

**SPEED POST**

**No.2/4/2017-FCAT**  
**FILM CERTIFICATION APPELLATE TRIBUNAL**  
**MINISTRY OF INFORMATION & BROADCASTING**  
**ROOM No. 970, Soochna Bhawan, New Delhi-3**

Dated: 25<sup>th</sup> April, 2017

To,

✓  
**Sudhirbhai Mishra,**  
**201A&B, Abhishek,**  
**Off New Link Road,**  
**Andheri (West),**  
**Mumbai-400053**

**Regional Officer,**  
**Central Board of Film Certification,**  
**91-E, Bharat Bhavan,**  
**Walkeswar Road,**  
**Mumbai-400006.**

Subject: Order of the Tribunal in r/o the Hindi movie "Lipstick Under My Burkha".

Order of the Tribunal dated 18<sup>th</sup> April, 2017 in respect of the Hindi movie " Lipstick Under My Burkha" is forwarded herewith for information and necessary action.

*Yours faithfully.*

*K. Ganesh*

**(K. Ganesh)**  
**Secretary (FCAT)**

Copy to:-

**Chief Executive Officer,**  
**Central Board of Film Certification**  
Bharat Bhawan, 91-E, Walkeshwar Road,  
Mumbai-400 006

**F.No. 2/4/2017-FCAT**

**BEFORE THE FILM CERTIFICATION APPELLATE TRIBUNAL**

Tuesday, 18<sup>th</sup> April, 2017

**Present: CHIEF JUSTICE(RETD.) MANMOHAN SARIN,  
CHAIRPERSON, FCAT  
MS. BINA GUPTA, MEMBER, FCAT  
SHRI SHEKHAR IYER, MEMBER, FCAT  
MS. SHAZIA ILMI, MEMBER, FCAT  
MS. POONAM DHILLON, MEMBER, FCAT**

**FOR THE APPELLANT: MR. AMEET NAYAK , ADVOCATE  
MR. HARSHVARDHAN JHA,  
ADVOCATE**

**IN THE MATTER OF:**

**SUDHIRBHAI MISHRA ..... APPELLANT**

**VERSUS**

**CENTRAL BOARD OF FILM ..... RESPONDENT  
CERTIFICATION(CBFC), MUMBAI**

**APPEAL UNDER SECTION 5C OF THE CINEMATOGRAPH ACT, 1952 (37 OF 1952) AGAINST THE DECISION OF CENTRAL BOARD OF FILM CERTIFICATION (CBFC) IN RESPECT OF HINDI FEATURE FILM "LIPSTICK UNDER MY BURKHA"**

**ORDER**

Appellant, Mr. Sudhirbhai Mishra, Executive Producer of the film has filed this appeal aggrieved by the order no. DIL/662/2016-MUM dated 23.02.2017 passed by the Respondent, refusing certification for the film.

2. The film 'Lipstick Under My Burkha', film has been directed by Ms. Alankrita Srivastava and the producer of the film is Mr. Prakash Jha. Appeal was filed on 7<sup>th</sup> March, 2017 and immediately the comments of the CBFC were called for. These were received on the 20<sup>th</sup> March, 2017. Appeal was fixed for hearing on 27<sup>th</sup> March, 2017. On the said date, the film was viewed. After viewing, the concerns of the Tribunal were pointed out to the Appellant and his advocates. Appellant sought time to address the concerns and as a consequence thereof, filed on 3<sup>rd</sup> April, 2017 an affidavit of the appellant listing in Exhibit A and Exhibit A1 attached thereto 16 voluntary modifications carried out in (audio and video) in the film. Exhibit A lists the original scenes with dialogues, deleted shots and the remaining length of the scene, while Exhibit A1 deals with deleted shots and the

MS

deleted audio part. The film has been viewed by the Tribunal with the voluntary cuts and modifications done by the appellant on 3<sup>rd</sup> April, 2017. Appellant took time to furnish DVD of certain films relied upon and furnish judgement of the High Court of judicature at Bombay in Writ Petition (L) No. 1529 of 2016 titled Phantom Films Pvt. Ltd. & Anr. Vs. The Central Board of Film Certification. These were furnished on 5<sup>th</sup> April, 2017. With this factual background, the appeal is taken up for consideration on merits.

