

THIS DAY

# Style

SUNDAY, 22 NOVEMBER 2020

JOHN PEPPER CLARK ...A LIFE  
1935 - 2020

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COVER

JP Clark, a literal giant recently heeded to his clarion call at the age of 86. Famously known as a part of the 'pioneer quartet' he is the third to have passed away alongside Chinua Achebe and Christopher Okigbo leaving the last man standing behind, Wole Soyinka. JP Clark will be missed for his intellectual prowess and gift of imagination. KONYE NWABOGOR reports...

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THISDAY STYLE

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For everything we do in life, our ultimate goal is to leave a befitting legacy behind after our exit. There are people who will definitely make a lot more impact than others because of how they excelled with their gift. One area that still garners respect till date are those who have mastered the art of the pen. They are the tonics for our soul because they carry you along with their words and hit a chord as they share their views and send their messages profoundly. These literal giants have paved the way for the next generation through their works. When we talk about literal African giants, four names spring to mind - Chinua Achebe, Christopher Okigbo, Wole Soyinka and John Pepper Clark. They were known as the 'pioneer quartet' because they were geniuses in their chosen field. Two of this quartet, Achebe and Okigbo passed away a while back and the latest one who has beckoned to the clarion call is JP Clark at age 86, leaving Wole Soyinka as the last man standing. JP Clark was given a befitting tribute by his longtime friend and associate, Soyinka where he aptly described JP Clark as a fish called 'eka aro' (morning fish) which always trashes back to its turbid depths summing up the complex character of the man to the T! There are many great men like JP Clark who have built a solid reputation with their values and works which further reiterates the point that if you stand for something, stand unyielding regardless of circumstance, stand regardless of obstacles or challenges faced. In an unfriendly climate like Nigeria where the ability to excel and do what you know best is usually a challenge, your belief should not be compromised. To excel at an art or talent you are blessed with is the best gift known to man and should not be killed or suppressed. You must create your own space to breathe because it not only nurtures and protect your creative juices, it allows it to grow within you. Your expression of art amidst the storm is what makes your work unique. It is this ability to stay true to self that JP Clark mastered with his poems, and his legacy shall live on forever in our hearts long after his exit.

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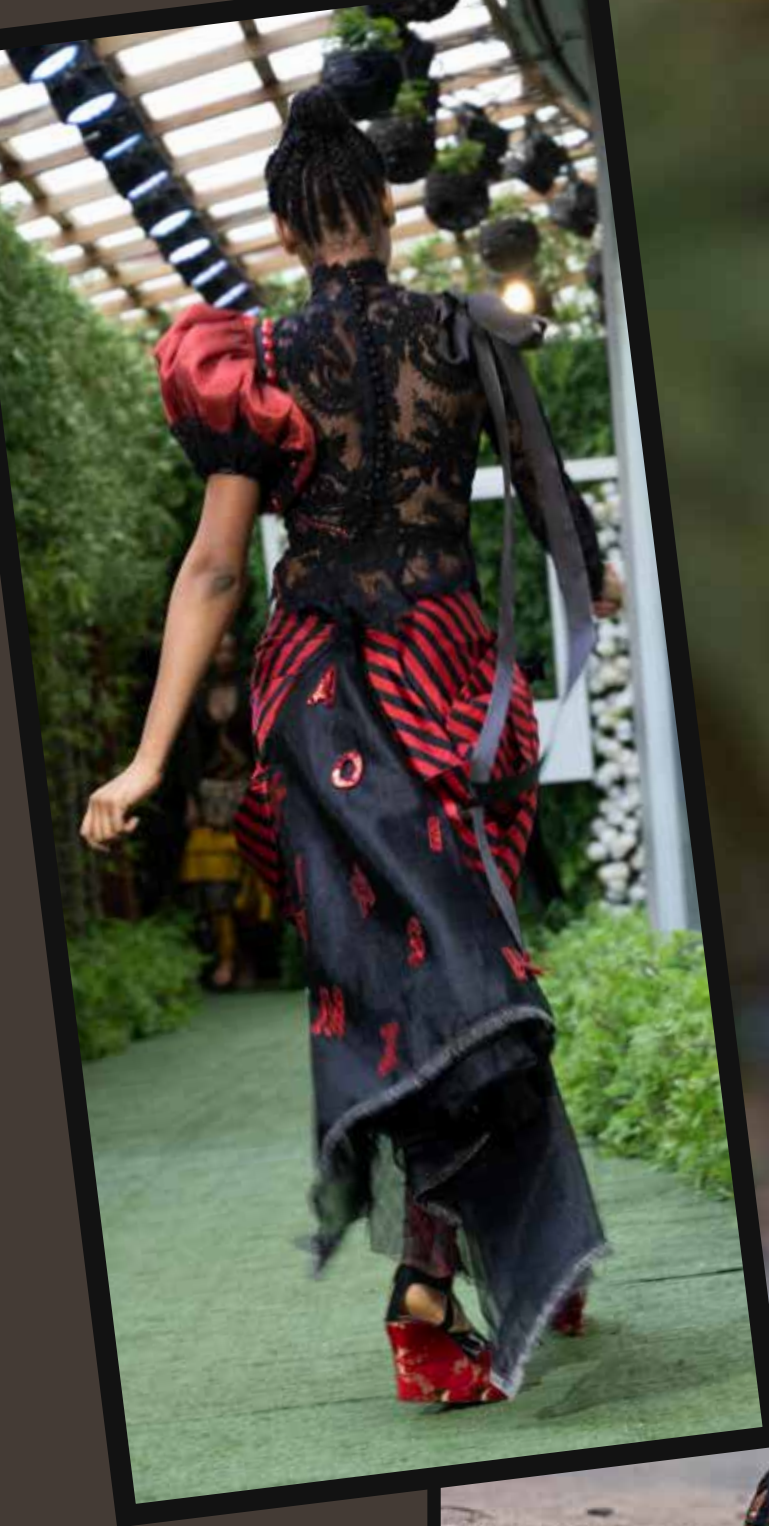
# THE Victorian ERA

IN RED AND BLACK

Most times, Fashion Designers get inspiration from things around them. It could also be a movement or cause they believe in as the message translates their creations. Other times, it could also be a translation of a particular era. In the 1800s, the Victoria fashion reigned supreme. 30 years in, came a new change from the Romantic style of dress. Large Gignot sleeves suddenly slimmed and a seam line dropped the shoulder of dresses. A tight fitting bodice was boned and slanted to emphasize the waist. Cartridge pleats at the waist created volume in the skirt without adding bulk to the waist. Women of a higher social class were expected to be demure and indolent as reflected by the restrictive dropped shoulder lines and corsets. About a decade later, extra flounces were added to skirts. The skirts widened as the hourglass silhouette became the popular look, and women took to wearing layers of petticoats. The fuller the skirts, the better. Evening wear exposed the shoulders and neckline and corsets lost their shoulder straps. Sleeves of ball gowns were usually shorter. Although women wore what looked like dresses, many of these costumes were actually a separate bodice and skirt. Three quarter length sleeves lasted through most of the Victorian period and some sleeves began to sprout bell shaped ruffles.

It is without a doubt that this collection by Deola Sagoe was strongly influenced by the Victorian era.

## Outfits by Deola Sagoe







Alero Adollo  
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## CAPSULES

You are a brute! You are mean and you are an ogre! How dare you lay your hands on a woman, how dare you demean and neutralise someone you claim you love. Why did you get married, pray do tell, you must have made your vows in front of lucifer surely because the God I know does not support violence.

You punch her till her face is smashed in, you burn her till you can eat her like a cannibal, is that love???? what kind of yeye love is this biko, yarn me.

There was that faithful day eons ago when you went before God and stood before men and you promised to look after her through the seasons of life but alas she is now your punching bag on whom you daily unleash your animalistic fury whilst you watch her body bend double with pain. Try the zoo mister, your cage is missing it's favourite tenant. What gets into anyone that makes them beat a woman they claim they love to coma level?

I have tried to wrap my mind around spousal abuse and my mind just implodes at every turn, it begs common sense when you see the black and blue faces of victims, the bruised bodies that look like chicken pox cut open, swollen eyes and mouth, brain injury due to punching and force of head hitting the wall or floor, who is this person please, surely not a husband....she sees you, her heart misses a bit, she lives in fear, wakes up in fear, go to sleep next to fear, she is in hell on earth and this is supposed to be a partnership of love through life. Oga, let's not sugarcoat, you are despicable, you are a jerk, try picking on someone your size joo.....

Woman, "May the only pain in your life be champagne", I once heard this said and I chuckled but really, why should anyone live with pain and romance depression, you must take back your life and kick out anyone that treats you like the latest trash. There is no love in daily beatings, don't let anyone lie to you, you're playing with death, flee from this evil, it's not even an appearance, it is evil.

The good book says that he who finds a wife finds a good thing not something to practice skelevu boxing with, a good thing faaa, and obtains favour from the Lord, have you ever wondered why your lot in life is trouble laden, yeah it's because you are the Mike Tyson of your home, not to ward off marauders but to flatten out the bone of your bone, the flesh of your flesh and turn her to suya.

