

महसूस किया इसके लिए उनको धन्यवाद है।
चूँकि उन्होंने आश्वासन दिया है कि उनका
कानून बेहतर होगा, ज्यादा अच्छा होगा तो
यह सही हो सकता है क्योंकि उनके डिस्पोजल
पर पूरी मिनिस्ट्री है। मैं यकीन करती हूँ कि
वह जल्दी इस तरह के कानून को यहाँ लाकर
पास करावेंगे।

होम मिनिस्टर साहब दम बान को भी
याद रखें कि उनकी ओर बाकी नेताओं की
जो ट्रेनिंग है वह गाँधी जी और नेहरू जी के
चरणों में हुई है लेकिन दफ्तरी में जो हुकूमत
करते हैं वह शाखाओं में परेड करने करने
कुर्सियों पर जा बैठे हैं। कभी ऐसा न हो कि
उनका बिल बने ही नहीं। कभी होम मिनिस्ट्री
में अटका रहे, कभी ला मिनिस्ट्री में अटका
रहे। वह आपको मेहरबानी करके जल्दी लाने
की कोशिश करें क्योंकि इनकी इस तरह की
हरकतों से जनता का दिमाग खराब हो रहा
है। इन हरकतों के बढ़ने से जनता परेशान हो
रही है। इसलिए कभी ऐसा न हो कि डेस्परेट
होकर वह नामुनासिब तरीके इस्तेमाल करने
लगे। इसलिए मंत्री महोदय का बिल जल्दी
आना चाहिए।

मंत्री महोदय के आश्वासन को सामने रखते
हुए मैं अपने बिल को वापस लेने के लिए तैयार
हूँ।

I beg to move :

"That leave be granted to withdraw the
Bill."

MR. CHAIRMAN : The question is :
"That leave be granted to withdraw the
Bill."

The Motion was adopted.

SHRIMATI SUBHADRA JOSHI : I
withdraw the Bill.

17.21 hrs.

FILM INDUSTRY WORKERS BILL

By Shri S. C. Samanta

SHRI S. C. SAMANTA (Tamiluk) : As
you know, Sir, I am not keeping good
health and my doctor has advised me to put
less strain on my throat and body. So, I
had applied to the Hon. Speaker to allow
me to nominate one of my colleagues to
pilot the Bill standing in my name. I have
nominated Shri R. S. Pandey to pilot the
Bill. I think you would have received his
permission, and I hope you will kindly allow
me to nominate Shri R. S. Pandey to pilot
the Bill

MR. CHAIRMAN : All right. Shri
R. S. Pandey may now move the Bill for
consideration.

SHRI R. S. PANDEY (Rajanandgaon) :
I beg to move :

"That the Bill to provide machinery for
fixation of wages and for improvement
of working conditions of workers in the
Film Industry, be taken into considera-
tion."

दादा समन्त ने जो फिल्म इंडस्ट्री बिल 1972
उपस्थित करने का मुझे अधिकार दिया है इसका
जो उद्देश्य है, वह बहुत ही स्पष्ट है। बिल लाने
का परम उद्देश्य यह रहा है कि जहाँ एक तरफ
बड़ी तड़क भड़क है, बड़ी बड़ी कारें हैं, हीरो
हीरोइज हैं, सुन्दर बंगले हैं, ब्लैक का, चोरी का
बड़ा पैसा है, बाहर विदेशों में करोड़ों रुपया इन
हीरो हीरोइज का जमा है, जहाँ बड़ी जिन्दगी
की रंगिनियाँ हैं, जुआ और रेमिस का बोलबाला
है, वहाँ पर दम लाख आदमियों की सिसकती
हुई जिन्दगियों का भी सवाल है। ये दम लाख
लोग कौन हैं? इस देश में फिल्म उद्योग का
जिस तरह विस्तार हुआ है, उसको आप देखें।
मनोरंजन का एक मात्र साधन सिनेमा होने के
कारण प्रायः सभी लोग यहाँ तक कि देहात के
लोग भी निकट के छोटे छोटे नगरों में जहाँ
सिनेमाघर हैं, जा कर सिनेमा देखते हैं।

