend to all avid addicts such as myself.



GLEE

(CURRENTLY MID-WAY THROUGH SECOND SEASON)

Need I even expound the virtues?

From the moment I laid eyes on the crooning misfits of William McKinley High School, it was love at first sight. For those as yet unfamiliar with the joys of Glee, here's a quick intro.

The show follows the fictional Glee Club (think glorified high school show choir), New Directions, as they use their love for singing to deal with all the usual 'slings and arrows' of high school. WMHS is as typical an American high school as any – you have the jocks, the geeks, the cheerleaders and the freaks. When we first meet the New Directions, they are possibly bottom of the social barrel; midway through the second season little has changed.

What sets Glee apart from the host of other (not near as entertaining) high school series is the detailed characterisation, leading you to emphasise with the characters in a way that is deeply personal. This is a particularly remarkable feat when you take into account that the vast majority of the cast were relative no-names before they signed up. When you add to the mix a soundtrack that is simply to-die-for, the result is sheer toe tapping, sing-along euphoria.



NIKITA

To be perfectly honest, for me there's only really one reason to watch Nikita and that is the ever-so-delectable Miss Maggie Q. The model-turned-Hong-Kong-movie-star is the eponymous star of the show and is a complete show stealer. Those of the more observant amongst you may recognise Miss Q from her villainous portrayal of Timothy Olyphant's sidekick-cum-girlfriend in Die Hard 4.0 – Live Free or Die Hard (in John McClain's words: the "little Asian chick [who] likes to kick people").



The more observant – and fans of the espionage genre – will be familiar with the tale of Nikita (those not can look up Luc Besson's movie La Femme Nikita): a strung-out drug addict criminal gets tried for murder, but instead of being put to death, she's recruited by Division, a covert government agency, and trained as an assassin.

Nikita the show takes quite a few of the elements of the movie – e.g. the murder of Nikita's lover – however, it's no mean task to spread the contents of an hour-and-a-half movie over an entire (hopefully more than one) season. The first half of Season One focuses on Nikita's training of her ally – a mole inside Division; in the second half (currently on air) Nikita and Alex (her 'girl' inside) work together to take Division down.



V

(CURRENTLY MID-WAY THROUGH SECOND SEASON)



Hard-core sci-fi fans may remember the original 80s miniseries about an alien species that comes to Earth, ostensibly to peacefully co-exist amongst humanity. As it turns out, under the loving humanoid exterior lurk mean, hungry, cold-blooded lizard aliens, intent on taking over the planet and destroying/killing all humans.

The Noughties reboot has stayed faithful to the original (even bringing in two of the original cast members – Jane Badler and Marc Singer – in supporting roles in Season Two. The ‘new’ Visitors are all uber attractive, suave, smooth and ‘at peace always’. That is until you scratch the surface (literally) – underneath are the scaly reptilian

monsters fans of old will be familiar with.

The show is sci-fi to the core, with a visual style and an effects budget that superior series’ would have loved. And it gets just about everything right. Moral questions are addressed about the fundamental nature of the human spirit, strong characters (and equally strong actors) are at the centre of the story, and a battle of chess is played between the humans and Visitors.

THE EVENT



I have mixed feelings about the last show I’m going to review today. So far, The Event (currently on a mid-season break for Season One) has not disappointed. Yet I’m curious how ‘the event’ (by the way, we still don’t know what exactly ‘the event’ is) will play out over the following seasons.

As it stands, the show has garnered a loyal following – although some of this might be through clever use of social media (there’s a show blog and you can also follow key characters on Twitter). I’d try to explain what’s going on – but to be honest, you’d be better off watching the show for yourself. Nonetheless, here’s a quick recap:

Near the end of World War II, a craft of undetermined origin crashed in the Alaskan mountains. It carried passengers who appeared outwardly human, but were eventually determined to be of extra-terrestrial origin with DNA is slightly less than one percent different from ours. 97 of the survivors were captured by the U.S.

government and held in a secret facility. The remaining survivors escaped and currently live among the population.

U.S. President Elias Martinez (Blair Underwood) learns of the facility’s existence shortly after his inauguration and decides to release them and disclose their existence to the world. His plans are put on hold when an assassination attempt on him is foiled by means beyond human technology. Caught in the middle of these events is Sean Walker (played by Jason Ritter, comedian John Ritter’s son), whose plans to propose to his girlfriend Leila (beautiful newcomer Sarah Roemer) on a Caribbean cruise are cut short when she mysteriously disappears from the ship. His investigation eventually leads him to uncover the mystery that stands at the centre of the show.

What makes The Event a joy to watch – and is also certain to cause trouble for those of short attention spans – is the narrative framework. The pilot episode was told almost entirely in retroversions to three different time frames. And according to the showrunners the use of flashbacks will be a constant tool to develop character backstories. What remains to be seen is whether The Event is able to sustain audience interest beyond the various marketing gimmicks – or will it go the way of Flashforward and lose us even before it kicks off.

