

housing in ONGC both at Bombay and at Dehra Dun. Other social welfare activities and their wages are also taken care of.

As far as Gauhati is concerned, whatever may have been the position in the past, on the 19th, in spite of our repeated requests, the Gauhati Refinery could not work while the other refineries were working. However, that is not the matter of contention, but if the union has to be recognised, it has to be recognised by the State Government because they will go into the membership of the union. Then we have no objection.

MR. CHAIRMAN: The question is:

"That the Bill be passed."

The motion was adopted.

MR. CHAIRMAN: The House will now take up the next item.

17.22 hrs.

CINE-WORKERS AND CINEMA THEATRE WORKERS (REGULATION OF EMPLOYMENT) BILL

THE MINISTER OF INFORMATION AND BROADCASTING (SHRI VASANT SATHE): Sir, I move*:

"That the Bill to provide for the regulation of the conditions of employment of certain cine-workers and cinema theatre workers and for matters connected therewith, be taken into consideration."

Sir, while moving this Bill, I would like to say that this House has already passed two Bills, namely, "The Cine Workers Welfare Cess Bill, 1981" and "The Cine Workers Welfare Fund Bill, 1981" during the last Session. We are in the process of formulating rules for the implementation of these Acts. These

Acts are intended to meet the welfare needs of low-paid indigent cine workers in the production sector through a Welfare Fund. The present Bill is a more comprehensive Bill. You will recollect that last time the Members had expressed themselves that a more comprehensive legislation to protect the employees working in the cinema industry should be brought forward and I had promised that I would do so, and I am doing it in this Session through this Bill.

The present Bill, though again aimed at the welfare of cinema workers is wider in scope in that it provides for the regulation of the conditions of employment of certain categories of cine workers and cinema theatre workers and inter alia extend them the benefit of Provident Fund etc.

As I had earlier mentioned while moving for consideration of the Cine Workers Welfare Cess Bill, 1981, and the Cine Workers Welfare Fund Bill, 1981, the number of people employed in the Film Industry is estimated to be of the order of about 3.5 lakhs out of which nearly 60 per cent of the workers are employed in the exhibition sector and the rest in the production and distribution sectors. With the help of these three Bills, we hope to bring a large section of low-paid workers employed in the production and exhibition sector of the film industry within the ambit of the welfare measures envisaged by the Government.

The present bill will cover people engaged for production of feature films whose monthly wages in connection with the engagement in a given feature film is Rs. 1,000/- or less, exclusive of allowances or facilities, or in case of lump-sum payment, whose remuneration does not exceed Rs. 5,000/- for one film. This Bill, as in the case of other two bills which

*Moved with the recommendation of the President.

[Shri Vasant Sathe]

have been passed by this House, aims at the welfare of essentially low-paid cinema workers. The objective is to improve the working conditions of low-paid employees in the Film Industry since it is these workers who are in dire need of legal protection for ensuring better working conditions.

As the House is perhaps aware, the studio system in production of films has now almost become obsolete. There are hardly any studios now which keep a large complement of artists, technicians and workers on their regular pay roll. The predominant system now is to employ people on a film to film basis. Quite often no definite agreements for such employment are executed. The Government, therefore, feels that the first step towards improving the employment conditions of cine workers in the production sector is to enforce a system of written agreements. In case the cine workers are engaged through a contractor, the agreement will provide a specific condition that in the event of the contractor failing to discharge his obligations under the agreement towards the workers, the producer of the film will be liable to discharge such obligations. The Bill provides that such agreements will be in the prescribed form and will be registered with the competent authority.

The Bill *inter alia* provides for the appointment of Conciliation Officer, for holding conciliation proceedings where any dispute between the cinema workers and the producers exists or is apprehended. We hope that most of the disputes will be settled through conciliation. If the dispute cannot be settled by the Conciliation Officer he will report the matter to the Central Government and then the Central Government is empowered to refer this dispute for adjudication to single member "Cine Workers Tribunals", to be constituted under the law. The awards of the Tribunal will be final subject to revision by the High Court.