[श्री राम सहाय पांडे]

दस लाख लोगो की कहानी कहाँ बघी हुई है ? 25,000 मिनेमा हाउसिस इस देश में है। करीब दो सौ स्टूडियोज है। दस लाख बकरे हैं। इसकी अर्थ नीति में सब से मुख्य बान यह है कि कज्यूमर जो सिनेमा देखता है सिनेमा घर में जा कर यह कैश पैसा देता है। देश भर के किसी सिनेमा घर में कोई टिकट आपको उधार नहीं देता है। जैसे रेल का टिकट उधार नहीं मिलता, पोस्ट कार्ड उधार नहीं मिलता, उम्मी तरह सिनेमा का टिकट आपको उधार नहीं मिलता। करीब करीब 40-50 करोड़ रुपये का आदान प्रदान दैनिक जीवन में नागरिकों की जेब से निकल कर सिनेमा हाउसिस की काउंटर्स पर होता है। वह रुपया उसके बाद डिस्ट्रिब्यूटर्स के पास जाता है ऊपर, फिर प्रोड्यूसर्स के पास जाता है, डायरेक्टर के पास जाता है और हॉगो हीरोईज की जेब में रुक जाता है। यह है एक . . .

श्री आर. बी. बड़ें (खारगोन) इतना सुन्दर भाषण हो रहा है लेकिन कोरम नहीं है। कोरम होना चाहिये।

सभापति महोदय : अब कोरम हाँ गया है माननीय सदस्य अपना भाषण जारी रखें।

श्री राम सहाय पांडे : इस उद्योग में ये जो दस लाख लोग लगे हुए हैं, उनमें झाड़ू वाले से लेकर क्लार्क्स, डेकोरेटर और सिनेमा हाउसिस में काम करने वाले लोग . . .

श्री शशि भूषण (दक्षिण दिल्ली) : आन ए पायंट आफ आर्डर। माननीय सदस्य ने कहा है कि हर एक हीरो और हीरोइन के पास लाखों करोड़ों रुपये हैं। मैं दिलीप कुमार जैसे लोगों को जानता हूँ, जो बहुत ज्यादा कर्जदार हैं। इसलिए माननीय सदस्य हर एक के बारे में न कहें। जिन के पास है, उनके बारे में न कहें।

श्री राम सहाय पांडे : मैं किसी एक्सेप्शन के बारे में नहीं कहना चाहता हूँ। श्री शशि

भूषण को शायद बहुत अन्दर की जानकारी है। दिलीप कुमार मेरे भी व्यक्तिगत मित्र हैं। माननीय सदस्य ने उनके बारे में जो कहा है, अगर वह ठीक, तो मुझे बड़ी हमदर्दी है। लेकिन मैं आपके सामने फिल्म उद्योग का यह चित्र रख रहा हूँ कि उनमें दो प्रकार के जीवन हैं, जिनमें कोई साम्य नहीं है। एक तरफ दस लाख लोगों का सिगकती जिन्दगी है। और वे कौन लोग हैं ? मिनेमा हाउसिज और स्टूडियोज में काम करने वाले लोग, क्लार्क्स, पियन और छोटे छोटे अन्य कार्यकर्ता।

उन लोगों के लिए कोई व्यवस्था नहीं है। उन पर कोई इंडस्ट्रियल एक्ट लागू नहीं है। उनके लिए काम करने का समय और छुट्टी का दिन निर्धारित नहीं है। उनके लिए ग्रेजुएटी और प्रोविडेंट फंड का कोई प्रावधान नहीं है। सागर रेक्यूटमेंट कन्ट्रैक्टर्स की मार्फत होता है। अगर किसी फिल्म में भीड़ दिखानी है, तो कन्ट्रैक्टर को पांच सौ आदर्श लाने के लिए कह दिया जाता है। वह पूरा काम नहीं होता है, बल्कि अंडर-एम्प्लायमेंट होता है। उन लोग जो दस रोज के लिए चार पांच रुपये पर-डे के हिसाब में रख लिया जाता है। इसी तरह अगर किसी फिल्म में स्त्रियों का डांस दिखाना हो, तो कन्ट्रैक्टर को पचास एक्स्ट्राज मण्डाई करने के लिए कह दिया जाता है। पचास अच्छी छवि वाली सुन्दरिया आ जाना है और फिल्म बनने लग जाती है।