HAWAII FIVE-O

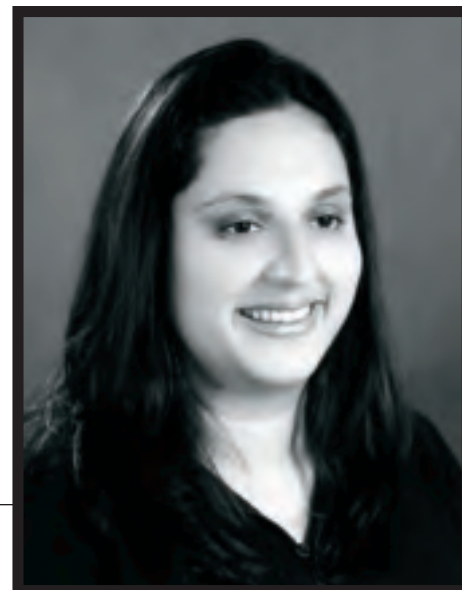
Hawaii Five-O is another reboot with massively big shoes to fill. The original show ran an incredible twelve seasons from 1968 to 1980 – and continued for years to come in re-runs. The show’s theme music, composed by Morton Stevens, became extremely popular and iconic – and is frequently the first tune that comes to mind when one thinks ‘Hawaii’. Not to mention, the term ‘Five-O’ (used in the show to describe the ‘elite’ police unit) became adopted by the common lexicon and now a frequent descriptor for the police (i.e. “Let’s bail dude, Five-O our on my tail!”).

What makes the show so watchable (other than the lovely Ms Grace Park of Boomer/BSG fame) is again truly strong characterisation. From the get go, viewers are drawn into the personal lives of the central characters. For those interested, these are: Commander Steve McGarret (played by Alex O’Loughlin – previously star of the not-so-popular Moonlight, and also J-Lo’s co-star in The Back-up Plan), a former Navy SEAL with time spent in Office of Naval Intelligence; Detective Sgt. Daniel “Danny” “Danno” Williams (played by Scott Caan), a Honolulu Police Department detective, who transferred from the Newark Police when his ex-wife moved to Hawaii with their daughter; Detective Chin Ho Kelly (played by Lost’s Daniel Dae Kim aka Jin), a former Honolulu Police officer forced to resign after being falsely accused of corruption; and Detective Kono Kalakaua (the aforementioned lovely Ms Park), a recent Honolulu Police academy graduate and former professional surfer.



SATIRE AND THE CITY

By Laaleen Khan 



Through its wry comic-drama, *Beautiful From This Angle* takes readers on a journey through social hypocrisy, excess, competitiveness, frustration, corruption, abuse, friendship and love, with Khan Phillips' warmth, wit and a touch of nostalgia. **LAALEEN KHAN** talks to the author about her extremely successful book.

L: Maha, I applaud you on your refreshingly entertaining, thought-provoking fearlessness. Did you intend to break the stereotypical South Asian mould created by wannabe-God of Small Things writers?

M: Yes! Breaking the stereotypical mould of wannabe types! No seriously, the truth is that if I could write with the elegance of Arundhati Roy I would be thrilled, and would probably be trying to be a different kind of writer. But I don't have that level of talent, and even if I did, it's not something that interests me. You can't really pretend to be something you are not. For years, I let that fact stop me from writing anything. I thought that, if you came from Pakistan, you had to write a certain way, because that was just what one did. I love those books, I just don't write them. It's so refreshing, in my mind anyway, to see the stuff that is coming out of Pakistan (or Pakistani writers, the two terms aren't synonymous) at the moment.

L: Do any of your characters' experiences in *Beautiful From This Angle* mirror your own while growing up in, or visiting Pakistan?

M: Well, my family does have a farm close to Rahim Yar Khan, so I did draw from elements of that. We spend every winter on the farm, the whole family gets together from different cities and parts of the world, and I love being there. And of course, you can't grow up in Karachi without experiencing some sort of social scene, but I have to say, it was never as extreme as my characters' experiences!

L: Even several of your minor characters remind one of actual people in Karachi and Lahore. Did real-life people heavily inspire them or is this purely coincidental?

M: This is one of those things that always amazes me. People tell me that I drew from this person, or that person, and often, I don't even know the person they are referring to. Of course one hears stories and sees things and takes bits and pieces and quirkiness from what's happening around, but that's as far as it goes. So please don't tell me that Mumtaz is actually based on your second cousin's aunt's nephew's best friend, I really can't handle it!

L: How about the lead character Aynah Farooqui? Addictions aside she's a natural novelist and sardonic to boot. She's 5'11" and you are very tall yourself. Most Pakistani girls, particularly from Karachi, aren't extremely tall. Are parts of her a conscious or unconscious reflection of you?

M: I think you must be thinking of my sister, Tia, who is indeed an Amazonian goddess. I am only 5'7. Nothing conscious, but I can't vouch for the unconscious!

L: One of the main things that struck me is how you got away with writing candidly about sex and freely using four-letter words (f***, coke, etc.). Does it help to write as a married woman and that too, an expat with a European husband? Do you think you would have been able to write BFTA if you'd been a single girl living in Karachi or married to a typical desi guy obsessed with what people think?