The procedure for setting the disputes is similar to the provisions in the Industrial Disputes Act, 1947. The Bill proposes penalties only in cases, where the producer of a feature film fails to register the agreement entered into with the workers or when he takes work from workers without executing an agreement. As you might have noticed, we propose to extend the Employees Provident Funds and Miscellaneous Provisions Act, 1952 to such Cine workers who have completed assignments in not less than five feature films with one or more producers.

We feel that the feature of *ad hoc* employment which is predominantly in the production sector is not applicable to workers in the exhibition sector. Most of theatre workers are regular employees. These employees are not, generally provided with such facilities as gratuity and provide provident fund. We, therefore, feel that it would be sufficient to provide the applications of the provisions of the Payment of Gratuity Act, 1972 and the Employees Provident Funds and Miscellaneous Provisions Act, 1952 to the employees of cinema theatres with a slight modification to the effect that these Acts will apply to cinema theatres where five or more persons are employed.

I have no doubt that the hon. Members will welcome this initiative taken by the Government to protect the interests of low-paid artists and technicians engaged in the production of feature films and employees of cinema theatres in their relationship with their employees with regard to terms and conditions of employment payment of wages and provisions of other amenities. I look forward to the views and suggestions of the hon. Members on this provision which has been a long pending need of this industry.

MR. CHAIRMAN: Motion moved:

"That the Bill to provide for the regulation of conditions of employment of certain Cine-workers and cinema theatre workers and for matters connected therewith, be taken into consideration".

SHRI AJIT BAG (Serampore):
Mr. Chairman Sir, I rise to speak on the Cine Workers and Cinema Theatre Workers (Regulation of Employment) Bill introduced by Shri Vasant Sathe, hon. Minister for Information and Broadcasting.

The hon. Minister has at long last brought before this House a legislation which proposes to bring the cine workers and cinema theatre workers under the purview of the Industrial Disputes Act. The hon. members will perhaps be gracious enough to remember that on 1st September, 1981, when I rose to speak on the Cine Workers Welfare Cess Bill and the Cine Workers Welfare Fund Bill, I urged upon the hon. Minister to declare Cinematograph as an industry so that the service conditions of the cine-workers might be covered by the Industrial Disputes Act.

But there are big loopholes in this Bill. The hon. Minister has not straight-away declared Cinematograph as an industry. He has sought to cover the service conditions of the cine workers and cinema theatre workers by the Industrial Disputes Act in a round-about way. The position is not clear to us. Does the hon. Minister intend to give Cinematograph the status of an industry by means of this legislation? I request him to make the point clear before the house.

Sir, one point that I like to mention in this connection is that there is nothing in the Bill to safeguard the service of the workers connected with the production of the experimental films, films dealing with moral teaching even in Hindi, not to speak of those in regional languages. The majority of the producers are distributors and they are mostly black-money sharks. Out of their unending lust for money, they only care for the sex and violence-oriented films which are box-office hits. So, the good films in Hindi and speci-

ally those in regional languages have to wait for months together to be released. Some of them do not even see the light at all. Thus cinema which is a very strong weapon for forming public opinion is rapaciously used by the money-sharks to deprive the moral standard of the nation. What could be used meaningfully in building a national character is being allowed by the Government to be blatantly used by the big business houses to enjoy loots at the cost of the morals of the younger generation. Films in regional languages are not given proper protection. The Government of West Bengal, I may mention, has passed a Bill making it compulsory for every cinema theatre to show films in the regional language for at least 13 weeks a year. It has been kept in the cold-storage for months depriving it of the assent of the President. How can then the interest of the poor cine-workers connected with these films be safeguarded?

