

The Monthly Newsmagazine for Women

November 1984, Price Rs. 10.00

# SHI

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# SHE

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**SENSATION  
IN  
SARIS  
EXQUISITE  
JORAS**

**like no other  
only  
at**

**Hilal**

**SILK PALACE**

**ZAIBUNNISSA STREET  
KARACHI**

# EDUCATION FOR WOMEN

An expose of the mercy-killing of women's potential.

BY ANITA GHULAM ALI

**T**he girls in the colleges in Karachi have established a record this year. They have taken the first three positions in the Intermediate Commerce, Home Economics, Arts and also at the B.Sc examinations of the Karachi University. What is even more commendable is that the three positions at the B.Sc examinations were taken by the Urdu-medium Sir Syed Girls College, where the Biology group only, is available at this level. It is usually the Mathematics group that scores the highest marks. These results, after the three top positions were taken by girls in the Matriculation Examination, unnerved the public, as was evident from the hysteric headline in the dailies when all three positions in the Intermediate Science Examinations were taken by boys. — "Boys defeat girls"! I expect the demands for a Women's University will again be voiced with vigour, since most of us who oppose the proposal, are convinced that the competition from women for academic positions and jobs is really hot. The best way to get rid of all the females is to provide a four-walled apology for a University, with the Humanities subjects, so the employment market is closed on them. The situation in Karachi is a good mirror of the attitude and the deep seated objectives of the Government towards women's education. There are only three colleges that admit girls for Commerce—all co-ed institutions, which limit the number of admissions to less than 100 hundred. And, this in a city which is the commercial heart of Pakistan! At the B.Sc level there are only three colleges that provide facilities for the teaching of Mathematics/Physics, only one for Bio-chemistry, and none for Statistics. There is only one College of Home Economics in Karachi, and one in Hyderabad, and only the Raana Liaquat Ali Khan College of Home Economics offers courses at the Masters Level. However, hundreds of girls defy this callousness and are taking full advantage of the courses offered by the



numerous Institutes of Computer programming, that have cropped up in all corners of the city. In fact, we recommend these short courses ranging from 6 to 12 weeks, to all students who are awaiting admission to the next class. Those students who have passed their Intermediate Examinations will hang around till July '85 for admission to the B.A., B.Sc. and B.Com. In any case familiarity with computers is an experience that is most essential in this day and age.

In the course of my weekly paper cutting I was not surprised to see three girls colleges in the news. "No teachers at Larkana College for Women"—Islamia College for Women in Karachi closed down"—

I wondered if the Education Department could take such liberties with the Mens colleges? And, yet we complain about the standards of education, cheating at examinations, casual attitudes towards life, indiscipline, criminal tendency in the youths and looking for ideals, dreams, study and employment abroad. The case of the closing of the Islamia College for Women, Guru Mandir, Karachi for an indefinite period in August '84 "for repairs", immediately after the summer vacations and a little before admissions to the First Year class is a classic example of the lack of coordination between the Department of Education, the College Directorate, inefficiency and lack of

push of the Principal. The cumbersome rules and procedures for repair or of any other work, particularly that involving the release of funds no doubt has forced the less daring of Principals/Administrators to adopt the line of least resistance. The 1600 students of the Islamia College were given a "stern warning" that action would be taken against them if they did not stop demonstrating or "agitating," for shifting of the college to another building if classes could not be held in the present one. This was punishment for too much interest! The active group of girls met a number of Government functionaries, including the Vice-Chancellor of the (affiliating) University of Karachi, who had not even been consulted in the matter. He said he would "write a letter" to the Department, so much for autonomy, and powers and conditions of affiliation! But what really bugged the girls, and rightly so, was the plea of an official who asked them to "go home and worry about their marriage, instead of running about from office to office". So, the cat is out of the bag.

It is reported that the press has been advised to keep the issue of the Islamia College out of the papers. This is understandable. The future of 1600 girls (and more, who would have been admitted this year) has been threatened by those very agencies who profess to be concerned about equal opportunities for Muslim women, and who take every opportunity to blame the students and teachers for the state of education. The degree examinations are scheduled for January 6, 1985 and there has been no teaching in the Islamia College since August 1984. The eligibility for examinations, among other things, is 75% attendance. The University itself will break its own rules when, and it must, make these concessions.

**S**ince the Government decided to return the Schools previously run by the Memon and Agha Khan Education Boards to former Managements, there were apprehensions that both teachers and students (and parents)

# PACC and ME



BY SABEEHA HAFEEZ

**A**n expired PACC membership card languishes in my purse. Of some four hundred members on its rolls, I can hardly be an ideal one.

And yet as the PACC get set to celebrate its twenty-five years I have the urge to write about what it has meant to one person — me.

One person, yes, but representative of so many others in this city of millions where we exist, our souls quite lost in varying shades of isolation from ourselves, each other, our roots and whatsoever other sources of nourishment there may be.

Were it not for some vitalizers private

have been jolted into sharper focus as on the day I heard an American educationist talk about what's right and wrong in our attitudes about educating our children. One of these days I'll write about it . . . .

Enticed by a news-in-brief item about a 'literary evening with a modern young poet' I have braved the hazard of venturing out — a woman alone and in public transport — out into the Karachi evening to be enthralled by the beauty of the sound of words of the Urdu Nazm as I heard the young poets rendition in his voice and in music, an evening

who conversed with them instead of shouting at them.

I remember attending a few sessions at my daughter's school two years ago during a refresher course for teachers held with PACC's corroboration. A lot of the teachers seemed obviously appreciative of the new dimensions brought into their knowledge by a different approach to it.

Taught by PACC to teach Basic English, I remember last autumn's teaching encounter where I got a clear look through the students at how we are failing to teach English, often not just through school but through college and university as well, even as we carry on the debate of whether to chuck out or retain English in our lives.

Despite the debate, the students have come, starting from less than a dozen in the first term to some 5000 in a term now, because their jobs, their society or their own selves, demand the use of English in a way which has not been taught to them.

Over the years PACC English language teaching programmes have expanded in more than numbers, to encompass wider ranging, more advanced and specialized courses, but still their largest clientele remains these basic English learners.

They come from all areas, from all social classes, through the morning till night to get what they need — and when I think of them I can't help feeling ashamed for all of us.

Yes, often at times mixed with my feeling of fulfillment or enrichment has been sadness why I or my children cannot, in the normal course of a common family's life, get what PACC has been able to give and then I quieten my questions by thinking that this house of Pakistan has yet to become a home for uprooted migrants like me who will take time to put down roots deep enough to find the nourishment they seek. Hence my thirst and my thanks for whatever oases there may be.

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*Today as I write, working out the facts and figures of how PACC took seed, germinated and flowered, are memories of my own encounters with PACC stretched over time.*

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to ourselves and a few public, our faltering, hungering, weakened souls would die out altogether.

PACC for me has been one such vitalizer — one of the public oases, courtesy foreign organizations. It's been a shot in my soul's arm.

Today as I write, crowding out the facts and figures of how PACC took seed, germinated and flowered, are memories of my own encounters with PACC stretched over time.

Widely spaced out, erratic darts into the decaying old building housing PACC, have let in into my self — chinks of beauty, enjoyment, enlightenment, culture — call it what you will.

Resounding in my memories are notes of the sound of music, notes varying from Duke Ellington's beat to the sound of Amir Khusro, the sarangi and sitar.

Colour, forms, shapes and textures flash into my mind as I remember countless art and crafts exhibitions there.

At times, various issues in my mind

which brought back for me a childhood pleasure in Nazm as recited to me by my father, long before I could understand the meaning of the words . . . .

Getting away from a summer's mid-morning heat and lethargy to the cool of the PACC's small auditorium to watch a young lady demonstrate Jane Foda's exercises I have, let go for a while all thoughts of my own plodding pudgy problems — ridden physical self to watch instead, the fluid grace the human form can take, as a young lady with the daintiness and stamina of a ballet dancer jumps, stretches, flexes, curls, uncurls, slides, slithers, glides and soars on the stage.

Sitting on my youngest child's dresser is a red-elephant he bought at a Christmas bazaar that he remembers with fondness. With fondness, too, my older children recall one summer's recreation course in which along with a bit of English they picked up a lot of knowledge — and laughter — in being with teachers

# NEWSMONTH

## ISSUES

### Women and Media Raising hell at the conference

*Najma Sadeque's non-confidential report:*

After four abortive attempts over two years, and discarding other possible venues such as Lahore, Islamabad (which ivory city could not be justified to the media) and Azad Kashmir (where few would have gone unless the government cared to stop a mini-budget), the conference was allowed to return to the original city of choice — and the fitting one for the purpose: Karachi.

Organised by the Women's Division, APWA acted as co-sponsor for organising purposes. The venerable social welfare organisation was however somewhat outside its element, bringing hopefully to light the fact that all conferences are not the same, procedures having to vary according to the profession and theme.

**PERFORMANCE:** It's success lay in the fact that it was able to take place at all. Unverified reports indicate that there was reluctance among the powers-that-be to give opportunity to the women of the media to shoot off their less controllable mouths. This probably accounted, in part at least, for the tightness of the programme — to the extent of leaving inadequate time for the rapporteurs to compile recommendations and write their reports. There was no satisfactory explanation for not having women of the independent press (as the only one of the three media not controlled by the state) to present papers: absurdly most of the main speakers were men so that, in total contradiction of the conference's objectives, men

were once again in traditional bureaucratic form, speaking on behalf of women.