M: Listen, when you're in the middle of a book reading and you're saying the word f*** and then you see your grandmother smiling from the front row, it's all semantics, really. I wrote the book, and didn't really think about the implications. My family is proud and traumatised in equal measure. And for the record, I would never have married anyone who was obsessed about what other people think. I do think though, more than marital status or location, it comes down to maturity and family. I would never have had the confidence to write this book if I was in my twenties, say. And I really am blessed to come from a family of creative types – on both sides. Artists, writers, puppeteers! (Well, my brother Fahad is a boring banker but we forgive him because we know that he would be making films or something, in another life) And almost all the women in my family have managed to turn their creativity into something commercially viable, which I always find extraordinary. When you have that kind of love and support from family who let you loose to try your own things, you're pretty lucky.

L: How long did you have the concept of this novel brewing in your head? Did you note it down instantly or was it one of the things that took years to develop into a project?

M: The idea came quite quickly, in a matter of minutes. (I was under pressure, I had to tell the head of my course what I would be writing about, and so I sat in a cafe and drank a coke and scribbled this idea down) But it was re-written several times, and changed each time. Without giving too much away, characters that survive in the book didn't, the first time around. And there was an FBI agent, who didn't make the final editorial cut. I really was fond of him.

L: The book mentions that this novel was written during a graduate level course at City University. How different is it writing as part of a course rather than writing it at your own pace.

M: For me, it was incredibly helpful, probably because I'm a journalist. I thrive on deadlines. I don't think I would have written the book any other way. It would have lingered on and on.

L: What are the best and worst reactions you've had so far by readers/critics? Any threats yet?



M: There have been some really great positive reactions, and it's been very gratifying. The criticism has been twofold, one that I used clichés (but from my point of view, that was the point because it was necessary for the satire and because I was looking at the media and how it latches on to stereotypes) and second, that Pakistanis shouldn't be writing these kinds of books because they reflect badly on the country. I don't buy into that. I really do not. Writers are always writers first, and if you're going to write then you should write the story that you want to tell.

L: You have a background in financial journalism, published children's book before Beautiful From This Angle, and are reportedly writing a thriller next. What's your main reason for leaping from one genre to the next?

M: It's because first and foremost, I'm writing for fun. It's not my bread and butter, which is the journalism. I'm writing because I love writing, and I want to play around with different things that interest me. Why pigeon hole myself? I've always wanted to write a thriller. I may or may not get there (it's difficult, with a young child and a full time job, etc.) but why not try? And one based in Pakistan – imagine the possibilities. I'm also part of the way through a second children's book. The first featured my nephews, Saif and Taimur, as the main characters. Now my own son Rohan is a little older and more interesting, and my other nephew, Azlan, is around. I quite like the idea of writing stories about them, and for them; something to embarrass them all when they are older.

L: How much do people want to read about Pakistani society from our relatively privileged perspectives rather than the romanticised Behind The Veil - type horrors that you satirised in Beautiful From This Angle? Will this help create a whole new audience?

M: I think one of the saddest things is the fact that authors writing in Urdu don't get translated into English more, because that would really be interesting for the world (and for me, because my ability to read Urdu is appalling, I'm ashamed to say). But I do think the audience for Behind the Veil type novels is not necessarily going to be the same audience as those who read Beautiful from this Angle. I'm not sure it will do anything to the audience, as they are probably completely different. It will be interesting when the book comes out in France though, to see how it does there, because, at least in my experience, that really is a culture that has bought into the Behind the Veil psyche. Women who wear *hijab* must be oppressed, don't you know?

L: The lack of major publishers and the complete absence of literary agents in Pakistan is another hurdle; what kind of advice would you offer to aspiring Pakistani writers with few contacts in the literary scene towards getting published, regionally and internationally?

M: It is tough, isn't it? But, as much as some people don't seem to like the idea, Indian publishers have provided great opportunities for Pakistani writers. And they all have contacts on their websites and people actually do read the stuff that comes in so, I would say, go for it. It's always easier to get published when you already have an agent, as publishers see this as a filtering process whereby they don't get a lot of writing they aren't interested in. So it's absolutely worth trying to get an agent first.

L: What's next on the cards, another book? A screen adaptation? Or a daring Urdu translation of Beautiful From This Angle?

M: How much fun would it be to have your novel turned into a movie. I would love that. But no offers yet. As I said earlier, for me, the writing has to take a backseat to a full time career and a young son, so while I really hope to finish my thriller, I'm not putting myself under any pressure to do it any time soon. ■

When you're in the middle of a book reading & you're saying the word f*** and then you see your grandmother smiling from the front row, it's all semantics, really.

ABOUT *the* BOOK



Beautiful From This Angle (Penguin Books India, 2010) is a novel about three young women who have been friends since childhood Aynah, Mumtaz and Henna—and who really couldn't be any more different from one another. Settings range from Karachi high society parties to rural Sindh.

Maha Khan Phillips ingeniously demonstrates the great divide within the 'haves' of Pakistani society in her novel. In one scene, protagonist Aynah argues with her Dubai-raised boyfriend, Kamal; she doesn't want to invite his financiers to a society event-

A: 'But Kamal, they were so...well, uncultured.'

K: 'Just because they were wearing shalwar kameezes at a party where everyone was too cool for that...'

A: 'It's not that, and you know it. But did you see the way they were staring at the women? They acted like they were in a brothel. And they didn't make conversation with anyone. It was weird...'

K: 'It's not that simple. These guys have connections in the government...This is how it works in Pakistan.'

A: 'Well, they were ogling at me like I was a prostitute.'