इसलिए यह आवश्यक है कि कोई नियम या व्यवस्था बना कर इन दस लाख लोगों को संरक्षण दिया जाये। उनके लिए कोई वेज बोर्ड नहीं है। उनमें से अधिकांश लोगों को कन्ट्रैक्टर्स के माध्यम से टेम्पोरेरी जॉब मिलती है और तीन लाख ऐसे हैं, जो स्थायी हैं, लेकिन कानून की दृष्टि से हम उनको स्थायी सर्विस की कैटेगरी में नहीं रख सकते हैं, क्योंकि उनको किसी भी समय निकाला जा सकता है। उनके डिस्पूट्स

का फैसला करने के लिए कोई इंडस्ट्रियल ट्रिब्यूनल नहीं है।

फिल्म उद्योग में इस अव्यवस्था को दखने हुए हम सदन से यह प्रार्थना करना स्वाभाविक है कि इस बिल के माध्यम से उन लोगों के लिए कोई न कोई व्यवस्था करनी चाहिए। 1949 में हम सदन ने इस उद्योग के आन्तरिक जीवन को उनवेस्टीगेट करने और इस बारे में राय देने के लिए फिल्म एक्वायरी कमेटी कान्स्टीट्यूट की थी। उसने लेबर को, काम करने वाले कर्मचारियों को छोड़ कर और मारी बातों की इक्वायरी की। कितना फाइनेन्स लगता है, कितना ब्लैक होता है, कितना व्हाइट होता है, किस तरह की स्टोर्गज हाती है, कैसे बर्नाई जाती हैं, पिक्चर कैसे बनती है, इन सबके बारे में राय दी गई है लेकिन यह नहीं कहा गया है कि इसकी जड़ में जो लोग काम करते हैं उनका जीवन यापन कैसे होता है। मैंने तबक भडक की बात कही। यही एक ऐसा उद्योग है कि एक तरफ तो आप इनकी तबक भडक पायेंगे और एक तरफ गेट्टी भी नहीं, कपडे नहीं, रहने की जगह नहीं, प्राविडेन्ट फंड नहीं, वेजेज नहीं, वेजेजका कोई बाईंड नहीं, कोई नियम नहीं।

सभापति महोदय रिपीट न कीजिए।

श्री राम सहाय पांडे क्योंकि महत्वपूर्ण बात है इसलिए रिपीट कर रहा हूँ जिसमें कि अगर पहली बात कोई भूल जाये तो दोबारा उसको याद रहे।

हमारे मित्रों ने अभी कहा, समय कम है, मैं इनके साथ सहयोग करना चाहता हूँ, फिल्म इण्डस्ट्री वर्कर के लिए एक कमीशन नियुक्त किया जाये। मैं सदन से निवेदन करना चाहता हूँ कि एक इक्वायरी कमीशन बिठाया जाये जो केवल इस पहलू पर देखे कि इसमें काम करने वाले लोग किस प्रकार रहते हैं और इसके साथ साथ यह भी देखा जाये कि इस उद्योग में इस प्रतिष्ठान में लगा हुआ करोड़ों रुपया कैसे इकट्ठा होता है। इसकी तो बड़ी विचित्र

कहानी है। हमें फायदा लेने वाले फाइनेंसियर्स हैं, वह पैसा लगाने हैं, मारा पैसा ब्लैक का लगाना है। उसके बाद हीरो हीरोइन जितना पैसा लेते हैं मैं एक एक हीरो का नाम ले सकता हूँ, उनका मार्केट रेट क्या है-राजेश खन्ना-दस लाख रुपया, एक लाख रुपया का कौटुंबिक 9 लाख का ब्लैक। इसी प्रकार से हीरोइन के नाम भी ले सकता हूँ।

