Law and Our Rights

Repeal all the Black Laws

The Censorship of the Freedom of Expression

by Abul Hasnat Monjurul Kabir

The new government has pledged to repeal all the black laws. The Daily Star, in its bid to create mass awareness against the existing repressive laws, has planned to publish a series of articles highlighting the anti-people nature of these laws. In the previous issues, we have highlighted the Special Powers Act, the Vested Property Law, the Indemnity Ordinance and Laws restricting freedom of speech and expression. This issue is on the Censorship Laws.

REEDOM of expression is a human right fundamental to democracy and good government and if it is to be effective and real it must have a generous content. It must accord an accommodation as hospitable to the thought which we hate as that which it assures to the orthodoxies of the day. Right conclusions are more likely to emerge from a multitude of voices than through one voice preaching the official gospel. In its essence freedom of expression embodies the right to know.

The freedom of speech and expression means the right to express one's convictions and opinions freely on any matter orally or by writing, painting or any other mode addressed to right manner. the eyes and ears of other persons. It includes not only the freedom to express one's ideas through any visible or audible representations made to others, felt also the right to acquire and import from others ideas, thoughts and information about matters of common interest and thus the right to read and be informed. The freedom includes right to paint sing, dance or to write poetry or literature. It includes the right to exhibit and see cinematographic films and dramatic performances as being very important media of expression. So the nature and scope of freedom of speech and expression are comprehensive of freedom to produce and exhibit film.

The cinematograph is a fast developing industry. The role of cinema industry is not lima ited to as a mere mode of enjoyment, rather it reflects the true condition of life. No doubt, it is one of the most powerful media that can greatly mould and mobilise public opinion. Article 39 (2) (a) of the Constitution of Bangladesh guarantees freedom of this media though subject to reasonable restrictions in the larger interests of the community. These restrictions are intended to strike a proper balance between the liberty guaranteed and the social interests specified thereunder.

Under Article 39 the freedom of speech and expression is not absolute and is subject to reasonable restrictions which may be imposed by law on specified grounds. In case of motion picture, this great job of materialising the restrictions imposed by various cinematographic laws and rules is performed mostly by the Cen-

Censorship of motion pic tures is of universal application in varying degrees in various countries. The control through such censorship is thematic and episodic. If the theme offends the rules and either with or without excision of the offending parts, the film remaining still-offensive, the certificate is refused. If the excisions can remove its offensiveness.

the film is granted a certificate. But what will happen if the Censor Board acts arbitrarily taking fullest opportunity of the vagueness and various procedural loopholes of statutory laws and delegated legislations? And also what will be the remedy of the filmmakers if such legislations themselves are black laws, contrary to the reasonableness as expressed through the solemn wording of the Constitution? Can the motion picture able to furnish its very object of portraying the true happenings of life where censor has always been applied as an oppressive tool? The present reality and experiences of Bangladesh testifies that things are not on the right track and not happened in a

A brief look at the history

During the colonial era, in 1918, the British decreed a law called "The British Cinematography Act." The extracts of objects and reasons of the cinematograph Act 1918 as published in the Gazette of India, 1917, part V, page 74 are: "The Bill is designed to ensure control of cinematograph exhibitions with particular regard to the safety of those attending them and to present the presentation to the public of improper and objectionable films. The existing law of the country contains scattered provisions affecting such exhibitions and certain local enactments also bear on the subject; but the rapid growth in the popularity of cinematographs and the increased number of such exhibitions in India have rendered these provisions inadequate for the protection of the public from ndecent or otherwise objectionable representations. The bill provides that no exhibition shall be given except in accordance with the conditions of a licence granted by the prescribed authority." The reason behind the promulgation of such Act was to see that no impudent native would dare to picturise anything that disturb the smooth rule of the mighty