There are those who carelessly shrug and say, but I have never laid a finger on my wife..... O, but the mind games and the tongue slicing that you give her nko, the mental torture she goes through to hold on to her "M.R.S" certificate confounds, it's not supposed to be that deep. I have often wondered what goes through most minds when they take their marriage vows, do they know that they have made a promise or promises before God, not man but God, to have and to hold, from that day forward, for better for worse, in sickness and in health until death puts a divide and then you do a volte-face and mess her up, you kill her confidence, you kill her potential and you strut around like a peacock thinking you are the ultimate, someone is feeding you with gibberish and asking you to make it speech. A woman should be cared for, you may be the head admittedly but her role is critical to your survival and well being. A few women are shrews and put others to shame undoubtedly, a few are also vixens who are proficient at cuckolding but nonetheless, if you have reached a point of no return and you have done all you can to make it work, you can then press the exit button, you MUST not beat your wife, it is sacrilegious, marriage is sacrosanct and you cannot dirty your union with inanity. Respect the wife of your youth and treat her like the jewel of inestimable value that she is and watch your life prosper.

## Colours of Life

with Koko Kalango

### THE BLESSING OF UNANSWERED PRAYERS

On the 7th week of the Alpha course, to illustrate how God guides us, Alpha chaplain, Nicky Gumbel, tells this story: 'In the mid.19th century, the British Aristocrat, Lord Radstock, was staying in a hotel in Norway. One evening he heard the sound of a piano being played horribly in the hallway downstairs. He looked and saw a little girl who was making the most terribly noise. He was normally a patient man but slowly the continuous racking began to drive him mad. As he watched, a man approached and sat down beside her. Rather than stop the little girl's efforts, the man began to play, constructing cords alongside her. With each key stroke, his playing complemented her notes and suddenly a breath-taking sound filled the whole hotel. He took her mistakes and discord and turned it into something utterly beautiful. As Lord Radstock later found out, the man playing alongside the girl was her father, the famous 19th century Russian composer, Alexander Borodin.'

'Alpha is an 11-week course that creates a space, online or in person, where people come and discuss life's big questions.'

One of the questions on the 7th week of the Alpha course is 'What Should we do if we believe we have made a mess of our lives?'

As I ponder this question, I remembered Romans 8:28'and we know that God works all things together for the good of those who love Him, who are called according to His purpose.'

It reminds me of an illustration I once heard about the making of rugs in the far East. The person who shared the experience explained that to weave special handmade rugs in that community, two people stay on opposites sides and make the exact same movement. Should one of the weavers make a mistake, the other simply repeated the same mistake on purpose and the pattern of the tapestry still turns out beautiful.

I don't know about you but stories like these help me to be kinder to myself. They remind me that God is behind the scenes, working His purpose for my life and it is a good purpose.

In retrospect, I can attest to this fact and thank God for the blessing of unanswered prayers in at least three areas of my life.

#### THANK GOD FOR SAYING NO TO THAT MARRIAGE PARTNER

Marriage and family life have always been a priority for me. As a committed Christian in my twenties, I approached romantic relationships with marriage at the back of my mind. Like many young ladies, I had several suitors. I repeatedly heard guys I met remark that I was 'wife material' (I am not sure what they meant because I don't like to cook and I am an extrovert).

I too can remember several guys I met who were 'husband material' (by this I mean responsible, focused, hardworking, trustworthy, god-fearing). But now I know that just because someone is 'husband material' does not mean he is a good match for you. I remember two of them ticked the boxes but, I had this tinge



of fear, a certain reservation about them. I still went ahead to pray to God to make things work out. He did not answer those prayers and I felt very bad. But shortly after, I met the man who would become my husband. Two major things stood him out from the others – that fear I mentioned before was absent and I had peace. Within 7 months of our meeting, we were married. This is well over two decades ago and I am truly grateful to God for not answering those prayers.

#### THANK GOD FOR SAYING NO TO THAT RELOCATION

When we got married, we went off to the UK for a Masters. Those were the Abacha days and things were looking very bleak in Nigeria so after our studies we applied for immigration to Canada. We scored high in this application because my husband is in IT and I speak French. I also prayed with all my heart that things would work out. But to our surprise, our application was rejected. I was disappointed and confused. I could not understand why God did not answer this prayer. But as the door to Canada closed, another door opened. My husband got a good job offer in the USA and we moved there instead. From the US he got offered a great job back home and we returned. Truth is, I never really wanted to go to Canada and I actually did not want to live abroad for a long time. Some two decades later, I look back and thank God for not answering those prayers.

#### THANK GOD FOR SAYING NO TO KEEPING THAT PROJECT ALIVE

If you are working on what I call a passion project, then you will understand when I say it is difficult to let go. When you love what we are doing, discerning the voice of God asking you to stop may not be very easy. If you are like me you will continue to pray and work hard to keep your pet project alive. But when God loves you, He will eventually open your eyes and you look back and see why He did not answer the prayer to keep the project alive. He shut a door to open a better one. That good project was for a purpose and that purpose has been served. It is now time to move on. Today I can look back some five years on and thank God that He did not answer that prayer.

#### WHAT THEN DO WE DO?

It is our prerogative to pray for our heart's desire. But no matter how much we desire a thing, we must be willing to let it go. We should be able to say to God 'nevertheless not my will but Yours be done'. And this prayer must be said with a grateful attitude and a thankful heart.

Thankful because God is like the accomplished musician who played the piano alongside His daughter to produce a melodious tune. You will see that, like the weaver who made an error, God allows the other weaver make an error too, so that a beautiful pattern still emerges in the end.

*Koko Kalango is author of the Colours of Life devotional and host of the Colours of Life show. Contact her at: contact@coloursoflife.org and on Instagram: @koko.kalango.*

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# REWA UDOJI

*She's a Finance professional by day, and a painter by night. Though Rewa Udoji only began her fine arts career in 2016, this year she sold \$200,000 worth of paintings in galleries in the States. Now she's in high demand and has a jam-packed 2021 ahead. Guest Correspondent, **KENIM OBAIGBENA**, interviewed her to learn how her side hustle became a lucrative business, in an industry many fail in.*



## How and why did you start?

I began painting in earnest when I moved to South Africa in 2016. I was in a nadir and needed an outlet – cheesy, I know. I'd always had creative inclinations but with time on my hands, and a need to divert my thoughts into a more positive direction, I picked up a box of watercolour pencils and decided to create a 10-piece body of work. The body of work I created was called The Pantheon, the premise of which was to celebrate Nigerian deities. Friends then encouraged me to post my pieces on social media. I wasn't expecting the overwhelmingly positive response that I received.

ReLe Gallery got sight of my pieces and invited me to form part of their ReLe Young Contemporaries 2017 programme and the rest, as they say, is history.

## When you first started, what was your day job?

I was repatriated back to Nigeria to work as the Strategy Manager for Old Mutual West Africa and my ambit covered Nigeria and Ghana.

I defined and drove the company's strategy across the West African region including Nigeria, Ghana, and select francophone countries, and developed the Old Mutual West Africa three-year rolling business plan, using input from various teams such as Finance, Life business, General business, Risk, Legal etc. As part of the programme, I had to do a rotation into several businesses, the first of which was a secondment into

their Mutual Federal business in South Africa. So, I relocated to Johannesburg in 2016, where I started painting.

