

# RISING STARS

## A Day for Love

— Sumaiya Andaleeb

Today is a very special day for people in love all across the globe. February 14th is Valentine's Day, the day that people observe the custom of sending cards, flowers and presents to one's sweetheart. Couples give each other little surprises, admirers send cards, mostly without signing one's name, to the person who has become his or her object of desire. Some romantics think that the origin of the day is a lovers' festival springs from the legend that birds choose their mates on February 14th. The real origin of the custom, however, seems to date back to the ancient Romans, who held a festival in honour of Pan, the god of the country-side. Young people at the festival drew lots for partners and exchanged presents before joining in the dancing and singing that took place. In A.D. 496 Pope Gelasius tried to change the old pagan festival into a Christian one by moving the date of the Lupercalia forward by one day from February 15th to the Feast of St. Valentine on the 14th. There were actually two Christian martyrs named Valentine but neither of them had anything to do with the custom.

Valentine's Day is nowadays almost internationally recognized as a day for love and lovers, so good luck to all of you Romeos and Juliets out there, and hope you find your true love. Happy Valentine!



Cupid's on his way! — by Wafiqul Hasab

## Breakaway Beauties

by Naheed Kamal

Through the ages dynamic women have had the personal magic and magnetism to break the "Beauty Mold", so to speak. Initially it was the man who molded out what he saw as beauty. If history is to be believed then no one idea of beauty lasted for long. The idea that beauty was (is) dependent on personality and not merely physical form was quickly abandoned. Beauty as it was idealized by the Greeks, Romans, Egyptians, and Byzantines, became a face remarkably rigid. This classic look continued to dominate the scene until Leonardo Da Vinci, Raphael and Botticelli altered the concept of beauty in the 15th century. Beauty was now natural, flawed but fascinating. Then in the 18th century came women who broke the concept all together, creating a natural and human look. But the end of the century saw the advent of the Neoclassicists who returned to the idealized, romantic, young but untouchable.

In the 1900s the idea of beauty altered a thousand times in a million ways. Early in the century came the likes of Sarah Bernhardt—angular, edgy and intense. She created the look of the decade.

The 20s roared in with the new look and a new group to define beauty. No longer did the artists control the definition of beauty because Hollywood had arrived. Women everywhere were influenced by the stars. Mary Pickford and Gloria Swanson were two different idols for two different groups. Late in the decade came Joan Crawford and Greta Garbo. The knockouts of the decade, as described by Life magazine.

The Dirty '30s had the "Dip-Em-Blonde and keep-em-fluffy" types of Ginger Rogers and also the Ice-Madonnas—Betty Davis and Jean Harlow. It was the age of the Peroxide Blonde. The '30s also had the angular queens of the artifice such as Katharine Hepburn and Marlene Dietrich, and the most memorable—"Scarlett for the ages"—Vivien Leigh.

The war torn '40s brought for the G.I.s the pin-up favourite, Betty Grable, whose hairdos themselves took over three hours to concoct. Just when things were getting dull along came Rita Hayworth, Lauren Bacall and Lana Turner.

Then came the '50s and it was the decade when Hollywood gave to the world 3 eternal icons of beauty: Monroe, Hepburn and Bardot. Marilyn Monroe was the ultimate combination of innocence and sexuality; she is even today blatantly copied by one and all (Madonna). Audrey Hepburn's elegant lady like



by Sabah Moyeen

look made slender chic again. Her influences are felt to this day and still considered as the epitome of sophistication. Brigitte Bardot defied all beauty expectations: Her hair was a messy tangle, her jaw too square and strong, and her teeth too big. But men and women saw in her something not seen before, an undefinable independence. Well into the '60s there were platoons of Bardot clones: Jane Fonda, Catherine Deneuve, Ursula Andress. Lulu and now in the '90s model Claudia Schiffer. Bardot has not been recreated but Xeroxed.

The swinging '60s were marked by a new breed of movie stars—they were world weary, earthy and older women such as Liz Taylor and Simone Signoret. Their competitors were from the off-beat Barbara Streisand, Candice Bergen, Vanessa Redgrave and the playboy beach bunny such as Raquel Welch. The hippie culture gave the world the let-it-all-hang-out beauty of Joan Baez. But the look of the decade came from England: A 91 lb soaking wet androgynous look—Twiggy. Anorexics such as Mia Farrow, Susanah York and Goldie Hawn followed. The decade also represented the end to Hollywood's supremacy over beauty ideals. Now fashion-models and photographers, designers and art directors

were creating the ideals of beauty. The '80s was the age of difference. There were a handful of faces to create versatility: Lauren Hutton, Bo Derek, Jerry Hall, Farrah Fawcett, Cheryl Tiegs, Kim Alexis, Brooke Shields and Christie Brinkley. The change came late into the '80s with the likes of Paulina, Meryl Streep, Michelle Pfeiffer, Julia Roberts and Yasmin Le Bon. They showed us personality and style created beauty. The decade was ruled by the music video which added to the versatility. First came the stark androgynous look from Annie Lennox, Grace Jones, Chrissie Hynde and Cher—they used the videos as a tool to put themselves across. Then came the Chameleon types of Cyndi Lauper, Madonna and the reinvented Cher. The look was undisciplined and dominated by the sexy Cyndi Crawford and look alike.