Pak era, following footsteps of their white masters and based on the Act of 1918, the brown sahibs of the Pakistan bureaucracy enacted the Film Censor Regulations in 1963. The present Bangladesh film censor codes are nothing but just the dainted version of the same regulations. The Bangladesh Cinematograph Rules of 1972 the Bangladesh Film Censor ship Rules of 1977 and the Film Censor Notifications of 1985 are the illustrations of such replications. Out of these the letter is termed by the film makers as the black law which empowers the Censor Board to nod negatively without any just cause on to chop off any amount or number of chunk of celluloid from film both from

the visuals and from the sand-

During the semi-colonial

The constitutional sub-Article (2) of Article 39 contains the word 'reasonable' which is absent in Sec 3 of the Act (the Cinematograph Act, 1918). So the provisions of the Act are more powerful than that of the Constitution! The Film Societies Act of 1978 has put fetters on film societies and as a result, many such societies have all but disappeared when the government is pleased! In the preamble of the gov-

ernment instructions for Ex-

amining And Certifying Films (General Principle) (No SRO 478-L/85. 16th November. 1985 known as Film Censor Notification of 1985) it is stated: "the government is pleased to issue the following instructions for the purpose of examining and certifying films for public exhibition...." The government issued about 45 restrictions with satisfaction and pleasure (!) which is enough to destroy the creativity and willingness of filmmaking of any potential filmmaker. The restrictions are vague, self-contradictory, tyrannical indefinite and arbitrary Through these restrictions. the taste of reasonableness can not be tested. They can not ex ist in any democracy any they

Some of them may be replicated, but with more precise definition, with more sophistication and democratic vigour. with more definite and consistent approach, with more democratic and reasonable feelings. The present content and state of the notification can be applicable for subhuman but not for humans possessing a little bit artistic sense. The readers can understand the situation if they go through the restrictions

"In the light of the broad principles, a film shall be regarded as unsuitable for public exhibition if it has the leature given below:

* Brings into contempt Bangladesh or its people, its tradition, culture, customs and * Tends to undermine the

integrity or solidarity of Bangladesh as an independent * Violates any instruction

issued by the government from time to time in the interest of preservation of law and order and, of the security aspects of the country. Portrays sedition, anarchy

 Reveals military or other officials sec ets likely to affect

or violence with political mo-

security of the state. * Leads to breach of law and order or create sympathy for

violation of laws. * Ridicules or brings into contempt the defence forces. police force or any other force responsible for maintenance of

law and order in the country. . Gives a general impression of predominance of violence and lawlessness in the

country and shows forces of

law absent or inactive. * Has an inadequate story intended to cover up sequences predominantly consisting of lawlessness. violence, crimes or spying likely to affect adversely the average audience

 Contains propaganda in favour of a foreign state on any point of dispute between it and Bangladesh or against a friendly foreign state which is likely to impair good relations between it and Bangladesh.

* Distorts historical facts particularly maligning Bangladesh and its ideals and

* Ridicules religions persuasions so as to afford its be-

* Exploits religion to denounce or uphold controversial * Causes hatred or strife among religious sects, castes

or creeds. * Condones or extenuates acts of immorality.

miration for vicious or immor-Contains dialogue songs or

* Enlists sympathy on ad-

speeches of indecent interpre-* Indecently portrays national institutions, traditions,

customs on culture. (This covers kissing, hugging and em- Maliciously ridiculers public officers engaged in the prevention or detection of

crime on punishment of criminals on entrusted with the dispensation of justice. Upholds traffic in women. children liquor, drugs and smuggling of any kind.

* Plagiarism in any form the production of foreign or Bangladesh films.

Some ridiculous but obvious considerations From the above notion of

restrictions some conclusions may be drawn * The very wording e.g. in-

tegrity, solidarity, tradition culture custom, dress, sedition, political motive, security of the state, immorality etc are vogue and indefinite enough to cover any desired situation even contrary to all democratic norms and guarantees given by the constitution

 Lawlessness or predominance of violence in the country can not be visualised!

* The role of Defence forces, police force and any other force responsible for maintenance of law and order in the country can not be criti-

against a foreign state having friendly relation with Bangladesh leven if the state is Pakistan and the Issue is war of independence!

 Exploitation of religion by the rulers can not be expected to visualize from the film mak-

* Immorality speeds over the country but that can not be portrayed in the celluloid.