3. The order dated 25.01.2017, of the Examining Committee which appears at Page 35 of the appeal paper book, gives the following reasons for refusal of certification "The story is lady oriented, their fantasy above life. There are continuous sexual scenes, abusive words, audio pornography and a bit sensitive touch about one particular section of society. Hence, film refused under guidelines 1(a), 2(vii), 2(ix), 2(x), 2(xi), 2(xii) and 3(i)." Appellant thereafter approached the Revising Committee for certification of the film. It is urged that Revising Committee without any application of mind refused certification vide the impugned order dated 23.03.2017 giving the following reasons "The story of the film is women oriented. There are certain visuals of sexual fantasies and audio pornography (sexual innuendos) throughout. The film contains many sexual acts and abusive language. Women in the film are shown in bad light particularly targeting women of certain community which might hurt sentiments. The film violates guidelines 1(a), 2(vii), 2(x), 2(xi), 2(xii), 3(i) and hence recommended 'refusal' of certificate to the film."

4. At this stage, it would be appropriate to notice the stand of the Appellant with regard to the theme and content of the film as given in the memorandum of the appeal. The appellant is Executive Producer in a production house headed by Mr. Prakash Jha. The production house has to its credit number of successful films in the past which have won prestigious national film awards. Among the successful films are Damul, Mrityudand, Gangaajal, Apaharan, Rajneeti and Aarakshan. Appellant claims to have made a number of films on social issues, which have exercised the mind of the public in general and received public acclaim. We have heard the Appellant on the theme and content of the film. It is submitted that the present film is about the lives of four ladies Usha, Shirin, Leela and Rehana who live in an old rented house of Bhopal. They are in search of freedom as they find themselves stifled and trapped in their worlds by the prevalent orthodox norms, customs and traditions woven around them by their respective families and dictates of religion and community. These four women seek freedom for their desires, dreams and aspirations, through small acts of courage and stealthy rebellion against the male dominated patriarchy.

4.1 Usha is a house owner and popular Aunty of the neighborhood, who manages the house complex. She lives her second life as Rosy, who tries to breakout from her restrained life and suppressed libido.

4.2 Shirin is a devoted housewife, committed to the family but in her private and hidden life she is a smart saleswoman, who seeks to support her family and without disclosing her work to her pretentious and dominating husband. She as a dutiful wife submits to the sexual demands

of her husband, though unwillingly. It raises the issue of forced sex with wife against her wishes which is often described as marital rape.

4.3 Leela is a beautician and tries to pull-out her mother from her nude-modelling work and bring about prosperity for her family. She has ambitious business plans with a Muslim boy, whom she loves in her secret life and can do everything for him.

4.4 Rehana is a college girl, who helps her father by working in his Burkha shop but she doesn't like Burkha clad sheltered life. She likes to enjoy her life with songs, dance, wearing jeans, using lipstick, etc to fulfil her desires she starts shoplifting.

5. Appellant submits that the whole theme of the film is about women claiming their rights over their body, their ideas, decisions, aspirations and fulfillment of their dreams. It seeks to liberate the women from the shackles, barriers and constraints, which make them lead restrained lives. In other words, it is a film about emancipation and assertion of women rights, culminating in their liberation and empowerment.

6. We heard learned Counsel, Mr. Ameet Nayak and Mr. Harshvardhan Jha in support of the appeal. Counsel submitted that the film has been widely acclaimed by the media and the film critics internationally. It has been awarded prestigious film awards. It has won Oxfam Award for the Best Film on Gender Equality at the Mumbai Film Festival, Spirit of Asia prize at the Tokyo International Film Festival. There are several other prestigious awards conferred on the film.

7. Counsel submitted that the impugned orders are devoid of reasons and fail to disclose how guidelines are violated. Moreover, the impugned orders are arbitrary and mechanical. The respondent did not even suggest any suitable edits or deletion, but simply refused certification of the film. This is notwithstanding the fact that the appellant had applied for and sought certification for viewing by Adults. Learned counsel for the appellant submitted that there was no violation of guideline no. 1(a) as the film was responsible and sensitive to the values and standards of society, merely depicting reality of life in society does not mean that the film ceases to be sensitive to the values and standards of society. The violation of guideline 2(vii) is disputed as the scenes or dialogues of the film have to be judged in the factual and contextual background of characters portrayed. There is no vulgarity, obscenity or depravity in any of the scenes or dialogues. Similarly, violation of guideline 2(x) is denied on the grounds that there are no scenes of sexual violence or attempt to rape or molestation in any manner. The physical intimacy as shown between a male and a female are voluntary acts, germane to the theme and story and the actions of the characters. We prima facie find merit in the above submissions.

