

Slogan



22

Dialogue:
Asim Naqvi

28

One-on-One:
Aliya Nazki

35

Launch:
Jalaibee

The new wave of Pakistani cinema

A look at some new trends.

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The Cause of Preserving Theatre

From Rafi Peer and Khawaja Moeenuddin to Kamal Ahmed Rizvi, Enver Sajjad, Sohail Malik, Umar Shareef and Rahat Kazmi - theatre in Pakistan has had a rocky but continuous existence over the past decades but has not flowered into a means of aesthetic expression that would compete with the other performing arts such as music, film and television. In fact, the very media that have been detrimental to the growth of theatre and the grooming of stage performers are film and television. Both had much to benefit from theatre in the early days and a great body of film and television actors who had been trained for the stage or had gained public exposure while doing live performances turned to more lucrative careers in film and television. In fact, many of the crops of radio artistes in the early days of Radio Pakistan had also had their training in the theatre, either in Bombay and Hyderabad (Deccan) in the pre-partition days or in Lahore and Karachi later.

There was a reasonable theatre following in Lahore and Karachi up until the advent of television in Pakistan in 1964. In professional terms, however, theatre was only for the diehard and had no commercial attraction. It was not a profession that offered lucrative careers by any means. The theatre actors and other crew just couldn't depend on it for their livelihoods and it was only a part-time activity for most. Some of them may have turned to the film industry in Lahore but it was television which came and changed the scenario altogether. The new medium needed drama actors and other artistes in a big way and theatre was a happy hunting ground for TV directors and serial makers.

Even after the advent of TV, many dedicated stage writers, directors, actors and others continued to carry the cause of theatre forward. As a result, the medium has not died altogether in Pakistan. Theatre is said to be a sophisticated expression of a basic human need to mimic, to project stories and to create meaning through narrative and metaphor. The instinct is expressed in children when they act out real or imagined characters and events. There is also evidence of theatre-like rituals in some of the oldest human civilizations. There is no doubt that theatre brings people together because, for a performance to happen, people need to gather in one place for a couple of hours and share, witness and contemplate an event that may be beautiful, funny, moving, thought-provoking, or at least diverting. In a time and age when most communication happens in front of a screen, this gathering function of the theatre is of significance.

Since theatre is a form of artistic expression, it must be preserved as such. While the Pakistan government seems to be least bothered about promoting or preserving the arts in the country and is caught up with its own machinations and political wranglings, it falls upon dedicated people to keep alive those professions and crafts that enrich us as a nation. Theatre is one basic medium that is ancient in its own right but is still the breeding ground of talent in so many other modern media, such as radio, film and television. It can even be said that the stage is that basic training ground where acting talent receives its primary education. Pakistani films in the earlier years, as well as artistes in radio and television, benefited from their exposure to theatre and though the exaggeration of theatre-acting and dialogue delivery did make its inroads to many early Pakistani films, other aspects, such as voice control and poise in movement were areas the film and TV actors could not have learnt elsewhere. Since there are very few institutions in the country dedicated to the cause of theatre, concerned individuals must step forward to preserve this art form. The people of Karachi and Lahore have demonstrated how close they hold the cause of literature to their hearts by organizing literature festivals in both cities. Karachi just held its sixth literature festival and Lahore its third. Theatre festivals should be organized in these and other cities in the same fashion and theatre actors, directors and writers from other countries should also be invited to participate in such festivals. This will contribute in a big way in keeping theatre alive in Pakistan and in showcasing the rich links that exist between theatre and the other arts in this part of the world.



Javed Ansari

08

Cover story



14

News

Editor's Desk	03
Letters	07
Cover Story The new wave of Pakistani cinema Return of the Pakistani film	08



22

Dialogue

National News	14
International News	19
Dialogue Asim Naqvi	22
Focus What freedom of speech?	25



26

Event

Event Literature and Karachi	26
Book Launch A Permanent Revolution	27
One-on-One Aliya Nazki	28



36

National Music



29

One-on-One



31

Profile



33

Campaign



32

Film

Profile 30
Hassan Shehryar Yasin

Reviews 32
Campaign - Journey of wit
Music - No Punch!
Film - PK: A Brave New World

PTCL – The smart market leader 34

Launch 35
Jalaibee

National Music 36
The Jazba-e-Junoon continues...

Research 37
The future of Social Media Marketing

Quotes...

“The army is the only stabilizing institution in Pakistan. That is why [countries] give importance to the military chief, especially when they also see the degree of bad governance going on”
– Perviz Musharraf, former president of Pakistan



Not only do sound tracks add aesthetic value to TV drama, they are also significant from a marketing perspective. The song helps in reaching out to a wider audience.”
– Ehteshamuddin, Film director



“Writing is not like other professions which have an infrastructure.”
– H.M. Naqvi, Pakistani author



“The Pakistani film industry has revived its lustre, which shows that even with limited resources, we can produce quality movies”
– Abid Ali, Pakistani actor



“In a way, anyone who is in trouble or feels that the government is not doing well for them wants me to rightfully represent their problems.”
– Orhan Pamuk, Turkish novelist.



“With the recent acquisition [of EatOye], Foodpanda becomes the market leader across Southeast Asia”
– Ralf Wenzel, global managing director, Foodpanda



“I want my son to become Sachin Tendulkar.”
– Brian Lara, West Indies cricketer



“There are a lot of fast bowlers I love to watch, but the one player I was really inspired by was in the Ashes series in 2005. That man was Andrew Flintoff.”
– Hamid Hassan, Afghan fast bowler



ONLY ON



دل برباد

MON - THU AT 10:00 PM

Director: Nuzhat Sanaat Writer: Shahid Younas
CAST: Sangeeta, Mariyam Ansari, Mehmood Akhter, Anam Tarveer,
Imran Aslam, Farqan Qureshi, Farah Ali, Fazila Gazi and others.



دل برباد

WED AT 9:00 PM

Director: Syed Ali Hussain Writer: Uzma Iftikhar
CAST: Sonia Hussain, Agha Ali, Malasha Ali, Asma Abbas,
Irfan Khoosat, Zoya Malik, Kinza Malik, Koohi Khan and others.



توہماری

THU AT 8:00 PM

Director: Farzan Khan Writer: Aweza Saad
CAST: Sumbal Iqbal, Feroz Khan, Allan Waheed, Rabab Hashim,
Farah Shah, Tehreem Zubairi, Salim Malraaj, Sheheryar Zaidi,
Seemil Pasha and others.



عشق سبیر

THU AT 9:00 PM

Director: Badar Mehmood Writer: Mohsin Ali
CAST: Armeena Khan, Jibran Syed, Ahmed Ali, Areej Fatima,
Waseem Abbas, Sabo Fatmal, Shaheen Khan and others.

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Animation industry

It is so uplifting to see how Pakistan is progressing in such a dynamic field as animation. I had no idea we had so many talented animators in the country, many of whom have been recognized on the international front as well. The Pakistan government needs to realize that in order for this industry to flourish, there has to be effective management of resources along with a stable framework within which such individuals can operate.

It is rather commendable to see that a technical profession such as animation has prospered in Pakistan. I hope that relevant people in the government recognize the significance of this sector and take the measures necessary to ensure continuous improvement.

Madiha Khan
Karachi



How much longer *Bol*?

I can't seem to understand what is taking *Bol* so long to make an appearance. Probably the best time for the channel to make an impact was the time when Geo Television Network got itself banned due to the Shaista Wahidi morning show fiasco. Many of us were waiting for the big news of an all-new, television network opening in Pakistan. However, no such news came.

Bol people always cite operational and administrative issues as the main cause for the delay. One

wonders whether *Bol* will ever be able to make an appearance in the media and what the future landscape of the media industry will be.

Haris Janjua
Lahore



Print is here to stay

I totally agree with the author of the article titled, 'Long Live Print.'

Electronic media may enjoy the limelight thanks to its ability to provide news every hour, on the hour with maximum impact. However, when it comes to hard facts devoid of any sensationalism, print is the only medium that, as the author puts it, ensures credibility and authenticity in its reporting. It is no wonder then that so many people, here in Pakistan and abroad, still choose the newspaper when it comes to finding out a more detailed version of news events highlighted by the electronic media.

Immediate access to news has been ensured by the electronic and digital media, thus pushing print media further into the background. Still, I would prefer reading the newspaper to watching news on television any day as it is less cumbersome on the senses.

Gohar Zaidi
Islamabad



Terrorism – A Newsworthy Item?

Much of what we see on the news is sensationalized. This is especially true of violence shown in various news reports through the display of videos and images. Apart from this, the media, in an effort to conduct 'fair journalism' and report 'hard facts' through this practice, has ended up inculcating a deep-seated fear amongst its viewers, which is the ultimate goal of terrorists committing acts of violence.

Through such reporting, we run the risk of striking fear and panic amongst members of the public. By doing so, we are actually serving the interests of those responsible for such acts. There should be restrictions imposed on the level of violence shown on TV so as to reduce the impact of such reports on viewers.

Palwasha Nadeem
Quetta



Creating a digital footprint

Social media marketing is still a rather new concept in Pakistan where traditional marketing still reigns supreme. With an increasing number of people now turning to digital media for information related to events, people and other developments, it only makes sense for businesses to follow suit. It is no longer about brands maintaining an online presence for its customers; it has also become a lot about providing online services, thereby optimizing a customer's online experience.

Right now, all that brands are doing are either copying each other's online services or asking customers to 'like' their posts and classifying them as interaction. If brands in Pakistan want to move ahead and fully capitalize on the digital medium, they will have to think of new and innovative ways in which they can deliver maximum impact.

Mujtaba Ibrahim
Rawalpindi



The return of Atiya

I was so happy to see Atiya back in action after so long. I have always been her fan and have been following her from the time she was a successful model; the fact that she is credited as being Pakistan's first ever style icon says a lot about her talent and ability.

Leaving the entertainment industry behind for a life that is not so extraordinary in the materialistic sense is not easy. However, she has been able to do it with complete ease while using her talents related to media for the purpose of instilling her newfound beliefs in her fans. I hope she continues doing what she's doing and I wish her all the best in her efforts.

Sunil Kumar
Karachi

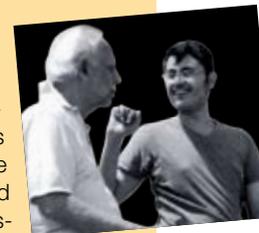


The language of love

I had the privilege of attending the book launch of S.M Shahid's autobiography in which he speaks of his relationship with his autistic grandson, Hassan. It was fascinating, not to mention that it was heartwarming to see how an entire family had come together on one platform in support of Hassan and his affinity with classical music as a way of expression. It was an event about Hassan, with many a family member speaking of his ability to love and communicate through the extremely complicated language of classical music.

If anything, initiatives such as these should be promoted so as to encourage individuals with certain mental disabilities to overcome their weaknesses and lead a relatively normal life.

Jawad Khan
Lahore





The new wave of Pakistani cinema

A look at some new trends.

By Samina Wahid

The new wave of Pakistani cinema has given a fresh lease of life to an industry that was considered all but dead. The tide turned some time in 2013 when several low-budget but watchable films were released, much to the delight of audiences. Filmgoers lined up outside multiplexes and other cinemas to watch eagerly anticipated films that boasted good stories and decent production. Then came *Waar*, a big budget film. While the jury is still out on whether *Waar* lived up to the critics' expectations, the film generated a buzz in cinema audiences actually began to look forward to locally made films. In 2014 alone, 15 new local films brought people back to the cinema.

Commentators say 2014 was a whole different ball game for Pakistani cinema. "Look at the difference. There was not even a single film in 2012, only four in 2013 and, in 2014 we had 15 films in the circuit," says Karachi-based film writer, Nawab Hassan Siddiqui. The year's biggest hit was without doubt *Na Maloom Afraad*, a film about an amateur gang of criminals that robs banks in broad daylight but their identity remains a mystery. As a result, the police records always describe them as 'unidentified' or 'namaloom.' The film raked in a cool

Rs150 million and is still playing in small cinemas across the country. "At least 28 major banks booked theatres for their staff to show the film," says Nabeel Qureshi, one of the film's two producers. "This overwhelming response to our effort has propelled us to go for more projects in 2015."

It is the resurgence of these new entrants in the film business that is bringing about a revival of Pakistani cinema. "The first and foremost factor is the entry of fresh blood in the dead industry. Actors-turned-directors and producers have come up with fresh and attractive ideas that have attracted audiences," explains Siddiqui. The trend has also reversed, thanks to the sprouting of small cinema houses in malls because of which people can shop and watch films under one roof. While these malls are often criticized for being upscale and catering to a niche market, the fact is they have lured audiences back to the cinema, given the stringent security measures in place. This is particularly important for the younger crowd that feels increasingly insecure about going to cinemas in a country where militants have often targeted civilian gatherings.

The lack of cinemas extends throughout the country - the commercial capital Karachi has only 38 cinema houses serving a population of more than 18 million. Many of them were converted into commercial properties but this could change in the near future if good films continue to be made.

"Money counts in every business. When the investors realized that there





Upcoming films in 2015

Jalaibee An action caper, *Jalaibee* has been directed and written by Yasir Jaswal and produced by Emaan Syed. *Jalaibee* is a joint production of ARY Films and Redrum Films. The film stars prominent TV actors Danish Taimoor and Ali Safina in lead roles along with Adnan Jaffar, Sajid Hasan, Uzair Jaswal, Wiqar Ali Khan and Zhalay Sarhadi. *Jalaibee* is the first Pakistani film to be shot with the Arri Alexa camera. The film has been photographed in Lahore, Karachi and Islamabad with a '73 Ford Mustang. It portrays the intertwined stories of characters that are all struggling with their problems and seeking the means to deal with them.

Hotel A psycho-thriller, *Hotel* stars Meera, Humayun Gillani and Sadiq Amin and has been directed by Khalid Hasan Khan. The film depicts the story of an Indian girl who checks into a hotel only to meet a sister who was never born. The film has been shot entirely in Pakistan. It will be released nationwide soon and is being dubbed as the 'first Hindi feature film made outside India.'