(No Subtitles) 11:30 Based On A

True Story Anything To Survive

15? (Arabic Subtitles) 1:30 Film

Club Jacknife 18 (Arabic Subti-

tles 3:30 Horror Hellraiser II 18

ZEE TV

6:00 News 6:30 Jagran 7:00

Youga Sakti/Bhajans 7:30 Maa

8:00 Mythologocial Film 10:30

Aap Ki Adalat 11:00 Galaxzee

11:30 Lakme Khoobsurat 12:00

Filmi Chakkar 12:30 Bournvita

Quaz Contest 1:00 Namaste India

1 30 Asian Sky Shop 2:30 Hindi

Feature Film: 5:00 Dhak Ghar Apna

Ghar 5:30 Insight 6:00 Colgate

Gel Yoodle-Ae-Oo 6:30 Gaane

Anjaane 7:00 Ad Mad Show 7:30

FtU 8:00 Tumhare Live 8:30

Shuno Shuno Tring Tring 9:00

Nirma Aahaa 9:30 9 Malbar Hill

'Ep-21' 10:00 The Zee Horror

Show 10:35 The News Business

Round Up 11:00 Index 11:30

Philips Top Ten 12:30 Gopaljee

1:00 Mr Mintu 1:30 Umeed 2:00

EL TV

6:30am Dance Dance 7:30 Best

Of The Best 8:30 Frooty It's My

Choice 9:00 Ru Ba-Ru 9:30 Fat Or

Fit 10:30 Chalo Cinema 11:00 The

Move Usha Uthup Show 11:30

Liberty Public Demand 12:30pm

Sorry Meri Lorry 1:00 Zaike Ki

Safar 1:30 Special 2:30 Money

Game 3:00 Puruskhetra 4:00

Zhanndu Baam Dance Mania 4:30

Hit Hai Fit Hai 5:00 Song Ytra

5:30 Special 6:30 Special 7:30

Sansani 8:00 Filmi Cha'A't 8:30

V 3 Plus 9:00 The Music Show

9:30 Satrani (Serial) 10:06 Ru-Ba-

Ru 10:30 Special 11:30 Special

12:30 Dance Dance 1:00 Best of

the Best 2:00 Taranne Aur Fasane

3:00 Music Time

Dunia 2:30 Zee Arabia : Infotain-

ment TMM 5:30 Zee Arabia

Infotainment TMM

Subtitles 5:30 World

Cria Cuervos 15

Censor had always been an

role in this regard. Firstly it continuously violates the so called restrictions for the well films for public exhibition which contradicts and contrary to the tradition, culture. customs, dress etc commercial films based on the story of the films of Bullywood (even of Tallygoni) and inconsistent with our national tradition, heritage, dress, history etc is in no way the reflection of the life and living of the countrymen. Though plaold or under production forprohibited, the Censor Board just over looks the said provithe nation! Obscenity devoid of Dhakaia commercial films and the Censor Board, invsteriously

Secondly and principally the Censor Board does everything to impose restrictions on films based on out glorious Liberation War of 1971. A close look at the attitude of the Censor Board makes one ponder as if a war of liberation never took place in this land of Bengal. The Censor Board is not interested at all to portray the realistic views of our war of in-

Their past activities prove such allegation. It all started with "Agami". The prize winning short film which our Censor Board had refused to cer tify. Then followed "Dhushar "Ekattorer Jishu, Smriti 71", and "Nadir Nam Modhumati.

for democracy is transparency of the government administration. It is an inalienable right of the people to know on which grounds a government body takes an administrative measure. The Censor Board's refusal was granted on the arbitrary, unreasonable and Nothing can be uttered rogue restrictions of the Film Censor Notifications of 1985. the wording of which can cover every situation according to the tyrannical and motivated wish and interests of the Censor Board.

Reformation of the Censor

Board (which is done recently after the assumption in power of the new government) is a

The Role of Censor Board

oppressive tool in the hands of the ruling cliques. During the era of the Greek City states. the clout the censor enjoyed was only next to the dreaded dictator and no less loathed. It is understandable that no ruling government will love to forsake such an effective weapon of control, specially about cinema for its cogency to stir-emotion among millions of people.

dependence.

An intrinsic precondition

Test of reasonableness and taste of the Censor Board

requisite but not enough at all

rupt and must be responsive to

social change and must go with

the current climate. Even

though a law may lay down a

ship, it may be violative of the

freedom of speech and expres-

sion if it lacks procedural safe-

guards against arbitrary exer-

provisions of the laws related

to cinematograph and censor-

ship are all antic culture laws

which were formed by differ-

ent regimes in the fear that

people would voice their dis-

sent against the Junta through

a cultural movement. So that

test of reasonableness can not

mation, views and ideas is pro-

tected world wide through

various international conven-

tions and covenants and con

stitutions of the countries. The

European Court has empha-

sised that the broad public in-

terest in receiving information

and in the quality of political

and social debate lies at the

heart of freedom of expression.