The seminar predictably went the way of all government conferences, heavy with guests of honour and chief guests who contributed little of consequence to the proceedings (Begum Raana Liaquat Ali Khan excluded). Despite public criticism and a single insistence of 'lip-criticism' from authority against too many and too expensive such meetings, this seminar too added to wasted money on a three-day stinct which could have been accomplished (?) as much in a day if it had come straight to the point, unencumbered by the empty and unnecessary protocol and ceremony.

**PARTICIPATION:** Meant to include women professionals from the press, television and radio, and at least some from advertising since it is directly linked to the media. Those from the electronic media numbered less than the fingers of one hand, (several invitees did not show up) advertising was represented by a solitary man, while the press was represented by an overwhelming majority of the English section. The attendance was predominantly Karachi-ish. There were none to represent media consumers, at least not from the intelligentia.

**DISCUSSIONS:** The topics for group discussions were for the most part overlapping and generalised. While people in different rooms repeated themselves about desirable presentations and images of women in print and the electronic media, there was no scope whatsoever to illustrate the biggest hindrance of all — the Press Ordinance, censorship, the

new regressive laws and unspoken sanctions against women that have served to encourage fanatics and undesirable elements to a position of intimidation. Furthermore, questions requiring governmental answers went in most cases by the board, making the whole exercise a fruitless one.

There were prominent names among speakers and some very good recommendations too from participants — but they came with the knowledge that a lot of it was fanciful at a time when the overall budget for women's development was cut down to less than what it was in the previous one.

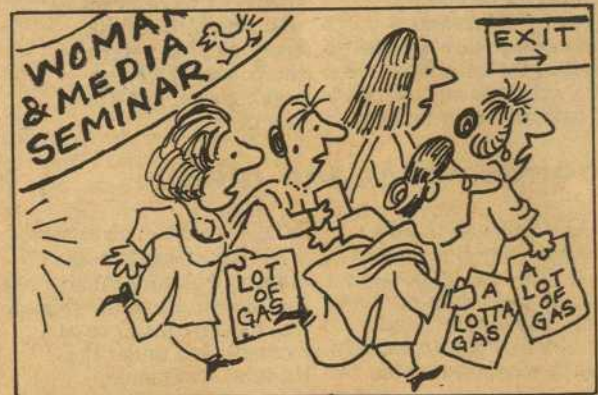
**OBSERVATIONS:** In the general assembly, the Women's Division and APWA came in for considerable attack by Mr. Hameed Haroon of the Dawn Group, some of it justified, some of it unkind and unnecessary. On the other hand, Mr. Mushahid Hussain, Editor of MUSLIM, came in for attack himself for what was seen as a somewhat condescending attitude towards women activists in the same breath that he fought for progress, democracy and human rights — an obvious contradiction.

The announcement that there would be another seminar soon on the same subject but of an international nature with foreign delegates, was met with disapproval; it was a matter of adding an even

more expensive showpiece to a situation where women's hands in the media and elsewhere were going to remain tied until there is a democracy that represents women's rights as well.

At the same time, it would be amiss not to give credit to the Secretary of the Women's Division for the courage and tenacity with which she braves troubled waters. To women journalists, the seminar like the Women's Division may seem as tokenism on the part of the male establishment. But like Becket, Mrs. Salima Ahmed does indeed seek to bring credence to her institution within the very narrow confines that the establishment ties her down to.

For, it is not so much as what the Women's Division can do as but what it is allowed to do. As a professional, who comes from the ranks of women who have contributed much to their uplift, the activists and feminists as well as traditionalists can identify with her; contrary to a statement made by a speaker, the only persons who did not welcome her entry were those vying for the same position. If the Women's Division has been unable to implement the solutions suggested by its vast and excellent research, it is not because it has failed but because the powers-that-be have refused to give her decision-making powers of the essential, relevant kind: the strings are still pulled from above.



The PACC

**Celebrating its 25th birthday**

The PACC inaugurated their Silver Jubilee celebrations on the 20th of October. American Ambassador Mr. Deane R. Hinton in his speech stressed the growth and strengthening of Pak-American friendship and cultural ties. Begun 25 years ago, the PACC started with only 11 students in its English language courses. Now, not only has their student body expanded to about 18,000, but their range of courses too, from cookery, flower arranging, karate and music. Counselling those who wish to go to the U.S. for higher

education has become, over the years, one of its most 'sought after' services. The celebrations included a variety of Pakistan and American cultural entertainments which were: An exhibition of fabrics consisting of ajrak and contemporary block prints by Feroze Afaq and Naheed Azfar.

A concert featuring American country music by the 'Bluegrass Cardinals' which was performed at the Taj Mahal Auditorium (reviewed below). American folk and popular songs were featured in a programme entitled 'Songs'



Tales and Heroes in American Life'. The Idara-e-Saqafat-e-Pakistan treated everyone to an evening of Pakistani music and folk songs.

The formal opening of the new block of classrooms also took place followed by a Silver Jubilee Inter-Centre Debate for the PACC students.

ART

**The Chinese Craft Show  
Appreciation begins at home**

Karachiites have been getting a dose of Far Eastern culture lately. Last month it was the Japanese, this month, on the 11th of October to be precise, an exhibition of Chinese arts and crafts was held at the Arts Council of Pakistan. Inaugurated by Justice Syed Ghaus Ali Shah, Minister for Local Government and an old friend and patron of the Arts Council, the exhibition displayed every kind of artifact conceivable. From

puppets, toys, masks, Christmas decorations, vases, trays, statuettes, tea sets, cushion covers, paintings, silk scrolls, to paper lamps, straw bags and even silk ties!

The display, however, was by no means large. Care had been taken to select only a few of the best specimens. Some of the most outstanding were beautifully crafted, colourful paper puppets with strong, vivid expressions designed to

extract any response from the tiniest of onlookers. There were also the ever-popular silk wall hangings depicting Chinese royal life in exquisite blendings of muted shades, the style so typically associated with Far Eastern craftsmanship. In the same vein, painted scrolls decorated with cats, horses, birds and pandas show the Chinese love and close association with nature. No exhibition of Chinese craft, however, is complete

without the famed carvings of ivory. The most astounding piece was a slim stand with two balls, one inside the other, placed on top. This object is so skilfully carved that one fails to realise that these two balls have actually been carved out of one piece! The inauguration was attended by a large number of Chinese which goes to show that cultural appreciation does begin at home.

**Opening in January:  
Out with the old, in with the new**

The breakers of tradition, Designtex Inc. of Lahore opened their first local exhibition in Karachi on the 14th of October at the PACC. Run by a group of three, Rizwan Beg an architect and interior designer, Mian Ahmad Yaqoob a textile designer, and Seema, a furniture designer, Designtext has been exporting to the U.S.A. for the past eight years. Custom designed hand woven durries, coordinated fabrics for upholstery, pottery, brassware (which

include curtain tie-racks!), window blinds that can also be used as room dividers, the look is soft, the motifs sometimes contemporary, sometimes traditional, and the colours pale and soothing in pastel shades of green, pink and blue set against the natural toned background of woven cotton and wool. The Eastern look, however, is not done away with but subtly retained; all the materials used are local and everything is locally made. But rather than the bright, contrasting colours

of traditional handicrafts, Designtex has opted for the soft, cool look designed to counteract the heat of the summer months. "We're trying to introduce something new, one does not have to stick only to the traditional — we want to educate Pakistanis in good taste", said Rizwan. Quality has been kept to the highest standards. The durries are washable and reversible. Unlike carpets they have no pile, their cut fibre ensures against

patchiness, and because of the flat weave there is no wearing. Rizwan also claims that their business is helping keep handicraft skills alive: "Craft is slowly dying in Pakistan. The craftsmen make little money because the middlemen eat it all up, we're trying to break that monopoly." Designtex Inc. will soon be expanding its already thriving business. By January '85 they hope to open a branch in Karachi "somewhere in Defence".

**The Rotract Club**

**From paintings to posters on literacy**

The Rotract Club of Islamabad, a young adults branch of the Rotary Club, which was started in July this year, held a painting competition in collaboration with LAMEC and organised a prize-giving ceremony recently. The adviser to the President on Population Planning, Dr. Attiya Inayatullah was the chief guest. The function started late for reasons unknown, and when it had begun, proceedings were stopped after twenty minutes for the offering of prayers. The youngsters seemed a little upset at the delay as they had planned everything to the dot. They still have to learn that nothing is done on time, especially in official functions. Young painters from nearly every institution of the country and from every organisation connected with painting as

the medium of expression, had been invited to take part. The topic was Literacy, a rather vague subject, but in the period of twenty days they received over two hundred paintings. There was no specification about the medium to be used for the paintings nor was there any restriction on age. Considering the short period of time given to the participants the response was good and shows that the youngsters are aware of the importance of a literate society. The judges for the occasion were Zubeda Agha, Mansoor Rahi, Syed Abbas Shah and Lucy Gibbs. Many of the visitors did not agree with the decision of the judges as regards the awarding of the first prize and felt that it did not convey the visual message it was meant to, i.e.: the importance of literacy. Since the

prize-winning paintings are going to be used as posters in a literacy drive, to bring home to the uneducated the importance of being literate, it is hoped that they will serve the purpose. Some black and white sketches by Tarik

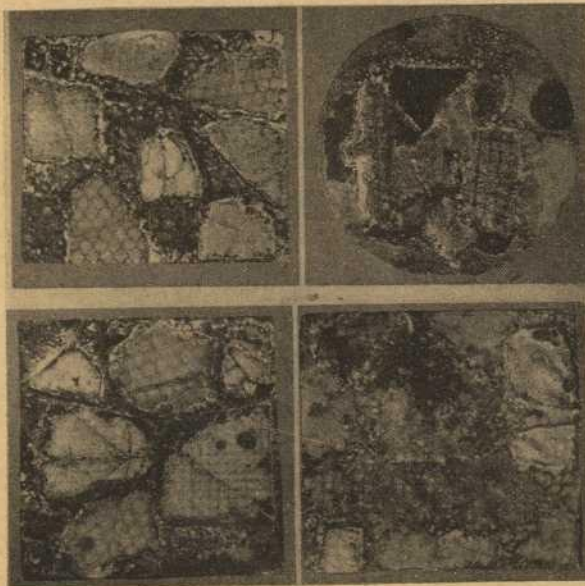
Wali were eye-catching and imaginative and deserve a mention. Besides the main prizes, ten consolation prizes and twenty-four silver medals were also awarded by LAMEC to encourage the young artists.