Teen Bahadur A 3D animated film, *Teen Bahadur* is directed by Sharmeen Obaid Chinoy and is a joint venture between SOC Films and ARY Films under the banner Waadi Animations. Set for release on May 22, 2015, *Teen Bahadur* is Pakistan's first computer-animated feature length film. It is the story of three extraordinary children who rise from the unlikely of places to save their town from the evils that plague it. Equipped with courage and super powers, 11-year old Amna, Saadi and Kamil battle against all odds and stand up to injustice to restore peace and harmony.

Yalghaar This is an upcoming Pakistani war epic by Hassan Waqas Rana and is based on the true story of Pakistan Army's Swat operation. The film "explores what happens in the lives of those involved, including the militants and how all of them are affected at a personal level because of the ongoing operation". It stars Shaan Shahid in the lead role, along with Humayun Saeed, Adnan Siddiqui, Ayesha Omer and Sana Bucha. It is the most expensive Pakistani film to date. Apart from the budget and extensive cast, the film features 150 characters.

Bin Roye Directed by Haissam Hussain, *Bin Roye* is an upcoming Pakistani romantic drama, based on writer Farhat Ishtiaq's famous novel, "Bin Roye Aansoo". The film stars Humayun Saeed, Mahira Khan, Zeba Bakhtiar and Javed Sheikh in pivotal roles and will also be turned into a serial to be telecast on Hum TV with the same cast. Haissam Hussain has previously directed compelling TV plays for Hum TV, *Durr-e-Shahwar* and *Dastaan*, for which he won Lux Style Award, Hussain's *Bin Roye* is expected to be another masterpiece. The film is slated to release on Eid ul Fitr.

Manto Directed by the talented Sarmad Sultan Khoosat, the film was initially set to release in December 2014, but has now been pushed until after the World Cup in March. Written by award winning playwright, Shahid Mahmood Nadeem, the film is based on the life of renowned literary figure Saadat Hasan Manto and has Sarmad himself in the lead (playing Manto), with Saba Qamar, Sania Saeed, Mahira Khan, Hina Bayat, Faysal Qureshi, Shamoob Abbasi, Humayun Saeed, Irfan Khoosat and Adnan Jaffar.

Kambakht This is Hamza Ali Abbasi's directorial debut and, according to him, is an 'indie' comedy. The cast includes Humayun Saeed, Shehryar Munawar Siddiqui, Sohail Ali Abro, Saba Qamar and Hamza Ali Abbasi himself..

Jawani Phir Nahin Aani Produced under the banner of Humayun Saeed's production house Six Sigma Plus, *Jawaani Phir Nahin Aani* is set to release on Eid ul Azha offering pure entertainment. The film has Hamza Ali Abbasi, Ahmed Butt, Wasay Chaudhry, Mehwish Hayat, Sarwat Gillani, Sohail Ali Abro, Ayesha Khan and Humayun Saeed. Javed Sheikh and Omar Shareef will also appear in the film. ❏

were no profits in this industry, they disappeared. But now, since they see huge profits, they are back," points out Siddiqui, referring to the building of new, small cinema houses.

There is, however, one problem with the current wave of Pakistani cinema – most of the films have content that is rather non-commercial in nature. Almost all of these films do not appeal to the common man who still prefers the gandasawielding heroes that are out to save damsels in distress. Shouldn't filmmakers focus on making movies that can lure the masses? Every country has an audience of all intellect levels. The Pakistani audience will mature with time. If filmmakers start at a low level then standards will never improve. "I am very pleased by the fact that our young film-makers are not being overly commercial. We don't have an 'industry' yet, so we can mould it anyway we want," says Usman Mukhtar, an Islamabad-based film-maker and actor.

While releasing films at foreign film festivals may rake in critical appreciation but the activity is pointless if the local audience doesn't get to experience and appreciate cinematic endeavours of these film-makers. Most potent problems that these film-makers face are the funding and distribution issues. In a cash-strapped economy it is an uphill task to pull in an investor and the few distributors that do exist are least interested in developing a film industry. This is where multinational corporations and sponsors come in. Instead of spending millions on mindless, trivial TV advertisements, they could help the film industry and the film-makers by sponsoring them. This is why several TV channels have lent their marketing and distributing expertise to the ventures – an idea that is working well for the budding film industry so far.

Films are the cultural archives of a nation. They document, project and channel the cultural, social and political ideology of a country and resonate the ideals of an alive and active nation. Cohort endorsement is what the Pakistani film industry needs right now, along with sustenance, faith and backing at a national level. ❏



Back to the Cinema

By Sarah Fahim

Since the 1970s, the film industry in Pakistan has move down and down. Until the 1970s, the preceding decades were regarded as the better years of Pakistani cinema. Names like Nur Jehan, Santosh Kumar, Allauddin, Kamal, Sudhir, Aslam Pervez, Massarat Nazeer, Shamim Ara, Nayar Sultana, Taalish, Sabiha, Neelo, Waheed Murad, Nadeem, Mohammad Ali, Rangeela, Munawar Zareef, Shabnam, Rani and Sultan Rahi were prominent. *Saheli, Zarqa, Devar Bhabhi, Nur Jehan, Anar Kali, Saat Lakh, Shaheed, Arman, Do Raha, Naila and Teri Yaad* were some good films made in those years. Noor Jehan, Naseem Begum, Irene Perveen, Saleem Raza, Masood Rana, Mehdi Hasan and Ahmed Rushdi sang so well that you can't forget them and neither the music of Khurshid Anwar, Rasheed Attre, Nisar Bazmi, M. Ashraf, Sohail Rana and so many others. Among the great directors that one remembers were Riaz Shahid, A.J. Kardar, Pervez Malik, Hassan Tariq and Shaukat Hussain Rizvi.

According to the Federal Bureau of Statistics, there were some 1500 cinemas in the country at the time and 300 films were produced annually. In the 1970s, when the Punjabi genre gained momentum, Sultan Rahi made it to the Guinness Book of World Records for being the only Pakistani actor to have performed in over 800 productions.

Ever since Zia-ul-Haq came in 1977, with imposition of new tax rates and censorship policies, production standards began to dwindle. Numerous cinema houses were closed down and the Islamization process

discouraged the entertainment sector. There was a shift from sober Urdu films to increased violence.

The arrival of VCRs further contributed to this downfall and the political environment became more conservative. Pakistani cinema entered a hibernation period which lasted for more than three decades. The ban on Indian films further added to the demise of the Pakistani cinema. This ban had been imposed in 1965, following the war with India.

Forty years later, the government lifted the ban. Selected films from India appeared on the screens and lured the masses back to cinemas. The restoration was gradual, but is now picking up pace and we may again have a film industry worth the name.

Shoab Mansoor's *Khuda Kay Liyay* brought a monumental change in 2007 that encouraged both the young and experienced filmmakers to redefine the film industry. *Khuda Kay Liyay* is a two-fold story encompassing the preconceived ideas of people in Pakistan and the U.S. about each other's countries. It revolves around the lives of two families and three protagonists who are affected by the social and political inclinations in the two countries, played by Shaan Shahid, Fawad Afzal Khan and Iman Ali.

The film was a novelty and inspired Mehreen Jabbar to make *Ramchand Pakistani* in 2008. Then Shoab came out with *Bol* which depicted the social and religious perspectives of a common family. *Bol* also earned \$1m at the box office. In 2012, there was one Pakistani production, while four were released in 2013 and more than 15 in 2014.

"2014 was a completely different year in the Pakistani film industry altogether," says a Karachi-based film critic.

The cinema houses that had been converted into commercial plazas and markets were revamped and life came back to them. The number of cinemas across Pakistan, however, still remains insufficient for a population of 180+ million. The 1585 cinemas in the 1960s and 700 cinemas working until the 1970s, decreased to 325 by 2010, out of which 130 aren't equipped adequately anymore for film screening.

Peshawar, which once used to be the heart of the Pakistani cinema network, now has only 2 cinemas that are functional. Karachi, inhabited by some 18 million people has only 38 viable and furnished cinemas. Nishat Cinema, one of the oldest in the city and owned by Mandviwalla Entertainment, was torched in 2012 in reaction to the blasphemous videos on YouTube. This created an additional scarcity of cinemas.

"After 30 years of decline, there is a lot of catching up to do," says Nadeem Mandviwalla, the leading cinema owner in Pakistan.

It is good though that the paucity of cinema houses in the cities, particularly in Karachi, Lahore and Islamabad, is being compensated to some extent by the advent of multiplexes. These are cinema complexes where a number of small screening halls, equipped with the latest screening facilities and audience seating and are fitted for comfortable film viewing.

Islamabad didn't have a multiplex cinema until a few years ago; now there is a Mandviwalla multiplex in the capital. The renaiss-



sance of films, nevertheless, will not die out in Pakistan now since production activities have started again.

Pakistan was also ranked as the 13th worst country for intellectual property theft in a report published by the U.S. government in 2012. SZABIST, Iqra University, and the University of Karachi have launched curricula for film and media studies in Karachi while the Indus Valley School of Art and Architecture is initiating a film program soon. The National College of Arts in Lahore offers filmmaking as a major subject; however, Islamabad doesn't have a film school yet. The Lahore chapter of the Pakistan-U.S. Alumni Network hosted a seminar on October 28, 2013 in collaboration with the U.S. Consulate General in Lahore. It discussed the revival of Pakistan's film industry" and talked about the role people can play in the revitalization of Pakistani films.

A good array of Pakistani films have seen the light of day in the past few years. Omar Ali Khan's *Zibaahkhana* in 2007 starred Osman Khalid Butt and Rubya Chaudhry, Hamad Khan's *Slackistan*, a story of youngsters taking responsibility for their choices as society collapses around them. It was released in 2010 and featured Osman Khalid Butt, Aisha Linnea and Shahbaz Shigri. Afia Nathaniel made her debut in *Neither Veil Nor Four Walls* in 2010, and later in 2014, *Dukhtar* further substantiated her talent. It premiered at the 2014 Toronto International Film Festival. It was produced by Muhammad Khalid Ali and featured Samiya Mumtaz, Mohib Mirza, Samina Ahmed, Adnan Shah, Ajab Gul and child artist Saleha Arif. *Dukhtar* is a Pashto word that means 'Daughter'. The film is the story of a woman who flees from a rural, mountainous area of Pakistan with her 10-year old daughter to save her from marriage to a tribal leader. Three films were released in 2011, including Shoaib Mansoor's *Bol*,

Reema Khan's *Love Mein Ghum* and Syed Faisal Bukhari's *Bhai Log*, featuring Saima Noor, Javed Sheikh and Nadeem. Directed by Mansoor Mujahid and produced by Meher Jafri, Summer Nicks and Craig Peter, *Lamha* (Seedlings) was released in 2012.

The production and screening of Pakistani films picked up pace in 2013 and 2014. From Syed Ali Raza Usama's *Mai Hoon Shahid Afridi*, starring Hamza Abbasi, Shahid Afridi and Humayun Saeed, to Bilal Lashari's *Waar* - the story of a self-motivated army officer whose retirement was postponed and he guarded the country from a perilous terrorism attack, 2013 was a significant year for the Pakistani cinema.

Ismail Jillani and Shahzad Nawaz, who term filmmaking in Pakistan as 'guerilla film making,' released *Chambeli* in April 2013. Faisal Aman Khan's biographical film *Kaptaan* on cricketer and politician, Imran Khan's story and Meenu Gaur and Farjad Nabi's *Zinda Bhaag* starring Naseeruddin Shah, were also released in the second half of the year. The film shows a majority of Lahoris including Amna Ilyas, who was also nominated for Best Actress in Lux Style Awards. The film is written by Sahir Ali. Shehzad Rafiq's *Ishq Khuda* was also released in 2013, starring Shaan, Meera, Saima and the Moroccan actress, Wiam Dahmani. It was produced by Shafqat Chaudhry. Iram Parveen Bilal's *Josh* starring Aamina Sheikh, is the story of a school teacher, Fatima. *Siyaah* was a Pakistani horror production directed by Azfar Jafri and written by Osman Khalid Butt which was also released in 2013.

2014 was another noteworthy year Jami (Jamshed Raza Mahmood), released *Operation 21*. The film doesn't spoon-feed the audience and leaves quite a few instances open ended. Jami considers the industry has been revolutionized by the HD SLR camera and encourages our fresh blood to

make optimum use of YouTube to showcase their work, should there be scanty finances to release their films. He believes that good work will be watched, appreciated and recognized, no matter which medium it is released through.

The second momentous release of 2014 was Nabeel Qureshi's *Na Maloom Afraad*, starring Fahad Mustafa, Javed Sheikh, Mehwish Hayat Khan and Mohsin Abbas Haider. The film, based on a lighter subject, was well-received. The director claims that at least 28 banks booked cinemas for their staff to watch the film. Yasir Jaswal and Eman Binte Syed's *Jalabee* is another name to mention among the revivalist films.

Syed Omar's *Dance Kahani*, Hamza Abbasi's *Kambakht* produced by Eyad Ibrahim and Sharmeen Khan, Anjum Shehzad's *Mah-e-Meer* produced by Khurram Raza, Sahir Rasheed, Badar Ikram and written by Sarmad Sehbai, Umair Fazli's *Saya-e-Khuda-e-Zuljalal* produced by Jehan Films, Syed Faisal Bukhari's *Sultanat*, Hasan Waqar Rana's *Yalghaar* based on the army's Swat operation and Jawad Sharif's biographical film *Beyond The Heights*, produced and written by Mirza Ali, are films the audience looks forward to in 2015.

The finances available don't allow films with hefty budgets. Even after a dramatic cut in entertainment taxes in 2001, directors like Jami finance their films from earnings from music videos and TV commercials, Mehreen Jabbar gathers finances from 19 different sources, Jibrán Khan, a recent IVS grad, has been trying to sell his film and Afia Nathaniel has also worked to get her films funded.

Compared to the Rs. 2 billion Indian film industry, the Pakistani film has just emerged from the stone age. However, given present trends and statistics, the industry is bound to flourish in the coming years. **S**



‘I thought the journey would be easy.’

Film-maker Jami talks to Slogan in this exclusive interview.