Our constitution through Arti-

cle 39 also guarantees the

ues to act in the same manner

of the past, no doubt another

authority will be required in

that case to censor the impo-

sition of unreasonable and

vested censorship of the Cen-

sor Board. Many of the deci-

sion of the censor board was

cancelled by the Appeal Board

which cast serious doubt ic

censor board

garding the necessity of the

have every right to know the

truth, the real fact, the true

history of their glorious war of

independence. Ten or twelve

members of the Censor Board

can not regulate the taste of

the twelve crores of people

when the taste of the Censor

Board itself is seriously ques-

tioned. The Censor Board can

not withhold the universal and

inalienable right of the people

to know their history a funda-

mental requisite towards

freedom of expression guaran-

teed by their constitution

establishment of which takes

The people of this country

If the Censor Board contin

The right to receive infor-

In fact most of the laws and

cise of the power.

be considered at all

definite standard for censor

The black provisions of the mentioned government notification must go and may be alternated by a set of reasonable and precise principles formulated after consultation with the concerned bodies and specialists so then law itself voluntarily can not make a grand for arbitrariness and unreasonableness. If the standard laid down by law is vague or indefinite, it will be violative of the freedom of speech and expression. The authority censoring The Censor Board of films must balance the literary Bangladesh play an unforeseen artistic, sociological and ethical merit of a film with its tendency to deprave and cor-

being of the nation by allowing Bangladesh. The Dhakaia giarfsm in any form from any eign or Bangladeshi films is sion for the greater interest of any artistic sense has become a fundamental ingredient of encourages such trend.

30 lakhs lives. Abul Hasnat Monjurul Kabir

- Joint Secretary, Law Review Lover

The Act of Rape in **Armed Conflict**

by Saira Rahman

APE is an ancient war weapon which sheds light on the viciousness of the enemy or the conqueror. It is like a stamp of authority and of subjugation. Unfortunately, the subject of 'rape during war receives short-lived international attention and is usually pushed to the side lines and overshadowed by more 'pressing' topics such as political reform, national policy, strategies, etc. And once all that is dealt with a countries settle down somewhat, compromises are struck and all ill feeling towards 'inevitable crimes' such as rape gather dust in the forgotten corners of world history.

Military histories rarely refer to rape, and military tribunals rarely indict or sanction it. We have yet to hear of the latest news regarding the rape of women during the Hutu-Tutsi war and the rape of women during the 'ethnic cleansing operation termed as the 'war in Bosnia'. Rape was ignored by the International Tribunal at Nuremberg and even we, having suffered the rape of an estimated 200,000 women during the war of 1971, have yet to take forceful measures and seek, if nothing

else, a public (international?) apology from Pakistan. It is, indeed, a gross injustice to the victims of such a crime when their country quietly agrees to accept independence for amnesty.

Possibly, the most publi cised act of rape during armed conflict was the rape of women in Bosnia-Herzegovina. Credit for this.- however, could be given to the geopolitical location of the site of the crime' -Europe. By contrast, the rou tine rape of women in civil wars in Asian. South American and African nations like Peru. Liberia, Haiti and Myanmar goes largely unnoticed until women's groups raise their voices and are heard. In 1993 during the 'war in Bosnia' women were regionally and globally organising a movement to put the recognition of women's human rights on the agenda of the World Conference on Human Rights. In this effort, all forms of violence against women was a central

The Vienna Declaration and Programme of Action condenned gender violence generally and made special mention of "systematic rape, sexual slayery and forced pregnancy in armed conflict. The statute of the International Tribunal created by the United Nations to prosecute war criminals in the former Yugoslavia, included widespread or systematic rape as an indictable offence. There is, however, a fear that the terrible war-time rape of women in former Yugoslavia will disappear into history like the rest. If it does not, and the criminals punished, it will not only act as a welcomed precedent, but also open the flood gates to the possibility of sweeping the dust off the other similar crimes long ignored the world

Rape and other forms of sexual assault have been prohibited under international. rules of war. To prevent rape. the Geneva Conventions require separate quarters for women prisoners, as well as supervision and searches by women only. The Conventions characterize rape as a crime against the honour and dignity of women - which is, in itself problematic. A woman's 'honour' is traditionally believed to be here chastity and/or virginity. It is true that this term encompasses more profound concerns, however. it weakens the fact that rape is an act of violence against women and against her body, her mind, her self-esteem and her position and standing in · her community. This is true for any act of rape, during war or otherwise. Unfortunately. under the Geneva Convention. rape is not categorised under the list of crimes considered 'grave breaches' and which includes willful killing, torture or inhumane treatment and also willfully causing great suffering or serious injury to body or health. True, these categories are generalized enough to encompass an act of rape, but unless we mention it specifically and explicitly recognise it as a form of torture, the egregiousness of rape will not be fully recognised.