## It seems like things took off for you quickly in the art world, how did that happen?

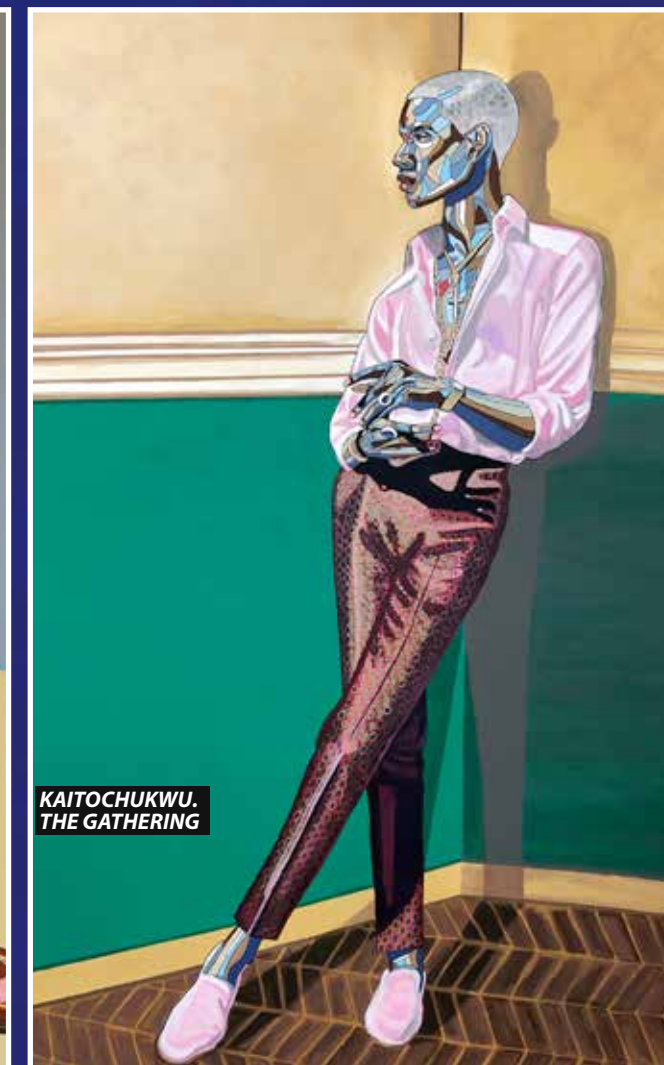
After the ReLe show, I was still suffering some Imposter Syndrome. Most of the other artists whom I'd exhibited alongside had studied art or considered it to be their foremost career whereas I was this Finance head who'd only just entered the art space. However, after the ReLe show I was contacted by the Gallery of African Art (GAFRA) in London and they invited me to participate in a duo show with a renowned Dutch photographer. In that same year, the Museum of Contemporary African Diasporan Arts (MoCADA) in New York reached out to ask for one of my pieces for their annual gala. So then I thought to myself, I really ought to capitalize on this. I thought, if ReLe approached me, GAFRA approached me, MoCADA approached me, there must be something here, it isn't just a flash in the pan. In 2018, I then made my first proactive step to foray further into the art space. I applied for the No Dead Artists juried show at the Jonathan Ferrara Gallery in New Orleans. Thankfully I got accepted. For this show, I created my first body of work on large canvases which was a huge challenge for me at that time but I thought, if I'm going to do this, I am going

to push myself and do it to the best of my abilities. It was a near sold-out collection and the gallery invited me back the following year to have a solo show. From there, it has all snowballed into one thrilling and expansive journey. Many opportunities have since presented themselves. I showed at the Zeitz MOCAA in Cape Town, they're the largest African Art museum in the world. I've had the opportunity to work with the City of London / Mayor of London, worked with Nike, Unilever, been featured in several publications, and so on.

## A lot of artists don't understand how to get into the business of art. How did your corporate background help you in the art world?

I approach my exhibitions and collections as I would a project if I were still at Accenture, for example. Every element is planned out, a timeline is applied, all stages documented and all pieces catalogued. My professional journey has made me very thorough and precise with my bodies of work – I am very clear on what each piece within a collection is meant to convey and how it adds up to the whole. Nothing is whimsical and all pieces are purposeful.

Also, I calculate the number of days and time spent with each body of work I produce. I document the materials used, keep a record of every receipt etc. With cataloguing and keeping track of revenues and expenses etc.



## Which artists inspired you to create?

To be honest, Van Gogh is a major one. In terms of living artists, there are three I admire greatly. Ndidi Emefiele, Toyin Ojih Odutola is the G.O.A.T. in my opinion and of course, Njideka Akunyili Crosby. They occupy a space I aspire to get to eventually.

## How would you describe the art scene in Nigeria? You are lucky enough to have your art showcased all over the world and obviously, in Nigeria. But people aren't paying the same amounts for art so what would you say about the marketplace here?

You know as well as I do, Nigerians place a premium on what they perceive to be an 'import'. I suppose much like with any other place, but I feel it is more prevalent in Nigeria. So I feel I can charge what I do because my work has been shown so widely outside of the continent. My only two exhibitions in Nigeria have been with ReLe Gallery. Unfortunately, I don't feel like Nigerians truly value you until you're noticed on the global stage. This is how it looks to me anyway. It is unfortunate because there are many young and older artists in the country doing fantastic work but because they are domiciled in Nigeria and don't have much access to the global market, they get browbeaten on their pricing or face limitations as far as exhibitions. If not ReLe or ArtX, or SMO Contemporary giving you

a platform, where can one really show? I have also found that Nigerians really haggle me on price and I find this insulting at times and get annoyed at myself for even entertaining such conversations. You wouldn't expect free veneers from your dentist or free servicing from your mechanic. Same thing as far as I am concerned – I am also a service provider of sorts.

I am so grateful to be in a position where I don't necessarily create for monetary gain, it just happens to be a lucky and welcome consequence. For others though, who may not be so fortunate, this culture of undercutting hurts the artist so much and I thoroughly resent it. So the market displeases me in that regard.

## Do you think this affects the quality of work done in this market? For instance, if you're creating a masterpiece that might take you three months and someone then wants to pay NGN200k or even less, won't that make an artist say, well let me create quick pieces and therefore they don't harness their full potential? How does this marketplace affect the quality of work in Nigeria?

I think you're quite right. People think of a quick churn to make quick gains. So the roadside artists, the Jakande market artists, they just go with the

style zeitgeist just so they can make money to maintain the roofs over their heads. You definitely have artists who are very recognizable stylistically though, Tolu Aliko, Femi Morakinyo, Ameh Egwu, Barry Yusufu. Sejirah Avoseh, Marcellina Akpojotor, all of whom are my fellow alumnus. They are very stylistically consistent and it's paying off. But for those who are trying to make a quick buck, this can prove difficult. Nigeria is tough.

## As someone who has made it internationally, what advice would you give to an artist that is here, who wants to follow your path?

I don't know that I've made it yet! What I would say though, Google is your friend, sign up for call-for-entry newsletters. Research galleries and see which ones accept portfolio submissions or have open calls. Look into juried shows. Just because you're Nigeria-based doesn't mean that your scope is limited to Nigeria only. Also, there are some great resources within the country. The African Artist Foundation (AAF) and Azu Nwabogu – he is incredible and an influential person who supports the arts – he has a large breadth of experience and contacts to boot. Aderenle Shonariwo is a trailblazer and another huge supporter of the arts, especially emerging artists so she is a good person to make acquaintance with. She was my springboard!



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# Fat SHAMING!

## BATTLE OF THE BULGE PART 32 (Week 33)

### TRecap and vital statistics:

I am 5 feet and 10 inches tall and 61 years old. I was an effortlessly super-slim 70kg till my late 40s, then the weight started to pile on. By my early 50s, I was 85kg. But I didn't become obese till my mid-50s.

I started this battle of the bulge on March 16th, when I weighed a whopping 120kg and measured 49-47-51 (chest-waist-hips) inches. And I've been struggling to shed the excess lard since then.

I was at my happiest and most elegant when I was 70kg and a size 10 (UK sizing). But I think that a woman of my current advanced age will look haggard – ill/starved even – in a totally fat-free body zone...and that a bit of genteel padding does a sexagenarian no harm.

So, since I didn't feel or look too bad when I was 85kg and a size 14, that's the compromise I am aiming for. And it's been a yo-yo ride.

My weight has, alas, fluctuated since I started this journey. I've had weeks when I've lost a couple of kilos, weeks when I've regained every lost kilo and weeks when I haven't gained or lost an ounce.

At one point in the summer, my weight dropped to 106kg. But it had crept back up again to 115kg by the beginning of November; and I told you, last week, that I was going to try total fasting – as in nothing but zero calorie liquids (water and sugar-free coffee/tea) – for 7 days.

Because I was born with a melancholic streak – a tendency to be introspective, excessively analytical and anxiously/gloomily aware of the difficulties that I and other humans beings face – I have always, since childhood, indulged in comfort-eating to cheer myself up and stave off the enraged frustration that sometimes consumes me.

But I am also an extrovert, hedonist, connoisseur and bon viveur who LOVES quality food and delicious desserts with a burning passion!

For a diehard gourmet and gourmand like me, completely jettisoning my food addiction for any period of time is an immensely intimidating prospect. But my obesity problem has gone beyond merely looking mega-chubby and disliking what I see in the mirror.

Being this fat is significantly affecting my sanity, my mobility, my health in general, my work, my image and my social/family life.

Last week, I told you how I nearly burst



BY DONU KOGBARA

into tears when I visited an office where the lift wasn't working. My distress was triggered by the knowledge that climbing even one short flight of stairs would cause me agonising pain, thanks to knees that can't cope with my bulk.

And I am so very ashamed to admit this,

but the last time I travelled internationally, I needed a wheelchair to cope with the long walkways at Abuja, Paris and London airports.

OK, so I've tried normal dieting, which works if you eat/drink modestly and ensure that you burn more calories than you consume via exercise and routine activity.

But normal dieting doesn't deliver speedy results, so I decided, last week, to embrace the draconian challenge of extreme fasting.

My expert guides – Doctors Jason Fung and Michael Moseley – say that most folks can fast for 7 days without medical supervision.

So I braced myself to get through 7 days without any calories at all; and I only managed 3 days...NOT because I was hungry, funnily enough (hunger completely disappeared after Day 2), but because I just decided on a whim that 3 days was enough for a Beginner.