How did ‘Jamshed’ become ‘Jami’?

The name is actually Mirza Jamshed Raza Mahmood – you wouldn’t come across that in the Wikipedia or the Net. The shift was gradual. After *Pal Do Pal*, *Dur* and *Anjaaney*, which was a major hit and was even played across India, the name that my family had given me started coming out of the home and that’s how it happened.

What brought you back to Pakistan after studying in the US?

I hadn’t considered any options while I was studying there. I simply had to come back for the love of Pakistan and as clichéd as it may sound, this was the very reason. Seventeen years ago, cinema in Pakistan was practically finished. I began with music videos. Out of 25, some 15 or more videos were hits and most of them were dark-looking like *O21*. The videos were all about awareness. Characters coming out of shackles in one of my music videos depict the story of our country. *Bum Phata*, *Anjaane*, *Dharna*, *Main Tau Dekhoonga* were part of this conscious journey. Pakistan is the perfect place where I could produce such work. I still don’t have second thoughts on coming back to Pakistan. I connect with the people and this country.

How would you describe the music video of ‘Pal Do Pal’?

The journey of *Pal Do Pal* is indescribable. Everything that was available for production was broken. We used to work with broken cameras, lenses and tripods. It was a painful journey but the love for Pakistan kept me driven. The video of *Pal Do Pal* was processed in international labs as the systems here weren’t ready for quality post-production. However, unlike the popular trend, I never go to Bangkok for post-production. The grading of *O21* was done in Romania. Bangkok isn’t an option I would take for any of my work.

From music videos to cinema – was the journey exciting?

It was a ‘*pul-e-siraat*’. I thought the journey would be easy. The hardships and difficulties of the journey, though, made me a better and stronger person. I don’t say things in a straight forward manner. I don’t claim being better or brilliant. I just have a different way of saying things which reflects through my work. I strongly believe it’s not always about money. Ghalib doesn’t sell as well as, say, *Akhbar-e-*



Jehan, but that doesn’t imply that the people should stop reading and studying his works.

O21 got a mixed response from the audience. Do you agree?

I agree that *O21* isn’t a film that feeds the audience. One needs to connect the dots throughout. I am sick and tired of ‘Bollywoodization’ of Pakistani cinema. People have grown immune and accustomed to it. Pulling your audience up – *O21* is all about this phenomenon. People just couldn’t take it that Shaan is not the hero and all the characters have a dark side. It is only towards the end that the audience realizes that Ayub Khoso was the real hero.

People invest crores of rupees into an unconventional film. A film like *Haider* isn’t meant for everyone, but people have still invested in it and it has performed brilliantly. *O21* was generally expected to be another version of *Waar*. It was a harsh journey by all means and my life is divided into two chapters – before *O21* and after *O21*. *Waar* had already been released and since we couldn’t pull off an action film like, say, *Skyfall*, we didn’t want a similar version in *O21* that might have seemed like forced action. It was written beautifully, but when it was shot differently than it was supposed to be, Azaan and I decided to reshoot it. The film makes you wonder all along.

Consider me a strong enemy of item numbers. My wife is from India and it is difficult to walk on the roads there because of the rape epidemic. People claim that item numbers have nothing to do with this mayhem but I completely disagree. It is nothing but abuse of womanhood. A UN report clearly points

towards Bollywood and discourages such portrayal of women. I believe it is another form of prostitution. The only difference is that you dress up fancy for this version.

People have also ended up comparing *Namaloom Afraad* and *O21*. Nothing against the film, but comparing two absolutely different genres is absurd. Comparing a film without songs, dark cinematography, non-linear editing and in which Shaan isn’t the hero, with a film that has light-hearted music and is based on an entirely different subject hardly seems appropriate. It’s like comparing one of Govinda’s films to *Haider*, if I refer to Bollywood. We, as a reviving industry, need to develop our own style and flavour of cinema. Some 90 percent of the audience that interacted with us on Facebook loved *O21* and I suppose it is that audience for which the film was actually intended.

It was actually stressful and shocking to see the headline from Rafay Mahmood who knew the entire story and still wrote that *O21* went down after its first show. It is a blow that I am still recovering from. Thankfully, more reviews came later and neutralized the negative effect. Now, after taking my lessons, I stick to what my distributor says and never take a decision, especially without taking Nadeem Mandviwalla’s perspective on it.

How did the subject for *Moor* develop?

Moor is a part of the same chain of work about Pakistan. The slightest possibility of saving Pakistan, in spite of the corruption that weighs in trillions, drives my work. *Moor* is about how a woman takes over and fights against the system when men can’t take a stand. From 2011 to 2015, *Moor* has come a long way and the end title’s edit has been very recently locked. People ironically regarded *O21* as a film from the ISPR which is absurd, considering *O21* talks about Afghanistan equally. *Moor* is based on another unconventional subject, rather an array of them and covers everything from nationalism to politics. It is about two mothers – the woman herself and the motherland. The interesting twist is how she’s not quite there at the end of her journey when the film ends. I wouldn’t call it an open-ended film – it is rather an open-starting, film revolving around the woman’s struggle and determination.

Which subjects do you see being taken up by the Pakistani film industry in future?

We are moving to serious subjects including action. All my films except *Moor* were self-financed without any money from outside. Nadeem Mandviwalla pitched in for *Moor*. I still cannot depend on the Pakistani film industry for my earning a consistent bread and butter. People also think that dubbing is the solution to below par sound production. I think that's bigger than the problem itself. Everyone today is concerned about their own box office performance. They overlook the critical details of filming. This trend, indeed, needs to stop for the industry to flourish.

What are the technological barriers to film-making in Pakistan?

There is lack of everything. With 5 to six film cameras, 15 shoots are going on simultane-

ously. There is absence of rules, unions, financiers and investors. There are producers in the industry who don't pay people on time. People from the television industry are slowly moving into cinema without realizing that cinema is another beast in itself. There's another dilemma – shooting for a television drama and for a film on the same set. Professionals will slowly enter the industry. What we do need is sheer common sense.

How would you encourage fresh blood?

There's actually no other way for this industry to live and develop. Fresh blood is blowing off the dust. There's no question of the standards going down with new hands in the business – it is actually the other way around. There was practically no standard before. We are still stuck

with TVCs that feature nice clothes, faces and lights but no concept. I have sponsored one feature film from the University of Karachi students. The new kids are the only ray of hope. I have worked with Salman Razaq in 1997, then Zain Haleem and Farhan Hafeez, who worked as the D.O.P. for *Moor* and *O21*. Azmi also worked for *O21* as the D.O.P. and was another newcomer who entered the industry through our company. Azmi just finished his short film with Mehreen Jabbar. The editor Rizwan A. Q. is from Sharp Images and has worked for *O21*, *Moor* and just finished with *Jalaibee*. There are 6 D.O.Ps. in total who are running the industry and 4 of them have come from Azad films. Without fresh blood and newcomers, progress in this industry is indeed unlikely. ❏

– Sarah Fahim

'Being a perfectionist also means being solitary.'

– Syed Usama Ali Raza

Would you say filmmaking has been revived in Pakistan?

If I talk about my film *Mein Hoon Shahid Afridi*, it was regarded as being quite successful. The subject and even the cast could instantly relate with reality. Humayun Saeed, Mahnoor Baloch, Javed Sheikh, Shafqat Cheema and Nadeem Baig are known names. The film also had some fresh faces like Aine Jafri, Hamza Abbasi, Syed Yahya Hussaini and Gohar Rasheed, adding more value to the film.

Your question though is bigger than the grasp. I am a common man and I don't know everything. Film in Pakistan was never dead. The films of Syed Noor and Faisal Bukhari have a different flavour but they have kept our cinema alive when there was nothing else and I am grateful to them. One thing is certain now - that we will only progress at a steady and gradual pace and that there's no looking back.

What brought you to films?

It started as an accident. I belong to the third generation of my family which has been associated with different creative activities. There has been an inclination towards writing, literature and drama in the family. When my mother, Seema Ghazal, asked me as to what I wanted to do with my life, the question took me aback and I pondered over it. My uncle acted as the guiding light and urged me to pursue what I actually wanted to do. That's how it began.

You are often called a perfectionist. Why?

Being a perfectionist also means being solitary. You push yourself at each level every day

to deliver your best. I believe in the fact that there's dawn after every night. People even say that I create cinematography of the big screen in my TV plays.

What technological barriers come in the way of our films?

The economic barrier is much greater than the technological one. Filmmaking in Pakistan is not a consistent way of earning. Even then, a film is made in a more professional setup as compared to a TV play. How much an investor can gain from a film is the big question. His return on investment always remains uncertain. We are also very easily impressed by others. Foreigners come in and we welcome them to dominate our culture and social dynamics. And then there is the post-production barrier. Sound, music and grading are three umbrella terms that need to improve in Pakistan so that filmmakers can rely on quality in local post-production.

Do you see any future for our film industry?

Provided that we don't abandon the industry, as it had been done during the past decade, things will naturally progress at a certain pace. For the industry to develop and progress, we need a sense of collectiveness. Individual efforts often go unnoticed. The industry needs to unify in order to progress and achieve certain relevance.

Your serials are more successful than your films. What would you say about the charm of the big screen?

That's what most people would think. In fact, I have moved from the smaller to the bigger screen. I have worked with various facets of



the small screen - soaps, political campaigns, animation, TV commercials and music videos. There has been no restriction for me.

Television and drama in our country are the means of bread and butter for a director. TV addresses conventional subjects relating to women and emotions. Film on the other hand is a different ball game - you are in a make or break situation at all times. Finances aren't scanty and neither are the investors, but the lack of payback assurance keeps them and the money from entering the industry. There are varying standards of films being produced locally, but the positive thing is that people do watch these films. The more the number of screens, the greater will be the certainty of investment returns. In contrast, television is more consistent. Channels have themselves become production houses and maintain a steady investment rate and the returns are also ensured.

Would you encourage fresh blood into our film industry?

First and foremost, there should be an interest to learn and endure pain in order to excel. If you pay for education and knowledge, it's valuable; if you don't, it's cheap. The definition of hard work that the new generation believes in is different and it is very basic. However, we hope to see more fresh blood coming - and excelling. ❏

– S.F.





EPZA main attraction at Expo 2015

The Export Processing Zones Authority (EPZA) pavilion was one of the main attractions for foreign and local visitors at Expo 2015. The EPZA pavilion had 14 industrial units from different sectors.

The range of products comprised aviation parts, garments and accessories, stuffed toys, perfumes, denim, led products, food items and male and female clothing, chemicals, x-ray films and plastic products.

EPZA units included YKK, International Fragrance, Ziqi Toys, R&D Precision Exports., Denim Clothing Company, Shaan Technologies, Multi Food Industries, International Textile, Combined Group, Eurotex, Repro KRC, Zahabiya Chemicals, Vision Tech and Shahzad Apparel. ❏

PTCL unveils CharJi EVO

Pakistan Telecommunication Company Limited (PTCL) has launched a new range of devices and data packages for its high-speed CharJi EVO wireless broadband customers. The new CharJi EVO offers superior user experience with high speed internet and flexibility through economical monthly packages and reduced upfront device cost.

The offer includes the CharJi Wingle device as well as the new CharJi Cloud device. All devices are available as affordable monthly packages, ranging from Rs. 1800 per month for 20GB to Rs 6000 for unlimited download volumes. ❏



Suzuki luxury sedan

Suzuki has launched its first luxury sedan, the Kizashi, in Pakistan. Said to be comparable to the Honda Accord and the Toyota Camry, Kizashi has not fared well in the USA and China and is now being launched in Pakistan.

The new sedan has been marked as good by the Insurance Institute for Highway Safety. Other features of the Kizashi, comparable to high-end cars, include key-less entry and start, parking sensors, stability control, airbags and rain sensing wipers, to name a few. The car is priced at five million rupees and will be available for sale in the coming month. ❏



Pakistan's first HD channel

Pakistan's first HD channel, 92 News is on air. As the name suggests, 92 News is a news channel that claims to bring ultimate infotainment to the viewer.



Headed by Yusaf Baig Mirza (YBM), the channel has already established its place with its advanced Digital Satellite News Gathering Vans and over 300 journalists working across Pakistan to bring the latest news to homes.

Several industry heavyweights have moved from established TV channels to 92 News, thus lending their expertise and influence to the channel. ❏

Mekaal Hasan Band nominated for Global Indian Music Award 2015

Mekaal Hasan Band's latest album *Andolan* has been nominated for this year's Global Indian Music Awards (GiMA) in the Best Rock Album category.

Talking about his nomination, Mekaal Hasan said that even though the band includes some Indian musicians, the music they produce is purely Pakistani and that makes it ever so special.

A success in a music industry dominated by the more exciting brand of commercial, Indian music, Mekaal Hasan says that he believes the Indian concert culture allows bands such as his to reach a wider audience.

Mekaal Hasan and his band will perform at the GiMA ceremony which is why the band's Indian vocalist, Sharmistha Chatterjee and management will attend the ceremony on the band's behalf. ❧

EBM funds NICU at AKUH

The Aga Khan University Hospital inaugurated its newly expanded Neonatal Intensive Care Unit with the support of English Biscuits Manufacturers (Pvt.) Limited. The expanded NICU will offer emergency, in-patient and intensive care treatment for babies born early, providing the best possible specialized care to its neonatal patients.



EBM has generously provided Rs 200 million for the expansion and are the first partners in the Aga Khan University Hospital's effort to increase private fundraising towards expanding academic and clinical facilities at its Stadium Road campus.

"Welcoming a baby is such an exciting time. For parents of babies born early, however, it is a time of anxiety. Families and their new additions need specially trained medical staff, special equipment and special understanding to survive this period. We are delighted to partner with AKUH on this initiative," said Dr. Zeelaf, Chairperson, EBM, at the inaugural ceremony. "We, as a company, have always been conscious of our social responsibility and have endeavoured to institutionally strengthen initiatives for public welfare." ❧

Pakistan, UK, Russia, Poland movie collaboration

K&M Features and Aster Productions have announced an upcoming feature film *Driven* – a collaboration between Pakistan, UK, Poland and Russia. A Michael Hudson film, *Driven* is being produced by Kamran Faiq and Naveed Mehmood. The cast has Kamran Faiq, Amna Ilyas, Javed Sheikh, Adnan Shah Tipu, Rehan Sheikh, Omair Rana, Najia Baig and Wahab Shah. The film will be shot entirely in a vintage Mercedes W126 S-Class 1978.