K: 'That's because half of them are from the MMA. They had left their wives at home in purdah and were enjoying a very sinful glass of whisky.' (Condensed from page 103).

Khan Phillips also pokes fun at clichés created by writers from the western hemisphere, who exoticise the Middle East to such an extent that it sounds medieval, barbaric and invariably ridiculous:

These are the books whose covers always show pictures of women in *burkas* looking vulnerable and oppressed, with blazing, haunted eyes, and that are so avidly read and published in the west.

Aynah is writing an I'm-oppressed novel of her own, so she has highlighted certain sentences that appear in all the books. Some of the most frequent ones (with various phrasings) are:

*It was then that I realised that my husband was a monster.
It was then that I realised that I had married a man I didn't even know.
I had no rights; I was at the mercy of Islam.
Islam bound me; Islam kept me in captivity.
My son was lost to me.
My daughter was lost to me.
My dog Fiji was lost to me. (This was from Aynah's book).
(An extract from page 24).*

BOOK REVIEW

Indian Summer

Alex von Tunzelmann

After reading Alex von Tunzelmann's delightful narrative on the 'secret' history behind Partition, I felt sad. Students of history in Pakistan are fed the usual Pakistan Studies pap that includes details about the Cripps Mission and Jinnah's Fourteen-Point Plan and precious little else. We've all diligently learned about the Two-Nation theory and Chaudhry Rahmat Ali up at Cambridge coming up with the name 'Pakistan' (von Tunzelmann calls it "elegant"). What we never got to know is what von Tunzelmann's book is all about. It may not be such a "secret history", but for the average student of basic Pakistani history it's exactly what we all should be reading.

Indian Summer follows the stars of the show: Gandhi, Nehru, Jinnah and the Mountbattens, starting from the beginning and writing up to the 14 and 15 of August, 1947 and a little beyond. It may seem a little extraneous for us to know what Motilal Nehru's household was like but in the larger picture, is essential for our understanding of what shaped Jawaharlal Nehru as a person and politician. Skillfully woven into the central narrative is a simultaneous account of what Mohandas Gandhi, Mohammad Ali Jinnah and Imperial Britain (including Dickie Mountbatten) were up to. A lot of it is familiar, because those are the facts, but von Tunzelmann is a consummate story-teller and is able to juggle many variant threads and link them all. It makes for a splendid read: the key players in our history are brought to life and become more than just people in the book. We follow Gandhi to South Africa, Dickie Mountbatten through his ridiculously awful naval career and Nehru from his salad days as a dashing young thing at Harrow and Cambridge, often cabling his father one word: "money". Edwina Mountbatten emerges as a free-spirited, scandalous and sexy heiress whose numerous affairs are not allowed by von Tunzelmann to overshadow her intelligent and efficient commitment to charitable works.

Not half as much is said about the Jinnahs, Mohammed Ali and Fatima. He is a debonair, sophisticated and extremely bright politician and lawyer, but this isn't something we didn't already know. This is probably due to the fact that the Pakistani government has not allowed access to documents and personal papers to most scholars- the bulk of them are moldering somewhere in some government office. Perhaps the lack of great detail also has something to do with the fact that in this Partition saga Jinnah was always on the periphery of personal relationships with his political peers. The Mountbattens and Nehrus formed an almost immediate friendship that Jinnah was excluded from by dint of his own politics and personality. Similarly Gandhi was a mentor to Jawaharlal Nehru throughout his political career; Jinnah could barely tolerate Gandhi. Louis Mountbatten and Mohammed Ali Jinnah's relationship was almost always strained to the point of being frosty. Jinnah's relationship with Nehru- whatever much is mentioned- is displayed as formal at best. This has probably much to do with their collective political situation; from the state of Hindu-Muslim interaction and the complicated agendas of the Muslim League and Congress it is no small wonder that the leaders of both parties couldn't get along. Mountbatten on the other hand just didn't like Jinnah to begin with, and Jinnah certainly did not have the kind of ingress into their households that Nehru enjoyed via Edwina Mountbatten. Fatima Jinnah, who gave up a practice in dentistry to help



in her brother's widower household and then in his political career, comes across as astute and politically sophisticated, albeit a background player.

What is charming about 'Indian Summer' is how engaged von Tunzelmann is with her subject, and her warm and easy writing draws the reader in immediately. Her eye is lucid and her judgments balanced; one never feels she is writing for one 'side' or another (as historians should principally avoid doing). The book reads almost novel-esque with descriptions of ladies' ball gowns at receptions and tongue-in-cheek wry wit peppered liberally throughout. My personal favourite was King George VI not at all liking "being stung in his Empire" by a barbed comment made by Churchill (who, by von Tunzelmann's account, was a singularly crusty, eccentric man and downright horrible when it came to India).