8. We find that there is no violation of guideline no. 2(xii) as neither the visuals nor the dialogues are contemptuous of racial, religious or other groups. There is no targeting of women of certain community or religion. Out of the women characters, two each are from same religion. Similarly,

MS

there is no violation of guideline 3(i) as it is urged that it is the respondent who has failed to judge the film in its entirety from the point of view of its overall impact since it sends a message of women empowerment and emancipation.

9. Though a notice of the hearing was sent to CBFC, there has been no representation of CBFC in terms of provision of Section 5D(11) of the Act which provides that "The Tribunal may, after making such inquiry into the matter as it considers necessary, and after giving the appellant and the Board an opportunity of being heard in the matter, make such order in relation to a film as it thinks fit and the Board shall dispose of the matter in conformity with such order".

10. It is in this context, the appellant has offered voluntary cuts or reduction in the length of the sex scenes or others which may have been considered unduly long or unnecessary. Copy of the Affidavit with its enclosures is being attached to the order as Annexure-I. Thereby the appellant has endeavored to partly address the concerns of the Tribunal by offering the voluntary cuts after the hearing on 3<sup>rd</sup> April, 2017. In addition to the above, the cuts/modifications which the Tribunal feels are necessary are given in the later part of this order.

11. We are of the view that the Examining Committee and Revising Committee of the CBFC have misdirected themselves in denying certification on the ground that the story of the film is women oriented. There cannot be any embargo on a film being women oriented or containing sexual fantasies and expression of the inner desires of women. The entire matter has to be considered in the perspective of the theme of the film, the story, the characters and the overall impact of the film. As a matter of general approach if the aspect of sexual desires and their expression is sensitively handled without bringing coarseness, vulgarity or obscenity, pandering prurient tendencies, then it is not to be disallowed

12. It is undoubtedly true that in this film, the script contains certain abusive and cuss words. It also has depiction of sexual acts. However, the same are integral and germane to the characters and the story. We may note that the acts of sex which have been stimulated and shown in the movie e.g. the sexual episodes of Leela with her boyfriend or Shirin with her husband do not contain exposure and nudity. Nevertheless, the expressions and movements are used effectively. Appellant as noticed earlier offered certain modifications and reduction in the duration of sex scenes.

13. We are of the view that in addition to the voluntary cuts offered by the appellant, the undermentioned reductions/deletions be carried out.

13.1 The appellant has offered to reduce the sex scenes between Leela and Arshad with phone, appearing at 14.00.03. It was originally of the duration of 54seconds retaining about 39 seconds. We are of the view that this scene can be further reduced by another 10 seconds without affecting in any manner the projection and substance of the scene or in any manner affecting the basic film. It is only reducing the exhibition of the sexual act

MS

to a reasonable duration without affecting the film. It essentially would mean not showing a prolonged sex act which is even otherwise not in conformity with the guidelines requiring such scenes to be kept the minimum.

13.2 With regard to fourth cut/modification under the heading Shirin and Rahim market at S.No. 4 of Exhibit A of the affidavit, the original scene of 49 seconds has been reduced merely by 4 seconds. In our view even though it depicts the sex act on an unwilling wife, the duration can conveniently be reduced by another 10 sec leaving to the scene of 31 seconds..

13.3 Reduce sex scene from 1.28.43 to 1.30.20. The reduction has only been made by 12 seconds. This needs to be conveniently reduced by at least another 30 seconds without affecting the film.