Driven has a director from the UK, cinematographer from Poland, sound design technician from Russia and the lead cast and crew from Pakistan. "It is a fantastic experience being able to work with Michael [Hudson] and such a talented international cast and crew on our home ground," said *Driven*'s female lead and acclaimed film actress Amna Ilyas. "Being a part of this unique collaborative experience is immensely rewarding and I hope that *Driven* marks the start of many more good things to come for the Pakistani film industry," she said. ❧



EFU Life launches Family Takaful

EFU Life Assurance Ltd. has introduced E Window Takaful Operations licenced by the Securities & Exchange Commission of Pakistan (SECP).

EFU Life Window Takaful Operations have been launched under the brand name 'Hemayah'.

This offers a full range of Shariah-compliant Family Takaful solutions for both individuals and corporates. The individual family Takaful products cater to the needs of savings, child financial planning, retirement, investment and savings for Hajj and Umrah and pure Takaful coverage. For Corporates, Takaful solutions are being offered under Group Takaful.

The penetration of Family Takaful in the life insurance industry is only 5% in terms of gross premiums in Pakistan. ❧



DIBL, Suzuki enter alliance

Dubai Islamic Bank Pakistan (DIBPL) and Pak Suzuki Motor Company (PSMC), Pakistan's largest automobile manufacturer, have entered into a strategic business alliance.

DIBPL and PSMC have formally joined hands to extend PSMC cars and financing products to an ever growing base of applicants interested in easy and Shariah-compliant financing.

DIBPL's management felt that there is a potential in the PSMC produced variants, which make up the biggest share among automobile users. Suzuki variants are preferred by the masses and the product range cover all social and economic segments, including the majority of the middle income group. To further the alliance, a special business partnership has been created to specifically promote PSMC variants for Islamic Financing via a special marketing campaign. ❧





Telenor Fashion Weekend

HUM Network, in collaboration with Telenor, held the "Telenor Fashion Weekend" on February 20 and 21. The event showcased the latest ready-to-wear collections and high street trends by Pakistan's leading retail brands and designers.

The two-day fashion extravaganza was held at the Royal Palm Golf & Country Club, Lahore, and was choreographed by Hasan Sheharyar Yasin with hair and makeup by Toni and Guy.

The show included collections by ChenOne, Erum Khan, Faika Khan, Eden Robe, Breakout, PIFD Graduate Show, Hangten, Rang Ja, Outfitters, Urban Culture, Harmony, Forestblu, Toni and Guy Trend Show, Raj at Yas and Pareesa by ChenOne.

Wella Hair Academy launched in Karachi

The first professional hair academy in Pakistan, the Wella Academy, was inaugurated on February 12 in Karachi. The academy hopes to provide education to salon professionals and clients along with serving as a platform to hairstylists for exchanging ideas.

The German brand was first introduced to the Pakistani market by P&G but as of May 2014, Abu Dawood Pakistan, a Saudi-based company has been appointed as the sole distributor for sales and distribution of Wella Salon Professionals.

"Salon industry in Pakistan has a lot of potential. The services provided by our salons can be easily compared to international standards. But the market is not fully developed and this is where

we want to make a difference and add value by working closely with the hair dressers' community in introducing latest trends in hair colouring and styling," said Nael Ahmed, Country Manager, Abu Dawood Pakistan, at the opening ceremony.



FoodPanda takes over EatOye



FoodPanda, a global online food delivery portal, has fully acquired EatOye in Pakistan. Ahsan Mateen, co-founder and managing director of Foodpanda Pakistan said: "Together we are now exposed to a larger target market which will enable us to work together and touch base with untapped market segments."

The acquisition will lead to an increase in the amount of restaurants offered by FoodPanda as part of their services. FoodPanda had 750 restaurants on its website. The acquisition has added 1,000 more restaurants.

EatOye was originally created under the name Food Connection Pakistan by Rai Umair and Nauman Sikander. It was the first ever online dine-out portal to open locally.

Foodpanda is active in 39 countries across five continents. Already in a leading position in most of its Asian markets, FoodPanda has competitors in India, Malaysia, the Philippines, Singapore, Hong Kong and Thailand.





Emirates back in Peshawar

Emirates Airline resumed its Peshawar operations from February 17 after about a two month break. Flights were suspended following the deadly attack on the Army Public School in the city.

The airline confirmed that it was resuming its five times a week service to Peshawar.

The international carrier apologized for inconvenience caused by the recent suspension.

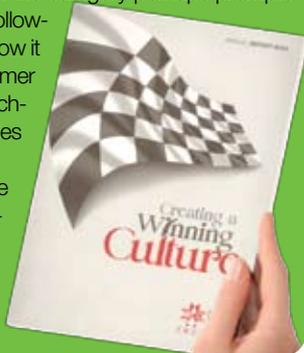
The airline had suspended flights on December 16. ❏

Winning Culture of PMEX

It does not happen like this. Financial reports are usually boring and dull affairs. But not the one brought out by PMEX this year. Formerly called National Commodity Exchange Limited - NCEL - Pakistan Mercantile Exchange this year talks of a winning culture based on the virtues of candour, merit, respect, integrity, transparency and imagination.

It must be quite an uphill task in the Pakistani environment to pursue a business culture that takes into account all these virtues. At PMEX, the drive to win and surpass others in the category perhaps prompts it to at least make an effort towards following good business practices. This is how it aims to make an impact on the customer as opposed to merely number-crunching and impressing investors with tables and graphs.

The winning virtues of PMEX are strongly put across in this 2014 Annual Report which has a very refreshing graphic flavour and brings the future investor much closer to an otherwise uninteresting aspect of life. ❏



Rivo smartphones launched

Advance Telecom, a local mobile phone distributor and long-term partner of Nokia and now Microsoft Lumia, is bringing its own range of powerful, Android-based, mid-range smartphones for the Pakistani market under the name "Rivo". Advance Telecom will be the second major local manufacturer to bring its own series of smartphones to the country.

The Rivo series was unveiled on February 15 coinciding with the ICC Cricket World Cup. Sources say Advance Telecom has a sizeable budget and ambitious plans for the series. A large rollout was expected to hit the market during World Cup 2015 as many models of the series will be made public. ❏





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Élan showcases 'Le Bijou'

Designer label Élan showcased its 'Le Bijou' collection at the PFDC Couture in Lahore.

The collection featured dramatic ensembles elaborately draped in shades of silver, gold, ivory, lavender, peach and dove grey. The line has a blend of artistically conceived cuts adorned with gem and Swarovski crystal encrusted outfits.

Élan was launched by Khadijah Shah known for her combination of intricate embellishments, flattering silhouettes and attention to detail in each outfit. Each collection is conceived with glamour, elegance and versatility.

In 2014, Élan added to its portfolio ÉLAN Vital, a casual avant-garde ready to wear diffusion line and also officially launched an e-store where customers from across the globe could purchase its luxury Prêt Collection and Vital pieces. In 2015, after the PFDC Couture Weekend, they will launch their Spring/Summer Lawn collection. 

Nida's Bahaar Collection

At the TDAP Expo 2015, Nida Azwer presented "The Bahaar Collection" - inspired by Spring.

The Collection pays homage to Nida Azwer's vintage designs, including her classic signature in harmony with western aesthetics. It has shorter hemlines across eastern silhouettes including tunics, kurtas and angrakhas as well as western pieces featuring breezy summer jackets and shirts.

The colour spectrum comprises hues of yellow, pink and blue moving into shades of orange with a floral design theme constructed across a variety of luxe fabrics



such as organza, silks, nets, chiffons, cotton nets and masuri, embellished with digital, embroidery, crystals, zardozi, and thread work. 

Pardesy's Labyrinth

Adnan Pardesy showcased a collection at the TDAP Fashion Expo 2015 in Karachi titled Labyrinth.

The collection was a display of weaving techniques dominated by monochromatic whites, ivories and blacks. Pardesy's inspiration was based on psychedelic patterns and weaves along with Japanese weave structures, Chinese floral patterns, forest abstracts, Kalamkaari, Japanese Geisha, Greek temple landscape imagery, African tribal motifs, stencil technique tattoos, contemporary art with abstract imagery and Islamic pattern compositions.

Labyrinth featured well-structured tapered jackets, simple clean lines, graphic details, intricate hand embroidery with fabric manipulation and labyrinthine fabric twists and drapes. The collection was based on silks, crepes, chiffons, charmeuse silk and net. 



Exchange for Change

The Citizens Archive of Pakistan (CAP), in collaboration with Routes2-Roots (R2R), an Indian non-profit organisation working for peace and dialogue between Pakistan and India, has successfully completed an eighteen month project 'Exchange for Change: Pakistan India 2013 - 2015'. Some 5,000 students from 31 schools across Karachi, Lahore, Rawalpindi, Islamabad, Mumbai, Delhi and Dehradun, with similar stories across the two nations, shared them with the public to dispel any misconceptions that prevail on both sides of the border. 





Yahoo and Honda to sponsor sitcom



Yahoo has teamed up with Honda for the sponsorship of 'Community'. Honda ads will be running on Yahoo sites before each episode. The agreement also includes product placements within the episodes. [S](#)

Marriott launches content campaign

Marriott International has partnered with five popular YouTube stars for an original content campaign where it will be promoting its mobile check-in feature. The campaign will show a series of videos featuring YouTube influencers who will engage in activities such as paintball, martial arts and piloting a helicopter, giving travelers the chance to join in on the action. [S](#)

The president's selfies

President Obama doesn't shy away from silliness – and selfie sticks – when it comes to encouraging people to sign up for Obamacare through *healthcare.gov*. The deadline for enrolling or renewing a Marketplace health insurance plan was Feb.15, so the president teamed with BuzzFeed to produce a totally charming video in which he practices his pronunciation of "February," dunks giant cookies and fake basketballs, shoots selfies and doodles romantic sketches of First Lady Michelle. [S](#)

The 'Quarter-Life' crisis

Content marketing has become a top priority for marketers as 57% plan to boost budgets for content marketing.

It's the Quarter-Life Crisis, as marketers at Estee Lauder see it. The marketers at Origins have adopted the concept for a nearly all-digital campaign to back the launch of their Original Skin Renewal serum aimed at twenty somethings.

What was probably the brand's biggest consumer-research project ever, centered on entering the "white space" of skincare for women in their 20s, unearthed the quarter-life social-media phenomenon, which often



involves such tongue-in-cheek quandaries as: "Should I buy expensive shoes or take a backpacking trip to India?" said Yann Marrois, executive director-global marketing of Origins and Ojon. [S](#)

Cleavage cut in China

The historical costume drama *The Empress of China*, was pulled from Chinese TV screens for "technical reasons" believed to be related to its racy costumes. It is now back on TV, edited to show the characters' heads, rather than their cleavage.

The *Empress of China*, also known as the *Saga of Wu Zetian*, dramatizes the life of China's only female emperor, who ruled during the Tang Dynasty (618 to 907). It is reportedly China's most expensive TV drama.

The Chinese government has been on a crusade to introduce greater modesty and morality into public life, and this has translated into tougher censorship rules for TV and movies.

The cleavage shots would not raise many eyebrows in the West, but China has very strict standards on public displays of nudity. This situation also shows the challenges that more risqué



shows like HBO's *Game of Thrones* will face when new broadcasting restrictions are introduced. [S](#)

The formula is ...



Violence in movies is often coupled with sex, alcohol and use of tobacco, according to a study in the US.

Researchers at the Annenberg Public Policy Center and University of Pennsylvania looked at 390 popular movies released from 1985-2010 to gauge the number of times violent characters participate in other risky behaviours.

The study noted that while Hollywood is just as obsessed with violence and sex -- and to a lesser degree, alcohol -- nowadays compared to 1985, its portrayal of characters who smoke or otherwise use tobacco is way down.

The study cites the Brad Pitt and Angelina Jolie spy film *Mr. and Mrs. Smith* (2005), along with James Bond titles *Quantum of Solace* (2008) and *Casino Royale* (2006), as examples.

The study says violent characters smoked in 34.1 percent of the films, used alcohol in 62.1 percent of them and engaged in some sort of sexual behaviour



onscreen in 62.8 percent. Of course a movie's rating makes a difference, especially regarding tobacco, which was coupled with violence in 17.9 percent of the movies rated G and PG but 57 percent of the movies rated R.

It also takes the interesting tack of singling out the instances where a character engages in a violent act within five minutes of also having sex or using alcohol or tobacco. Overall, 47.2 percent of the films contained such segments.

Audi at White Night Festival

Audi decided to display its latest model, the Audi TT, as an art installation at the Melbourne White Night Festival. The display titled, 'Audi Array', a light show featured the two Audi cars and was described as 'a fleeting glimpse of the precision, exhilaration and complete control that comes from the Audi driving experience'.



Gatorade revamps 'Be Like Mike'

On its 50th birthday, Gatorade has digitally remastered the classic 'Be Like Mike' commercial which stars basketball player, Michael Jordan. The new commercial shows sharp and cleaned up images of Michael Jordan or 'Mike' playing games with children and having a good time with fellow teammates.

Gatorade is also engaging in a host of other activities surrounding the theme, 'Be Like Mike', including a 'live event experience' in New York featuring Dominique Wilkins and Horace Grant, who will "help visitors do their best impressions of Jordan by 'Shooting like Mike' or 'Dunking like Mike' and 'Striking iconic poses like Mike.'" Gatorade will also be selling special bottles of the Citrus Cooler with the retro label starting at the end of March.



Selling print ads - programmatically

Publisher of People, Time, Sports Illustrated and InStyle is letting marketers buy print ads with the same automated technology that is used to buy digital ads. The deal, where a computer facilitates a transaction, is known as 'programmatic' ad buying.