Sir, there are serious laggings in the Bill. It has not said anything about the pay-structure of the workers connected with this very vital industry. Nowhere in the Bill, has it been said that the employees will have to pay D.A., other allowances such as medical allowance, house rent allowance, overtime and special professional allowances and amenities like Provident Fund, pension and gratuity. The poor workers have been let completely at the mercy of the employer in the absence of a legislation in this respect.

And above all, the cases of the employees in Exhibition and Distribution Section, Contracted Inspectors and Representatives have been left out.

In view of all that I have already said, I like to place the following before the House through you in the

[Shri Ajit Bag]

form of suggestions to be accepted by the Hon. Minister:—

(1) Cinematograph is to be declared an industry with the meaning of the Industrial Disputes Act.

(2) This legislation should come into force simultaneously all over India as soon as it is passed.

(3) Respective State Governments should be consulted while appointing Conciliation Officers and Tribunals in different areas.

(4) It should include under its purview all the workers connected with cinematograph industry, not only those connected with production.

(5) The different terms 'employer', 'worker', 'establishment', 'free lance artist', 'producer' casual worker etc. should be properly defined.

(6) The Information and Cultural Affairs Department should be the Administrative Authority of the proposed Act and rule-making powers should vest with this Department.

(7) A need-based minimum wage structure for all the employees of the three sectors should be prescribed and introduced.

(8) Principles for reasonable and proper categorisation of all types of workmen should be determined in consultation with the representatives of unions.

(9) There should be provision for registration of establishment with the Administrative Department for carrying out Production and Distribution of films, Exhibition being governed under licensing laws.

(10) Apprenticeship scheme should be introduced to ensure proper training of workmen and employees and provision should be there to absorb trainees. Training facilities should be

provided either in existing institutions or new once set up.

(11) Suitable provisions should be incorporated to take over the management of sick and ailing units and units which have remained closed due to indefinite lock-out, closure and strike. Failure to comply with legal requirements particularly payment of minimum and gross mismanagement of the Unit, should attract penal measures.

(12) Issue of licence by the Information and Cultural Affairs Department for starting, continuing and renewing work in any of the sectors should be contingent on proper implementation of its principles of Payment of Minimum Wages Act and other regulatory provisions. 2 per cent of the budget of Producers and Distributors will have to be deposited with the authority to guard against violation of provisions in any Act.

(13) As general guidance for the proposed legislation, I feel that:—

(a) The term 'wages' should be defined as in the Payment of Wages Act.

(b) In the matter of retrenchment, the provisions of Industrial Disputes Act should be applied.

(c) As regards penalty of violation, the provision of the Factories Act should be operative.

(d) The scale of gratuity should be on the lines laid down in the Working Journalists Act.

(14) As regards working conditions:

(a) Show Houses should be covered by the Shops and Establishments Act and proper hygienic conditions of work should be ensured.

In respect of gratuity under the Payment of Gratuity (b) Act, 1972, the scheme of gratuity is admissible

to employees when their number exceeds ten. In the case of show-houses, this number should be five or more.

(c) The provision of minimum wages should be applicable in all cases and its administration in respect of film industry should be entrusted to the State Government. Working hours, overtime, etc., should be determined in terms of this Act.

(d) Service conditions, nature of employment of artistes, writers, musicians, singers, dancers and technicians, whether skilled, unskilled, manual, supervisory, or technical, whose monthly wage in a film is Rs. 1000 or less exclusive of allowances or facilities of, if on a lumpsum basis, the amount does not exceed Rs. 5000 for one film, should be covered by provident fund provisions.

(e) Employees of all categories should be covered by the group insurance scheme.

(f) Regularity of payment of wages has to be ensured. Casual leave, festival holiday, medical leave, etc., should be prescribed suitably. Casual workers should be given monetary compensation in lieu of leave.

(g) The E.S.I. scheme should cover all the employees.

(h) Dearness allowance should be linked with the cost of living index.

(i) Minimum bonus has to be fixed at 8.33 per cent and there should be no ceiling on quantum of bonus.