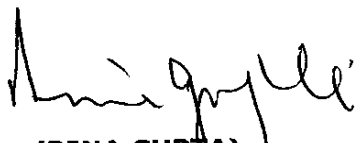
13.4 Coming now to the use of cuss words, abuses and expletives, appellant has cited a number of recent decisions of the Board as well as of the FCAT allowing certification with the films containing abusive, cuss words, expletives support is sought to be drawn from examples of films such as Haramkhor, Raman Raghav, Parched, Girlfriend, B.A. Pass, Hunter, Ek Chhoti Si Love Story, Fire, Mastizaade, Hate Story 3, Love Sex Aur Dhokha and Gangs of Wasseypur. Appellant also placed reliance on the judgement of the High Court of Bombay in Wirt Petition (L) No. 1529 of 2016 titled Phantom Films Pvt. Ltd. &Anr. Vs. The Central Board of Film Certification popularly referred as the judgement in the case of 'Udta Punjab'. In the cited case, the High Court of Bombay allowed use of the cuss words finding the same to be portraying the reality of the characters that were natural to the theme of film were allowed. However, it observed "It is, therefore, not proper to hold that merely because in some films such words or abuses expletives have not been deleted and permitted to be retained, that course must be followed." It is the story, its theme, backdrop and setting in which it is made, the message it seeks to convey and the entertainment value would have to be judged by applying the parameters of Section 5B of and the guidelines. We find that the use of word 'Chutiya' at 00.15.33 is inappropriate in the situation and deserves to be muted. It is spoken by the mother who finds her daughter in the evening of her engagement, having sex with her lover boy. In common parlance the word is understood to mean imbecile or a nincompoop, which would hardly be appropriate. It serves no purpose. The same may be muted. Similarly, the words 'Gasti' and 'Bahanchod' appear in the sentence "Han han, mat ana, gasti-bahanchod. Hat". It is a sequel to the fight between Arshad and Leela with Arshad walking away and Leela threatening never to meet him if he walks away. Arshad rebels and says "Han han, mat ana, gasti-bahanchod. Hat". Gasti means a prostitute. The expletive or abuse in between the two i.e. 'Bahanchod' by the male lover for his beloved appears to be inappropriate. The same may be muted.

MS

14. The cuts and changes which have been desired by us essentially are in relation to the prolonged sexual scenes while recognizing the freedom of expression and creativity of the film makers and their right to depict and portray and make the film and the dialogues in accordance with the theme conceptualized by them. Nevertheless, we cannot lose sight that there is a thin line between creative and artistic expression being depicted in a natural sex scene. The same can be obliterated if the sexual scenes are continued for a long duration which may not be necessary or integral to the film. Besides, it would then infringe the guidelines requiring such scenes to be kept to the minimum.

15. After the above cuts and modifications are made, we direct the CBFC to grant an 'A' certificate to the Hindi film 'Lipstick Under My Burkha'.

16. The appeal is allowed with the aforesaid directions. Copy of the order be furnished to both the parties forthwith.

  
(BINA GUPTA)  
MEMBER, FCAT

  
(SHEKHAR IYER)  
MEMBER, FCAT

  
(POONAM DHILLON)  
MEMBER, FCAT

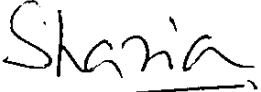
  
(JUSTICE MANMOHAN SARIN)  
CHAIRPERSON(FCAT)

**Hon'ble Ms. Shazia Ilmi, Member, FCAT**

As per Ms. Shazia Ilmi, Member, FCAT :-

One feels that their enough changes/cuss words have been made voluntarily by the Director. Keeping in mind that the film has been awarded with an 'A' certificate. I don't feel any further reduction of these scenes by 10 or 15 seconds will matter either way. There is no nudity frontal or otherwise. The scenes depicted display the sexual powerplay of male female relationship. While I agree with Point No. 13.4 where it has been "It is, therefore, not proper to hold that merely because in some films such words or abuses expletives have not been deleted and permitted to be retained, that course must be followed." However, the word 'Chutiya' has been used more as a manner of colloquial usage rather than a cuss word. I, therefore, disagree with the idea of merely cutting each sex scene by 10 to 15 seconds. It does not either add or subtract from the central idea of

the film. The only scene that one feels has been prolonged has been depicted for much longer and can be done without is the scene 1.28.43 to 1.31.18.30 i.e. is a scene between Arshad and Leela in the bathroom. Besides that one feels that the film can be shown with an 'A' certificate keeping in mind Adult audience which must be exposed to cinema depicting female sexuality and their world of sexual fantasies.

  
**(Shazia Ilmi)**  
**Member, FCAT**

The appeal is allowed in terms order passed by the Chairperson and other members being the majority view of the Tribunal.

  
**(Justice Manmohan Sarin)**  
**Chairperson, FCAT**

BEFORE THE FILM CERTIFICATION APPELLATE TRIBUNAL,  
NEW DELHI

APPEAL NO...../2017

F.NO.2/4/2017-FCAT

Sudhirbhai Mishra (Executive Producer) ... Appellant  
C/o Prakash Jha Productions

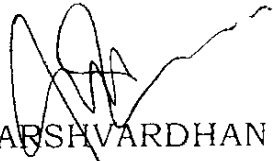
Versus

The Central Board of Film Certification ..... Respondent

**I N D E X**

- 
1. Affidavit of Sudhirbhai Mishra  
(Executive Producer)  
Of Prakash Jha Productions. 1 - 4
  2. Exhibit-"A" & "A-1"  
(List of modifications alongwith  
Time code carried out by the  
Appellant in the subject film). 5-8
  3. Exhibit- "B"  
(DVD of the scenes which are  
modified from the subject film) -9-