Target was the first brand to buy ads from Time Inc. in this manner. The retailer's media agency, Haworth, handled the deal, buying ads in People, Entertainment Weekly, Time

and Sports Illustrated.

Programmatic ad-buying is a booming practice among digital marketers. Nearly \$15 billion worth of digital advertising budgets will be spent using this



technology in 2015, according to an eMarketer forecast. That represents 55% of all the money spent on digital display ads in the U.S.

"Our overall strategy is to use automated marketplaces as a way to alleviate some of the work we have humans doing, so they can do more custom content integrations," said Kristi Argyilan, Target's senior VP of media and guest engagement.



LG Most Trusted Brand

LG has moved up from last year's fourth position to top the list of 'most trusted brands' in India. Samsung Durables, last year's 'most trusted brand' has dropped down to hold the 71st position.



Samsung Mobiles, has gained 377 ranks to finish as the second most trusted brand in India. Sony is third on the list followed by Tata, (both are down one rank from last year) and Nokia is at number five maintaining its rank of last year. India's sixth 'Most Trusted Brand' is Bajaj which has gained forty ranks over 2014. Honda is listed at number seven, followed by Dell, Godrej and Hewlett Packard. [S](#)

Cartier celebrates Valentine's Day

Cartier spoke the language of love ahead of Valentine's Day with its six-minute short film on romance in the modern age. The film was directed by Sean Ellis. It focused on three couples and their stories of love and how Cartier honoured these relationships with its product line. The film was designed to encourage consumer fantasy, particularly related to luxury products such as Cartier, which signify both status and the bond between two people in love. [S](#)

OMD launches Newsroom

The agency has teamed up with leading data and publishing launch partners, including Buzzfeed, The Guardian, Global Radio, Google, Facebook and Outbrain. Newsroom, led by head of innovation Toby Gunton, aims to identify what is capturing people's attention as it happens and turn this into creative and culturally relevant ideas.



In addition to the real-time service, OMD is forming Create, a new multi-discipline creative hub, and XMP, a cross-channel team designed to deliver audience-centric media planning. The launches are part of the agency's ambition to generate ideas that earn their clients a greater share of people's lives. OMD has developed a business strategy around "Staying Culturally Connected," driving planning and ways of working in the agency. [S](#)

Jaguar, Land Rover in James Bond movie



The James Bond film 'Spectre' will feature the new Jaguar C-X75, Range Rover Sport SVR and the Land Rover Defender Big Foot. These cars follow a distinguished line of British-made Bond villain cars which include the Rolls-Royce Phantom III in 'Goldfinger' and the Jaguar XKR convertible in 'Die Another Day.' [S](#)

Barkha Dutt to set up own multi-media company

Barkha Dutt, group editor, NDTV, has decided to move on from this role and set up her own media company. Dutt will continue with NDTV as consulting editor and remain an anchor for shows like 'The Buck Stops Here' and 'We The People.'



Barkha Dutt was only 23 when she joined NDTV as a young reporter-cum-producer. NDTV was the first place she ever worked in and, over two decades, she evolved into a prolific reporter. She has been a key member of the NDTV family and a big part of their memorable journey from a production house that created a nightly news bulletin for Doordarshan to what they are today. [S](#)

New tool to avoid piracy

A study conducted by the Digital Citizens Alliance and NetNames showed there were nearly 596 pirated websites that acquired about \$227 million in advertising revenue in 2013. Advertisers can identify pirated websites or avoid them altogether through the Trustworthy Accountability Group (TAG).



'I think most ad agencies in Pakistan possess a talented workforce capable of producing good work.'

Asim Naqvi, CEO, Ogilvy & Mather, Pakistan.

With over 16 years experience in advertising, Asim Naqvi knows what the consumer wants. He has worked with JWT, Lowe & Rauf, Brandcom and Evernew Concepts. Some of the leading brands he has handled include Wall's, Lifebuoy, Surf, Pepsodent, Dalda and Fair & Lovely. Asim Naqvi continues to make an innovative contribution to the industry as CEO of Ogilvy & Mather, Pakistan. Since he joined in August 2009, he has been behind some revolutionary changes in marketing, advertising and business development. He is managing some key businesses aspects at present, such as strategic planning, business development and account management.

Based on your experience in advertising, how has the industry progressed over the past few years?

In an unbelievably short time, new technology has changed the way we interact with our world on a daily basis. It has had an impact on almost every industry, and advertising is no exception. What has changed – or evolved – is the way people engage with brands. The channels of communication have grown at extraordinary speeds. Consumers are creating a new language via technology. This has changed the way advertisements are targeted towards users, becoming less about trying to reach the greatest number of people and more about attempting to make solid networks with smaller, more explicit target markets. The substitutes for executing campaigns and interacting with consumers seem to be limitless.

Clients have become much more beligerent, demanding more attention-getting campaigns. They have also changed the way they want to pay for their advertising. Many clients reward their advertising agencies based on results, rather than placement or quality. They expect us to be more globally focused, much more innovative and technology-savvy than ever before. They realize that the solutions to their problems are not necessarily going to come from the same places they visited last year. And they have also realized that they need partners with the expertise that can help them navigate through an unknown future.

In what ways has Ogilvy & Mather contributed towards quality advertising?

David Ogilvy's idea was to create advertising that is very effective and creative. Our capability of delivering multiple services and high-quality standards as well with equal emphasis on both creativity and effectiveness are our most valued strengths.

As a company, we strongly believe that if you aim for the most creative and effective work you have a chance. We call them our Twin Peaks. If you go too much for one or too much for the other, it doesn't tend to work so well. So it is a tough road. However, in the end, it is a better road to take.

With experience at JWT and Lowe & Rauf, do you believe this has contributed to your work at Ogilvy?

Let me be honest - I have learned at Ogilvy more than I have learned at any other organization. Rauf sahib was truly an inspirational advertising person. He and Khalid Rauf mentored me. If Rauf sahib was a legend in those days, I believe Taher A. Khan can be considered a living legend today. He has a vision for the industry and a proven leader. I have learned a lot from such people and I continue to learn from their practices. On the other hand, my juniors and my colleagues have also proven to be a great source of inspiration and learning. The level of ambition and passion that they possess is phenomenal.

And then there are my clients; after working on so many accounts, I have to say that my

biggest inspiration is the brands that I work on. It is wonderful having clients who are so supportive and who demand great work.

Is working at Ogilvy a different experience regarding your approach to brands and services?

Our vision is to dominate and be recognized as the most effective and creative team. The best way to do this is to follow our Twin Peaks motto. But, beyond that, I believe we need to be very thoughtful on the process of achieving that goal. This is only possible if we get under the skin of our clients and see things from their perspective. In response to every brief, we try to look for really big ideas which can then be turned into big business advantages for clients.

What is your overall view about other advertising agencies in Pakistan, both local and international?

I think most ad agencies in Pakistan possess a talented workforce capable of producing good work. But I believe the underlying problem affecting all agencies is consistency. The challenge is to keep up the efficiency level for every campaign – every single time. To achieve that you need to have the right people in your team, as well as the right kind of training and the right set of tools plus international exposure. More importantly, they should have the opportunity to work with clients who are supportive, committed and who demand best quality work.



Is there any way the Pakistani advertising environment can be improved?

Pakistan has tremendous talent and a lot of potential for growth. I strongly feel that the only way to properly secure our future is to keep investing heavily in star talent. As long as we do that, we would be moving in the right direction.

I also feel that talent alone is not enough; there is a need for proper mentoring as well. There is a dearth of professional leadership as most agencies in Pakistan are actually inherited businesses; their priorities are completely different. We need leaders who can take on the responsibility to develop, nurture and groom raw talent in order to secure the future of our advertising. We need to change the “buying talent” mindset to that of “developing talent.”

I think the Pakistan Advertising Society needs to play an active role in shaping the future of our advertising industry. They need to set proper rules of the game for ad agencies as well as clients, all the while maintaining a single-minded objective – to produce quality work. We all need to stand together on one platform to help and guide each other. We need to get out of the “vendor” mindset as the only way forward is a partnership with clients on an equal level but that will only happen once we prove ourselves as experts of what we do and are, ultimately, valued for it.

What are your views on the client's perspective on how advertisements should be

made? To what extent do clients interfere in the creative process?

It's wonderful to see that clients today are more supportive than ever and are taking a more active role in the creative business. While they demand the best work, they are also willing to go the extra mile to help agencies in delivering. They are more in sync with today's advertising trends and have more views on their work than their predecessors. Though they are more active in the creative process, they also respect their agencies as a valuable communication partner.

How do you ensure quality services from your company?

By making sure that we follow our vision, which is to dominate and be recognized as the most effective and creative – every day – and for every brief.

Do you face any problems about staffing?

The process of acquiring quality talent is fraught with challenges in our industry. The first challenge is tapping into the right talent having the right energy and passion while the second is to keep them motivated.

Moreover, the battle for talent is not just between the ad agencies. Marketing firms get into the action too and it seems we are always fighting a talent war.

My top priority is finding talent, encouraging them and then developing them. I understand that talented creative people have their

own special needs, therefore our main job is to give them the right environment and tools with which that they can perform to the best of their capabilities.

What is the future of advertising in Pakistan?

I am sure there will be other truths revealed in the years ahead. More than ever, brands will need accurate and persuasive stories that are told consistently across all contacts of engagement. It will also be divulged that media strategy and creative strategy need to come back jointly, and words like “digital” and “traditional” will lose their significance. They will merge into one word called “advertising” – which is the ability of linking brands with people.

It will be all about communication that you want to spend time with and share as opposed to communication that bombards you – the focus will be on one thing only and that is “dynamic content”. Success will come to those who will know new ways of bringing interesting content to people.

It is going to be about advertising based on what you might do next, such as going to a restaurant or a grocery store, rather than what you are doing right now. The importance of data is greater now. Mobile devices would play a very effective role in predicting consumer behaviour. It will be all about predictive data instead of reactive data. I see things being even more complex, dynamic, and fun! The agencies that have a strong collaborative streak will be the ones that win. ☑

Weekly
Social

Volume 1
01-07 June, 2014

Diary

*"Brazil is ready for the
Football World Cup-2014"*

Tips for summer beauty
trends by

**Redah
Misbah**

■ Interview

Nedim Makarevic
Ambassador of Bosnia

Up close &
delicate with

Saim Ali

COLOR OF 2014
"Radiant Orchid"

The Psychology of Selfies

It is the mag of

modern era

Pakistan
OBSERVER

What freedom of speech?

By Samina Wahid

On January 7, 2015, the world as we know it once again changed for ever. Two gunmen – referred to as ‘terrorists’ by the international media – forced their way into the offices of the French satirical weekly newspaper Charlie Hebdo in Paris. They opened fire on the employees, killing 11 people and injuring 11 others. They later identified themselves as belonging to Al-Qaeda in Yemen which also took responsibility of the attack. The reason? Because Charlie Hebdo published controversial depictions of the Prophet Muhammad (PBUH) as well as other Islamic leaders. As Michael Morell, former deputy director of the CIA, said: “The motive of the attackers is absolutely clear – they were trying to shut down a media organization that lampooned the Prophet Muhammad (PBUH).”

As the dust begins to settle on the horrendous attacks, a clearer perspective on what really happened and why it happened is beginning to sink in. The Pope suggested that those who are offensive to Islamic sensibilities can expect a “punch” while a co-founder of Charlie Hebdo said the murdered editor’s desire to provocation dragged the team to death. Meanwhile, British PM David Cameron announced on Twitter that he would join the rallies in Paris to “celebrate the values of Charlie Hebdo.” While the attacks were horrifying and inexcusable, it begs the all-important question: what are the limits to freedom of speech? When does free speech become offensive and should be politically incorrect written and spoken word that reinforces stereotypes and promotes intolerance be allowed simply because one has the right to express it?

If the Charlie Hebdo cartoons were really meant to be satire that only someone without a sense of humor would find offensive, then one could also point to that strain of British



cartooning exemplified by Gerald Scarfe. For decades, he has repeated images of some powerful man exposing his bottom to a lesser figure trying to kiss it. At different times, these might have represented Harold Wilson grovelling behind President Lyndon Johnson, or Tony Blair likewise behind President Bush, or David Cameron with Rupert Murdoch.

In the aftermath of the attacks, there was an extraordinary display of emotion on the streets of Paris, led by an array of besuited “world leaders” with television interviewers rushing around trying to get people to explain why they had wanted to join this demonstration of “solidarity”. With shining exceptions, they replied like automata that they were there to support “democracy” and “the right to free speech”.

No sooner did these pious phrases emerge than one began to wonder how meaningful it is any longer to talk about “democracy” in a Europe where people have never felt more estranged from their politicians – and where they are now so lost and unhappy in the grip

of that great act of make-believe, the “European Union”.

How ironic that this mass demonstration in favour of “the freedom of the press” should take place in a country whose “Ministry of Culture” has lately detailed the huge state subsidies given to France’s leading newspapers, to help keep its press more cowed and tightly controlled than any country, west of Russia.

In a time when there is such pressure to prevent people saying things that do not conform with group-thinking, when every kind of “political correctness” rules; when Christians are arrested for quoting the Bible in the streets, for fear of giving “offence to minorities”; when boarding-house owners are prosecuted for not wishing to let out rooms to gay couples, when there are calls for “climate change deniers” to be sacked or put on trial, when judges repeatedly threaten people with imprisonment for trying to expose the travesties of justice in their “child protection” system – who really knows what “freedom of speech” is any longer? ❏



Literature and Karachi

The Sixth Karachi Literature Festival (KLF) was held from February 6 to 8 at the Beach Luxury Hotel. An annual event, the KLF is held by the Oxford University Press (OUP) and features local and foreign authors, scholars and activists who come together to celebrate their love for the written word. This year's KLF had to its credit 86 sessions conducted over the course of three days which attracted over 125,000 people – a much better turnout than last year's 70,000 attendees.

The inaugural session held on February 6 began with OUP's Ameena Saiyid saying that events such as KLF help in stimulating dialogue and the exchange of ideas which

promote harmony, understanding and inclusiveness. "This is a festival, not a conference or a seminar... it is through books, dialogue, debate, art, music and storytelling that we can spread peace and harmony," she said.