(j) Accident injury compensation should be paid.

(k) Canteen facilities at subsidised rates should be arranged.

(l) Recreational and library facilities should be provided by the management.

(m) Night allowance has to be paid for night shift workers.

(n) House rent has to be given at the rate of 10 per cent of salary/wage.

(o) Free-lance technicians and workers should be engaged on written contract.

(p) Recognised union office should be provided by the management.

(15) Suitable standing rules should be formulated in terms of the operative provisions of the different Acts to lay down working hours, number of workmen in the Exhibition sector, number of holidays, weekly rest period, categorisation of show-houses on the basis of amenities, number of seats, relaxation in the present provisions of renewal in operative licence every year.

I hope the hon. Minister will accept my suggestions. With these words, I lend conditional support to this Bill.

श्रीमती कृष्णा साहू. (बंगुराय.) : र

सभापति महोदय, सबसे पहले मैं मंत्री जी को धन्यवाद देती हूँ कि बरसों बरस से फिल्म उद्योग में लगे हुए ऐसे लोग जो बहुत ही लो पेड इनकम ग्रुप में थे और जिन की आमदनी बहुत कम थी, उनकी भावनाओं की इन्होंने ने कद्र की और कद्र ही नहीं की बल्कि उन की जिन्दगी के भविष्य को सोचा जिन का भविष्य विशंक की तरह लटका हुआ था कहां जायेंगे उन के बच्चे, उन का जीवन कैसे व्यतीत होगा, उनका परिवार किस स्थान पर जा कर ठोर ठिकाना ग्रामों की जिन्दगी में लेगा, ऐसे लोगों के विषय में जो मंत्री जी ने बिल रखा है उससे उन की सुरक्षा होगी और सब से बड़ी बात है कि उन के लिये जो सुविधायें मिलनी चाहियें उनका प्रावधान इस बिल के अन्दर है।

सभापति जी, वैसे कलाकार जो फिल्म उद्योग में लगे हुए थे चाहे कलाकार हों या तकनीकी विभाग में काम करने वाले हों, उन सभी की कोई सुरक्षा नहीं थी। और जो श्रम में लगे हुए लोग हैं उन के लिये लेबर लाज, इंडस्ट्रियल डिस्प्यूट्स एक्ट आदि हैं जिन से लोग गाइड होते हैं।

[श्रीमति कृष्ण शाही]

लेकिन ऐसे लोग, जो बहुत अधिक संख्या में फिल्म इंडस्ट्री में काम करते हैं, उन के लिये कोई भी ऐसा कानून नहीं था जिस के तहत उन को सुरक्षा दी जाती। मंत्री महोदय ने इस बिल के उद्देश्य में दिखाया है कि इसमें एग्रीमेंट भी किया जायेगा और बैसे लोगों को चाहे वह कंट्रैक्टर के साथ हों या प्रोड्यूसर के साथ हों उन को नौकरी में स्थायित्व दी जायेगी, समय पर तनखावाह मिलेगी और उन्हें नौकरी की अन्य सुविधाएं भी दी जा सकेंगी।

संसार में फिल्म उद्योग में हमारे देश का दूसरा स्थान है और इस उद्योग में जो मैनपावर लगी हुई है, उस को संख्या के बारे में मैं अच्छी तरह तो कुछ नहीं कह सकती, लेकिन जहां तक देखने और पढ़ने का मौका मिला है, उसके अनुसार वह मैनपावर सबसे ज्यादा है और उस में भी जो कम आमदनी पाने वाले लोग हैं, उन को संख्या ज्यादा है। इस बिल में इन्होंने कहा है कि उन को प्राविडेंड फंड दिया जायेगा, उन को जो पहले ग्रेज्युटि नहीं दी जाती थी, वह भी दी जायेगी। इस से उन के भविष्य की दिशा एक निदिष्ट स्थान पर जा कर खेकी और उन के बच्चों के लिये भी बहुत सुख सुविधाएँ मिलेंगी।