But what made me sad was the way things ended. Partition was essentially the direct result of the massive debts Britain incurred after the Second World War, with the hugest, over 1200 million pounds, due to India. The British government's solution to the mess was to grant India dominion and wash their hands of the trouble. Mountbatten was given the almost impossible task of making this happen as soon as possible, and for someone who was otherwise a bit of a flapper, he made it happen. But this 'making it happen' is the saddening part. Provinces literally cut in half-East Bengal deliberately chopped up in a fashion to make it incapable of surviving from the outset. The logic was to have Pakistan 'fail on its own demerits' (to quote Mountbatten) and be resumed into India proper. Then Mountbatten lobbied princely states relentlessly to brickbat them into staying with India; Nehru was clever enough to keep Mountbatten on his side but Jinnah never had that kind of luxury, knowing from the beginning that Nehru's influence with Lady Louis (and vice versa) was the sort of thing he could never match, and thus he was on his own. And if nothing else, Mountbatten's charisma was undeniably tremendous. Pakistan began on the back foot and it's been an uphill climb since.

An engrossing, well-written and intelligent book, *Indian Summer* provides a nuanced and lovingly detailed picture of possibly the most important event in South Asian history that will engage history buffs and anyone looking for a good read alike. Alex von Tunzelmann brings a fresh and thoroughly charming voice to the writing of history, and we're looking forward to her new book, *Red Heat: Conspiracy, Murder, and the Cold War in the Caribbean*. Sounds like a corker! ■

Tender Hooks

Moni Mohsin

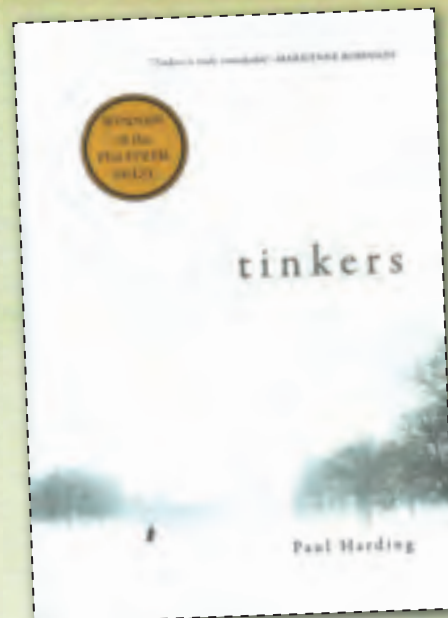
Get ready, folks: Butterfly is back! She's wearing her Jimmy Shoos and sat-larra (the one with the big-big emeralds) and in the sequel to the hilarious 'Diary of a Social Butterfly' she's out looking for a nice illegible girl for Cousin Jonkers. If you thought 'Diary' was funny, 'Tender Hooks' gives it a run for the money with more depth and a definite sense of plot. Witty, slyly satirical and always entertaining, 'Tender Hooks' follows Butterfly through a tumultuous three months where Auntie Pussy may or may not have put a hex on Kulchoo, drone attacks in South Waziristan begin and, willy-nilly, Butterfly ends up taking a closer look at her own life.



What was special about Tender Hooks was that Butterfly as a character retains her *haw-hai*, kitty party sensibilities, but has a few revelations along the way that she seriously considers and allows to make an impact on her. These introspective moments are beautifully done, because they are never allowed to be dramatic or maudlin, and their effect isn't one to suddenly change Butterfly from her bejeweled Kami-wearing self to a do-gooder in *khaddar*. But by the end of Tender Hooks there may be something there that wasn't there

before, and that is what takes the book from being just an amusing little book to something intelligent and, dare one say, sardonic. Tender Hooks also delves deeper into Butterfly's interaction with her Oxen (Oxford-educated to you) husband Janoo, a.k.a the *zinda laash* and her teenage son, Kulchoo. It's the usual approach, but this time we get to see Butterfly and Janoo learning how to see each other in a new light. And she might have a seemingly flighty approach to parenting, but Butterfly is a loving mother and fiercely protective of her son. These additions to the plot do well in deepening Butterfly's character and it's enjoyable to see sides of her that more of us can relate to.

We live in such monstrous times that from the horrific, our lives have transcended into the bizarre. So in this absurdist little theatre of our lives we watch the news and despair over the latest bomb explosion, drone attack or senseless shooting. Then we put on our fancy clothes and go to parties, weddings and endless launches of endless designer labels. Perhaps there is no other way to address the completely bipolar quality of our elite-bubble existence other than to mock it, and Mohsin's writing- with all its snitty little references to Convent educations- serves to remind us of the Butterfly in all of us. We laugh at her and judge her, but at the root of it we are all similarly horrified when a relative marries a Miss Shumaila. And whether we're out saving the world or being *begum sahibs*, when the maid takes off without so much as a by-your-leave, I know I'm thinking "Liar. User. Faker. Hippo Crit" too. ■



Tinkers

Tinkers ~ Paul Harding

Don't you just hate it when someone's first book wins a major prize? Like Jhumpa Lahiri's Interpreter of Maladies, Paul Harding's first offering was awarded the Pulitzer Prize in 2010 not long after its publication. Harding- previously a drummer for a rock band- had to endure a slew of rejections from publishers before Tinkers made it to print, and Harding is definitely having the last laugh!