*Attested True copy  
is handed*

  
(HARSHVARDHAN JHA )  
NAIK NAIK & CO.  
Advocates for the Appellant  
12, Lawyers Chambers,  
Supreme Court of India,  
NEW DELHI- 110 001  
Ph: 23389356

NEW DELHI  
DATED: 03.04.2017



MAHARASHTRA

2017

RP 992999

BEFORE THE FILM CERTIFICATION APPELLATE TRIBUNAL  
NEW DELHI

सुप्रीम कोर्ट कार्यालय, मुंबई  
प.सु.वि.क्र. ८००००२२  
28 FEB 2017  
अवकाश अधिकारी 3

APPEAL AGAINST ORDER DATED 23.02.2017

IN CBFC WEB APPLICATION NO..... FOR THE FILM  
"LIPSTICK UNDER MY BURKHA"

श्री ग. कृ. पोटले

Sudhirbhai Mishra (Executive Producer)  
C/o Prakash Jha Productions  
A Sole proprietorship concern of its  
Proprietor Mr. Prakash Jha having  
its office at 201, A&B, Abhishek,  
Off New Link Road,  
Andheri (West),  
MUMBAI- 400 053

Attested True Copy  
K. Ganesh  
(श्री. केशव/के. गणेश)  
अध्यक्ष (निदेशक) प्रमुख, फिल्मों का अधिकांश  
सुप्रीम कोर्ट कार्यालय, मुंबई  
Min. of Information & Public Relations  
Govt. of Maharashtra, New Dehli

APPELLANT

VERSUS

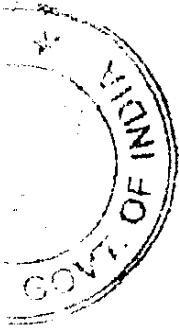
THE CENTRAL BOARD OF FILM CERTIFICATION  
THROUGH ITS Regional Office at 91-E,  
Bharat Bhavan, Walkeshwar Road,  
MUMBAI- 400 006

RESPONDENT

NOTARY REGISTER  
No. 620  
Date 21.02.2017

2

I, Sudhirbhai Mishra, Executive Producer of Prakash Jha Productions, having its office at 201, A&B, Abhishek, Off New Link Road, Andheri (West), MUMBAI- 400 053, do solemnly affirm and state as under -



I say that I am the Executive Producer of Prakash Jha Productions, the Producer of the Film "LIPSTICK UNDER MY BURKHA" starring Ratna Pathak Shah, Konkona Sen Sharma, Sushant Singh and others ("Said Film") and am acquainted with the facts and circumstances of the present application. I am duly authorized and competent to depose on behalf of Prakash Jha Productions.\*

I say that being aggrieved by the order dated 23.02.2017 bearing No. DIL/662/2016- MUM/1347 passed by the Respondent – CBFC through its Regional Officer/ Revising Committee, (impugned order), the Appellant had preferred this Appeal under Section 5(c) of the Cinematograph Act, 1952 against the impugned order.

The Hon'ble Tribunal screened the film on 27.03.2017 at 3.00 p.m. at Film Division Auditorium, Mahadev Road, New Delhi- 110 001.

*Attested True copy*  
*K. Hanu*

*[Faint, illegible text, possibly a stamp or signature]*

3

During the hearing, the Hon'ble Tribunal gave the Appellant an opportunity to carry out voluntary modifications and submit the list of modifications carried out by the Appellant. In this regard, we have voluntarily carried out 16 (sixteen) modifications (Audio and Video) in the Subject Film. The list of modifications along with time code carried out by us in the subject film is hereto annexed as "Exhibit-"A" and "Exhibit - "A.1" and the DVD of the scenes which are modified from the subject film is hereto annexed as "Exhibit-"B".

I state that considering the bench marks set by the previous films passed by CBFC, we have invested more than 5 Crores\_(Rupees Five Crores only) to make this subject film and have taken utmost care to keep the Subject film within the parameters of the bench marks set by earlier films. Therefore, refusal of "A" certificate to the subject film will be unfair for the Appellant and will be against the principles of natural justice.

I state that it is legal to make or watch Adult/ "A" certificate category films. The adults watching the "A" Certificate Films have the awareness and maturity to watch these kind of films of their choice and with the people of their choice.