13 मिलियन लोग रोज सिनेमा देखते हैं। यह इंडस्ट्री जुआ है लेकिन इन्सान की जिन्दगी के साथ जुआ नहीं खेला जा सकता है, उस के लिए कुछ ऐसा उपबन्ध होना चाहिये ताकि भविष्य में उन के परिवार और बच्चे भी बिल्कुल निश्चिन्त हो कर काम कर सकें, तनाव-पूर्ण स्थिति और मानसिक अस्त-व्यस्तता से ऊपर हो कर वह अपना काम कर सकें। इसलिये मैं मंत्री महोदय को बधाई देती हूँ कि वह एक ऐसा बिल लाये है जिससे ऐसे सैन्यजन, जो कि अब तक नैगलेक्टेड थे, उन की धोर ध्यान दिया जायेगा और इसमें उन की सुरक्षा की व्यवस्था की गई है।

जो बड़े पदों पर काम करते हैं, जिनकी तनखावाह बहुत है, उनके बारे में आये दिन ही चर्चा होती है, उनके बारे में लोग सोचते हैं, और उनके लिये तरह तरह की तबदीलियां कानूनों में करते हैं, और उनकी मांगों पर सबसे पहले ध्यान दिया जाता है, लेकिन यह तबका ऐसा था जिसको तरफ कभी किसी का ध्यान नहीं गया। इसलिये वह अच्छी बात है, इससे फिल्म उद्योग में लगे अधिकांश लोगों का मनोबल बनेगा और उनके सुख-सुविधाएँ बढ़ेंगी।

इन शब्दों के साथ मैं मंत्री महोदय को धन्यवाद देती हूँ। इस बिल में कुछ लूप-हॉल्स की चर्चा की गई है, लेकिन मेरी समझ में इसमें ऐसे लूप-हॉल्स नहीं हैं जिनका विरोध करना चाहिए। लेकिन चूँकि विरोध करना है, इसलिए कुछ कहना चाहिए यह बिल्कुल उचित नहीं जान पड़ता है। जो अच्छी बात कही गई है, उसको तो कबूल करना चाहिए और इस के लिए उनको प्रोत्साहित करना चाहिए कि ऐसा बिल वह कभी नहीं लाये, लेकिन हमारी सरकार ने यहाँ पर इस तरह के बिल को उपस्थापित किया है जो पहले कभी सदन में नहीं आया था।

*SHRI ERA MOHAN (Coimbatore): Mr. Chairman, Sir, on behalf of Dravida Munnetra Kazhagam, I extend my whole-hearted support to Cine-workers and Cinema Theatre Workers (Regulation of Employment) Bill that has been introduced by Shri Vasant Sathe, our hon. Minister of Information and Broadcasting. This Bill in fact has to be commended by the entire House because for the first time, after 34 years of Independence, a Bill designed to do good to the cinema workers and cinema theatre

workers has been introduced. India occupies the top place in the world in the matter of film production and naturally the number of workers is the largest. I need not elaborate the myriad problems being faced by such a large number of workers in this big industry. When Dravida Munnetra Kazhagam was in power in Tamil Nadu, within the powers of the State the DMK Government brought out many welfare measures for the cine workers and cinema theatre workers.

Through Entertainment Tax the States are able to earn substantial sums, running into crores of rupees annually. The Centre gets crores of rupees in the form of excise duty on raw films. Yet, so far neither the State Governments nor the Centre have given thought to the problems of workers in this industry. One begins to doubt whether the blackmarketees controlling the film industry were holding their big stick in this matter and the Government could not get out of their oppressive influence.

