

# 'Osama'

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says. "Already I was crying, because it reminded me of the time the Taliban took my father and we went to the police station, but they wouldn't let us see him."

The fourth of eight surviving children, Marina was born to a refugee family from a farming region north of Kabul. Her parents fled to the city after her two oldest sisters were killed in a Russian air raid that destroyed the family farm. Her father eked out a living selling music cassettes and playing the tambur, a traditional Afghan instrument.

When the Taliban came to power and banned music, her father was unable to work and was constantly harassed.

Like the child in the movie, Marina was sent out to the streets to find work.

She says she found a job in a United Nations bakery project, and supplemented the income by collecting soft-drink cans and scrap paper from the streets to sell.

At least that's what she claims she was doing when Barmak found her. She denies his assertion that she was begging; he insists that she was.

"It's the truth, but the family doesn't want to be reminded of these things," he says. "They're very poor, but they're proud."

It's one of several notes of bitterness that leave this real-life story without a happy ending, at least for now.

Although her life has improved since the movie was made, it hasn't changed much. She still lives in the

one-room mud house, and though she will be moving next month to a bigger house that Barmak bought for her, it is still a mud home without electricity or water.

Marina was paid \$100 a month for acting in the film; she says she was promised the salary for life, but after a little less than a year, the payments stopped coming.

Her parents are consumed with bitterness that their daughter's fame hasn't translated into greater wealth. Her father won't allow anyone associated with the film to visit her.

"He's heard on the radio that there were lots of prizes associated with this film, and he thinks Barmak should give at least 1 percent of the prizes to me. That's why he's angry," Marina says.

In addition to the Golden Globe, "Osama" won prizes at the Cannes, Montreal, London and Cinefan Asian film festivals.

Barmak says the salary agreement was only for the duration of the film. He says there wasn't much money associated with the prizes, and he has donated \$10,000 of that to buy the new house. The movie's proceeds don't belong to him, but to the Japanese and Irish sponsors, he says.

Marina, who turns 14 next month, says she isn't angry, and indeed, it is hard to find any trace now of the "stories of pain" Barmak read in her eyes. The sad, shy street girl has blossomed into a self-confident, giggling teenager with teenage-size dreams of future movies, world travel and, above all, study.

# 'Sex and the City' leaves legacy of fashion innovations, trends

BY MADELEINE MARR  
KIRT CAMPUS

The Fab Four have left the building.

As we bid a fond farewell to the HBO series "Sex and the City" on Sunday, one thing — besides, of course, the sex — can't be overlooked.

The fashions.

When another beloved show set in New York ended — that'd be "Seinfeld" — our style mementos were along the lines of Jerry's white sneakers and Elaine's urban sombrero. But in "SATC," the only bigger star than the quartet of heat-seeking singletons themselves — Samantha, Miranda, Carrie and Charlotte — was their Sunday night sartorial displays.

While all the ladies always dressed to impress, it was Carrie, played by Sarah Jessica Parker, who was the eyebrow- and hemline-raising leader of the pack. You could always count on the lovable, street-chic sex columnist to hoist up the fashion bar, and then throw it out the window. Who could forget the tutu? The retro shorts with stilettos? The Heidi dress?

Although those rare misfires didn't quite stick with Josephine Public, her costume changes were nothing if not educational. Over six seasons, she introduced

the average mall shopper to not only cosmopolitans but skyscraper Jimmy Choos and Manolo Blahniks, Fendi baguette bags and — once unspeakable — mixing haute couture with vintage. Her character also gave rise to such fads as horseshoe, Playboy bunny and nameplate necklaces, silk flower brooches and crystal-encrusted cell phones.

A pair of those well-documented Manolo Blahnik strappy sandals can cost upwards of \$450. But that's not the point. It also helped that she had a rent-controlled apartment and access to Garment District sample sales. But Carrie acknowledged her reckless obsession with footwear when she was facing eviction in season four: "I've spent \$40,000 on shoes and I have no place to live? I will literally be the old woman who lived in her shoes."

"Dressing Carrie was about eliminating the rules of what you can and can't wear," said Paolo Nieddu, stylist for Patricia Field, the show's costumer who is harder to reach these days than President Bush. "Field put her in the Heidi dress also known as a "dirndl" and braids at a picnic, even though Vogue magazine would say, 'Don't do it.'"

Never predictable, rarely matching — at least in the conventional way — and "always" eye candy, Carrie's outfits boldly showed that we don't all have to wear the Gap uniform or a knock-off of Gwyneth's Calvin Klein on the red carpet. Parading her brave designs and progressive marriages of fabrics, prints and eras, she broke the mold.

Like the city she calls home, Carrie and her often-questionable wardrobe were a glorious melting pot. She and her saucy ensembles personify the grand, gritty and glamorous metropolis of tightly co-existing millions, who fight daily to get from Point A — the public transport commute — to Point B — bellying up to the bar for a Flirtini.

Stands to reason that Patricia Field did not put her star in all couture; the costumer often ended

up turning to quirkier, bohemian pieces (a gorgeous Chanel top with plain old leggings comes to mind). It humanized Carrie, made her accessible, imitable.

"If Carrie could wear a big flower in her hair, then you could too," said Lauren Gignac, a savvy 30-something fan of the show and district manager for Coach in New York. "Carrie made it OK for women to dress up again. To mix and match, take more risks, and not be afraid of wearing color and getting inventive with accessories."

Oh, the accessories. Some were wacky: the man's tie worn like a necklace, the babushka, the Jackie O. oversized sunglasses and a belt strapped randomly around her bare belly. Some were mainstream and upscale; Carrie's had some of the most coveted bags out there — the Fendi baguette, Dior saddle-bag, Gucci-logo fanny pack and the jeweled Judith Leiber minaudiere (a gift from the maddeningly non-committal Mr. Big). The price of these purses alone would easily be a once-a-week columnist's three-month salary.

Which begs the question: Could most women afford to dress like the "SATC" princess? Possibly, said Nieddu.

"I have so many friends in New York who will eat Ramen noodles for a week so they can get the new Hermes bag."

Again, not the point. The fashions were as much a passenger in the tumultuous, exhilarating ride in perhaps the world's most exciting city as the gals themselves. They were an essential, silent co-star.

Perhaps Parker sums it up best in the book "Sex and the City: Kiss and Tell" by Amy Sohn (Pocket Books, \$20): "Carrie loves clothes, shoes and purses, and she has probably been obsessed with fashion from the time she was a very little girl and went to the library with her class and looked at Seventeen magazine. The clothes are fun, exciting and intentionally provocative, and they tell a story."

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