But I am still jolly pleased with myself because, for a lifelong, premiere league glutton like me, 3 days without food is a HUGE achievement. And I shed 3kg in 3 days and dropped to 112kg.

When I quit the total fasting, I was careful not to immediately stuff fattening delights like cheesecake, egusi, etc, down my gullet.

Instead, to prevent my stomach from going into shock mode and inflicting indigestion on me, I gradually eased my way back into eating by sticking to a light foreign vegetable soup on Day 4.

I felt so proud of myself that I didn't want to spoil my good work by misbehaving; and I ate fairly sensibly for the rest of last week.

I intend to try 7 days of total fasting in the coming week and to then switch to intermittent fasting in subsequent weeks.

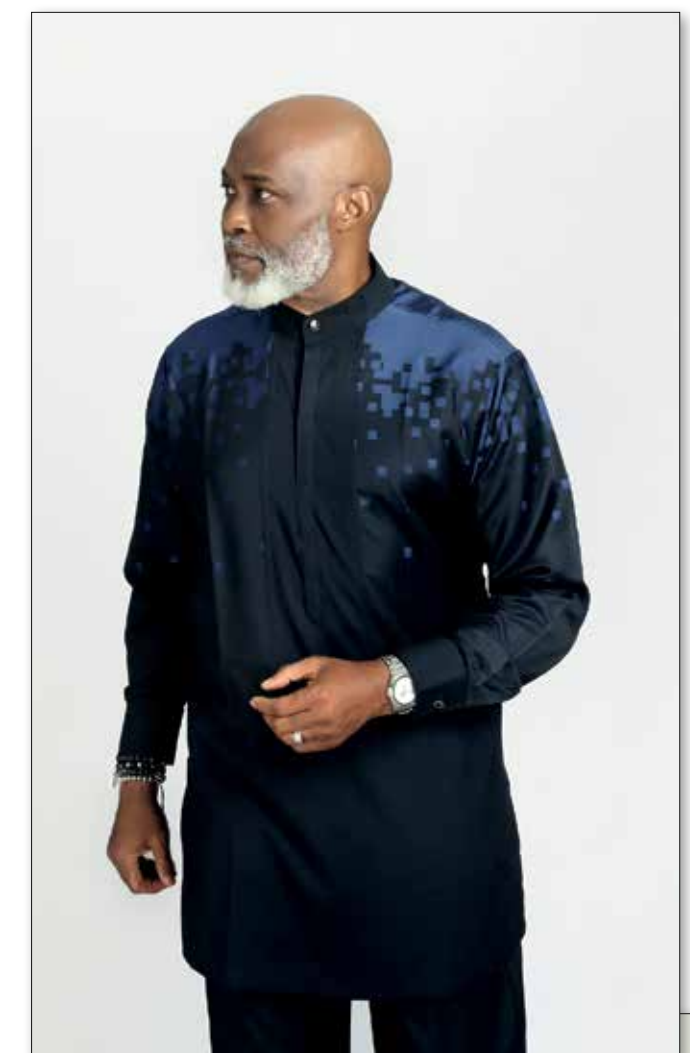
I am determined to end 2020 on a positive note, weightwise...and to reach my target weight next January or February.

Wish me luck.

DONU KOGBARA IS A VANGUARD NEWSPAPER COLUMNIST.  
Please feel free to share your thoughts about her weight loss journey on 0805 404 6887 or donzol2002@yahoo.co.uk

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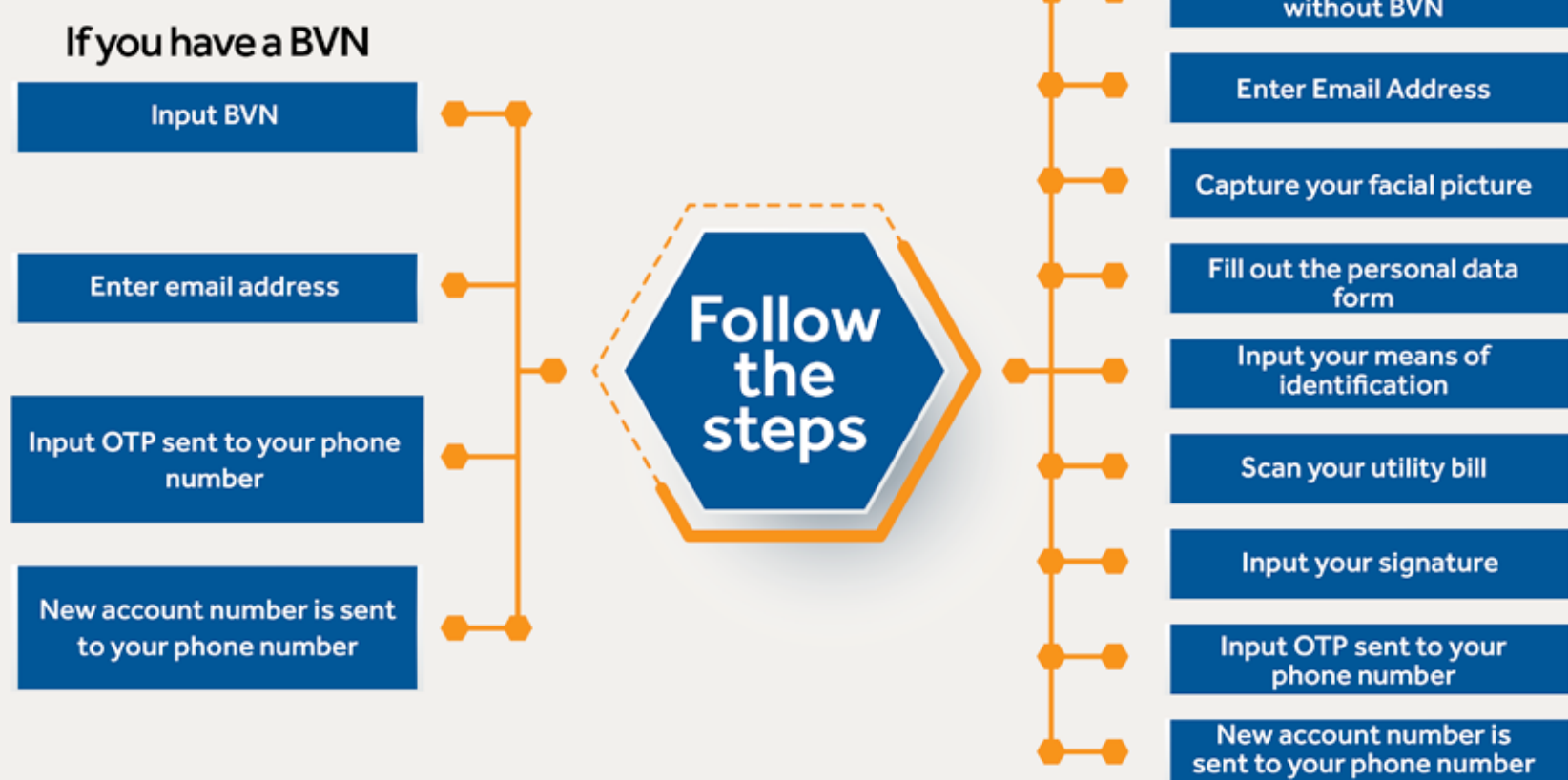


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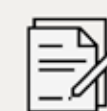
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# THE LIFE & TIMES OF JOHN PEPPER CLARK

BY KONYE CHELSEA NWABOGOR

Written in 1965, the poem 'Ibadan' is one of West Africa's most famous poems. It is simple and straightforward yet pure and authentic. These same adjectives have also been used to describe the author – Late John Pepper Clark-Bekederemo, one of the most remarkable writers Nigeria will ever have.

Born in Kiagbodo, Warri Province, in the now-defunct Western Region of Nigeria to the famous Clark family, JP Clark started his writing career as a student in University College Ibadan. He was the editor of the Students' Union journal, The Beacon and he was also the founding editor of the UCI poetry journal, The Horn, in which his early poems first appeared. Some of his contemporaries in his student days included Christopher Okigbo, Emmanuel Ifejuana, Abiola Irele, and several other Nigerian writers of repute.

His love for poetry stood him out remarkably as he often poured his hearts into memorable lines and stanzas for everyone who would read the words and immediately feel the weight of his genius.

From "Mbari", "A Reed in the Tide", "State of the Union", to "Mandela" and other poems, the recurring themes across his works include colonialism, institutional corruption, inhumanity and of course, the beauty of nature.

His celebrated play, "The song of the Goat", wove a tragic story of impotence and failure of masculinity, a projection of a nation where ritual and bloodhounds of ego fail.

While his 1991 play, "The Wives' Revolt" tells the story of a Niger Delta community that received a payout from an oil firm drilling in its land, it turns out that the money eventually stoked the flame of revolution in the town. The money was to be shared in three places — elders, men and women.

Perhaps the most controversial of all his works was "Casualties", his 28 war poems collected in 1970. Casualties addressed the Nigerian civil war from various angles.