Our hon. Minister, Shri Vasant Sathe, is neither a cinema actor nor a cinema producer. Yet he has understood the problems of workers in this field and has brought this Bill. But in Tamil Nadu the Chief Minister was a cinema actor and also a cinema producer. Yet he is impervious to the needs of cine workers. The reason is not difficult to understand. Through the Voluntary Disclosure scheme he made good the black money of Rs. 79 lakhs. In other words he is the fountain-head of corruption and the source of all black money. How can you expect him to think of doing good to cine workers and cinema theatre workers? The Central Government has done the correct thing in this matter.

The Theatre owners also do not evince any interest in the welfare of their workers. They do not have regular jobs nor fixed income. There is no gratuity and no pension. There is also no Provident Fund for them.

Naturally they are all wallowing in poverty. I am sure that this Bill will uplift them from the mire of misery.

The hon. Minister has mentioned in this Bill that the producer will prepare an agreement on the prescribed form when he employs a worker and he will lodge it with the Central Labour Commissioner. From what I know, the producer does not employ any worker. He engages the actor, the director, the music director, the cameraman etc. For other processes he utilises the services of workers employed by the Studio where he takes up one Floor or two Floors for producing the Film. I would like the hon. Minister to clarify this point. How does he expect the producer to prepare such an agreement before he employs a worker?

The hon. Minister has also not clarified in this Bill whether theatre workers are also brought under the umbrella of this Bill. There is no direct reference to the cinema theatre workers in this Bill except in regard to payment of gratuity, pension, provident fund etc. I welcome the extension of Industrial Disputes Act in the matter of disputes of cine workers. In other words, the Government have recognised cinema field as an industry.

There are thousands of workers in the touring cinemas and semi-theatres in the rural areas. I want to know whether this law will go to their rescue also. I demand with all the force at my command that this law will be extended to the thousands of workers working in thousands of touring cinemas and semi-theatres in the rural areas of the country.

The hon. Minister has referred to the constitution of one-man Tribunal. I wonder whether this one-man Tribunal will resolve the tangles that were not unravelled by the State Governments. Since this is a salutary provision, I suggest that this Tribunal should be headed by a man who is

(SHRI ERA MOHAN)

fully acquainted with the problems of cine workers and cinema-theatre workers and in fact he should be a man from among them.

Before I conclude I would point out that the avocation of cine workers is accident-prone. There should be a comprehensive scheme of insurance for all the cine workers so that their dependents are not made to become the victims of starvation.

On behalf of all the cine-workers and cinema-theatre workers, I extend my grateful support to this wholesome legislative efforts which would ensure the welfare of all cine-workers and cinema-theatre workers, and I conclude my speech.

श्री भूलचन्द डागा (पाली) : सभापति महोदय, विश्व में भारतीय सिनेमा ने जो महत्वपूर्ण भूमिका अदा की है उस की चर्चा सारे देशों में और अन्तर्राष्ट्रीय जगत में हो रही है और मैं समझता हूँ उस से तो सब परिचित हैं। कम से कम 125 देशों के अन्दर हमारे फिल्में जाती हैं। आप ने अभी बताया कि साढ़े तीन लाख कर्मचारी इस में काम करते हैं। मैं पहले तो सूचना और प्रसारण मंत्रों को इस बात के लिए बधाई और धन्यवाद देना चाहता हूँ कि जो प्रायःमान उन्होंने पिछले सेशन में दिया था उस को उन्होंने पूरा किया और बढ़ी ही तीव्र गति से इस के लिए वह नया बिल लाने आए। मैं यह समझता हूँ कि हमारे देश के म्यूजिसियन्स, संगीतज्ञ, डॉसर्स या और जो कलाकार हैं वह इस को देखेंगे तो उन्हें यह महसूस होगा कि अभी तक उनका जो शोषण किया जाता रहा है उस शोषण से बचने का यह बिल एक बड़ा अच्छा उपाय है।

मंत्रों महोदय ने बताया है कि एक ऐग्रीमेंट किया जायगा और वह उन शर्तों के अधीन होगा जिस के लिए उन्होंने एक फार्म प्रेस्काइव किया है। उस के अन्दर