Renowned author and founder of Karachi and Islamabad literature festivals, Asif Farrukhi said such festivals had raised several questions in people's minds. "We need to answer these questions and save literature," he said.

One of the most anticipated keynote speeches on the first day was that of Nayantara Sehgal – the niece of Jawaharlal Nehru. A prominent writer, Sehgal in her speech said that writers and

readers must develop a comradeship in these troubled times. In the earlier days, politics would never interfere with people's private lives, the way it does today, she said. Sadly, today writers have taken sides and are writing to fulfill those agendas.

Renowned poet Zehra Nigah spoke of her association with literature. "There was once a time when couples used to gift books to each other as a token of their love," she said. "If they wanted to make it more special, they would underline and mark the exact sentences for more impact. This was before the mobile phones, of course."

The first day also featured an enthralling Kathak performance by Nighat Chaudhry, the announcement of KLF Best Fiction Prize for 2015 which was awarded to Shandana Minhas for her book *Survival Tips for Lunatics* and the KLF Coca-Cola Best Non-Fiction Book Prize given to M. Naeem Qureshi for *Ottoman Turkey, Atatürk, and Muslim South Asia: Perspectives, Perceptions, and Responses*.

The second day featured celebrated authors and academics David Waterman, Muneeza Shamsie and Dr. Framji Minwalla in a panel discussion titled "Where Worlds Collide: Pakistani Fiction in the New Millennium" (also the title of Waterman's book that is based on nine Pakistani novels, including the works of Kamila Shamsie, Mohammad Hanif and H.M. Naqvi). Waterman who is Director of the Applied Foreign Languages Department at the University of La Rochelle, France, expressed his appreciation and love for Pakistani literature and said it must be introduced to French readers.

In recognition of Pakistan's growth as a nation, Waterman commented on the substantial progress made by the country within a narrow time span. According to Muneeza Shamsie, Waterman had presented a detailed analysis of each book, yet the discernible linkages provided between the works of all authors were fascinat-



ing, and traced similar threads between all the writings.

Other panel discussions such as “Can Cinema Travel Globally?” and “Freedom’s Niece: In Conversation with Nayantara Sehgal” deliberated on the potential of local cinema to go abroad and an analysis of how India reacts to political crises. Panelists for “Can Cinema Travel Globally?” included Sanjay Iyer, Munizae Jehangir and Meenu Gaur and featured a discussion on the distribution, production and audience reception to the film industry as well as ways in which the local audience can be retained. “Independent filmmakers must acquaint themselves with their audience and use appropriate distribution channels if they want audiences to view local cinema instead of Bollywood and Hollywood,” said co-director and co-writer of the critically acclaimed *Zinda Bhaag*.

Actor Sanjay Iyer (who featured in *Zinda Bhaag*) concluded the session on a positive note as far as the revival of Pakistani cinema is concerned. “Although Pakistani cinema is still in infancy, it holds the potential to grow and compete with developed film industries such as Bollywood,” he said.

Meanwhile Nayantara Sehgal spoke about her life and the impact her father’s imprisonment and subsequent death had on it. She said that democracy and secularism are im-

perative to the progress of any country – a view that was in line with Jawaharlal Nehru’s perspective on national interest and state sovereignty.

Concluding sessions of the KLF included Nayantara Sehgal’s book launch – *The Political Imagination of Nayantara Sehgal* -- during which she spoke about her journey as a writer and how she had tried to shatter stereotypes about India in the West. Sehgal said that writers from developing countries must try and stay in their countries to bring about change. “They must also try and write in native languages in order to increase readership,” she added.

While the third day featured a reading by Zia Mohyeddin, it was the panel discussion on Pakistani drama serials that garnered a great deal of interest. With panelists such as Haseena Moin, Aamina Sheikh, Sajid Hasan, Sania Saeed, Samira Fazal, Neelofer Abbasi and Adil Vaadia, the interactive session explained the shift in drama content as seen in recent years.

“People were more professional and less commercial in our times,” explained playwright Haseena Moin. “It was teamwork,” she added, saying that work was now more commercialized and producers were only working for ratings. Contemporary script writers such as Samira Fazal, however, were quick to de-

fend modern-day TV drama, saying that producers, writers and directors were only giving to the audience what it wanted.

Mustansir Hussain Tarar and Asghar Nadeem Syed also made an appearance on day three and spoke about what inspired them as writers and the challenges involved in the creative process.

The festival also included sessions on education. Renowned educationists comprised Arfa Sayeda Zehra, Ishrat Husain, Zubaida Jalal and Sabrina Dawood with Ameena Saiyid conducting the session. *The Constitutional Right to Education: From Access to Quality Learning for All*. Speakers in the session discussed in detail the educational system and the pros and cons of the 18th Amendment which devolved powers to the provinces.

On a lighter note, the camaraderie between Bushra Ansari and Nimra Bucha during a panel discussion was thoroughly entertaining as the former spoke about her journey as an actress. She also spoke about growing commercialism in the industry and the tendency to romanticize sorrow in current plays. “This limits us to a few topics,” she lamented.

Other sessions included a stage enactment of Deputy Nazeer Ahmed’s works by Fawad Khan and Nazrul Hasan from NAPA. The festival concluded with a performance by Nighat Chaudhry and Ali Sethi. ❧

A Permanent Revolution

Book Launch

Management expert late Syed Mumtaz Saeed’s book *Permanent Revolution: Managing for Deliverable Democracy*, was launched on February 18 at the Arts Council in Karachi.

Chief guest Dr Ishrat Hussain, former governor of the State Bank of Pakistan and the current Dean and Director of the IBA, said that electoral reforms in Pakistan are key to bringing about change and breaking the hold of feudalism over the masses. These reforms, he said, would lead to a new census, thus bringing in many electorates under the urban umbrella. “This will give people freedom of thought and expression... feudals would no longer be able to force people into voting for them,” he explained. “Only then can democracy flourish in a country like Pakistan,” he said.

Present on the occasion was Haris Gazdar who shed light on some of the prevalent themes in the book and pointed out that it was written with a single-minded goal – the significance of democracy and the role it plays in the development of a country. Gazdar also said the author made inferences to management styles and how they could be applied to good governance and politics. He did, however, raise a pertinent question, one that he felt the author did not fully address in the book: why do the management elite tend to have such a hostile attitude towards democracy?

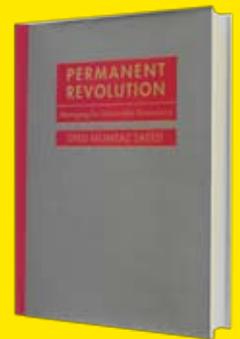
Former bureaucrat and head of the CBR (now FBR) Shamim Ahmed reminisced about Mumtaz Saeed as a friend and about his generosity and humility. He said Saeed would accept the weaknesses of people around him.

“Despite being an accomplished writer, he never let that go to his head,” Ahmed said. “He was grounded, humble.” The late author, added

Shamim Ahmed, was also a notable Urdu poet. He also recited a ghazal by the author. Shamim Ahmed deliberated on some of the finer aspects of the book, pointing out that it showed a mutually beneficial link between democracy and management.

Yet another friend of the late author, former minister Safwanullah, spoke about the time he spent with Saeed when they lived as neighbours in Karachi’s PIB Colony in 1954. This close association, he explained, helped him understand Saeed’s analytical mind. Talking about the book, he said it should help the masses think about some important issues – for instance, why multimillionaires found it impossible to empathize with and serve the masses.

The event was conducted by Kazim Raza, son of the author, while Zafar Masud, Member of the Board, State Bank of Pakistan, presented a vote of thanks. ❧



‘Every programme is different and we try to bring something new and exciting to every story we cover.’

Aliya Nazki, presenter of *Sairbeen* on BBCTV, talks to *Slogan* in this exclusive interview.

The programme *Sairbeen* has a long listenership history in Pakistan as it was followed by many Pakistanis for a long time on BBC Radio. Does the TV presentation retain the following of this programme?

Absolutely. Just like our radio shows, *Sairbeen* on TV is a quintessential BBC product, the emphasis being on accuracy, objectivity and world-class analysis. Our latest figures suggest that *Sairbeen* is doing very well indeed in terms of retaining our older audiences and attracting new viewership.

What role does the BBC policy play in formulation of the programme? And what adjustments have been made in the programme to adjust to TV audiences?

All BBC programmes follow its editorial guidelines. In a nutshell, our mandate is to inform, educate and entertain. Trust is the most important of BBC's values and we take our responsibility to our audiences very seriously.

What considerations drive the topics chosen for each programme?

Every morning the TV team meets to decide the agenda for the day, which is in part driven by the day's news agenda. We also of course report on exclusive, specially commissioned stories from Pakistan and the rest of the world. Every programme is different and we try to bring something new and exciting to every story we cover.

Do you make a deliberate effort to follow the issues concerning Pakistan?

South Asia in general and Pakistan in particular is in a sense our pitch. It's obvious that I follow stories coming out of Pakistan with particular interest.

Do you do any other similar programmes focused at other countries in South Asia?

Right now all of my time at work is dedicated to *Sairbeen*.

What is the major difference between the TV *Sairbeen* as compared to the radio *Sairbeen*?

TV is a very different medium from radio. You have to think in terms of not just the story and its editorial strength - which of course is the most important aspect - but also how it's going to look on screen. The challenge is to make every story visually interesting and engaging. And this



is not always easy. Also, there's a lot more that can go wrong with TV, so it's more demanding and therefore stressful, but also more exciting.

Since *Sairbeen* is already a household name in Pakistan by virtue of the radio programme, how valuable is this equity for you in now doing a TV programme?

Hugely valuable. We have been able to build

on radio *Sairbeen*'s loyal fan base and I'm pleased to say that we have also managed to add to the equity you talk about.

***Sairbeen* on radio had a much wider reach as it was followed in both the urban and rural areas of Pakistan. Since the TV show is mostly restricted to the urban areas, isn't this a little restrictive for you and for the production team?**

With *Sairbeen* on TV, we build on the strength of the radio programme - but also make sure our content is delivered to those who prefer the TV platform. We broadened BBC Urdu's appeal by reaching out to TV audiences with this programme. *Sairbeen* has a weekly TV audience of 5.6 million - while people also watch it online, on bbcUrdu.com and on BBC Urdu's YouTube channel. The BBC Urdu radio service has a weekly audience of 5.8 million.

Does the programme promote the British point of view in some ways?

I've been working with the BBC for over 10 years now, and not once have I experienced, or heard of any pressure being put on any of my team members to cover or not cover this story or that in any particular way. Everything you've heard about BBC's commitment to independence, impartiality and honesty, I'm happy to report, is all true! And I am glad that, according to a recent survey, our audiences - on whichever platform they follow us - continue to consider the BBC the most trusted, relevant and objective international broadcaster in Pakistan. ☑



Elegant and Classic

Hassan Shehryar Yasin (HSY) has an eye for the extraordinary.



By Mahrukh Farooq

A leading fashion designer and also called the 'King of Couture' by Harper's Bazaar, Hassan Shehryar Yasin, or HSY, recently celebrated 20 years of his designs and prints. He dabbles in many areas, including choreography and event management and is best known for merging Western designs with Eastern influences, thus creating contemporary silhouettes driven by a traditional flavour.

One of the founding members of the Pakistan Fashion Design Council (PFDC) and winner of many awards, including 'Designer of the Year', Ahlan Fashion and Lifestyle Awards, the Lux Style Award, 'Most Stylish Fashion Icon' at the MTV Style Awards and 'Style Guru of the Year', HSY has done a lot. Apart from being deeply connected with his creativity and his aesthetic sense, HSY has also proven to be quite the showman. However, when it comes to creating designs for the Pakistani woman and man, it's all work and no play, thus enabling Pakistanis to enjoy luxury with apparel that represents a complete lifestyle.

Where did this begin? "It all started with a car accident when I was 18 or 19 which resulted in the temporary loss of sight in one of my eyes," explains Hassan. "After that, I realized that I was given this new lease on life for a reason. The horrific accident left behind emotional and physical damage that took months to recover from and which, in the process, helped develop an entirely

new perspective. I decided that I wanted to pursue a career in something which I had a passion for," he says. "I have always been interested in fashion design and I figured this was the path to take."

Armed with his mother's blessings, in 1994 Hassan began his career as a fashion choreographer and graduated from the Pakistan School of Fashion Design (PSFD) in 2000. The education earned at PSFD became the impetus behind the launch of his own fashion label - HSY. "I decided that I wasn't going to throw away my career and become someone conventional. During the next 14 years, I travelled extensively and did a lot of local and international shows. The government even appointed me to the Board of Directors and Executive Committee of PSFD. I am truly blessed," Hassan says.

In an ever-evolving and ever-changing fashion industry, it is imperative for today's designers to keep up with the trends and also to come up with innovative, creative and exciting designs that cater to fashion lovers. There is always a need for some inspiration. Hassan seems to have gotten it all covered. "My inspiration lies in the spiritual beauty of the East; the celebration of our affluent and time-honoured heritage," he says. "Through such inspiration I am able to put an emphasis on the use of cuts,

both ageless and contemporary, in order to craft a look that is both elegant and classic."

When it comes to what to create, Hassan feels he can never put enough emphasis on the need to learn and educate oneself. "I don't think you can ever learn or know enough; in the world of fashion; you are only



An HSY silhouette.



Inspirations from HSY.

as good as your last collection because you always learn something new from it each time," he explains. "This is something I would also like to tell young professionals aspiring to become fashion designers; there are no shortcuts to preparation. It is important that young designers educate themselves and learn about fashion, the construction of clothes and understand who or what a designer really is."

Hassan is very candid on the direction of consumer preferences and how future fashion designers should prepare themselves if they want to make an impact. "Where there is a lot of mixed talent available thanks to awareness spread through social and electronic media, there is also a benefit to the consumer," he elaborates. "The consumer becomes intelligent and starts to consider the different options available. The consumer no longer wants to look like a million bucks but wants to feel like a million bucks. What's happening is that there are a lot of designers right now and I think the consumer will sift between them so that the good ones will survive and the bad ones will go down. In this process, the good ones will become better for they will realize that there is competition in the market and that competition will motivate them to become more creative."