In the "Casualties" he writes:

*"The casualties are many, and a good number well.  
Outside the scene of ravage and wreck  
They are the emissaries of rift  
So smug in smoke-room they haunt abroad  
They are wandering minstrels who, beating on  
the drum of human heart, draw the world  
into a dance with rites it does not know*

Clark represented a class of writers who did not write for writing's sake (art for art's sake). Instead, he was committed to finding lasting solutions to contemporary problems. You cannot read Clark's works without learning about the swampy nature of his hometown, and the



J.P. & EBUN CLARK



IN HIS YOUNGER DAYS

## SOME MEMORABLE QUOTES

**IBADAN**  
*running splash of rust and gold-  
flung and scattered  
among seven hills like broken  
China in the sun.*

**CASUALTIES**  
*"We fall. All casualties of the war,  
because we cannot hear each other  
speak, because eyes have ceased to  
see the face from the crowd."*

**ABOUT AGEING**  
*"Age is a disease that cripples  
on all of us. We don't know as it  
comes. We will pray for it, but my  
experience of it now is as it comes,  
it's full of pains and regrets."*

adverse environmental effects of oil exploration. It was the likes of him, Chinua Achebe and Wole Soyinka who take credit for paving the way for modern African literary giants.

On March 21, 2013, when Prof. Chinua Achebe passed on, J.P. Clark and Wole Soyinka wrote: "Of the 'pioneer quartet' of contemporary Nigerian literature, two voices have been silenced - one, of the poet Christopher Okigbo, and now, the novelist Chinua Achebe.

At 11:30 pm on October 15, 2020, the "Last Testament" was fulfilled.

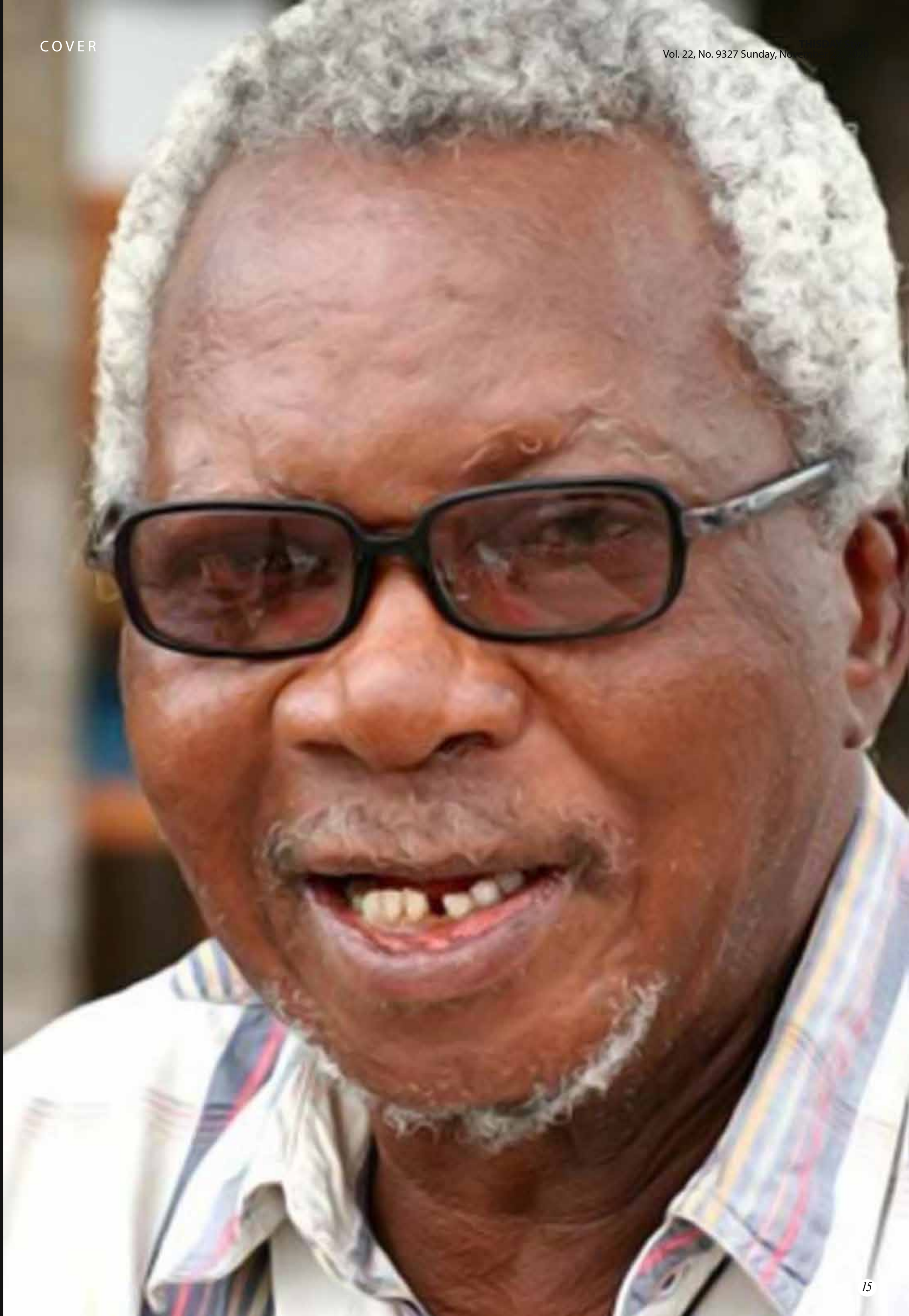
A recipient of the Nigerian National Order of Merit Award, JP Clark was celebrated on December 6, 2011, with the publication of "JP Clark: A Voyage", a creative biography by Femi Osofisan, another distinguished theatre professor and a prolific playwright.

In what may have been his last major outing, Clark presented the THISDAY 'Woman of the Decade' award to Chimamanda in February 2020. While receiving the award, the delighted writer had this to say: "JP Clark's poetry means a lot to me – and to my character Obinze in AMERICANAH! Thank you to THISDAY Newspapers for naming me 'Woman of the Decade'. I am delighted to have the award presented by JP Clark."

Ahead of his death, JP Clark had given instructions on his burial in a poem titled 'My Last Testament' from his book Full Tide. He wrote,

*This is to my family  
Do not take me to a mortuary  
Do not take me to a church  
Whether I die in or out of town  
But take me home to my own, and  
To lines and tunes, tested on the waves  
Of time, let me lie in my place  
On the Kiagbodo River  
If Moslems do it in a day  
You certainly can do it in three  
Avoiding blood and waste  
And whatever you do after  
My three daughters and my son  
By the only wife I have  
Do not fight over anything  
I may be pleased to leave behind*

JP Clark will be missed, hugely: for his intellectual prowess, creativity, gift of imagination and patriotism. He showed us what poetry was capable of by passing a message with every word he penned down. He may have finally dropped that pen and joined his ancestors near his beloved Kiagbodo river, but his works and his dreams for a better Nigeria will abide with us forever.





MORE POEMS FROM JP CLARK

BY USIADE ISIOMA

**Dirge**  
Show me a house where nobody has died  
Death is what you cannot undo  
Yet a son is killed and a daughter is given  
Out of one seed springs the tree  
A tree in a mad act is cut down  
Must the forest fall with it?  
Earth will turn a desert  
A place of stone and bones  
Tears are founts from the heart  
Tears do not water a land  
Fear too is a child of the heart  
Fear piles up stones, piles up bones  
Fear builds a place of ruin  
O let us light the funeral pile  
But let us not become its faggot  
O let us charcoal the mad cutters of teak  
But let us not cut down the clan!

**This Magic Naira**  
(For my son, back home)  
A naira, not long ago,  
Was two times a dollar  
And more. Now it is  
Not worth four cents;  
Not counting the penny.  
This is depreciation  
Of a currency,  
Hard to figure  
Even by the thousand.  
Yet the naira  
Buys every brand abroad,  
From cars, at any cost,  
To all there to build a palace,  
And own jet and yacht,  
Without touching crude.  
Now, bull or bear,  
The dollar and the pound  
Cannot do this at home.  
How does the naira,  
With no real valuation,

Do this magic of our time?  
Nigeria owes the world,  
China not exempt,  
A duty to be its guru.

**Cry of Birth**  
An echo of childhood stalks before me  
like evening shadows on the earth,  
rolling back into piquant memory  
the anguished cry of my birth;

Out of the caverns of nativity  
a voice, I little knew as my own  
and thought to have shed with infancy,  
returns with a sharpness before unknown.

Poor castaways to this darkling shore,  
void out of the sea of eternity  
and blind, we catch by reflex horror  
an instant glimpse, the guilt of our see:

The souls of men are steeped in stupor  
who, tenants upon this wild isle unblest,  
sleep on, oblivious of its loud nightmare  
with wanton motions bedevilling our breast.

All night, through its long reaches and black  
I wander as I, driven by strange passions,  
within and out, and for gadfly have at my back  
one harrowing shriek of pain and factions

**Easter**  
So death  
being the harvest of God  
when this breath  
has blown uncertain above the sod,

what seed, cast out in turmoil  
to sprout, shall in despair  
not beat the air  
who falls on rock swamp or the yielding soil?