सभापति महोदय : नहीं, आपने वह जो नाम लिया, जो आदमी हाउस में मौजूद नहीं है।

श्री राम सहाय पांडे यह चार्ज थोड़े ही है, यह चार्ज नहीं है, मैंने रेट बताया है।

सभापति महोदय : नहीं नहीं, यह तो चार्ज हुआ कि उन्होंने दस लाख रुपया लिया। आपने किसका नाम लिया, आपको तो नाम हीरो हीरोइन का याद रहता है, मुझे तो याद नहीं रहता है, इसलिए मेहरबानी करके आप ऐसा कीजिए, इनका नाम तो हम रिकार्ड पर नहीं जाने देंगे, और किर्मा का नाम मत लीजिए आप। जो अपने को डिफेंड नहीं कर सकता है उसका नाम जो लिया गया है वह रिकार्ड पर नहीं जाएगा।

श्री अटल बिहारी वाजपेयी (ग्वालियर) . सभापति महोदय, आपने अभी जो रूलिंग दी है इसके बारे में मैं निवेदन करना चाहता हूँ, मैं रूलिंग को चुनौती नहीं देना चाहता, आप सर्वशक्तिमान हैं, इस पद पर बैठकर जो वह दे वह हमें मानना पड़ेगा लेकिन इस आधार पर किसी का नाम न लिया जाए कि वह सदन में मौजूद नहीं है तब तो इस सदन की कार्यवाही नहीं चल सकती। सरकारी अधिकारी इस सदन में नहीं रहते हैं, हम उनकी आलोचना करते हैं।

सभापति महोदय : नाम तो नहीं लेते।

श्री अटल बिहारी वाजपेयी . नहीं, सभापति महोदय, नाम लेने हैं। आर० एस० एस० के

[श्री अटल बिहारी वाजपेयी]

नेता श्री गोलवलकर इस सदन में नहीं है, उनकी आलोचना होती है।

सभापति महोदय : उनकी तो किताब पढ़ी गई।

श्री अटल बिहारी वाजपेयी : किताब के आलावा बहुत गीं बातें कही जाती हैं।

सभापति महोदय : देखिए उनमें और डग में तो बहुत अन्तर मालूम होता है। जो आदमी यहाँ नहीं है उसके ऊपर यह चार्ज है कि वह इतना गणया नेता है और वह ब्लैक में जाना है, उसका हिमाब नहीं देता है। इस सबको डिफेन्ड करने के लिए वह आदमी हाउस में मौजूद नहीं है। आप क्या उचित समझते हैं कि इस तरह की चीज रिकार्ड पर चली जाये? डगको तो हम उचित नहीं समझते।

श्री राम सहाय पांडे : मैंने नाम लेकर कहा कि मार्केट में इनकी वैल्यू क्या है? मैंने यह कहा कि लेते हैं वे? लेते हैं या नहीं लेते हैं यह मुझे क्या मालूम? (व्यवधान) शेयर का मार्केट कोट होता है।

सभापति महोदय : अगर उनका मार्केट वैल्यू यह है यह आप कहते हैं तो हमको कोई आब्जेक्शन नहीं है। (व्यवधान)

श्री शशि भूषण : लेकिन सभापति महोदय, गोलवालकर जी अब नेता नहीं हैं।

सभापति महोदय : अब छोड़िए उस बात को।

श्री राम सहाय पांडे : इस तरीके से दस-दस लाख रुपए हीरो हीरोइन लेते हैं। एक-एक लाख रुपए के कार्ट्रैक्ट होते हैं, नौ-नौ लाख रुपए अलग से जाते हैं। यह नमाम टोटल करोड़ों रुपया शायद अरबों रुपया इस तरह से लूजनी इस्तेमाल किया जाता है उसमें फाइनें-