**SHE's first illustrator  
Masood Kohari's fire painting**

An unusual exhibition, is how the one arranged by the Pakistan National Council of the Arts of Masud Kohari's works can be described. This talented young man has channelled his creative energies to a new art form which he calls 'fire painting'. This

specialised form produces colourful textures and designs. He has exploited crystal by glass blowing and his materials include wire-netting, colours and chemicals which result in collages with an amazing new look.



Though Masood's work is western oriented, (he has spent many years in France) his works are the direct result of a three year association with the glaze workers of Gujranwala. "They were reluctant to teach me their craft, which has been transferred to them by their elders, but when they saw how serious I was they were very helpful" says the artist. In search of new dimensions of expression Masood isolated himself from the world and worked, trying to create new images in which he has succeeded. His belief is that a painting or sketch should have a direct visual impact without any reference to outside influences and interpretations. His object is not to sell but to create. In his tiles he has used materials which are considered waste by most people. A bit of glass, broken bits of wire and a torn ticket all come out from his magic kiln with a beauty of their own and make the tiles easily recognisable as Masood's work.

**Leading the way  
Window shopping in  
Lahore**

Jane Eisenbraun started it a few years ago. Lahore was slow to respond but warmed to the artistry of the Art Centre window display immediately. There was no concept of 'window shopping' in the city because stores hardly displayed anything imaginatively. Jane had been a buyer for a prestigious store chain in U.S.A. and as the wife of an American consulate officer posted in Lahore, left her mark in more ways than one. She was pretty, musical (she played the flute) and obviously knew what she was talking about when it came to window dressing! The Art Centre attracted a lot of attention with its ice-cream colour displays showing off materials and dress lengths advantageously. Babito was next with their first window dressed by Ghazala Rahman.

We were delighted to see that they haven't let it go at that. Windows have displayed mint green outfits complete with matching accessories one week and dramatic black ensembles the next. For the first time in Lahore, dummy models 'use' parasols; 'display scarves and point a pretty painted toe daintily.

## Miniature Paintings

### Two girls keep the art alive

Novelty is always regarded with interest. Fatima Latif and Naheed Fakhruddin, recent graduates of the National College of Arts, Lahore, in their fresh and innovative approach to a dying art, burst upon the local art scene in their attempts to keep alive a fine tradition that is in danger, like so many of our other classical arts, of being buried. Indeed, Miniature painting is one of those acquired skills, requiring patience and intense study for which the young generation have little or no time.

Fatima and Naheed, however, are exceptions. Their detailed studies of this art form is evident in their work, although not wholly faithful to it in all its principles. They often choose scenes from contemporary life, and in many cases the perspective is fairly accurate. But it is in their close attention to jewellery, architecture and foliage, the fine brushwork, the soft and lyrical linearity, in medium and of course in size, that they remain true to these much admired aspects of

Miniature art.

Naheed adheres more closely to the Miniature style than Fatima. Her colours are more pronounced and the distortion of perspective more in evidence. For example,

Not to be outdone; Sun-dip close by has completely renovated their shop and given their window a total 'face-lift'! Gossamer fine muslins textured cottons in pastels suspend themselves between gigantic balloons in a pretty shade of pink. The only thing one misses is candy floss!

one of her works portraying a woman in Mughal dress standing on her porch shows the architecture lopsided, the space ambiguous making the building look as though it is almost falling off the landscape. In a couple of instances, however, Naheed suddenly switches to the contemporary; one painting is of a boat race with men rowing clad in skimpy shorts and vests, an absolute obscenity in Mughal days!

Fatima, on the other hand, tends to keep to the Miniature style only in so far as medium and the emphasis on architecture are concerned. The element of flatness is missing; the flesh is softly contoured, space is well-defined and the colours are dull and matty. In her paintings of bazaar scenes, for instance, the perspective is accurate and the shadows emphasised to convey a sense of space. In contrast, the eye is immediately drawn towards the canvas flaps of the tents and the fine, textured detailed clothing of the man in the forefront.

The works of both artists have been deservedly viewed with much interest. Their approach is original and distinct, yet at the same time traditional, a definite novelty in the world of art in Pakistan.

## BOOKS

An interesting collaboration of English poet and Pakistani photographer has been announced in Karachi. Jane Pettigrew has undertaken to write

poems woven around pictures taken by Mr. Wasim-ud-Din, the former chairman of the Photographic Society of Pakistan.

## The Booker Prize

### From six of the best the winner

'Hotel Du Lac' by Anita Brookner has won the coveted Booker McConnell award for fiction this month. Few novelists command the perfect mandarin prose of this writer, whose fiction is a mere sideline to her work as an art historian, and who has produced four excellent and acclaimed short novels in as many years. Her theme is here, as before, the suffering of the fine at the hands of the coarse-grained. What gives her work its special edge is the ferocity of her perceptions and her icy, piercing eye for greed, cant and stupidity. A mandarin with the bite of a tigress.

The Booker Prize short list this year was characterised by elegance, chastity and intelligence. None of the six novels were very long and only one (David Lodge's *Small World*) sets out to make us laugh aloud. The judges seemed to have turned their faces against fashionable magical realism (Angela Carter). They had also omitted books that were obvious contenders (*The Amises*) but likely to shock many readers by their language or their stance. It might have been braver to take them aboard, acknowledging that some books set out to reach their readers precisely by shocking them—but of course they may simply have disliked those books. At all events, this year good taste and safety appeared to have triumphed over eclecticism and dash.

Out of the six books chosen, it was striking that two — Barnes and Lively — had literary biographies as their theme; two—Lodge and Desai — were about teachers of literature and writers; and one — Brookner — had a writer as its central character. Only Ballard's book was entirely outside the world of literature. J.G. Ballard has taken a turn from his previous science fiction novels. 'Empire Of the Sun' is

a remarkable autobiographical novel unmistakably based on his childhood experience of Japanese-occupied Shanghai during the second world war. The eleven-year-old hero Jim's adolescence in this bizarre, horrific landscape of destruction and starvation is described with a crystalline clarity.

'Flaubert's Parrot' by Julian Barnes is a dotty, delicious and almost unclassifiable book. You need to love Northern France and Flaubert's work to get the most pleasure out of Barnes's tour de force. The opening chapters are a trifle slow and the characters a little faded, but Barnes himself, once into his stride, is at his most dazzling.

Anita Desai is already well known for the delicacy and precision of her studies of Indian life. Her new novel, 'In Custody', is set in a dusty town up the railway from Delhi where a young college lecturer, unhappily married, is struggling to keep some hold on the Urdu language of his childhood and his faith in the transcendent value of poetry, only to be bitterly disillusioned. 'According To Mark' by Penelope Lively is a well-crafted study of a middle-aged literary man with a brisk, capable wife. He embarks on a biography of another literary man, and finds himself in love with the grand-daughter of his subject, an amiable and promiscuous young woman. An accomplished, enjoyable enough comedy of manners.