The '90s see beauty concepts becoming more individual and less rigid. The type of the moment is the non-type, women whose only similarities are their differences. The strength of their personalities and their innate style gave rise to a new definition in the world of beauty. In the 1990s it beauty as an attitude is individualism then the look has gone international.



## So What's in a Rejection?

Robin

First of all a fellow has to decide whether it's worth it. Why go through torture to ask out a girl who will never be the love of one's life? A man still wants to kill himself if a dippy sap of a girl says "Get lost". After he does an enormous amount of rethinking and finally decides SHE may be worth all of it, this man has to make a gigantic 'potato cracker' of a mental contortion and convince himself he doesn't care if the potential love of his soon-to-be very short life says "Go out with you? You? Are you mental?" Otherwise the poor soul would never have the courage to make that hideous/heroic (whichever you think it is) call. Rejection is as regular as what? Lunch may be? A client hates your presentation and says, "Yukh!" A casting director says, "That was fabulous! Next!" A girl with a great profile says,

"No, I'm sorry but I'm really busy for the rest of this year!" If you are a conceited fellow you just shrug your shoulders and decide the client's a moron, the casting director corrupt. As for the girl with the great profile, you are more than convinced that something is wrong with her grey area. But if you're not a conceited, egotistical brat, then one fears you will go on your 'moody, suicidal way.

Rejection is the killer of the soul. You've let your barriers and laser shields down. Your thoughts and feelings are no longer bottled up lonely and weird within yourself singing "sending out an SOS". They are flowing freely and happily through that window that opens between you and your beloved.

This strange bond you have with her is better than a shot

of heroin, better than a month in Singapore, better than even winning a lottery. It's what we secretly live for, what we yearn for all our lives. We want to be able to talk in shorthand with someone, to be able to glance across the room at a party and know someone gets the joke. But when that someone (by the way, that someone is 'her') who gets the joke but just does not want to play any more, we're devastated. We feel 69% dead. This is the kind of rejection that no one and I mean none wants to talk or think about. Because not only is this rejection horrendously painful, it is unbearably humiliating I think!

We must be able to discuss it, point it out, even laugh at it. We must be brave and take risks with our hearts. After all what do we have to lose—besides everything?

## Is Chivalry dead as well as buried?

Judith G. De Costa

Gone are the days when, if there was a man in front of you while you were on your way in or out of a room, he'd hold the door open for you while you daintily stepped in as out. Today, you should consider yourself lucky with a step on the toes, rather than a near dislocated shoulder, as he struggles to get through the constructing doorway before you. What's worse is that you have an armful of books, papers or whatever and he races through recklessly leaving you to slam into the door as if there was never anyone there!

Let me give you another example. Suppose you're ready to go out with a couple of friends and what you don't know is that you're the only one stupid enough to carry "just enough cash for just enough to fun". Be prepared for the worst. Its not so bad if you're with a bunch of girlfriends 'cos then everyone seems ready to pay up for herself. But, if you have the misfortune of being the only girl among the guys you'll hear something like "Well, you're always going on about women's lib, so why not pick up the tab?" True; may be we young women of today do go on about women's lib. But, speaking for myself, we demand equal rights not full responsibility. Going dutch, for instance, that is paying half the bill when you're out with someone is OK. Being told, "I'm sorry, Judy, you'll have to get that all" unexpectedly is not.

From what you have read so far, you'll probably think I'm being miserly and chauvinistic.

Well, I can pay my own bills, thank you very much and I would like to do my bit for feminism. The major problem is that guys seem to get the wrong idea. They look at us and think, "Oh, she's a young, healthy girl who can help herself. She'd probably think I think she's a helpless female, so let her do what she has to by herself". But don't all of you, girls and women alike, appreciate it when a boy or man stands up and offers you his chair when you've been wanting to sit for hours? Don't you feel flattered when told you look good in an outfit you bought especially for the purpose of flattery? Doesn't it make life worth living when a well-meaning stranger pops up in front of you and offers you a flower? Yes, it feels great. But only when it happens, which is so rare.