सियर भी इन्वाल्ड है, प्रोड्यूसर भी इन्वाल्ड है, डायरेक्टर भी इन्वाल्ड है, डिस्ट्रिब्यूटर भी इन्वाल्ड है। वह सबका सब पैसा कैश आता है जिसका कोई रिकार्ड नहीं होता। यह इस सदर्भ में मैं कह रहा हूँ कि आप अब फिल्म इंडस्ट्री वर्कर्स वर्गीयन बिठायेगे तो कमीशन के मामले बड़ी कठिनाई की बात होगी क्योंकि ह्वाइट वॉश कम है, ब्लैक बहुत ज्यादा है, ब्लैक का सर्कुलेशन इतना ज्यादा है कि जब उनके चैजेज का बात करेगे तो ये कहेंगे कि हमारे पाम इतना मरमाया नहीं है, उतना पैसा नहीं है। इस टोटल इंडस्ट्री की गबमें बड़ा नाजुक बात यह है कि पैसे का टोटल सर्कुलेशन ब्लैक में होता है। इसमें चिस्ट्री-न्यूटर, प्रोड्यूसर, डायरेक्टर, फाइनेन्सर और हीरो-हीरोइन ये पाँच क्लाम के लोग इसके नीचे आते हैं। उनके बाद क्वाट्रेक्टर्स आते हैं, जो वर्कर्स मंगलाई करते हैं, फिर मिनेमा हाउसेज आते हैं। इन सब बातों पर विचार करते हुए, इस उद्योग की अर्थ-नीति की व्यवस्था करने के लिए, इसके जो व्यवहार हैं, उनको नियंत्रित करने के लिए, सुव्यवस्थित करने के लिए, ताकि यह पैसे का प्रदर्शन जो ऊपर ही ऊपर रहता है, उनकी जिन्दगी तड़क-भड़क से हट कर नीचे भी आयें, इस दृष्टि से जब तक आप कमीशन नहीं बैठायेगे तब तक काम नहीं चलेगा। इस लिए इस बिल के माध्यम से मैं आपको सुझाव देना चाहता हूँ कि सबसे पहले इस समस्या की कार्मोहेनिमब इक्वायरी हो जाय, पूरी अर्थ व्यवस्था की जाँच हो जाय, एक व्यक्ति और दूसरे व्यक्ति में इतना अन्तर क्यों है, इस बात को जाँच हो जाय। आखिर ये 10-10 लाख आदमी जीवन में कब तक सफर करते रहेगे, आज इनकी कोई देखभाल करने वाला नहीं है। इन सब बातों को दृष्टि में रखते हुए अगर हमारे मिन कोई ऐसा संशोधन लाते हैं कि इस बिल को मिनेक्ट कमेटी के सुपुर्द कर दिया जाय, तब मुझे कोई आपत्ति नहीं है।

MR. CHAIRMAN : Motion moved :

"That the Bill to provide machinery for fixation of wages and for improvement of working conditions of workers in the Film Industry, be taken into consideration."

There are two amendments. Are they being moved ?

SHRI B. K. DASCHOWDHURY (Cooch-Bihar) : I beg to move :

"That the Bill to provide machinery for fixation of wages and for improvement of working conditions of workers in the Film Industry, be referred to a Select Committee consisting of 15 members, namely :

Shrimati Mukul Banerji,
Shri Jyotirmoy Bosu,
Shrimati Jyotsna Chanda,
Shri H. R. Gokhale,
Shri Samar Guha,
Shri Indrajit Gupta,
Shri Nihar Laskar,
Shri V. Mayavan,
Shri Shyam Sunder Mohapatra,
Shri Priya Ranjan Das Muni,
Shri Ramsahai Pandey,
Shri S. C. Samanta,
Shri Arjun Sethi,
Shri Nawal Kishore Sharma, and
Shri B. K. Daschowdhury.

with instructions to report by the first day of the next session." (1)

I want to speak on this Bill now.

MR. CHAIRMAN : You will get time when your turn comes to speak.