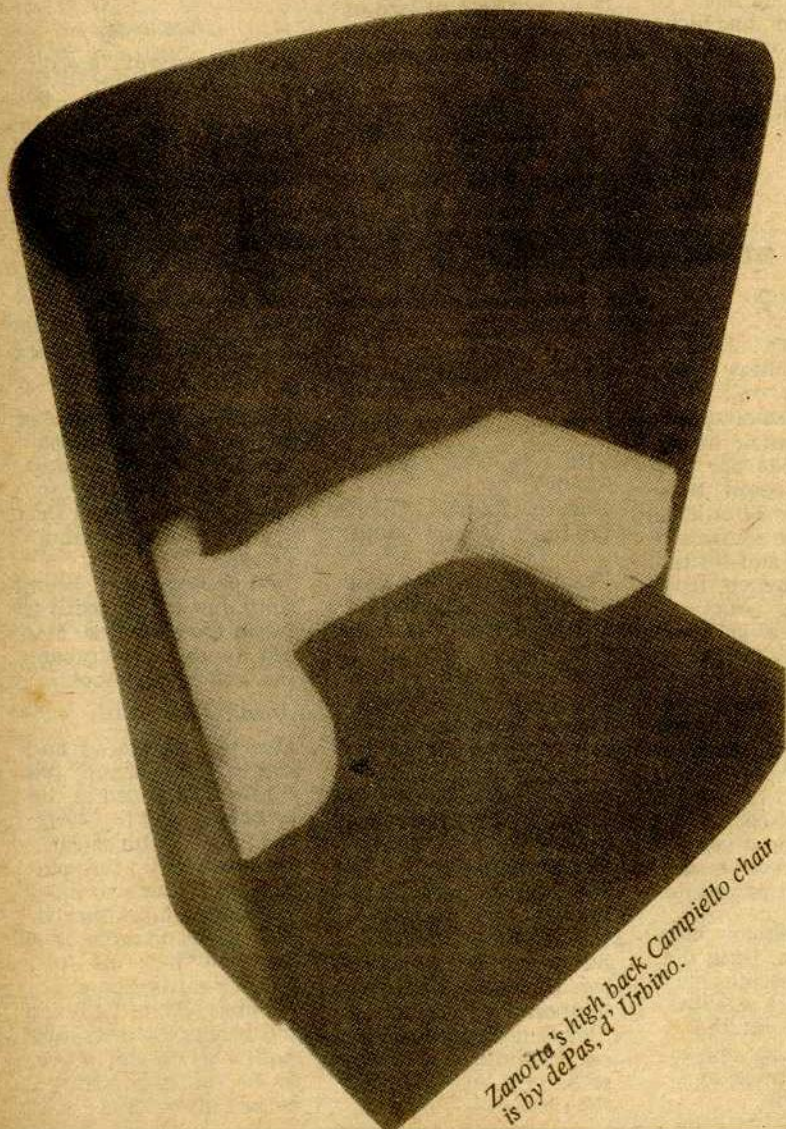
'Small World' by David Lodge is a witty, erudite comedy written in the manner of epic romance, as a latterday Arthurian legend with the incessant round of academic conferences replacing the knight's adventures, planes their trusty steeds and a forum on "The Function Of Criticism" their tournament. Lodge's liveliness and forceful narrative are here in danger of losing out to literary self-consciousness.

# INNOVATION AT MILAN FURNITURE FAIR

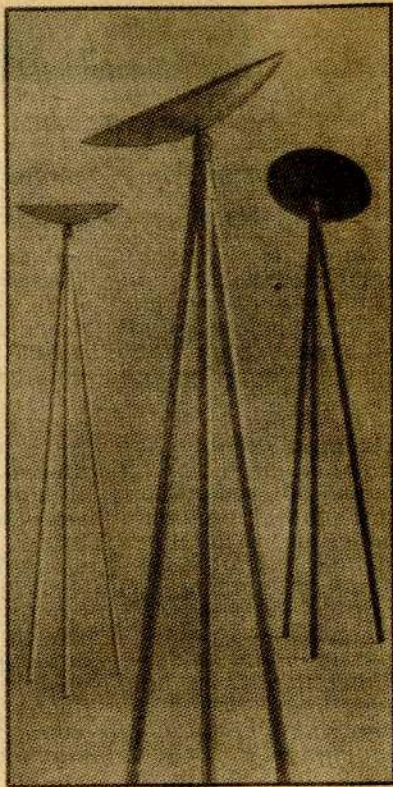
Avant-garde interspersed  
with the traditional.

BY ROEEDA ZAKI

*Holder of a Professional Certificate  
of Interior Design from the New  
York school of Interior Designing.*

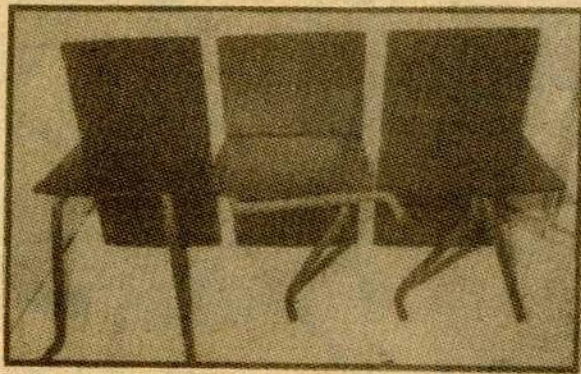


*Zanotta's high back Campiello chair  
is by dePas, d'Urbino.*

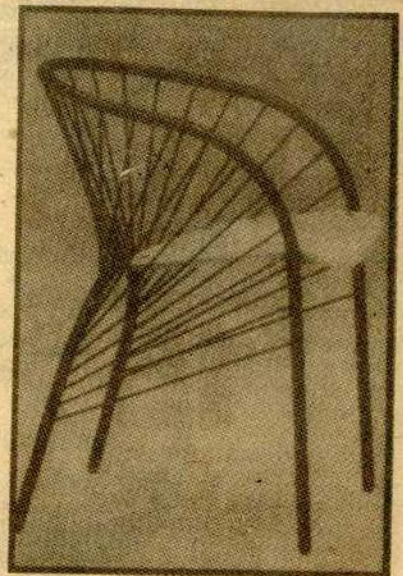


This year's 24th Salone Internazionale del Mobile was characterised by bold new furniture shapes. 2500 exhibitors took part in the Milan furniture fair. There were a lot of directions taken but generally most of them tended towards bold, exaggerated shapes, oversized details and elegant linear forms. "Even the most established companies are doing surprising things" said one retail shop owner.

There were stylized shapes, with curved backs, long wiry legs or ball feet. The two seat settee was one of the most commonly encountered furniture shape. These were of the type used in cafes years ago. With smaller and smaller houses or apartments being the norm, these now seem most suitable for halls and other tight spaces. Among other noteworthy pieces was a high back, cocoon like chair on coasters by Zanottas. London designer Rodney Kingman's settee with upholstered seat and back supported by tubular metal legs. A young French designer Regis Protiere, received a lot of acclaim for Lizie, a small metal chair with a web-effect spoke back. Nena, a folding chair by Richard Sapper for B&B, had a fibre glass frame with a hook on the back. It



Walter Gerth designed a "family" of chairs for the Strassle Collection in which each piece has legs in different positions.



can be hung up and was admired for its practical design.

There were some light hearted and frivolous designs like sofas with unfolding fan shaped fabric arms. A marble table with round legs fitted with oversize marble baths. Walter Gerth, a German Architect, designed a "family" of chairs. The plain wood chairs had a front pair of metal legs variously positioned. It is a tongue-in-cheek design meant to illustrate the way different members of the family would sit.

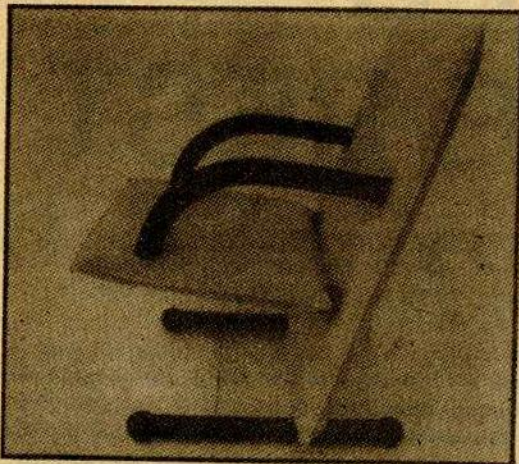
Many of the designers were referring to the past, to the tradition of

furniture from Biedermeier to post-modern. Some of these entitled "recreation" were sponsored by the French Government. A number of pieces from the late 19th and early 20th century reinterpreted. There were modular storage pieces displaying use of contemporary materials such as double faced plastic laminate, granite and metallic painted wood. A post-modern cabinet with pediment shaped top and a textured plastic laminate dressing table complete with triptych mirror. Lacquered ash, Japanese-looking Alcina chairs, by a de-

signer who favours simple, understated lines.

Throughout the fair, there were many allusions to Memphis by an avant-garde Milan furniture concern that is largely responsible for recent changes in furniture design. A retrospective of the group's earlier pieces could be seen at their showroom in the centre of Milan. Their

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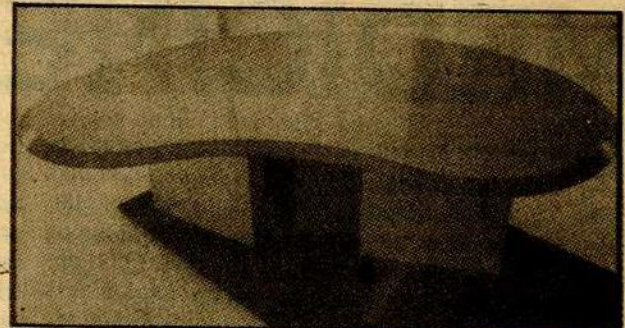
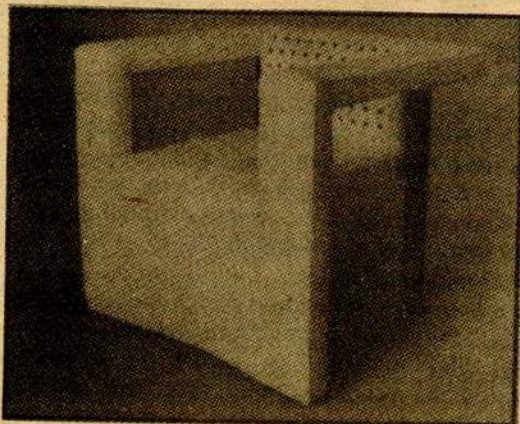


Arflex's T-Line chair by Burghard Vogtherr has rounded arms and legs and a flat seat and back.