A smallish volume- less than two hundred pages, Tinkers tells the story of George Crosby's death. Eight days before his death, to be precise. From this morbid beginning the narrative moves from the present to the past as Crosby reflects on his life and his father's. Howard Crosby is an itinerant peddler of household goods and an epileptic, and George's childhood is inhabited by the shadow of his father's illness. His parents keep it a secret, but as with most secrets, they do not remain so for very long. However, the epilepsy isn't the central part of the book, thankfully, or else it would have been a monumental bore. The real meat of the novel lies in Crosby senior's life. Possessed of a poetic kind of soul, he fancies himself a bit of a wordsmith and Harding's writing is positively luminous when he is describing Howard riding his pony-trap through the strangely desolate Maine forest and the people he meets. By contrast, George's dying-by-stages feels dank and stretched out, particularly when Harding gives one sentences like "George was dehydrated ninety-six hours before he died". The passage then goes on to detail how his younger daughter has to dribble water into his mouth with a small pink sponge, and how it keeps reminding her of a kitchen sink sponge. It's with a lingering sense of revulsion and a grateful heart that one speeds ahead to the open skies and wildflowers and rattling cart of doo-dads that is Howard Crosby's world. Perhaps this is Harding being clever and creating a distinctive and disturbing contrast between father and son, but for the hapless reader it verges on the brink of too much information about one man's helpless suffering. Death is one thing, but disastrously shaving chin wattle is quite another. But take heart, reader, push on! The treasure really is at the middle of the rainbow.

The third half of the book is a pleasant surprise as it goes back into Howard Crosby's memories of his father, bringing with it more of the breathless sentences that Harding has mastered, Jamesian, but with less of James' morbidity and more of a Whitman-esque nature rhapsody. The elements shine and glitter; snow reflects off the water, the clouds part into blinding sunlight and three generations of men try to find answers in the mysteries of the world. They are all tinkers, fiddling with the cogs and wheels of the tangled webs of their lives and trying to find a balance that will restore their harmony. Tinkers turns out to be strangely moving, masculine book that is possessed of a deceptively accomplished control. ■

[TIME OUT]

T Delectable Treats

By Muneze Khalid 

Culinary prodigy **MUNEZE KHALID**, best known for her delicious **cupcakes** that match those at Magnolia (New York) & Hummingbird Bakery (London), shares her recipe with PAPER.

RED VELVET CUPCAKES

Cooking is an art which I have immense passion for in life. Not only does it compliment art and music, it creates satisfaction for the mind, body and soul. When I think of food, I think of the beauty of how different ingredients gel together in a mesmerising way to create a piece of art which is not only spectacular to look at and admire, but also truly divine once consumed. I truly believe that chefs are artists in their own right – they come out with masterpieces to tease, enthrall and tantalise our senses.

My all time favorite description of red velvet cake and cupcakes is **“RED VELVET IS LIKE YELLOW CAKE WITH A LITTLE KISS ON THE CHEEK OF CHOCOLATE.”**

The red colour can come from beets or even strawberries but I personally and unapologetically prefer red food dye and in large quantities as it does a better job in disguising the brown chocolate without altering the flavour. It's topped with a swirl of cream cheese frosting.

PREHEAT OVEN TO 180°C. GREASE AND LINE YOUR CUPCAKE TRAY.

Beat butter well, slowly adding the caster sugar until light and fluffy. Add the eggs, beating well after each addition, until fully incorporated. Be sure to scrape down the sides of the bowl to ensure even mixing.

In a large bowl sift together the dry ingredients (flour, cocoa powder, baking powder, baking soda and salt.) In another bowl whisk together the wet ingredients (buttermilk, vanilla extract and red food colouring).

Add a fourth of the dry ingredients then the wet ingredients to the egg and sugar mixture, beating well after each addition until fully combined. Pour the mixture into the cupcake papers and bake for about 20 minutes or until a toothpick comes out clean.

Let them cool down completely and then pipe on the frosting.

For the frosting beat the butter, cream cheese and vanilla essence for about 3 minutes then beat in the icing sugar till you get the desired consistency and pipe on to the cooled cupcakes.



1½ cups of sugar
½ cup of butter
2¼ large eggs
2 cups of flour
2 tbsp cocoa powder
1 tsp baking powder
1 tsp baking soda
½ tsp salt
1 cup of buttermilk (to make buttermilk
add 1 tbsp of white vinegar to the milk
and let it stand for about 10 min)
3 tbsp of red food colouring
1 tsp of vanilla extract

FROSTING

½ cup of butter
2 (8 oz) packets of cream cheese
3-4 cups icing sugar
1 tsp vanilla extract

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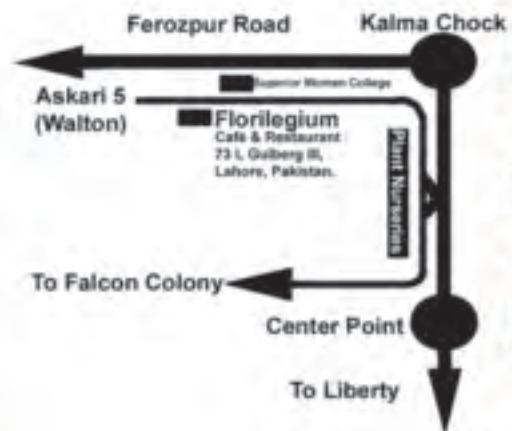


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S Journey to Snow Lake

DAY 1: *Sunset over the DEOSAI plains. Patches of snow remain still ...our jeep could only go a kilometer or so into the park. The rest of it was too slushy and snowy to venture into.*

Deep within the Kakarakoram range of Pakistan at an altitude of approximately 5000 metres, lies a natural wonder named Snow Lake. This 16 - kilometres wide glacial basin is thought to be the only ice cap outside of the two poles and effectively joins the Biafo and Hispar glaciers to each other, forming a 100-kilometre long river of ice. It was this river that we planned to cross in the summer of 2010. Very few adventurers manage to get to Snow Lake. It's a long journey and one often runs into snow and snow covered crevices. We were hopeful however, and cheerfully set out in the hopes of reaching what according to Martin Conway is "beyond all comparison the finest view of mountains it has ever been my lot to behold, nor do I believe the world can hold a finer." And so after many many games of cards on the train and even more rounds of cards on the 24-hour bus-ride to Skardu, we finally settled down for a night that promised a horizontal sleeping posture rather than a vertical one.