I further state that the Government had appointed a committee headed by Mr. Shyam Benegal to make the process of censorship easy and Mr.

Attested True Copy -  
Khan

Shyam Benega has recommended that once an "A" certificate film is made it should be allowed without any cuts

In view of the aforesaid, the Appellant humbly pray that this Hon'ble Tribunal be pleased to take a note of the 16 (sixteen) voluntary modifications (Audio and Video) made by the Appellants in the Cinematograph Film "LIPSTICK UNDER MY BURKHA" and grant "A" Certificate for its theatrical exhibition.



Solemnly affirmed at Mumbai

Dated March 30, 2017

Advocate for the Appellant

DEPONENT

BEFORE ME



BEFORE ME

MIRZA FAHEER BAIG

M.A. (Hons) LL.B.

Advocate High Court & Notary Govt. Of India.

Andheri West, Mumbai-400058

Attested True Copy

*pc haneel*

NOTARY REGISTER	
Sr. No.	620
Date :	31.03.17

5

EXHIBIT A

	Original Scene	TCR (Original full scene with dialogues)	Length of original scene	Deleted shots TCR	Deleted Shots total length	NEW scene length	Cuts
1.	Leela and Arshad with phone	14:00:03 to 14:54:07	54 seconds 5 frames	14:03:13 to 14:15:19  14:24:03 to 14:25:18  14:29:06 to 14:30:05	14 seconds, 22 frames	39 seconds 7 frames	3
2.	Mom finds Leela with Arshad	15:32:16 to 16:19:21	47 seconds 6 frames	15:32:16 to 15:43:17	11 seconds 2 frames	36 seconds 4 frames	1
3.	Shirin and Rahim - rent	21:55:06 to 21:58:01	38 seconds 13 frames	21:55:06 to 21:58:01	2 seconds 20 frames	35 seconds 17 frames	1
4.	Shirin and Rahim - market	38:19:00 to 39:08:11	49 seconds 12 frames	38:19:00 to 38:20:22  39:06:03 to 39:08:11	4 seconds 8 frames	45 seconds 4 frames	2
5.	Usha and blouse	01:16:21:05 to 01:18:40:22	2 minutes 19 seconds 8 frames	01:18:21:09 to 01:18:31:06  01:18:35:18 to 01:18:40:22	15 seconds 3 frames	2 minutes 4 seconds 15 frames	2
6.	Usha sighs	01:27:44:12 to	59 seconds	01:27:55:05 to	18 seconds	40 seconds	3

Attended true copy.  
K. Chandel

		01:28:43:11		01:27:57:08 01:28:06:08 to 01:28:18:01  01:28:39:06 to 01:28:43:11	3 frames	20 frames	
7	Arshad and Leela in the loo	01:28:43:12 to 1:31:18:13	2 minutes 35 seconds 2 frames	01:28:43:12 to 01:28:50:03 01:29:09:00 to 01:29:12:22  01:29:23:20 to 01:29:25:04  01:29:38:01 to 01:29:38:17	12 seconds 17 frames	22 seconds 9 frames	4

Attended - True Copy -  
K. Hanumanth

## EXHIBIT A.1

Deleted shots TCR plus audio	Deleted audio	
14:03:13 to 14:15:19	"Zor se, maar daala. Aur zor se, zor se..."	
14:24:03 to 14:25:18	"abe saali"	
14:29:06 to 14:30:05	"saali"	
15:32:16 to 15:43:17	"tere heere herelal ne tere ko haath bhi lagaya na, to saale ko shole ka Thakur bana doonga mein kasam se... haan"	
21:55:06 to 21:58:01	Sighs, breathing	
38:19:00 to 38:20:22	Breathing.	
39:06:03 to 39:08:11	Breathing.	
01:18:21:09 to 01:18:31:06	Breathing	
01:18:35:18 to 01:18:40:22	Kissing sound	
01:27:55:05 to 01:27:57:08	Sigh	
01:28:06:08		

Attested True Copy.  
K. Hameed

8

to 01:28:18:01	"Rosy ne Jaspal ke button khol diye"	
01:28:39:06 to 01:28:43:11	Sighs, moaning	
01:28:43:12 to 01:28:50:03	Breathing sounds.	
01:29:09:00 to 01:29:12:22	Breathing sounds.	
01:29:23:20 to 01:29:25:04	Breathing sounds.	
01:29:38:01 to 01:29:38:17	Breathing sounds.	

Attested True copy.  
P. Hameed