Kidney-shaped lacquered wood Madonna table by the American Arquitectonica group.

Paolo Piva chair, for deSede is made of interlocking upholstered leather shapes and features woven leather detailing.

Le Mirande sofa at Flexform of Paolo Nava has unfolding fan-shaped fabric arms.



# SHAPING YOUNG MINDS

BY NEYYAR HASSAN

**W**e are very lucky to have Tehseen as a daughter-in-law. She is so calm and so self-controlled that we have started depending on her to handle the affairs of the household and to settle all the problems. I have yet to see her lose her temper or speak unkindly to anyone." This is praise indeed! Coming from a mother-in-law, this is a real compliment. However, her parents relate how as a two year old, Tehseen was a worry to them and although Dr. & Mrs. Naqi's five other children seemed bright and well adjusted, Tehseen was a bit of a scamp. The last straw came when Tehseen was rude to a friend and relative and proceeded to show

tisement for a teaching job led her to applying at the Aga Khan School in Karimabad. Needless to say she got the job from among thirty other applicants.

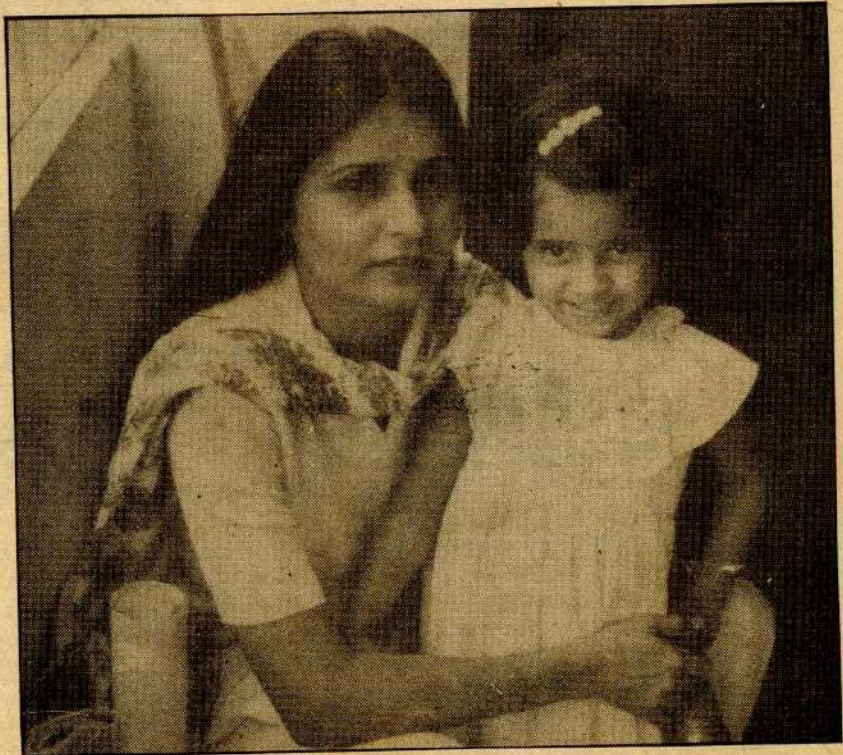
**A**fter her marriage, Tehseen transferred to the Aisha Bawany School and is currently teaching at the Government Junior Model School in Clifton. With her educational background and teaching experience, Tehseen could easily secure a post in a better and more well known school, but Tehseen prefers to work with children who come from not too well educated backgrounds. She finds it more satisfying when one of her students sits an entrance examina-

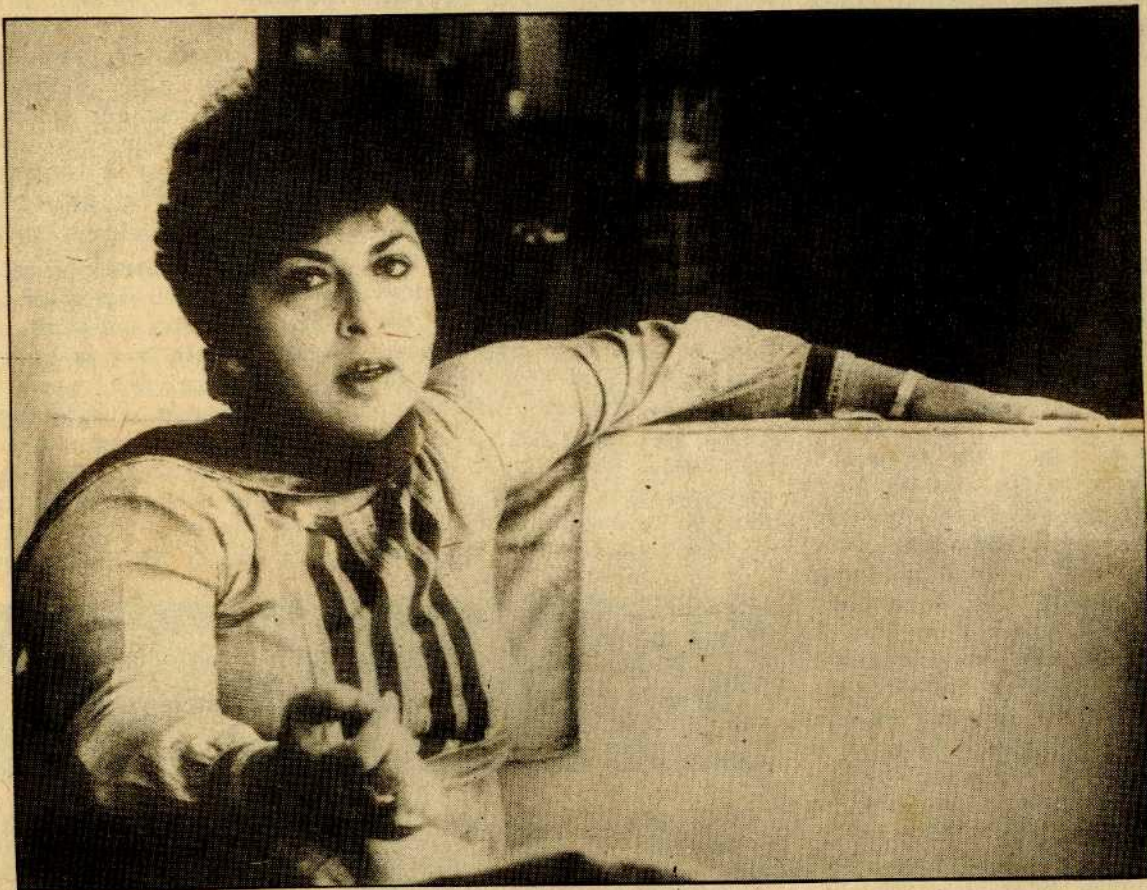
tion for a well known educational institution and manages to procure a seat. Tehseen's mode of teaching is to first gain the student's confidence by learning their backgrounds and particular problems. She finds that most parents from the low income strata do not have the time or the means to help their children in their schoolwork or in encouraging acceptance of general knowledge. Parents are often too busy, the father struggling to improve his position and the mother with home chores and rearing children. Since English is also not often a language spoken at home, Tehseen finds it satisfying to bridge the gap and see

CONTINUED PAGE 80

**Tehseen is not only an excellent teacher, wife, mother, daughter-in law but a deeply caring human being.**

her displeasure by biting him. In order to subdue to the high spirits of her unruly daughter, she was packed off, along with a brother, to St. Joseph's Quetta, with a prayer that she would return a better human being. A year later, a miracle had occurred. Tehseen came back a placid and even tempered child and became her father's favourite. Tehseen joined the College of Home Economics in Karachi. Her favourite subjects were Food and Nutrition, with Textiles and Clothing a close second. While still at college, Tehseen became engaged to be married to Yozsuf Hussain, but had to wait two and a half years as Yousuf was a prisoner of war during the East-West conflict and his family resided in the then East Pakistan. No one to waste time, Tehseen did her B.Ed. in English and Social Studies, not only getting a first division, but coming overall third. An adver-





# CHANDI

GUTSY, GOODLOOKING,  
 GENEROUS AND  
 GREGARIOUS

BY NAVID SHAHZAD

**U**nabashed about revealing her age Abida Hussain known familiarly as 'Chandi' was born in Lahore, 17th March, 1946 which makes her star sign Pisces. We've no idea whether Chandi puts any store by the zodiac but the heavenly signs say it is the Twelfth sign of the zodiac — the fishes — which the sun enters about the 19th of February. Given Chandi's date of birth, it places her on the cusp and so she has been blessed with twin qualities, those of her own sign and the next. At Shah

Jeevana, therefore, it comes as no surprise that she is addressed as 'Bibi Sahib' combining within her person the Yin and Yang principles of life itself. It is also significant that during the entire session with her (it ran well over three hours) Chandi spoke intelligently and always with an eye to the future. Hers was no conversation about womens' "frepperies" and coffee party topics. We never discussed clothes or jewellery and her only concession to such varieties was a frank admission that she had stopped