Rape during armed conflict may be for two reasons — for the purpose of genocide and for the purpose of 'booty'

Genocidal rape, or the rape of women as a weapon of war is used to spread political terror. as in the military repression in Haiti, as in Bosnia, as in Peru, to name but a few examples. It is used against women to destabilize a society and part of a calculated effort to terrorise and shame women into fleeing their homes and communities. The rape of women as 'booty' is

a similar tactic. It maintains

the morale of soldiers, feeds their hatred and sense of superiority. Examples of women used a booty can be found in the Japanese act of enslaving Korean, Chinese, Indonesian women during the Second World War and keeping them in 'comfort stations'. For similar reasons, the United States military in Vietnam raped poverty-stricken local women and established brothels. Rape of women carried out by the 'enemy' may also be an act of putting an end to a specific race of people. This is what happened in Bosnia and in former East Pakistan. If is also a means to humiliate and weaken the men to which the women 'belong'. During war, the victims of rape are, therefore, merely targets of abuse, and remain faceless, their existence and subjectivity completely denied.

Every act of rape, regardless of the circumstances in which it was committed, is a grave violation of physical and mental integrity and a means of alienating a woman from her own body and shattering her sense of security in the world.

The writer is an Advocate.

The Daily Star Entertainment Guide

Sunday 4th August

(All programmes are in local time. We recommend programmes printed in bold. There may be changes in the progra-

BTV

3:00 Opening Annualicement Al-Quran Programme Summary 3:10 Recitation from the Bible 3:15 Cartoon: Woody Woodpecker 3:45 Retelecast of Weekly Drama 4:00 News in Bangla 4:45 Anu Paramanu: 5:00 News in Bangla 5:25. Sports Programme 6:00 News In Bangia 6:30 Jiboner Jannyo 7:00 News in English 7:05 Open University 7:25 Tagore Songs 8:00 News in Bangla 8:25 Jan-8:30 Shipla-Banija Artho 9:00 Film Series: Akbar The 10:00 News in English Shasthatatha 10:35 Sur 11:30 News in Bangla Monday's programme 11:40 Close down

BBC

6:00am BBC World News 6:30 India Business Report 7:00 BBC World News 7:25 This Week 8:00 BBC World News 8:30 India Business Report 9:00 BBC World Headlines 9:30 Horizon 10:00 BBC World News 10:29 Britain In View 11:00 BBC World News 11:25 India Business Report 12:00noon BBC World News 12:20 This Week 1:00 BBC World Headlines 1:05 Assignment 2:00 BBC World News 2:30 Time Out: **Building Sights 3:00 BBC World** News 3:30 Time Out: Lisa Clay ton - Alone Around The World 4:00 BBC World Headlines 4:05 Everyman 5:00 BBC World News 5:20 Shephen Hawking The Big 6:00pm BBC World Headlines 6:05 BBC The Global Report 7:90 BBC World Headlines 7:05 BBC Global Report 8:00 BBC

World News 8:15 World Tlympic Report 8:30 Time Out. Top Gear 9:00 BBC World Headlines 9:05 Horizon 18:00 BBC World News 10:20 Earth Report 10:30 Time Out: Raymond's Blanc Magge 11:80 BBC World News 11:15 World Divmoic Report 11:20 Britain in View 12:00mn BBC World News 12:20 Window On Europe 1:00 BBC World Headlines 1:05 Madness 2:00 BBC World News 2:15 World Olympic Report 2:30 Time Out: The Earth Report 3:00 BBC World Report inc. World Business Report/24 Hours 5:00 BBC World News 5:10 The Mony Programme