दोनों पार्टियों को अपनी अपनी शर्तें लिखनी होंगी और दोनों उम के अन्दर बाउंड डाउन होंगे। वह ऐग्रीमेंट रजिस्टर्ड होगा। तो इस प्रकार का जो आप ने कार्य किया है यह बहुत ही सराहनीय है। आज हिन्दुस्तान के अन्दर कितने ही म्यूजिसियन, कितने डॉसर्स और कितने ही कलाकार कम वेतन के कारण अपने जीवन के अन्तिम दिन किस प्रकार व्यतीत करते हैं यह हम सब जानते हैं। कई लेखक, कई विद्वान इस तरह के हैं। यह सिनेमा की इंडस्ट्री एक बड़ा अच्छा माध्यम है जिस के द्वारा हम ज्ञान का प्रसार कर सकते हैं। दुर्भाग्य यह है कि हिन्दुस्तान में आज भी केवल दस हजार सिनेमा घर हैं जब कि रशिया के अन्दर जहाँ को आबादी बाईस साढ़े बाईस करोड़ ही है, 1 लाख 60 हजार के करीब सिनेमाघर है। उस के मुकाबले हमारे देश में केवल दस हजार या 11 हजार सिनेमा घर ही हैं। इतनी कम संख्या हमारे देश में है। उस में भी ज्यादातर सिनेमाघर दक्षिण के अन्दर हैं। उत्तर में केवल पांच सौ या साढ़े पांच सौ सिनेमाघर हैं।

मैं एक बात यह कहना चाहता हूँ कि आप ने इस बिल को ला कर कलाकारों का और जो सिनेमा में काम करने वाले दूसरे लोग हैं उन का बहुत बड़ा हित किया है। सिनेमा को गवर्नमेंट इंडस्ट्री का स्वरूप नहीं देती है। इंडस्ट्री का स्वरूप दे तो उसे वह कर्जा उसी तरह दे जिस तरह और इंडस्ट्रीज को देती है। लेकिन इसे वह इंडस्ट्री का स्वरूप नहीं देती। इस के अन्दर कलाकारों के लिए जो नियम आपने बनाए हैं वह बहुत अच्छे हैं। लेकिन उस में संशोधन की आवश्यकता है। आप ने कलाकारों की कीमत 1 हजार रुपया आंकी है और उस में जो एक मुश्त रकम लेते हैं उन की कीमत पांच हजार रुपये आंकी है। मैं समझता हूँ कि यह बहुत कम है। सिनेमा के अन्दर एक कलाकार

अपना ज़ांदन लगाता है, अपने जोदन की गहराई तक जा कर सब कुछ उस पर न्यौछावर कर देता है तो यह जो कीमत आप ने उस की आंकी है यह बहुत ही कम है। सिनेमा वर्कर की आप के समय में प्रगति हुई है इस में कोई दो राय नहीं हो सकती। लेकिन यह जो आप ने रखा है, आज के जमाने में एक हजार रुपया आप उन को देने की बात करें, यह मैं समझता हूं उन कलाकारों के साथ आप न्याय नहीं कर रहे हैं। यह किसी ने भी आप को नहीं सुझाया होगा, हमारी जो नीकरशाही है उस ने यह बात वसंत साठे जी के सामने नहीं रखी होगी कि एक हजार रुपया उन को

देने की बात रखना उचित नहीं है। आज कोई भी साधारण कलाकार या गांव का गाने वाला आदमी भी दो डेढ़ हजार कमा लेता है तो यह एक हजार कमाने वाला जो दिल्ली में रहेगा, वह पांच सौ रुपये किराया देगा

Mr. Chairman: Hon. Member may continue tomorrow.

18 hrs.

The Lok Sabha then adjourned till Eleven of the Clock on Tuesday, November 24, 1981/Agrahayana 3, 1903 (Saka).