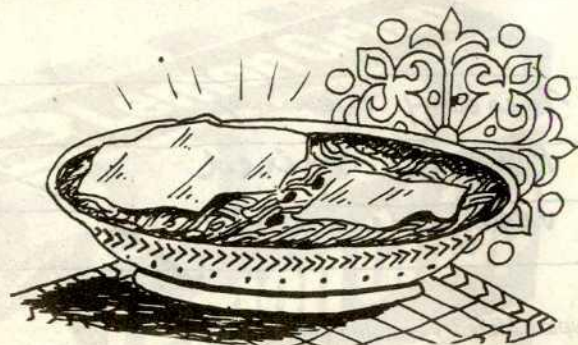
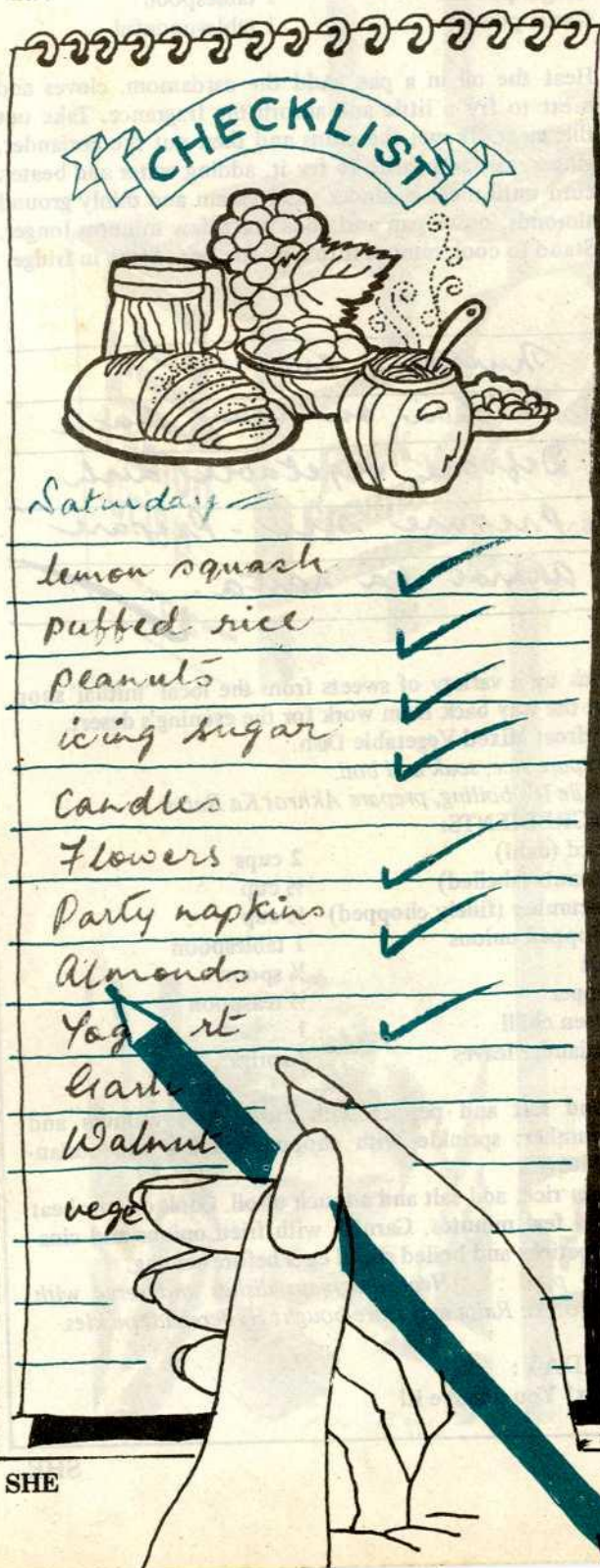
wasting time over how she looks. The freedom of being able to face the day in five minutes flat is what she cherishes most. But then everyone has not been blessed so generously with God's bounty.

The perfectly chiselled beauty of her face reminds one of the Punjabi saying wherein God is supposed to have created a truly beautiful woman while resting in the shade. But that is all that is chiselled and sculpted, Chandi's voice vibrates with warmth; the near-masculine huskiness accentuates the femininity of her face and form.

Most of us have a tendency to cultivate an air of superiority, a know-it-all attitude that we seem to have been born with. There's no room for movement, no space for progress. Such people remain atrophied in the moulds they cast for themselves and eventually die of spiritual and creative asphyxiation. Such is certainly not the case with Chandi. We sat and explored the past together.

Way back from the time that she was one of the prettiest little girls in town and her career was followed with avoid interest by all. The fact that she went to regular school in

# WORKING WOMAN'S GUIDE TO ENTERTAINMENT



**T**he Pakistani woman loves to entertain, and there's no reason why having to cope with a job as well as a home should be a hindrance. With careful planning, the simplest menu, highlighted with some sparkling conversation, will leave your guests feeling well-fed and relaxed.

Do your entertaining on a Thursday night rather than on a Friday. That way, your spirits will still be high and you will be refreshed and energetic enough from the working day to begin again and tackle the part of acting hostess. That will leave you a full two days to recover and attend to the little things that pile up during the week.

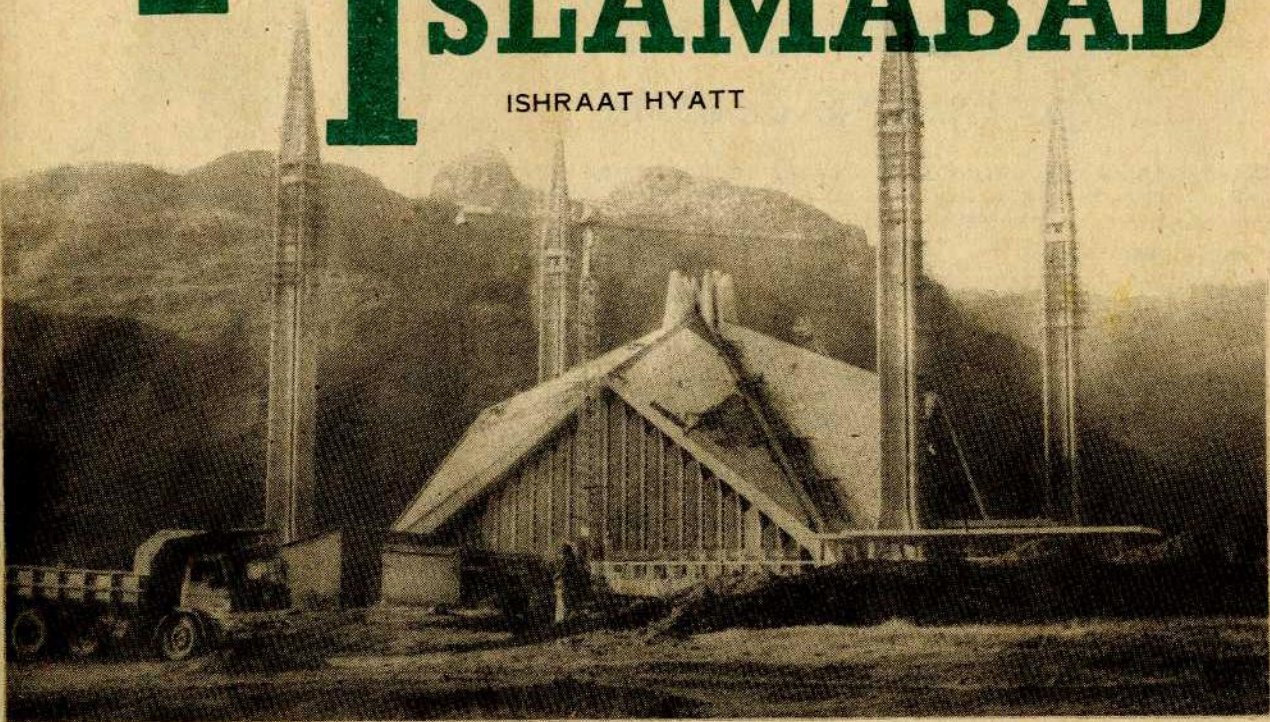
For a choice of dishes, the tastiest and most economical is our very own 'desi' food. Less time consuming, our local recipes keep better because of the spices that act as a preservative.

With prices rising by the day, economising is the order of the day. So serve your guests squash instead of soft drinks — it's just as popular and easily prepared a few minutes in advance. Decant it into a large jug and decorate with slices of fresh lemon dipped in icing sugar. For desert, there's certainly nothing wrong with serving Store-bought 'mithai'. Traditional, tasty to the palate, a colourful display of these makes an attractive arrangement as part of table decor.

Here we give you a quick checklist of what to do before your guests arrive to admire your stylish presentation. Go shopping on the preceding Saturday. Prepare one of each dish on the following days and keep in the freezer or fridge. On the big night, save on frayed nerves and tempers by simply garnishing elegantly and serving. All these recipes look and taste expensive (and wow your overseas visitors without upsetting their tummies) on a limited budget. As a finishing touch on the Thursday night, ensure you have pretty scattered cushions candles, fresh-cut flowers, party napkins and the 'Mithai' tray as a centre-piece.