Yes, I say rare, not never. There are some males about a pinch in every handfull, who, although they respect the important things in the life of the modern girl, still understand the age-old sense of romanticism in a chivalrous gesture. They may let you do your own thing but they understand that there are some things you'd rather have done—you don't have to demean and disgrace yourself by asking: they just know.

Chivalry may be dead—murdered by feminine fanaticism and misinterpretation—if you like—but perhaps there is a chance of it being resurrected among our fellows. So why don't we give it a bit of room?

## Walk Like a Man

For the Boys: If you care enough to read anything but the sports pages and if your New Year's resolution was to attempt to dress better this year.

I took the idea from a friend as I was about to jot down the details of a "Fashion 1992" for females. He made an unnecessary remark and I pointed out that by the look of things he definitely needed help in the fashion department. To my amazement he said, "So tell me what is in for guys this year and I shall wear it!"

Come to think of it if I were a guy, I'd be sick and tired of all the female fashion columns.

\* This spring fashion comes undone. Menswear is more relaxed. Comfort is the key to success; the attitude is more informal than uptight, more thrown together than polished.

**UNBUTTONED:** Inspired by the '70s, the undone shirt—whether unbuttoned or unzipped—looks cavalier with a jacket and modern with a contrasting T-shirt underneath.

**UNTUCKED:** Shirts hang loose with the jackets and sweaters. Long T-

shirts update the casual look, relaxing even the classic suit.

**UNCONVENTIONAL:** Business dressing reinvents itself as the new suit becomes a carefree assemblage of coordinated layers. They key pieces: T-shirts, long collar

water colour hues from sand to sea foam to gravel. With a buttoned shirt, the look is "Euro-formal"; with an open collar and under lining T-shirt, it covers all destinations.

**VESTS:** Reflecting rock'n'roll styling, gentlemanly leisure,



shirts, vests, jackets and suits. Ties need not apply.

**MONOCHROMATICS:** The look is loose but sleek, appropriate for any occasion in

and traditional office attire, vests have it all covered: over crisp button-down shirts, soft knits, T-shirts (or nothing).

**SHORTS:** Worn loose and long in richly coloured linen and cotton. The city shorts team with casual jackets and shirts.

**PANTS:** Blue jeans (in every colour) loosen up the jacket and tie. Bright colours, patterns and the classic black and white in stretch fabrics, all ride a bit high and close to the ankle.

**BRIGHT LIGHTS:** Neons (NOT, never Day-Glo) add a jolt to the layered monochromatic trend and look sharp with the black and white.

**T-SHIRTS:** Indispensable this year is the T-shirt. It is worn under a jacket, vest or open collared shirt. The humble T-shirt makes an individual statement in bold graphics and luxurious fabrics.

(Compiled from "DETAILS, for men" magazine, January 1992).

## QUIZ CLUB

Here are this week's questions. Please send in answers by early next week!

1. What is the name of the oldest, most complete skeleton of an erectwalking human ancestor ever to be found?
2. Who was Cardinal Richelieu?
3. Who was Kahlil Gibran?
4. Who was Captain Kidd?
5. Which is the largest volcanic mountain?
6. What was Muhammad Ali's former name?
7. Which US President held the longest term of office?
8. What does the Olympic Motto "Citius, Altius, Fortius" mean?
9. What was Dhaka's former name?
10. What is the national game of Bangladesh?

Answers to January 31st's Quiz Club are:

1. Neil Armstrong on July 20 1969.
2. Ferdinand Magellan a Spanish explorer.
3. Charles Dickens.
4. Damascus, Syria.
5. Rain tainted by chemical waste which burns and harms plant and animal life.
6. John Logie Baird.
7. Stands for Computer Assisted Axial Tomography. It shows clean pic-tures of cross sections of the body.
8. A picture language developed by the Egyptians in 3000 BC.
9. The Himalayan mountain range — has 96 of the world's 109 tallest peaks.
10. A Chinese philosopher who lived from 551 BC to 479 BC.

## Tailored to Fit

In the Qing Dynasty, a country magistrate once asked a tailor to make him a new official robe.

"Sir, first tell me what kind of an official you are. Have you just become an official, or are you taking up a new post, or have you been an official for a

court all the time. In this case, you'll need a robe with the front and the back equal in length. For officials taking up a new post, however, the robe will have to be longer in the front and shorter at the back; for these men are proud and arrogant and hold their head high and throw their chest out. With veteran officials the robe has to be different. As they have been appointed so often by their superiors and



long time?" the tailor asked. "What has this got to do with making me a new robe?" the puzzled official asked.

"Oh, everything. If you have just become an official, you'll have to stand up straight at

are constantly kneeling, they are crestfallen and stooped. So they need a robe with a shorter front and a longer back. If I don't know which category of official you are, how can I make a robe to fit you?" China

Tale from 'Laughing Together' An UNESCO publication

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