In thrall  
mute with the soft pad of sheet  
hung up on the wall,  
I draw in my hook-feet:  
hear the reaper's cry! the rap  
of his crook on the door –  
but the poor  
dupe! opening, shall find bats far gone with my  
sap.

**Of Sects and Fellowship**  
There is a tide in our country  
Unstable has turned souls away  
From cathedrals to the marketplace  
Streets, beaches, and sitting-rooms  
Now are full of men and women  
In direct contact with God  
On any matter from queries  
At work to sale of rice, while pews  
Only fill for marriage and death.

What is there in a flaming candle,  
Upheld by figures in flowing gowns,  
Draws flocks to their immolation  
Upon a bell and a book the best  
Of them, shedding incense, cannot  
Even read from cover to cover?

**Victoria Island**  
In the interest of the public  
They took over land a family  
Owned before the country began.  
With public seal and money They reclaimed it  
from swamp and sea.  
Then while the people looked on

In wonder, they parcelled out the land  
Among themselves, their mistresses, liars,  
And sycophants from Tyre and Sidon.  
Now the people may not step on the land  
Overnight flooded with millionaires.  
Why should the country not be sick?

**Here Nothing Works**  
Here nothing works. Services taken  
For granted elsewhere either break down  
Or do not get started at all  
When introduced here. So supply of water  
That is basic to life after air  
Recreates for the people  
Desert conditions even by the sea,  
As every day darkness increases  
Over the land just as more dams go up,  
And rivers reach levels approved by experts.  
What is it in ourselves or in our soil  
That things which connect so well elsewhere,  
Like the telephone, the motorway, the airways,  
Dislocate our lives so much that we all  
Begin to doubt our own intelligence?  
It cannot be technology itself  
In our hands fails us, for we pick up  
The skills fast enough as all vendors know  
Who sell to us round the world. But the doctor,  
Playing God in his ward of death many  
Outside are dying to enter, forgets  
Or denies his oath, and law that should rule  
The land so each may be free to cultivate  
His talent for the wellbeing of all breaks down  
In all departments of life, from classroom  
To courthouse, for many, remembering  
The principle, do not believe in its  
Practice anymore. So something there must  
Be in ourselves or in our times that all  
Things working for good elsewhere do not  
work  
In our expert hands, when introduced  
To our soil that is no different from other lands.

TRIBUTES

From The President



Acknowledging that Professor J.P. Clark's exit has, indeed, left an indelible mark in the literary world, I take solace that his body of literary works, which earned him recognition and respect both at home and abroad, would continue to inspire upcoming Nigerian writers to pursue literary excellence and flourish in their chosen vocation.

President Mohammad Buhari

From Governor of Edo State



His literary exploits brought honour and great respect to Nigeria and his contributions to literature and education, in general, will outlive many generations.

Governor Godwin Obaseki

From One Great Scholar To Another



Tempestuous, querulous, petulant, unpredictable, yet I've also heard him called 'eka aro' that fish which always trashes back to its turbid depths. All these may hold in parts but of course, there is that contributory side of JP Clark that is closed to many; an unresolved mix of a deep poetic sensibility with an intense political discontent, frustrations from a nation that constantly short-changes itself.

Wole Soyinka

To Whom Honour Is Due

Almost a year ago, when Chimamanda Ngozi Adichie turned up at ARISE office to receive her Woman of the Decade award which she was unable to collect at the award ceremony itself. Globally respected author and poet, the late JP Clark presented her with the award. Chimamanda said she was truly honored to receive her award from someone she held in very high esteem as he had always been her mentor and one of the greatest scholars Nigeria had ever had. She even went as far as saying one of the characters in her book, Americana, was inspired by him!



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more than banking



# THE WORLD'S MOST EXPENSIVE ALCOHOLIC DRINK

*Whether it's a bottle of ancient champagne, or cocktails being served up in posh bars throughout the world, the following drinks have ranked on lists as the most expensive drinks in the world at one time or another.*

## ISABELLA ISLAY WHISKEY ORIGINAL VERSION

**The cost price: \$6.2 million**  
The Isabella Islay Whiskey Original version has over 8500 diamonds, almost 300 rubies and the equivalent of two bars of white gold all covering a fine English Crystal decanter and the Very Old Single Malt cask strength Islay whisky inside which is also available in refills. This product was crafted to take the whiskey and beverage market to a new level for the first time combining premium whiskey and finest crystal with gold and diamonds encrusted by the most respected jewellers in London, this is the first time this has been done in the world whiskey market. Each individual Isabella Islay is handcrafted to the wishes of the customer.

## BILLIONAIRE VODKA

**The cost price: \$3.7 million**  
Having billionaire in the name is right for this one. Each bottle uses a top-secret Russian recipe and is made in small micro-batches to ensure exclusivity. The huge five litre bottle is covered in approximately 3,000 diamonds and swarovski crystals and designed by Leon Verre.

## THE PASIÓN AZTECA, PLATINUM LIQUOR BY TEQUILA LEY .925

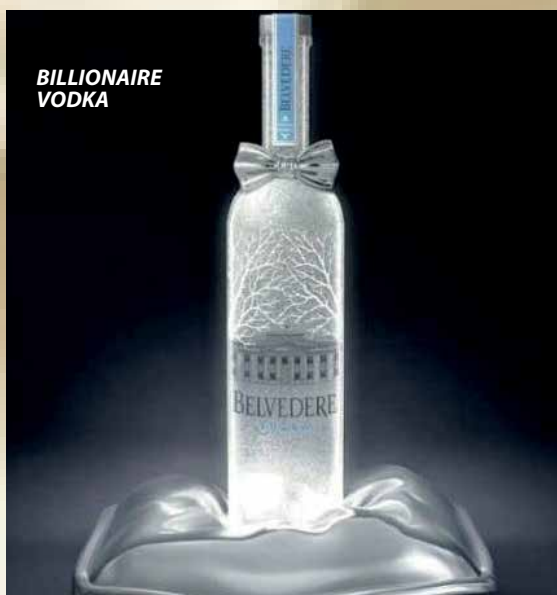
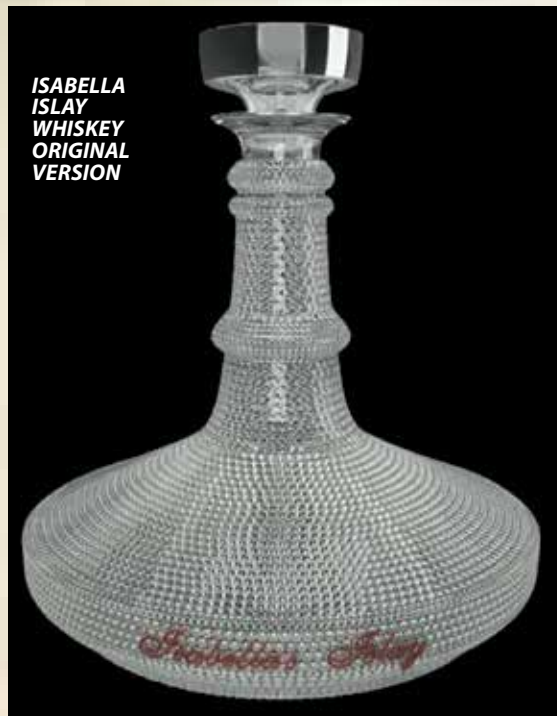
**The cost price: \$3.5 million**  
It is expensive because of the claim that the 6,400 different diamonds on the bottle help to improve the flavour of the tequila. However, it remains unsold so it might end up selling for a lot less in the future.

## HENRI IV DUDOGNON HERITAGE COGNAC GRANDE CHAMPAGNE

**The cost price: \$2 million**  
It has been aged for 100 years. The bottle is coated in 24 karat gold housed in a platinum casing and covered with diamonds.

## RUSSO-BALTIQUE VODKA

**The cost price: \$1.35 million**  
The bottles are made to look like vintage automobiles. Each bottle top is made from 100% pure gold with inlaid diamonds. Russian luxury car maker



Russo-Baltique is said to have created the vodka to commemorate the centenary of the company's factory. The front of the bottle is decorated with leather and has a replica of the radiator guard used for Russo-Baltique cars. The cap is shaped like a Russian imperial eagle and is encrusted with diamonds.

## SCOTTISH DIVA VODKA

**The cost price: \$1 million**  
Majority of its value is found on its bottle which comes adorned with crystals and gemstones. Diva Vodka is a triple filtered expression ice filtered through Nordic birch charcoal and then filtered again through sand peppered with precious and semi-precious stones. A swathe of Swarovski crystals runs through the centre of the bottle which can be used to 'garnish' the drink.

## MENDIS COCONUT FACTORY VS

**The cost price: \$1 million**  
Released in 2007 Mendis Coconut brandy was the world's first clear brandy distilled from coconut and matured in special Halmilla wood casks. Distributed by luxury brand Luxe Coterie, its first release was sold for \$1 million, a bottle which was signed, numbered and dated by the House of Mendis' founder, WM Mendis.