SHRI SUBODH HANSDA (Midnapore) : I beg to move :

"That the Bill be circulated for the purpose of eliciting opinion thereon by the 14th July, 1972." (2)

SHRI H. N. MUKERJEE : (Calcutta-North-East) : I am grateful you have given me this opportunity at an early stage to the Bill which has been placed before the House. This country is today perhaps the

largest producer of cinematographic films in the world and, as Mr. Pandey has said, about a million workers are involved in the different processes of production. This industry is at least in certain categories flourishing most remarkably and that is witnessed by the fact that the top run of the film ladder in so far as the successful stars of the film world are concerned, receive enormous sums of money, almost always under the table by way of black money, and that kind of allegation is very often made known to the House by way of answers which the Government has given to questions put forward in Parliament.

I am not going into that matter, but I am concerned with the condition in which this large body of workers are now condemned to live. In the different departments of production, exhibition and distribution of films, the workers who are employed are in a very handicapped position. If the Government is true to its proclamations about the desire for seeing a more just society, it should have no hesitation in accepting the principle of this Bill and come forward with its own version of legislation which it considers necessary to safeguard the interests of the workers in the production, distribution and exhibition sections of the film industry.

I say these workers are in an extremely handicapped position because they work in a large number of small establishments and, except for a few, in these small establishments something like a feudal relationship still exists, with the result that the trade union movement finds it very difficult to go ahead in this particular sphere. I myself have been associated for nearly 26 years with the Bengal Motion Picture Employees Union. I know for a fact how it is very difficult to organise these people into a successful incorporated body in order to fight the employers because in many of the smaller establishments the relationship is still continuing on something like the feudal foundation. In spite of that in many centres unions of these workers have come into existence and they have had to carry on a very strenuous fight.

There have been instances where the employers take recourse to the most nefarious methods. I know in West Bengal the Government itself had appointed a minimum wages committee for film industry workers which produced a report, and for the time being

[Shri H N Mukerjee]

the employers had agreed to accept this. On further consideration they went to the High Court and secured an injunction, by that kind of action, by taking recourse to certain processes of law which are still in operation, they prevent the workers enjoying even the fruits of the settlement made by the highest authority, when the State Government itself had appointed a minimum wage committee and it gave its report, but the report was rendered infructuous by recourse to law which unfortunately can still be taken by employers who went to the High Court, got an injunction and got everything stopped.

I know for a fact how in many cases in the smaller cinema house the employers are in a position of advantage because the workers are very few in number and sometimes find it difficult to combine. They are distributed all over the place. I mean cinema houses in the city as well as in the countryside. To have a powerful organisation it is necessary to have at least one place where a large number of workers are employed. These workers suffer because they are distributed all over the place.

I know in the production side of the industry again, hardly anything in the nature of trade union rights are recognised. In Bombay, Calcutta and Madras production of films is now a fairly prosperous undertaking but the workers are almost without any kind of safeguard whatever.

In the distribution section we have offices which do not employ normally a very large number of people and since they are small establishments, workers find it difficult to combine effectively in order to fight the employer.

In the exhibition section it is only in the city cinema houses that a fairly large union can operate and they find themselves confronting the kind of position to which I have referred on the part of the employers, namely, they go to court and put forward every imaginable obstacle because the law does not give these people the protection that should be given to them.

It is necessary, therefore, to have very special legislation in regard to the film industry employees because in many cases they work in numbers which do not come within the ambit of the normal labour relations. In some places the number of workers who are employed is less than even 25. Something has to be done to protect these workers because, otherwise they are completely at the mercy of the employer. I need not labour this point. Facts must be known to the Labour Ministry.

The position of the film industry is well known. It makes enormous profits. The distribution sector, the production sector and the exhibition sector are interlinked, in many cases many of the employers invest their money in the three sectors and they try to monopolise whatever profit can be extracted from the different sectors of the industry.