# INVITING ISLAMABAD

ISHRAAT HYATT



**D**riving into Islamabad from Lahore or Rawalpindi, up the highway and through the overhead bridge (known as the bathroom bridge because of the ghastly green bathroom tiles that are adorning it) at Zero Point one cannot help exclaiming, "Oh, my! How beautiful!" Everything is so green and lush and as one goes on straight past the majestic, but misplaced ADBP building, and the Shah Faisal Mosque comes into view, its tall minarets silhouetted against the Margalla Hills, you can stand for a long time just admiring the view. Before reaching the mosque you turn right onto Khayaban-e-Iqbal, commonly known as Margalla Road, and this is where the big luxury houses are. A lot of them are offices some are occupied by embassies and the rest serve as residences. Reaching the end of the road and turning right you pass the grand Sind House complex built on a height and overlooking the secretariat buildings on the left, some distance away. Constitution Avenue is the widest road and has the secretariat buildings, the Presidency the begin-

ing of the Diplomatic Enclave and of-course the Foreign Office. Another grand road which runs through Islamabad and opens out into a broad D shape in front of the presidency, is the Quaid-i-Azam Avenue. This road has the new American Centre and the area on its left is known as the Blue Area.

## A mini-tour of a diplomatic capital

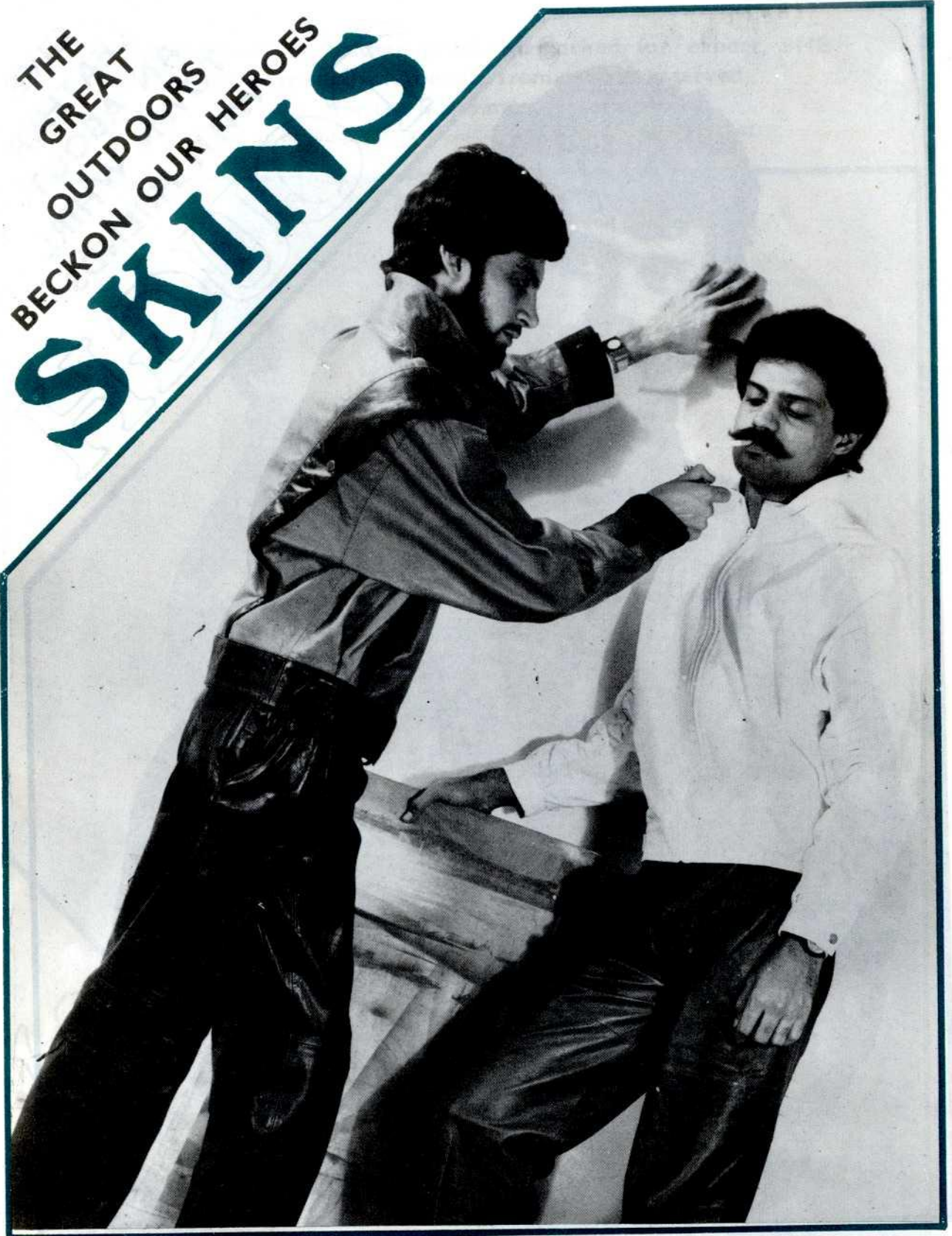
This is earmarked for commercial purposes and a number of ugly plazas have been built here. These are known as the "pigeon Hole Plazas" or "Manhole Plazas". It is said that the Pakistan Day parade will eventually be held on this road. Continuing on Constitution Avenue, a left turn takes you past the diplomatic enclave and on to the under-utilised Quaid-i-Azam University. A right turn will take you onto one of the main thoroughfares where the

direct market of this city is located, Aabpara. On the left of this road are The Islamabad Club, the Sports Complex and the Rose and Jasmine garden. Right at the end is the Shakerparian Park, where all visiting dignitaries have planted trees. We are back at Zero Point. This is a rough circle within which are the sectors F and G and the very posh Sector E/7. Outside this area are the less developed and newer sectors and the less said about them the better for they are in a real mess and have somehow got the image of poor residential areas, though there are many well designed large houses built here, on the whole it all seems badly put together, as if there was a sudden shortage of space and more had to be crowded into less. The G/9 sector has picked up the name "Islamabad's Harlem," though I think that is hardly warranted, but yes, step-sisterly treatment is meted out to the residents of this sector and it has the potential drawbacks which may well make it into a "Harlem."

This very briefly, is Islamabad as it is now. The actual area known as the Federal Capital Area is about 900

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THE  
GREAT  
OUTDOORS  
BECKON OUR HEROES  
**SKINS**



We got these luscious-looking, beautifully crafted and reasonably priced leather jackets known as The Michael Jackson lookalike

**at Karachi's Mohammed Din S.I.T.E. area**

*Tailored elegance in two-toned red/black jacket and trouser and a pale white jacket teamed with black trousers.*

# THE KHYBER HORSE



OVER THE COMING MONTHS SHE WILL BRING YOU EXCLUSIVE COVERAGE OF THE FILMING OF MAHMUD SIPRA'S EXTRAVAGANZA. 'KHYBER HORSE'

From our Islamabad Correspondent, Ishrat Hyatt, comes the first in our continuing series.

**A** lot of excitement has been generated by the coming of the "Khyber Horse" team to Rawalpindi. What is "Khyber Horse?" One may well ask! Well folks its the title of a movie and its locations are Rawalpindi, Peshawar and Lahore.

I have often wondered why Pakistan with all its natural beauty historical monuments and other attractions had never been used as a location for a movie. The answer to that is technical and complicated, government policy, taxes and what have you but at last a person daring enough, in tzh person of Mahmud Sipra, has come and broken the taboo which seemed to have started where "Bhowani Junction", (the only other movie to be partly filmed here,) ended.

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# U.M.W.O

## Does it again

**They celebrate  
with a fete  
to raise funds  
for charity.**

**T**he enterprising organisation United Memon Women Organisation have once again proved their pioneering spirit in helping the under-privileged while having fun at the same time. Although the organisation has been in existence for over 2 years they have achieved a great deal in helping the community. The latest effort was to organise a colourful sales exhibition-cum-Meena Bazar at the Gul-e-Rana Nusrat Community Centre, Karachi. This is a welfare organisation of the All Pakistan Women Association (APWA) which aims to encourage students and to raise funds for various welfare projects and charitable purposes. To date they have helped orphanages hospitals, health centres, schools, colleges and institutions for the blind, deaf and dumb.

This time the Meena Bazar comprised over twenty stalls displaying food, clothes, cosmetics, local handicrafts, flowers, candles and leather bags. The stalls were tastefully decorated and were thronged by hundreds of men, women and children in a festive mood. In addition, children had been catered for as well. There were swings and roundabouts, games stalls and lucky dips and a raffle draw.

Mrs. Salma Zain Noorani, wife of the Minister for Social Welfare, Excise & Taxation was chief guest and was warmly received by Mrs. Mumtaz Rehman, Principal of the Centre. She took a keen interest in all the activities, and was briefed on the various welfare projects which were of special interest to UMWO. The Gul-e-Rana centre was founded seven

years ago and its aims were to inculcate self-reliance, self-respect and to help supplement the income of the poorer earners.

With this in view, a rehabilitation centre for the destitute and the disabled, and a small cottage industry, (which includes embroidery) there is also a day care centre. The organisation is working to raise funds for future projects such as a hostel for working women, and multipurpose welfare centres around the city. Mrs. Rehman was proud of the achievements of the centre of which she was a past student.



### All voluntary services

*Women's organisations are requested to keen us posted about their activities, send us their programmes, objectives, resolutions and upto date information in this regard.*

# A revolution in plastic

BY NAUSHABA ZUBERI

Items useful around the house are irresistible to the housewife. These little things can mean so much — in the kitchen or elsewhere — and are sure to be bought.