CHANNEL V

11:00am BPL Ove! 12:00 Sansu Mange Hai 12:30 First Day First Show 1:00 Speak Easy 1:30 Big Bang VJ Alessandra 2:30 Video con-Flash Back 3:00 Asian Top 20 VJ Nonie 4:30 Rewind VJ Sophiya 5:00 Top of The Pops 6:00 Classic Rock 7:00 Palmolive Extra Time Pass 8:00 Indian Top Ten

9:00 Launch Pad VJ Sophiya 10:00 House of Noise VJ Luke 11:00 Rewind VJ Sophiya 12:00 Big Bang VJ Alessandra 1:00 The Ride VJ Trey 2:00 By Demand VJ Trey 3:98 Spot 4:30 Frame By

STAR PLUS

6:30am Voltron 7:00 King Arthur 7:30 Classic Cartoons 8:00 Terry Toons 8:30 T Bag 9:00 Thailand Panorama 9:30 India Business Week 11:00 Amul India Show 11:30 Kriker! 12:30 The Fall Guy 1:30 Vegas 2:30 Best Sellers "Rhinemann Exchange 4:30 The Love Boat 5:30 World Around Us. Mysterious Places 6:38 Amul India Show 7:00 The Road Show 7:30 Snowy River: "The McGregor Saga" 8:30 Bev erly Hills 90210 9:30 Picket Fences 10:30 Burkes Law 11:30 21 Jump Street 12:30 Star Trek The Next Generation 1:30 India Business Week 2:30 Amul India Show 3:00 The Oprah Winfrey

Highlights

Independence Day Celebrations on **STAR Movies**

STAR Movies celebrates the 50th year of Indian Independence with a special package of documentaries and Indian programming.

The Independence Day special kicks off with 100 years of Cinema. an engrossing BFI documentary screening at 2100 (BST) on August 15 Directed by Mrinal Sen, this is a rich, visual treat that traces the beginning and growth of Indian cinema and includes footage from such cinematic triumphs as Satyaiit Ray's Pather Panchali Mehoob Khan's Mother India, Shyam Benegal's Ankur and Govind Nihalani's Tamas Here is also an opportunity to tune in to some fiving legends. like directors: Adoor Gopalkrishnan, Mrinal Sen and Meni Ratnam

Clase on the heels of this documentary, is an exclusive On Location report with Amitabh Bachchan on the sets of his latest film Mrityudaata, screening at 2200 (BST).

And finally, a behind-the-scenes feature on Shyam Benegal's latest film project The Making of the Mahatama The feature, which screens just before The Sound of Music, offers tootage from the film, as well as an opportunity to discover the award-winning director's perception of the Mahatama.

Also, Star Movies approached 30 film celebrities, including Javed Akhtar, Salim Khan Prakash Mehra, Ramanand Sagor, Revathi, Gowthami, Sait Ali Khan and Meenakshi Sheshadri to find out what the term 'freedom' means to them. The result a string of special fillers with a lot of food for though packed in them that will appear or The channel throughout the week.

Home And Away 5:00 The Sulli van 5 30 Gabrielle

STAR Sports

8 00am Spark 8:30 World

Wrestling Federation Action Zone 9:30 Futbol Mundial 10:00 Asia Sport Show 10:30 1996 Pro Beach Soccer Tour De Panne. Belgium 11:30 Inside PGA Tour 12:00noon World Rally Aeropolis Rally 12:30 Indian Football Kalyani Balck Label Federation Cup From Bangalore Quarter Finals 2:30 Sports India 3:30 1996 World Motorcycle Championship Austrian Grand Prix Fm Osterreichring, Austria 5:30 Live Umbro International Football FM Nottingham, UK 3rd Place Play-off 8:30 Live Umbro International Football First Place Fm Nottingham, UK 16:30 1996 World Motorcycle Championship Austrian Grand Prix 11:30 Thai Kick Boxing Highlights 12:30mn SDD-Brickard 400 Cut to 2 hrs 2:30 1996 Pro Beach Soccer Tour De Panne, Belgium 3:30 SEA Touring Cars Rd 4:00 Castrol St eger Race H/L 4:30 Trans World Sport 5:30 Sports India

STAR MOVIES

7:30am Musical Five Heartheats

18 (Hindi Subtitles) 9:30 Family Gullvers Travels PG (Hindi Sub titles) 11:30 Adventure: Adventures of Maji Baba 12 (Hindi Subtiffes: 1:30 Sunday Classic Western The Fiend Who Walked the West 15 (Hindi Subtitles) 3:30 Sunday Showtime Flash Gordon Ep 1 - 2 + 3 + 4 (Hindi Subtitles: 4:30 Sunday Show time All About The Movies Ep. 5+6 (English Subtitles) 5:30 Sunday Matinee Family Double Feature: Thank You Jack 12 (Hindi Subtitles: 7:30 Sunday Matinee Family Double Feature: Cocoon 15 (Hindi Subtitles) 9:80 Film Special 9:30 Gold Live Wire 18?