Hassan believes that one of the greatest skills fashion designers can have in order to become successful is the ability and the desire to explore the world around them. "Besides obviously having a good aesthetic sense and the ability to be creative, you need to be able to explore yourself and the world around you because fashion is about constant reinvention. You should also be able

to travel and meet people and understand cultures and socio-economic limitations. If you know all this then I'm sure you can put up a store and sell clothes."

At the core, Hassan continues to the label himself as a son of the soil; for him, there is nothing better than the feeling of being able to make one's country proud and put a positive image of its people, talent and resources across. "People come up to me and say that I

must be so proud of so many of my achievements as I have had the opportunity to dress up royalty, cater to the fashion preferences of Hollywood stars and have spoken in front of former presidents," muses Hassan. "Yet, for me, perhaps the greatest achievement is when I travel to another country and am able to represent Pakistan and tell people from other countries that there is definitely more than meets the eye." ❏



The million buck feeling.

No Punch!

With the ICC 2015 Cricket World Cup on, emotions are running high too. Coke mixes things up a little with its World Cup song. Produced by the Strings duo Bilal Maqsood and Faisal Kapadia, the song is aptly titled 'Phir se Game Utha Dein' and features Atif Aslam, Amina Sheikh, Neelum Munir, Adnan Siddiqui, Adnan Malik, Jimmy Big Ears and Asrara. The song is a revamped version of – and a tribute to – the 1992 World Cup song, "Who Rules the World", by Matt Slogett and Kasey Carlone.

Several of the artists who make an appearance were also seen in this year's Coke Studio, also being produced by Faisal Kapadia and Bilal Maqsood. This may be Coke's idea of co-branding but the two-minute forty second video feels like a rehash of Coke Studio – and not a very good one at that. Directed by Asadul Haq, the video starts with Atif Aslam reliving the 1992 win with lyrics from the original song from back then and moves in between various artists. There is also a surprise appearance by Javed Miandad who lends his vocal chords to the song, thankfully, for less than a minute.



As World Cup songs go, this one lacks that punch that should have made it distinctly Pakistani – no dirty linen, street cricket or people gathered around the telly as they watch a crucial innings unfold. 'Phir se Game Utha Dein' reeks of commercialism which wouldn't have been so bad had the creativity not been so grossly compromised.

– S.W.

PK: A Brave New World

Amir Khan plays PK (loosely translated as 'tipsy' in English), an extraterrestrial whose spacecraft drops him in the middle of the desert in Mandawa, India. A mugger promptly strips him of the remote that summons his vehicle for pickup. Everyone he turns to for help advises him to seek it from God instead. So he takes up not one but all religions — including Hinduism, Sikhism, Islam and Christianity — in the hope that some god will answer his prayers and help him find his way home.

Khan sheds his charismatic leading-man persona to play the oblivious, childlike alien who breaks all Indian cultural protocols. How this astronaut can be so clueless and gullible does require suspension of our disbelief, just as do characters randomly breaking into song and dance. But the fact that PK isn't human allows the film to be sacrilegious in the most harmless, inoffensive way.

Co-written by Abhijat Joshi and director Rajkumar Hirani, PK also subverts Bollywood tropes. It boasts the "exotic foreign locale" of Bruges, Belgium, where we first meet our heroine, Jaggu (Anushka Sharma). But because of her Western education, she's free to kiss her boyfriend, date a Pakistani and be a go-getting career woman — all considered taboo in the classical Bollywood context. It shouldn't feel so bewildering that such a radical, progressive film can be so entertaining.

PK is a masterpiece for a simple reason. India is a country that deals with evils such as poverty, lack of basic amenities and religious corruption. In such a scenario, the almighty becomes the only guiding light. It doesn't ease off your problems but gives you the strength to sail through the bad weather. It may not sound politically correct, but it suits the popular sentiment. That is to find the root of the problems inside the 'immediate' domain, inside your 'local' society.

There are some very powerful scenes in the film that will make you cry, uneasy in the seat and even laugh sheepishly at times. In one of the remarkable sequences, PK realizes that

small pieces of paper with an imprint of Gandhi (the Indian rupee) can buy him carrots. He collects big pictures of Gandhi Jee from adjacent walls and gives them to a vendor only to be scolded in return. Then he says, "Gandhi Jee ki photo ki value sirf ek tarah ke kagaz pe hi hai."

In another sequence, he goes to a church and watches people offering wine. Unfortunately, he tries to repeat the same inside a mosque and says, "Lagta hai bhagwan ko nariyal paani me maza nahi aa raha tha." You can easily guess the result.

The makers haven't spared any major religion of the Indian subcontinent. They have shown some Muslim girls being stopped from going to school in the wake of a fatwa. They didn't know that something drastic will happen in Pakistan just before the release of PK.

The concept exposes the business of fear: it touches on how everybody from religious leaders to media pundits are utilizing fear to further their own business or even how it is the biggest threat staring at us today.

PK is a fun film that has a moral of the story at the end. It's a film that shouldn't be missed and it's brave because it attempts to create a better world.

– S.W.



Journey of wit

As part of Ufone's 14th anniversary celebrations, the telecom company has launched a thematic campaign song to create top-of-the-mind recall in the target audience. The concept behind the song is to remind people why Ufone should be their service of choice – which explains the nostalgic feel of the campaign.

The song, which forms the crux of the celebration, showcases Ufone's 14-year journey via the witty, entertaining advertisements featuring the company's signature cast. Shehzad Roy and Wasu also appear in this Ufone infomercial that boasts of convenience, innovation and superior cellular service.

Shehzad Roy works well as the face of the campaign, given his humanitarian efforts and contribution to public service. His presence brings in the much-needed star power for Ufone, adds credibility and improves consumer recall.

Wasu, on the other hand, brings in a more localized/regional flavour to the campaign, depicting Ufone's reach in rural areas. As Wasu narrates the various brand offerings, the background characters develop viewers' interest while providing entertainment.

The campaign also features Ufone's various brand ambassadors over the years, along with some new faces that explain the brand image. Titled 'khushiyan, raabtey, muskurahataen,' the three attributes aptly sum up Ufone's brand philosophy.

However, one feels the humour in the song's video is a bit of an overkill. It works as a distraction and impedes audience recall. Instead of focusing on the brand attributes, the audience may find itself caught up with the antics of the featured characters. And let's be honest, Ufone has been using humour as communication tool for a while now. At this point, it feels a little dated. Perhaps the campaign needed some out-of-the-box ideas to capture the essence of Ufone's 14-year journey.

–S.W.



CAMPAIGN



PTCL – The smart market leader

The 21st century facilitates customers' digital TV experience through ease of use and access. PTCL is the leading company in Pakistan concerned with information and communication technology (ICT) and the recent introduction of the PTCL SmartTV app has revolutionized its positioning even further in this context. The PTCL SmartTV application, Pakistan's inaugural Internet Protocol Television (IPTV) service, is redefining quality video content delivery to its customers, regardless of the age group or demographics, and yet, offering video content according to their peculiar tastes through a wide range of choices.

The plentiful and modern features of the application begin with Video on Demand (VoD) which enables users to watch movies, TV drama, documentaries and other video content that they request for. With over 2000 hours of entertainment and 150 live channels, including the major channels of Pakistan and PEMRA-approved international channels, the feature allows the user to select a program or movie from the Electronic Program Guide (EPG), and play or replay it for the next 24 hours. The features are free to use during the promotional period until March 31, after which, watching a movie will cost Rs 25.

Another package will allow all the new and existing Smart TV app users to take advantage of a monthly offer of Rs 300. This would comprise a request for 30 movies or programs for the next 30 days at a rate of Rs 10 per movie or program. The packages entail value added benefits for users, promising maximum value

for money.

The most exciting promotional offer, especially for cricket fans, is the benefit for customers of the PTCL SmartTV app. Subscribers of the application can experience watching advertisement-free ICC World Cup 2015 matches with the PTCL SmartTV app. Without any disturbance or interruption by advertisements on cable TV, the app promises Pakistani cricket fans an ads-free cricket experience. Viewers can even record, fast forward, rewind and pause the matches as they please. They can revisit recorded moments of the cricket matches, or any other program that they record with the app, and even pause to resume watching it from where they left.

TV on Demand (TVoD) is a revolutionary feature of the SmartTV app that allows viewers to record programs of their choice, watch programs of the last four days and replay the recorded ones over the next four days. The Personal Digital Video Recorder (PVDR) feature facilitates this.

Yet another facility is the Time Shift TV (TSTV) feature which delivers efficient, digital convenience to customers by enabling them to rewind, fast forward and pause programs as they please, so that they do not miss out a single favourite show. The application also permits parents to use the parental lock for particular channels.

The Electronic Program Guide (EPG), in addition to facilitating the VoD feature, creates easy usage for customers by offering a diverse range of channels, programs, movies and vid-

eos. It also creates the efficiency to access billing account and password details by simply using the remote controller.

The Nearest Video on Demand (NVoD) feature creates a community of latest videos and a group of TV channels, enabling users to view programs and movies of their choice at their own convenience and liking.

The PTCL SmartTV app can also be downloaded on handheld devices, smartphones and iOS phones. The app can be conveniently downloaded from the Google Playstore or iTunes and, after signing up for an account, the completion of a monthly subscription registration allots an MDN number to the customer, for easy payment. The app is available for Rs 499 per month, with an exclusive promotional offer for the World Cup until March 31. Until this date, all subscriptions would offer all features and services of the application free of charge. After the promotional period, the app would be available at a monthly subscription charge of Rs 250, and will remain free for customers who have subscribed to 4Mbps, 8Mbps, DSL or Charji services of PTCL broadband.

The application can also be downloaded on laptops and personal computers from www.smarttv.com.pk. The technical diversity of the app makes it available for multiple digital screens and provides easy access through a range of operating systems, including android, iOS and Windows.

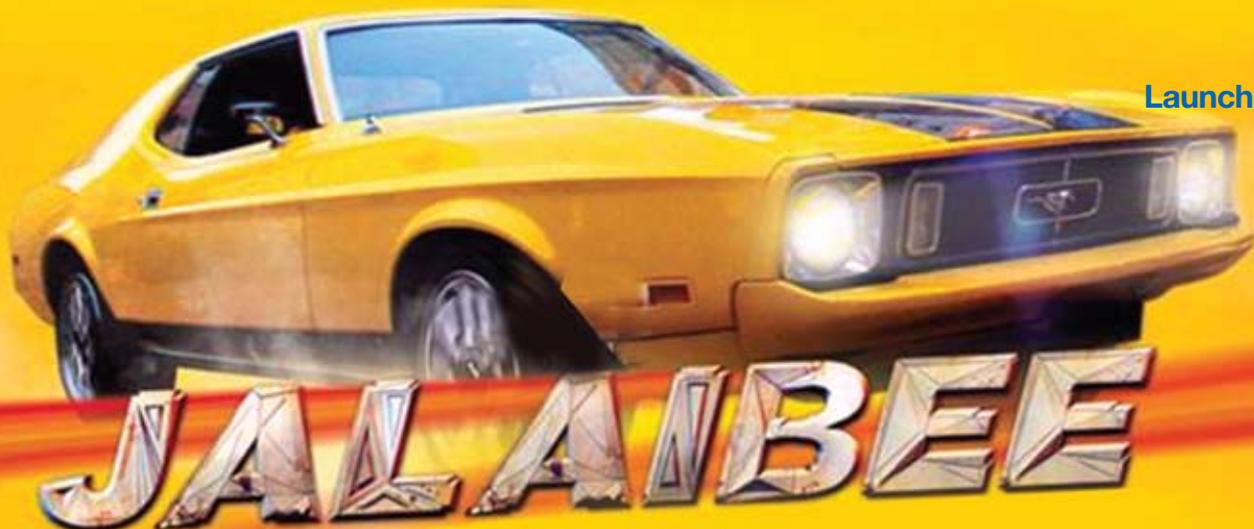
The PTCL SmartTV app offers ease of use, efficiency in delivery and the added benefit of easy payment. Convenient payment is possible by scratching an EVO pre-paid card and entering the hidden number into your application. An account created at my.ptcl.net.pk also enables the user to pay the subscription charges via credit or debit card. You can also pay cash at PTCL, OSS, giving your MDN number to the nearest easypaisa, UBL Omni or Upload outlet.

The PTCL SmartTV application is easy to use, to access and to download. It offers maximum customer benefits and value. The application design and layout is also user-friendly. With a simple arrangement of features and options on screen, SmartTV app subscribers will find it extremely convenient to use.

The exclusive offer of watching the World Cup ads-free in 150 cities across Pakistan is a one-of-its-kind feature. It delivers a non-stop cricket watching experience during the World Cup season to Pakistan's cricket lovers.

By offering all these revolutionary features, PTCL has created a credible positioning for itself as an innovative ICT company, delivering the maximum customer experience to Pakistan's TV viewers.





Intertwining Story

In a manner reminiscent of the glitz and glamour normally associated with Hollywood press happenings, the 'Meet the Press' event for *Jalaibee* from ARY Films and Redrum Films was abuzz with excitement.

Ali Safina, who is also playing a lead character in the film, presided over the proceedings. Ali candidly spoke of his first meeting with the director, Yasir Jaswal and executive producer Murtaza Shah and of his experience of working with talented actors such as Danish Taimoor, Sajid Hassan and Zhalay Sarhadi. He appreciated the ARY Digital Network initiative of reviving and promoting the Pakistani music and film industry. "Given the current circumstances, it is not easy for any creative endeavour to take place in Pakistan," said Ali. "Yet, thanks to institutions such as ARY Digital Network, the art, music and film industry still stands a chance of survival."