Only till a few years ago, these things used to be bought either at the various "Baras" that are strewn around the country as from abroad —, thus, wasting precious foreign exchange — not to say of all the extra luggage that had to be carted.

But thanks to the ingenuity of our manufacturers, quite a new trend has set in our own country and we can buy items of incredible good taste at the local market.

Most of these items are made of plastic and their design and finish can be compared to any thing manufactured anywhere else in the world.

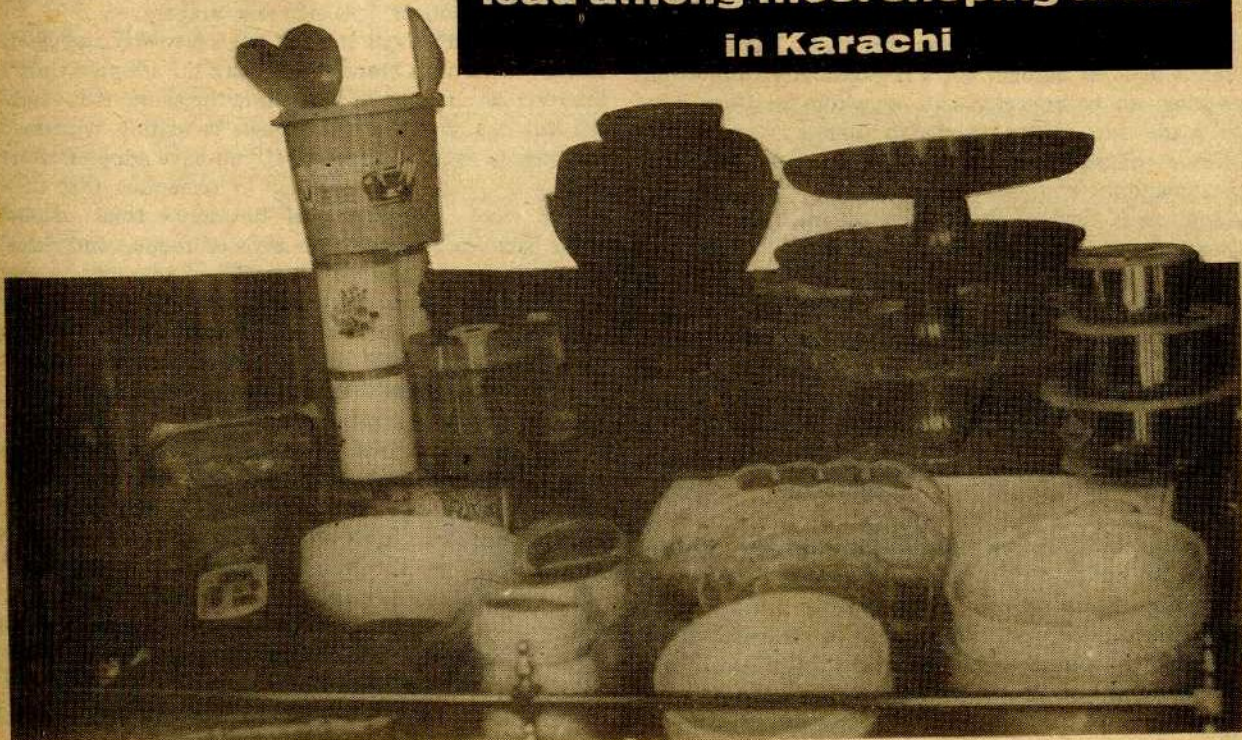
There is the household items lane in Bohri Bazar where one can get every thing from dusters and clothes' pegs to the most expensive dinner sets. If one is a regular browser, one cannot overlook the new items

that come at regular intervals. The most popular thing in one of these shops is the extra tap for water coolers. Previously, coolers had to be discarded once the tap was broken but now for a mere Rs.10/-, the life of your water cooler can be lengthened.

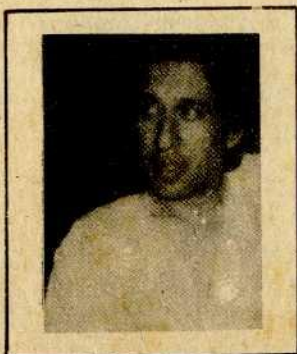
Plastic containers for fridge and deep freezers are very useful. New ones in this field are those in stainless steel with a plastic cover — slightly expensive Rs.70/- for each but much more durable. Then there are the transparent containers for spices and lentils in all sizes ranging from

Rs. 35/- to Rs.5/-. There are always new varieties in cooking pots. The latest are those looking like cauldrons made from pressure cooker material. The largest is for Rs.250/- and the smallest for Rs.50/-. The saucepan sets are for Rs.300/- for a set of five. In this Bohri Bazar lane, I was fascinated by one shop which sells wooden spoons. Displayed in a revolving round circle, there are spoons and spatulas in all shapes and sizes which no woman interested in baking can dare resist. Prices for Rs.15/- for 3 to Rs.25/- — nothing as compared to the wooden spoons you get abroad.

**Talking of the plastic revolution -  
Tariq Raod perhaps takes the  
lead among most shopping areas  
in Karachi**



# THE KHYBER HORSE

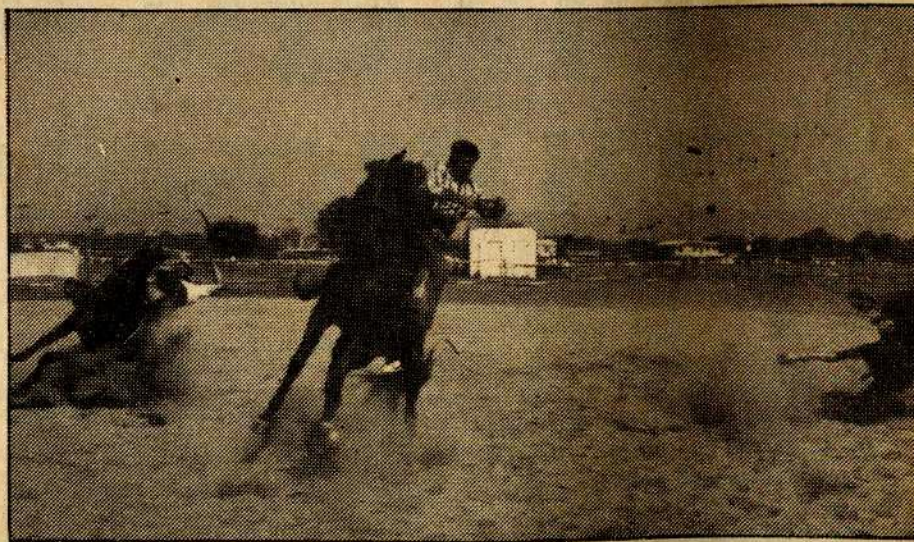


much closer to London would have been the perfect choice. The budget has definitely gone up because Pakistan was chosen as a location, but the Pakistan is associated with the movie wanted to show how the proud Pathans had remained undefeated, and so the location had to be authentic. The sudden death of James Mason, the leading star of the movie has been a big setback, as all famous stars have fixed shooting schedules and it is difficult to get a "star" at short notice.

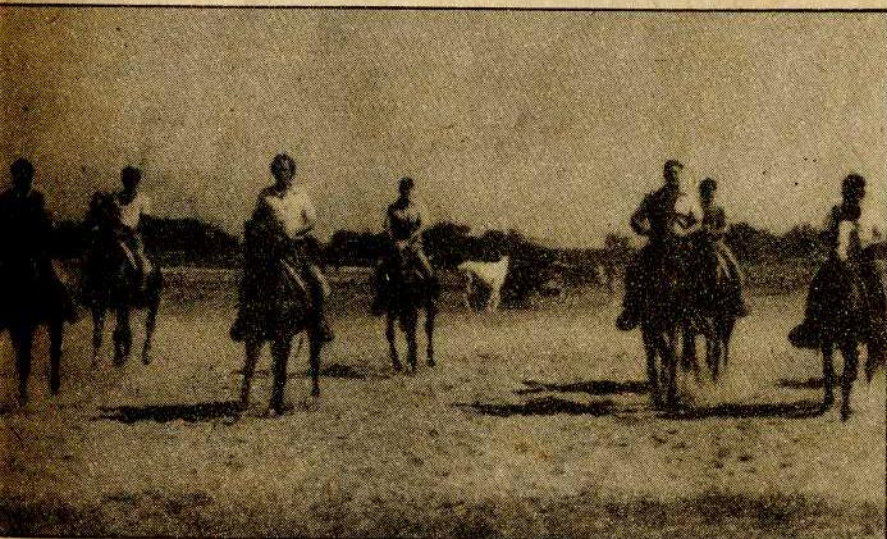
The locations have been selection; an office and production unit are in Peshawar, there is an office in Rawalpindi and one in Lahore.

Pindi is also the place where the special horses that are going to take part in the movie are being trained by well known trainer and stunt co-ordinator "Eddie" Stacey.

Training started in June and the horses are now ready for "action". It is quite amazing how the horses canter, gallop across the field and stop dead on command. With the pull of a rein, either to the left or right, the horse will take a fall and play dead until given the command to rise. Each horse has its own handler, as horses work better when they have developed an affinity with the rider, but they are taught to obey any rider. It is lovely to watch the training, which takes place each morning in the bright sunlight. It will be difficult to see the movie and not try to recognise some of the 'friends' in the battle scenes!



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