## ISABELLA ISLAY SPECIAL EDITION WHISKEY

**The cost price: \$740,000**  
The Isabella Islay Special Edition Whiskey showcases the finest British craftsmanship in Crystal, White Gold, and diamond lettering with also the Very Old Single Malt cask strength Islay whisky inside which is also available in refills. The Isabella Islay Whiskey 'special edition' showcases the finest craftsmanship of the British Isles. The decanter is made of the finest English Crystal with the neck ridged to an ancient design and then hand crafted into an intricate leaf by a master English Crystal maker. The body of the decanter is the covered in the highest grade of white gold and then the pinnacle of the neck and decanter are hand crafted in diamonds, these diamonds being hand placed, one by one by London's leading jewellers. As a final touch, the diamond encrusted wording is added to bring this stunning piece to its marvellous conclusion

## MACALLAN 64 year old LALIQUE

**The cost price: \$625,000**  
The Macallan 64-Year-Old Lalique Cere Perdue is world's most expensive whisky sold at auction – that's official. Guinness World Records has awarded The Macallan 64-Year-Old the accolade of 'most expensive whisky sold at auction' for US\$460,000 (£291,125), with 100% of the proceeds going to charity: water. Only four bottles were created.



## 1945 ROMANEE-CONTI WINE

**The cost price: \$558,000**  
It has become the king of collectable wines and 1945 is considered its most prized vintage. They only produced 600 bottles in 1945 which is also significant because this was the last year before they replaced their vines. The wine was on sale with Sotheby's and they described it as "concentrated and exotic with seemingly everlasting power, a wine at peace with itself."

## ARMAND DE BRIGNAC MIDAS

**The cost price: \$265,000**  
It is a popular drink amongst rappers and sports stars. It's been aged for around 30 years and uses some of the finest grapes to achieve its distinctive flavour.

## DALMORE 62

**The cost price: \$215,000**  
It is still the mystery from where it gets its name. It is one of the worlds expensive alcoholic drinks. There were only 12 bottles created, so limited numbers play a big part in its prices. Interestingly the last known bottle to be spotted in public was purchased at Singapore's airport.

## THE SAPPHIRE REVELATION BY BOMBAY

**The cost price: \$200,000**  
One of the most recognised gin bottles in the world is from Bombay, London's most well-known gin company. For \$200,000, you will receive a jewel shaped bottle, made from Baccarat crystal, diamonds and Sapphires filled with the best gin the company has ever created. After finishing the gin, you can resell the bottle or can keep as a house ornament.

## PENFOLD AMPOULE

**The cost price: \$170,000**  
Its hand blown and makes one hell of an impact, which certainly helps justify its insane price tag. There are only twelve handmade bottles of this expensive wine on the plane, all are individually numbered and all were crafted by south Australia's finest craftsmen.

## THE BLACK PEARL LOUIS XIII ANNIVERSARY EDITION BY REMY MARTIN

**The cost price: \$165,000**  
In this alcoholic drink, some ingredients used are 100 years old. The bottles are made in astonishingly small numbers to maintain exclusivity and are all inlaid with gemstones. They were also constructed using a special technique and process, which is thought to be locked away in a secret vault somewhere.

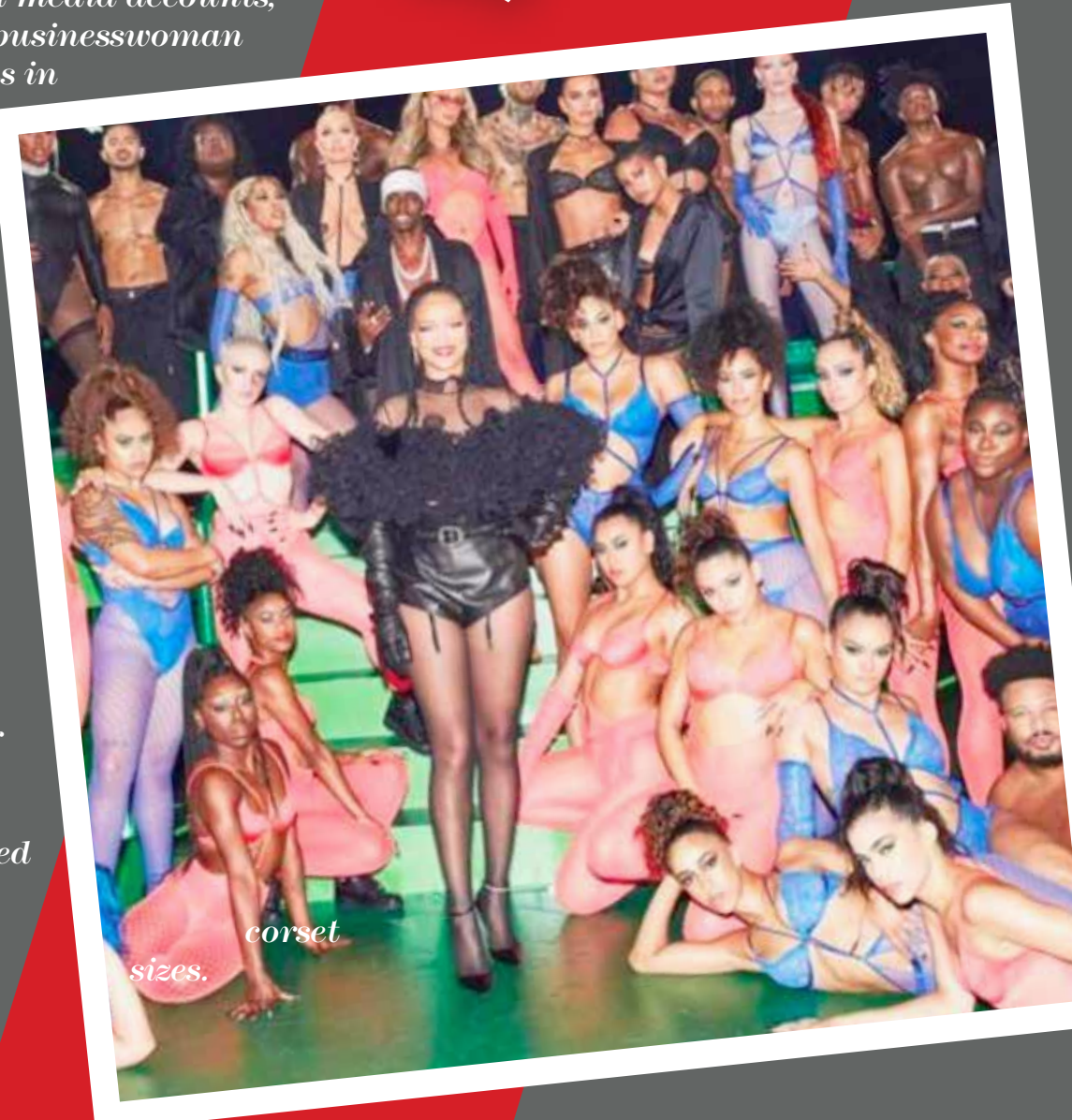


**SAVAGE X FENTY**  
RIHANNA NEW LINGERIE COLLECTION

BY USIADE ISIOMA

The multi-talented star recently released a new Savage x Fenty lingerie capsule, stamped Summer 2020, and created in collaboration with designer Adam Selman. On one of her social media accounts, the singer and businesswoman plays the models in several shots, dressed in pieces all sexier than each other. The collection has been available online since Friday May 1, 2020.

Catching the eye, the lingerie collections highlights killer curves in a range of lace, floral-embellished underwear set and a low-cut perfect for all





# ALL ABOUT THE RED LIPS

Wearing lipstick can make a woman feel bold, smart, sexy, and powerful. Pink is professional. Nudes are subtle. Oranges, purples, and creams all nice but the red lipstick is a shade for any occasion. In the long history of the powerful colour, there are certain red lipstick shades and formulas that have become so iconic.

BY USIADE ISIOMA

## Here are 10 things to know about red lipstick;

1. It's about sensuality, not sexuality. She likes to be mentally stimulated while remaining visually stimulating.
2. She is wearing the lipstick for no one but herself. A 'feel good' factor.
3. She loves herself and though that might come across as intimidating for some, she does not care.
4. She is poised. She is confident regardless of age.
5. She can go without everything else when it comes to makeup but the red lipstick is her armour on a blank canvas.
6. If you meet her for the first time wearing red lipstick, you would not be far off the mark if you perceive her

as confident.

7. No matter what a woman feels inside, once she puts on her red lipstick, she is ready to face the world!
8. Men wear power suits; women wear red lipsticks. They play the same role.
9. Our mouth is where our strength comes from. The power of a tongue is stronger than a thousand swords. So why not make it beautiful in red.
10. They say do not judge a book by its cover. Do not underestimate a red-lipstick wearing woman in the boardroom either.