By **Ahmad Abdul Karim** 🏔️



DAY 1: *One of the many streams meandering through the vast rolling parkland that is the Deosai Plains in Pakistan's Gilgit-Baltistan province near Skardu.*

If you are done hiring guides, porters, cooks and buying equipment and foodstuffs, head for Deosai where green grass, bright flowers, streams filled with fish, massive mountains and sunsets to end all sunsets await you.

Come sunset most of my team-members began to freeze. They had forgotten to bring jackets and warm head gear...to a trip at 16,000 feet! And then our jeep broke down. But of course. We debated whether we should try pushing the jeep down the two hour winding road amidst the mountains, or walk it by torch light and reach our motel in Skardu by day break. Our driver told us to stay put since he thought he could fix the clutch so in the meanwhile, we did the only thing sane men freezing without jackets at 4000 metres could do. We cuddled (though the married men from amongst our party will deny this ever happened).



DAY 2: Camera friendly children of Askole

AFTER A DAY-LONG JEEP RIDE

from Skardu, we reached the village of Askole which is the last settlement in the Braldu valley in Gilgit-Baltistan before one ventures out into the wilderness of the Karakoram. It is the gateway to K2, the Baltoro glacier, Snowlake and the Biafo glacier. The children of Askole were fascinated by my camera and flashes and crowded around me. Once I explained how my equipment worked, they took over and enacted an entire photo - shoot. They created poses, decided angles and poked each other in the ribs to get everyone to stand in the correct pose for each shot. They also took turns as my VALs or 'Voice Activated Lightstands' as they held my strobes patiently at a given angle while I experimented with light. It was a true pleasure shooting these kids. I am sure they have a reputation in the neighborhood.

DAY 3: Fellow team members navigate one of the three slippery ice-bands that stretch across the Biafo glacier, tentatively looking for stable footholds to cross the gushing green glacial stream in front of them while weighed down by 15 kg backpacks.

THIS WAS A VERY LONG DAY

of trekking by the time we made camp, we had been trekking for 11 hours. A team-member had injured his knee because of a fall on the ice band - he was forced to turn back the next day - two others were complaining of knee aches, most of us were feverish, knackered and we realised we should have had two more porters on our team to carry loads. Quite a first day on the glacier.

The thing about being on the glacier though is that you get caught up in your pain, the heat, the discomfort, the weight on your shoulders and you plod on and on, placing step after weary step on rock and ice. And every once in a while you stop to catch your breath; you look up and as if for the first time, realise where you are. It is those moments - where the scale of the space around you and your own insignificance blow your mind - that makes it all worth the while.



DAY 4: Camp at the lovely Baintha

DAY 4 WAS A REST DAY

so we could acclimatise to the rapidly increasing altitude and the thinner air. We slept, ate, played poker (with stones instead of poker chips) and ate some more. The more adventurous of our team mates went up a nearby mountain in search of the elusive Markhor but most of us braved nothing more than the midday sun and the cold breeze that came down the glacier after midday. We even washed up in the nearby stream under the midday sun. And as we lay around on our trekking mattresses and chatted, every once in a while amidst the sudden and inexplicable silences that envelope a group of people, we would look up around us and stare in unabashed awe at the majesty around us.





DAY 5: As the sun set on our rest day at Baintha, we noticed clouds in the sky for the first time. The weather had been so good up to this point though, that we didn't give them a second thought.



DAY 5: By night fall, the sky was still largely clear and we sat in our tents and tried to stay warm. The others did anyway. All us silly photographers insisted on coming out in the cold to shoot long exposures of the moonrise that required taking off our gloves for long periods of time. It gets very cold at night on the glacier. The images we captured were totally worth it though.



DAY 6: Weather conditions worsen and we debate whether to go forward or turn back.

WE WOKE UP TO A SLIGHTLY CLOUDY DAY

But as we trekked further up the glacier and towards Snow Lake, the clouds kept moving in; and they didn't seem to be in any particular hurry to move on. It started drizzling and then raining. I suspect most of us at that point still hadn't realised what was happening to our bid to reach Snow Lake. We kept moving up the gorgeous highway of creviced ice that is the Biafo Glacier, tiny specs inching our way up the landscape. We made camp around midday and waited for the sky to clear. Our hopes were dashed. It rained the rest of that day and then all night.

DAY 7: One of our team members plods down the glacier amidst heavy cloud cover.