PTV 8:00am awat

juma:Hamd Naat 8:20 Lartoon 8:30 Khabrain 8:45 Fun Time 9:05 TV Encyclopedia 9:25 Khat Farmaish 9:40 Sports Clinic 10:05 PTV Gold 10:30 English Film: Darkwing Duck 10:55 Mast Mast Sanyo 11:00 Khabrain 11:10 Sports Hour 12:05pm Biscop '95/Qasmi-Hahani 12:55 Quran e Hakeem 1:02 Bismillah 1:15 Aaj Di Kahani 1:40 Aaj Di

(Drama Serial) 2:55 Ghost Writer 3:55 Karabar 4:15 Education 5:25 Riazi for 9th 5:55 Zameen Per Zindegi (Orama Serial) 6:25 Aiou Courses 7:00 English News 7:30 English Film : Star Trek Deep Space Nine 8:20 Hawwa Ki Maam 9:00 Break for Headlines News 9:20 Sur Tasver (Pakistani Film 1947 95 10:00 Khabarnama & Commercial News 11:00 Pezwaan 11:35 Home Victime (New Serial)

Shaam 2:00 Kinara 'Ep-41

12:35 Music Masters Raag Rang 1 00 Khas Khas Khabrain

DD 7

9:00 Janmadin 9:05 Geetmalay 9:30 Movie Club Film: 12:30 Surer Asar 1:00 Dhitang Dhitang Bole 1:30 Movie Club Film 3:30 Geet Sangeet 4:30 Bengali Feature Film 5:30 News 7:20 Binodon 7:30 Bangia Sambad 8:00 Marzada 8-25 Ek Tuku Basa 9:30 Drama

10:00 Dance Prog 10:30 News/Bengali Sambad 11:00

SONY ET

Jaane Maane 10:00 Hindi Hits Songs 10:30 Buddha 11:00 10 Civil Lines 11:30 Sunday Ki Sunday 12:00 Hamse Barker Koun 12:30pm Pehli Mulakat 1:00 Good

8:30am Jai Bir Hanuman 9:00

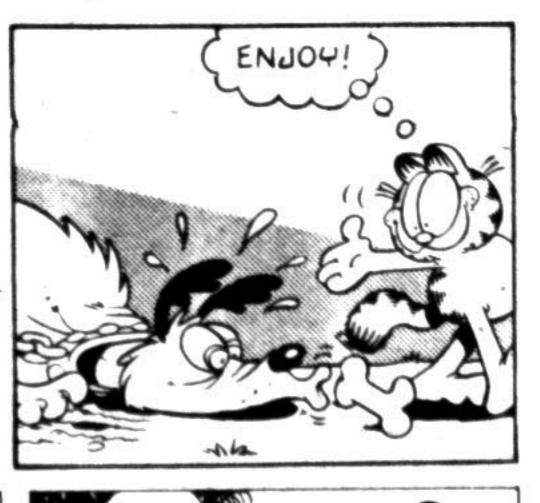
Barker Gong 2:30 Mere Massage Meri Geet 3:00 Nave Taranee 3:30 Gaane Jaane Maane 4:00 Dekh Tamasa Dekh 4:30 D'Maria 5:00 Jane Kaha Mera Jigar Gaya Ji 5:30 Ghaav 6:00 Dekh Tamasa Dekh 6:30 Aahat 7:00 Cine Clas sics Hindi Feature Film 10:00 10:30 Audio Video Premier Show 11:00 Good Shoot 11:30 Cine Prime Hindi Feature

Shot 1:30 Pehchan 2:00 Hum Se

Garfield ®







by Jim Davis





THE BIG ONE!

GOT AWAY

DICE ... MUST FIND FELIX FIRST - THEN SCARAMANGA