### Preparation

Heat beeswax and oil on a low flame so that they will melt. Mix the rest of the ingredients with the oil. Transfer the contents into a container. When the mixture gets cold, it will set in the form of a lipstick.

### Recipe 3: Natural Lipstick Ingredients

- One teaspoon of shea butter or cocoa butter
- One teaspoon of coconut oil. Few drops of essential oil (any essential oil of your choice).
- Few drops of red food colouring for that awesome red shade and a quarter teaspoon of cocoa

even spun-off into a version made for all shades.

### The Lip Bar Matte Liquid Lipstick in Hot Mama

Hot Mama is a fiery matte red lipstick that pops on all skin tones. Once it

one drugstore buy that's totally worth the hype.

### VisionAiry Gel Lipstick in Ginza Red

Even the lipstick adverse will fall for Shiseido's genuinely weightless true red. Swipe or dab it on, and it feels like you aren't wearing anything at all.

Creamy and smooth, never drying, long lasting, and totally scentless.

### Colour Sensational the Creams in Red Revival

This pigmented formula is considered the go-to drugstore for so many other designer red lipsticks on this list.

### Luminous Intense Lip Colour in Pirate

There are a dozen perfect red shades in Chanel's arsenal but Pirate is by far the most fun to wear.



powder.

### Preparation

Add coconut oil and shea butter into a small bowl.

Put the bowl inside a vessel containing hot water, so that they will melt. You can also melt them on a low heat. Mix the rest of the ingredients to it by stirring continuously. Transfer the mixture into a container using a dropper. The lipstick will swell up, so don't fill the container to the top and leave some space.

### Matte Lip Whip in Bowl of Cherries

Beauty Bakeries' waterproof, smudge-proof Matte Lip Whip formula is famous for never budging even if you do indulge in a bowl of cherries.

### Matte Lipstick in Ruby Woo

Arguably the most famous red lipstick shade, the semi-matte formula was

dries, this lipstick will not budge until you wash it off at the end of the day.

### Rouge Dior Lipstick in 999

Dior's iconic 999 shade has had its fair share of celebrity fans over the years. It helps that it looks just as beautiful on every single skin tone.

### Liquid Suede Lipstick in Kitten Heels

Clocking in at well under \$10, NYX Professional Makeup's Kitten Heels is

### Rouge à Lèvres Mat Matte Lipstick in Goldie Red

Although a newer formula than others on this list, once you jump for Gucci's signature red, you'll never look back. The ultra-soft matte colour can be blurred on your lips for a just-there red, or layered on for an opaque pop.

### Matte Trance Lipstick in Obsessed!

Fans of this orange-red lipstick swear it's the best matte formula ever made:

### Rouge Louboutin Velvet Matte

The shoe designer brought his famous red soles to makeup, and the lipstick world hasn't been the same since.

### Kiss Kiss Creamy Satin Finish Lipstick in Rouge Kiss

The creamiest and most moisturizing take on a blue-red tone.

### Rouge Pur Couture Lipstick in Le Rouge

Red and gold make a major statement for YSL's take on a crimson.





# THE HOODED EYE

Those with hooded eyes will know that sometimes your eyeshadow can do a disappearing act. One minute it's expertly applied and the next you can hardly see it. Luckily though, with just a few application tips and tricks, you can learn how to make your eyeshadow work for you.

Speaking to **Mary-Jane Ohobu** of Zaron Cosmetics, we got some expert tips on how to work with your hooded eyes.

## Use A Crease Proof Eye Primer

Because your eyes are hooded, the tendency for oil to build up on your eyelids and your eyeshadow to crease after a few hours of wear, is high. Ensure you apply a matte Eye Primer as a base for your eyeshadow. In addition to using Eye Primer, you can powder down with translucent powder to ensure

Blend the outer corner of your eyes in an upward sweep with deep Eyeshadow colours towards the tail of the brows. Blending it in a downward direction makes the eyes appear more hooded. Don't apply shimmer on your entire brow bone. Apply only at the top of your brow bone. Likewise, use dark-coloured shimmers on the outer part of your eyelids and light coloured shimmers at the inner part of your eyelids. Keep your eyeliner as thin as possible, avoiding the crease line.



Apply mascara on the upper and lower part of your eyelids as it gives your eyes a wider look. The Zaron 4 in 1 Wink Mascara with its two-sided wand will easily capture every strand of your upper and lower eyelashes.



When it comes to selecting the right lash style for your eyes, stick with styles that are shorter on both ends and longer at the centre. Lash styles that are shorter on one end are a no no.



This gives your eyes the illusion of being more open, when applying eyeshadow to the inner corner of your eyes, avoid following the natural curve of your eyes. Instead, apply the eyeshadow inwards towards the bottom of the head of your brows. Also, avoid using dark colours in the inner part of your eyes.

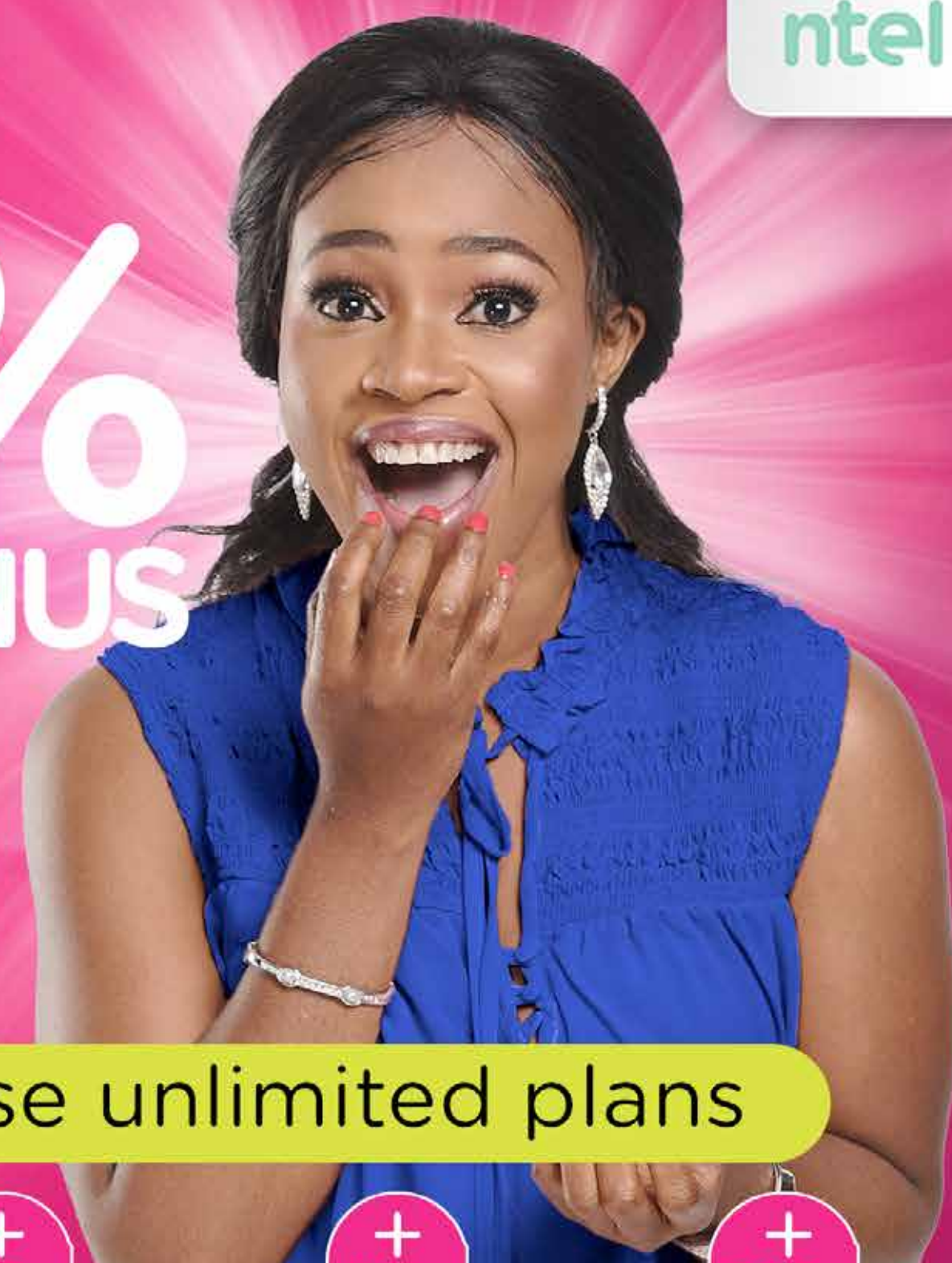
Apply Your Blending Colour Above Not Directly on Your Crease



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30 days

+100GB  
**Unlimited PLUS**  
**N25,000**  
FUP: ~~200GB~~  
**300GB**  
30 days

+175GB  
**Unlimited XTRA**  
**N40,000**  
FUP: ~~350GB~~  
**525GB**  
30 days

+300GB  
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