The film's cast were all there - Sajid Hassan, Danish Taimoor and Zhalay Sarhadi, former VJ Viqar Ali Khan, British model and film actress Sabeeka Imam, theatre and TV actor Adnan Jaffer and musician Uzair Jaswal. Each spoke of their experience of *Jalaibee*. "I had initially discouraged Yasir from going ahead with this movie; now I'm glad he didn't listen to me!" joked Sajid. "Probably the best thing about *Jalaibee* is that it has been made entirely in Pakistan, by Pakistanis and for Pakistanis." Danish, Viqar, Adnan and Sabeeka echoed these sentiments "Yasir's vision for *Jalaibee* is very refreshing and is just what our film industry needs," said Danish. "In a country where very few movies are being made and where there is a lack of adequate resources and facilities, *Jalaibee* is a godsend."

Uzair Jaswal spoke of his motivation to work in the movie. "I've always been inspired by my brother Yasir and his ambition to bring a revolutionary change in the Pakistani film industry," he said. "One of the major reasons I chose to work in this movie was because I wanted to change the preference of the movie-going public from English to Pakistani movies."

Zhalay spoke of her desire to work in

such movies and how *Jalaibee* can change the perception the outside world has about Pakistani talent. "There is a growing level of insecurity with regard to the quality of Pakistani talent and resources available for such projects," said Zhalay. "*Jalaibee* aims to change that perspective and show to the world that Pakistan is, in fact, a hotbed for talent and creativity."

Founder and President of ARY Digital Network, Salman Iqbal and CEO of ARY Digital Network, Jerjees Seja, executive producer of the film, Murtaza Shah and director Yasir Jaswal were all there. Salman praised the hard work and efforts of Yasir and his team and congratulated them. "It is a very creative piece of work with amazing direction, concept and acting," said Salman. "We should be proud of our local talent; many of our stars featuring in Pakistani plays being shown across the border are being handpicked for highly lucrative projects." He further added, "From the time we first built the platform for ARY Films with the vision to revive the Pakistani film industry, we have seen monumental growth in this sector. This amazing journey has given us some of the most outstanding films this country has ever seen. *Jalaibee* by



Salman Iqbal

all standards is the epitome of quality Pakistani filmmaking."

Yasir described his purpose of making the film. "*Jalaibee* is a sincere attempt to add a new flavour to the Pakistani film industry," he said. "I am extremely lucky to have the opportunity to work with such a good team and to have the full support of people like Murtaza Shah and Jerjees Seja."

There was a phone call from Malik Riaz who pledged his support for the initiative and announced the purchase of 10,000 tickets of the movie for Bahria Town residents.

The action thriller takes a harsh look at the dynamic world of the mafia and its dangers. It revolves around three stories and how events related to each intertwine. **S**

— Mahrukh Farooq



The Jazba-e-Junoon continues...

Over the years, the spirit of melody that stirred patriotism in the Pakistani nation has gradually abated. Whether the present political and social scenario is the reason or there is something in complete contrast, what need not be lost in the process is the endeavour to look for an answer.

After all, music is food for the soul. Every facet of good music soothes the senses. Pakistan has a rich culture and music plays an important role in this. During the 60s and seventies, nationalism and patriotism in Pakistani music were high. Many music-makers and singers were visible then. Mehdi Hassan's *Apni Jaan Nazar Karoon*, Masood Rana's *Utha Hai Saara Watan*, Madam Noor Jehan's *Aay Watan Kay Sajeelay Jawanon* and Naseem Begum's *Aay Raah-e-Haq Kay Shaheedon* are a few unforgettable *milli naghmay* (national songs) which kept our fighting men motivated and driven during the 1965 and 1971 wars with India. Mohammad Ali Shykhi's *Main Bhi Pakistan Hoon*, Shehnaz Begum's *Sohni Dharti* and *Jeevay Jeevay*, Nisar Bazmi's composition *Ye Watan Tumhara Hai* sung by Mehdi Hassan and *Watan Ki Mitti Gawaah Rehna* by Nayyara Noor offered an unparalleled essence of nationalism. Love for the motherland stirred in those who listened to these songs.

The media at the time was not as globalized and digitalized as it is today. Radio was more popular while TV had just started entering homes. It is probable that with no

social media and no international and glamorous TV channels, the lyrics, depth and melody of the songs worked on us. There was less money and more heart involved. The words played a vital role in making the songs soulful. Jamiluddin Aali, Muhammad Nasir and Hasan Akbar Kamal infused life and patriotism into the wordings. Naseem Begum, Mehdi Hasan, Noor Jehan, Alamgir, Habib Wali Muhammad, Mehdi Zaheer, Naeheed Akhtar, Ustad Amanat Ali, Amjad Hussain, Ahmed Rushdi, Allan Faqir, the Benjamin Sisters, Mehnaz and Junaid Jamshed are voices that still penetrate the hearts and wake the Pakistani within.

Our national music trends have incorporated a deep sense of patriotism over the years. The custom of a national song added to every pop music album still holds. However, the soul seems to stray at times. The songs composed in the name of patriotism are usually inclined towards capturing the youth and gaining instant popularity. The purpose and origin of these songs is often foggy.

Proper national songs have also been produced by the newer lot and they have become popular among the masses. *Dil Dil Pakistan* and *Hum Hain Pakistani* from Vital Signs and *Jazba Junoon* and *Zamanay Kay Andaz Badlay Gaye* from Junoon are some songs that have made a mark. *Watan Kahani* and *Aay Jawan* from Awaz, Ahmed Jahanzeb's *Pakistan Hamari Jaan*, the slight flavor

of rock music that Ali Azmat added in *Josh-e-Junoon*, *Haath Mai Haath* by Ali Haider, *Yeh Dunya Hai Dil Waalon Ki* from Ali Zafar, Faakhir's *Teray Bina Dil Na Lagay*, *Hai Junoon* from Fuzon, *Dil Se* from Haroon, *Call's Hum Say Hai Ye Zamana*, *Shor Macha* by Entity Paradigm and Jal's *Uraan* for Cricket World Cup 2011 are to name another few.

The song *Mera Paigham Pakistan* by Nusrat Fateh Ali Khan has a magic of its own. *Dosti* – a song that swept the nation with zeal – by Jawad Ahmed, *Watan Kay Liyay* by Sajjad Ali and *Kya Darta Hai* by Shehzad Roy, are numbers that the younger lot totally enjoy. Atif Aslam and Strings' *Ab Khud Kuch Karna Parega* and *Mai To Dekhoonga* are two relatively recent songs that serve the purpose of addressing the catastrophes prevalent in Pakistan. *Laga Reh* and *Qismat Apnay Haath Mein* by Shehzad Roy are also of the same type.

Now national songs have gradually changed and are more focused on the political and social scenario while cricket also inspires quite a few singers and social activists. The core objective seems to have changed as there is an inclination to direct the younger generation to take charge and address problems. This is a transformation that must be valued. The patriotic sentiment that was awakened by national songs in previous decades is a part of our music heritage and must always be treasured. ❧

– S.F.





The future of Social Media Marketing

In Pakistan, the year 2014 started with a total of 11.6 million active Facebook users. It added one million users in Jan 2014 alone. By the end of 2014, Pakistan had reached about 17 million Facebook users, with more than 50% users in the 18-34 age bracket, with the majority of the remaining users being below 18 years. This was a giant opportunity for brands to reach out and build enduring relationships while converting fans to customers.

Facebook, with its social networking features (in addition to many others) is the preference of the majority. Twitter is slowly gaining acceptance in Pakistan with most of its users being celebrities, media figures and heavyweight brands.

It was in February 2014 that the Fashion Industry overtook FMCGs as the top industry, with around 15 million Facebook fans. 2014 ended with a total of 27 million fans. The counterpart of the Fashion category, the Beauty industry moved up just as fast. With one complementing the other, the huge growth is apparent with Pakistani fashion evolving each season and making a mark in the international arena as well.

The Electronics Industry too witnessed a growth of 5 million fans in 2014, rising to a total of 17 million. With the latest technologies and developments in the world making an impression on the 'technophile' youth eagerly awaiting the opportunity to exploit new advancements. The Pakistani Telecom industry took a giant leap in 2014, with the much awaited 3G/4G launch. However, instead of breaking the competitive rut the industry was in, the licences generated even more fierce competition and aggressive spending amongst the few players.

OLX, the global online retailer also made its mark in Pakistan. In 2014 they started advertising heavily on television, a medium seldom used by online businesses. The ads

were and still are fun to watch. OLX Pakistan secured the top with 2.7 million fans, while Mobilink followed with 2.5 million fans. Mobilink's focus on digital media in 2014 and the spill-over effects of their 2013 Har Dil, Har Din led to a 2014 total of 2.5 million fans. The brand has overtaken Ufone on social media growth and is one of the



fastest growing brands in the world. Microsoft Lumia Pakistan (a change in the Nokia brand name) with 2.3m, Ufone with 2.2m fans and Intel with 1.9m fans, followed.

The 2014 top post engagement rate was bagged by Chester Bernard with a 4.07% ER. The Chester Bernard page were consistent in their updates and offered a quality product which garnered much attention. The response rate was high and the brand made an effort to respond to each query, working on building a community online. They were an upcoming online store and also a feature to look forward to. Shaheen Air International (not only was the airline promoting its new fleet, but was attempting to improve standards and public image as well), Walnut Media, Vim and Gillette Pakistan followed.

Social devotion was the forte of the Telecom brands. In an industry where the offering across the board was the same, responses were timely and competition was tight. Djuice topped the list with the highest answered questions minus the unanswered questions, followed by Mobilink, Zong, Tele-

nor and Warid Pakistan. With top of the line response rates and times, they competed neck to neck.

Interestingly, the top 3 Facebook posts of 2014 generated from one company – Nestle. Nesfruita, Fruita Vitals and Maggi Pakistan - all Nestle brands. Nestle Fruita Vitals was positioned as a luxury brand which generated much interest. Nesfruita's colourful and super engaging campaign brought with its 'Build Wonders to Win' competition in which fans actively participated.

The top Twitter brands were also dominated by Telecom. On a platform many are still hesitant to enter, Telecom evolved its social presence by making Twitter a big part of their strategy. This again was due to the cut-throat competition and not taking any chances or missing any opportunities to differentiate their brand. Mobilink again led the pack with 255k followers and the highest number of interactions (33k).

2014 was a good year for brands and Facebook in Pakistan. Facebook dominated over social media platforms for the majority of individuals, most companies and high-spend brands with the latter realizing the benefits of Twitter and the advantages of getting an early start on a channel that is destined to explode in the future.

With an evolving economic, political and social environment, inundated with international influence, culture and tradition, the social economy was deemed as the fastest way to the audience. With the exploding Telecom and Technological industry, 2015 was being awaited with enthusiasm, with a promise of something different and dynamic. It is expected that 2015 will see brands move resources to target growing social activity and other digital platforms. It is clear that no business can survive without a digital presence that consumers interact and engage with. 

Corporate Moves



Khalid Rehman has been appointed as Managing Director, SSGC. Prior to this, he was Chief Operating Officer at the Institute of Chartered Accountants, Pakistan (ICAP).

Shoaib Warsi has been re-designated as Chief Operating officer and Deputy Managing Director, SSGC.



Idris Mootee previously CEO of Idea Couture, which is a design firm in Toronto, has been named the new Chief Marketing Officer (CMO) for HTC.

Mukti Kumaran has joined MEC India as Head of West. Prior to this, she was heading the Mumbai branch of BPN at IPG Media Brands. Kumaran will be based in Mumbai and will report to T. Gangadhar, managing director, MEC India.



Hari Krishnan has joined Lowe LDB, Sri Lanka as CEO. He joins the agency from Grey where he was the senior vice president and business head for South. This is Krishnan's second stint with Lowe. He has previously worked with Lowe India and Star TV.

Vipul Thakkar has joined Dentsu Communications as the national creative director. Prior to this, he was creative head - South and East of DDB Mudra Group. Based in Mumbai, he has been mandated with strengthening the agency's southern network and expanding the Mumbai operation.



Jay Mehta has joined TBWA as AVP. He joins the agency from Serviceplan where he was client servicing director.

Paritosh Painter has joined Reliance Broadcast as network creative director. He will look into the overall creative conceptualisation and creation and report to Tarun Katial, CEO.



Ins Outs

New Appointments

Client	Advertising Agency
Inovi Technologies.	Adcom (Pvt.) Ltd. for Brand SONY (Mobile Phones, Projectors, Camera and Recording Media Products)
Al Falah GHP Investment Management Ltd.	D'Hamidi Partnership (for Al Falah GHP Capital Preservation Fund Series-I)
The Global Stores (Pvt.) Ltd. (TGS)	Firebolt 63 (Pvt.) Ltd.
Pakistan Railway Advisory & Consultancy Services Ltd.	M Communications (Thought cleared)
Karachi Metropolitan Corporation (KMC)	Oktopus 360 Media
Sindh Industrial Trading Estates.	Oktopus 360 Media
Real Rose Beauty Parlour & Training Centre.	Oktopus 360 Media
Victor Corporation.	Oktopus 360 Media

Change Of Agency

Client	New Advtg Agency	Outgoing Agency
Indus Bank Ltd.	Maxim Advertising	Orient Advertising
Iqra University.	Creative Junction	Adcom / Maxim Advertising
UBL Insurers Ltd.	Firebolt63	National Advertisers
Tejari Pakistan.	No new agency appointed	Orient Advertising
Punjab Information Technology Board (PITB).	No new agency appointed	Unity Advertising Agency
Century Engineering Industry.	No new agency appointed	Synergy Advertising

Additional Appointments

Client	Agency
Capital Development Authority Directorate of Public Relations, Islamabad.	Midas International: for Engineering Wing, Administration Wing and Display. M Communication: for Planning and Design Wing, Estate Wing and Auction Notices. The Circle Agency: for Environment, Finance and Directorate General of Services. (Linker Communications cleared)
Pakistan Agricultural Research Council	Creative Junction: for Tender Notices. M Communications: for Display Ads. Advertisement & Documantries Syndicate (ADS): for Recruitment Advertisements and other than Display and Tender Notices. (Simm cleared)

Source: All Pakistan Newspapers Society (APNS)

In 2004 they were Predictions.
In 2015 they are Happening

END OF TIME

The Lost Chapters



سچ کی لگن

Starting 4th April
EVERY SATURDAY 10:05 pm



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