WE WOKE UP ON DAY 7

to a couple of hundred feet of visibility. It rained. There were heated discussions about moving forward, about waiting, about going back. Some of us had flights to catch. There wasn't enough food to last all of us if we tried to wait out the storm. There weren't enough tents to divide the team into two so some could wait and some could return. The weather report courtesy our Satellite phone was depressing. The weather system was here to stay. Heading for Snow Lake even after waiting out the storm meant wading through very deep and soft freshly fallen snow, while weighed down by equipment. Crevices were covered by snow. Porters refused to lead the team in such conditions. The arguments and counter-arguments started going around in circles after one point. I think most of us knew in our hearts the weather had beaten us but we kept waiting, arguing and hoping. We had to hope. We were a four hour walk from Snow Lake now, even if we couldn't see it! It rained the entire night. The sun must have dawned on Day 8 but we didn't see it. We saw clouds. And rain. And puddles. Our tents were leaking now. Finally, after two and a half days of waiting amidst rain and heavy cloud cover, we turned back.



DAY 8: A porter takes a break from celebrations

NO SURPRISES THERE.

I was getting a little worried about trekking in wet clothes and wet socks by now. If someone got pneumonia the nearest hospital was days away. By the end of the day's walk, almost everything we owned was wet. My camera and lenses were packed away in the heart of my backpack, protected by 3 water-proof layers. They were the only items to come out of my backpack dry at the end of that day when we finally made camp in the afternoon. And as we sat down exhausted and wet on the grass where we were to setup camp, our backpacks still hanging off our shoulders, the clouds parted and the sun shone through. We saw a patch of sky. A shout went around the campsite. There was loud cheering. Jackets, boots, socks, sleeping bags, tents and camera lenses were placed in the sun to dry. A three course meal was prepared. There was dancing and a great deal of shooting (naturally). More dancing. An empty can of water became a percussion instrument to whose beats our porters sang *Balti* songs. The trek was almost over but we vowed we would return. Snow Lake awaits. ■





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Dear Material Girl,

Paper View

Look, we are a fashion and lifestyle publication and so we are your dose of the latest in fashion and current affairs. We tell you what's in and what you should be wearing this season. There is nothing wrong with dressing well and being on trend. There is also nothing wrong with buying what you can afford and enjoying it.

Having said that, we are disturbed at the extent to which a desire for material things is consuming your life. Yes, Material Girl, we are talking to you. This rat race you are stuck in for the most expensive bags/shoes/rings/houses is just plain pathetic. How important are these bags and shoes you are dying to show off to your fake friends at the next committee party? Are they more important than your relationship with your husband, who you are constantly pressuring to buy you things? If he doesn't buy you a Hermes bag so you can keep up with the Joneses, do you think less of him as a man?

If he didn't take you to St Tropez this summer and your friend's husband did, are you going to threaten to leave him? Or at least throw a fit? When will you learn, Material Girl, that bags and shoes do not make the woman? The expensive things you pile on your self, are not a reflection of how happy you are or how much people like you. Is your Birkin really your claim to fame, Material Girl?

Every day there is a committee party luncheon; you get your hair and nails done because, let's face it, your dead end friends don't even know the real texture of your hair. The luncheon is the highlight of your day, where you feel the need to wear all your designer gear because queen bee will think less of you if you are not dressed to the nines dripping in diamonds and Dior. Once you get home you want to kill everyone around you because queen bee bought the crocodile Birkin you have been begging your husband to buy you, even though you know he can't afford it. So you feel like you have lost and when he comes home from work he will get the shouting of his life and he won't understand how you can be so upset about something so small and insignificant. But for the sake of his sanity and peace in his home, he will beg, borrow and steal to buy you that piece of leather to prove his love to you, all because queen bee has it all, or so she says.



Word of advice: stop complaining and taking your husband for granted. He is supposed to be the breadwinner, not the Birkin-winner. Is your love really for sale? Is it that easy? How can we convince you, Material Girl, that the red soles of your Louboutins cannot give you the happiness that you so desperately crave, happiness that always seems to elude you.

We know that the 'it-bag' garners style tribe kudos and we understand that there is pressure in the bubble that you live in, a pressure that can convince you that money equals happiness. Have you ever considered, then, why you are not happy? Wake up and question the supposed friends that make you feel small and worthless. Do you think they have your best interest at heart? Or could it be that they are bitter and unhappy, competitive and envious, waiting for you to fall so they can laugh at you later?

What's the alternative? To your doubtless surprise, there is a life beyond shopping sprees, blow dries, manicures, pedicures, Botox and meaningless conversations with phony friends. Sit down and look at who you have become. You didn't start out this way.

Happiness doesn't come from taking and acquiring, but from giving. Give your time to your loved ones instead of wasting it on frivolous pursuits. There is nothing more intoxicating to a man than a woman who is genuine and down to earth. Material Girl, spend time playing with your children (the Filipino nanny cannot be a substitute for their mother), being a friend to your husband, taking care of your parents, being there for your siblings and bonding with the few real friends you have. Make friends for who they are and not what they have. Material Girl please focus on improving your personality and investing in real relationships because that is the key to lasting happiness, not a closet full of Chanel.

You may be fuming right now, but deep down you know we are right.

**YOURS SINCERELY,
[HOPING YOU GET A GRIP]**

[PAPER]
MAGAZINE