Therefore, it is absolutely clear that the film industry workers in exhibition, distribution and production sectors require special safeguards and for that purpose the labour legislation has to have its ambit extended. Therefore I feel that the Government should come forward with an assurance that this matter is receiving their urgent attention and they should accept the principle of the Bill. I need not go into detail over the clauses as moved by Shri Samanta and Shri Pandey. But I should like an assurance from the Government that something is going to be done in the very near future to give special protection to the people in the three different sectors of this industry. I support the Bill.

*SHRI SUBODH HANSDA (Midnapore). With your permission Sir, I want to speak in Bengali on this Bill.

I rise to support this Film Industry Workers Bill, 1972 brought before the House by Shri S C Samanta. I want to point out Sir that this Bill is a very important one. It is true Sir, that I am neither a producer of films nor an artist myself. As pointed out by Shri R S Pandey earlier, there are

*The original speech was delivered in Bengali.

about 25,000 cinema houses in our country and cinema is the major source of entertainment for the masses. In these cinema houses and the film studios and film laboratories etc. about 10 lakh workers are employed. But their service conditions are very disappointing. The rate of wages paid to them is also very poor. Most of these workers are employed through contractors. These workers Sir, do not have any security of service. They are not confirmed or made permanent in their posts. Sir, today when we are thinking of making India a welfare State, we naturally will have to think about the security of service of these 10 lakh workers engaged in the film industry. The Film Enquiry Committee constituted in 1949 did not go into the service conditions of workers of this Industry, as already pointed out by Shri R. S. Pandey. That Committee only confined its field of enquiry to the expansion and improvement in the Film Industry and how to make the Industry more effective in the entertainment field. The workers of other Factories or Industries have certain safeguards, through the Minimum Wages Bill etc. to protect them. Today we are also thinking of bringing the farm and agricultural labourers within the ambit of the Minimum Wages Bill, but these 10 lakh workers of the Film Industry have no statutory protection. They have no legislation for minimum wages or for security of their service. They are in constant fear of retrenchment or dismissal. If they meet with an accident while working, there is no provision for their medical treatment in Hospitals. If they are disabled or die, there is no provision for paying compensation. Therefore, today we should try to do something seriously for the welfare of these 10 lakh workers. Sir, this Bill is a very important measure in this context as stated by me earlier. It is true Sir, that sitting in this House, today, we will not be able to solve all the multifarious problems facing these workers. We shall have to think seriously about the living and service conditions of these workers with a view to effecting improvements therein. The various places where these people work; how are they paid; how their pay and leave etc. are regulated; what other facilities are extended to them; all these things should be thoroughly en-

quired into. Therefore, Sir, I feel that the amendment that I have brought forward for circulating this Bill to elicit public opinion may be accepted by this House and with this request Sir, I conclude my speech.

***SHRI MANORANJAN HAZRA (Arambagh) :** Sir, I rise to support this Bill brought forward by Shri S. C. Samanta. I feel that this Bill has come before us at the right time. I will, therefore, request the Government to accept this Bill and to implement its provisions at the earliest possible time. I listened with rapt attention the views expressed by Shri R. S. Pandey in a beautiful and lucid way, earlier. I agree with the views expressed by him. But I am not in favour of the attacks made by him at places on the film artistes. It is the artistes who have actually kept the Film Industry alive and they are responsible for making the films so much attractive and popular. About 10 lakh workers are earning their livelihood in the Indian Film Industry to-day. For the welfare of these workers this Bill has been brought forth and if this legislation is made effective at the earliest, then our object will be achieved. These workers are living to-day in a miserable state, although through their efforts and devoted work they have kept the Industry running. Sir, the capital that is invested in the film industry to-day is, I believe, more than that is invested in the Indian Jute Industry. About 50 crores of rupees are invested in the Film Industry. But on account of lack of co-ordination and mismanagement in this Industry, we are deprived of the foreign exchange that this Industry could have earned. The producers invest a huge amount in producing a film. But the workers engaged in producing a film do not get any benefit. There have been no improvement in their conditions. The reason is that the producers who invest heavily in a film also suffer heavy losses at times. They are the victims of the distributors and cinema house owners. When a film is released, the distributors and cinema owners extract their shares. The cinema owners demand a lump sum for exhibiting a film and if a film fails, the producers do not get any profit. That is one of the reasons why the conditions of the workers in the industry are not improving. The conditions of workers with the distributors

*The original speech was delivered in Bengali.

[Shri Manoranjan Hazra]

and exhibitors are also not improving. Prof. Hiren Mukherjee is the President of the Cine Technicians' Association of West Bengal and I am also associated with this organisation. Therefore, I intimately know the conditions in which these people are living. Therefore, Sir, I support this Bill brought before the House by Shri Samanta. Many court cases are pending in the High Court in connection with the minimum wages of the worker. I will request the Govt. to introduce legislation on minimum wages for these workers and give adequate protection and in the mean time a board may be constituted which may, through conciliation, settle the cases which are now pending in courts. Government should provide for better service conditions, better pay scales, dearness allowance, gratuity etc for these workers. I will further request the Govt to take steps to reopen the cinema houses which are lying closed on account of disputes. While supporting this Bill I will implore the Govt. to pay their attention to the film industry. Late Dr. B. C. Roy once paid his attention to the film industry and that resulted in the emergence of a Director and Producer of International fame like Shri Satyajit Roy. There was a time when enough funds were not available for producing the internationally hailed film 'Pathar Panehali'. Dr. B. C. Roy came forward and advanced funds to Shri Satyajit Roy from the Government treasury. Then only that Film could see the light of day. The film stunned the world with its artistic content and brought fame to our country. Any measures taken by the centre to improve the conditions in the film industry will be welcomed. I once again extend my whole hearted support to this Bill, and with that Sir, I conclude my speech.

SHRI B. K. DASCHOWDHURY (Cooch Behar) : Mr. Chairman, Sir, I have already moved my amendment to refer this Bill to the Select Committee. Before I say a few words, I would just request, through you, the House to accept this motion to refer the Bill to the Select Committee because the Bill, as it has been drafted, is very comprehensive.

It has already been said by the Mover of this Bill, my colleague and hon. friend, Shri Pandey, that there are 10 lakhs of persons employed in this industry and that

there are about 25,000 cinema houses and a number of other persons who work as part-time workers or labourers.

I have a mind to dispute that figure because if we calculate on the basis that there are 25,000 cinema houses throughout the country only on the exhibition side—as has been explained before this House, there is the production side, the distribution side and the exhibition side—in these 25,000 cinema houses, including the rural cinema houses, the figure of employees will come to nearly ten lakhs. It has not been considered what actually will be the number—how many thousands, whether one lakh or a little more than that—on the production side; nor has it been considered what will be the number of persons employed in this industry on the distribution side.

The Bill is very comprehensive with 29 clauses and has to cover the three distinct parts of the whole industry. As has been said just now by my hon friend on the other side, the total investment in the industry is about Rs. 50 crores. I have every doubt about that figure also. The total investment must be much more than that. It is about Rs. 500 crores, or so.

SHRI R. S. PANDEY : Collection.

SHRI B. K. DASCHOWDHURY : No, he said about the total investment in industry, if I am correct. You said about the total investment as Rs 50 crores ?

SHRI MANORANJAN HAZRA : Yes.

SHRI R. S. PANDEY : No, it is more than that.

SHRI B. K. DASCHOWDHURY : My own idea is that the total investment in the entire industry, where there are more than one million workers—it may be two million workers including the part-time workers—the investment may be nearly Rs. 500 crores, including the investment made by the producers and the money invested by the distributors and the exhibitors.

Whatever might be the fact, there are various classes of employees. Some are

technicians; some are skilled workers; some are non-skilled workers; some are office employees and some are graded workers in these exhibition houses. If we have to consider such a vital issue, how can we settle this issue, this problem, how can we go into the very depth of the problem, by just sitting here and spending two hours or more and speaking about this subject? It has to be found out in what conditions the gatekeepers and booking clerks are working in the cinema houses.

MR. CHAIRMAN : The hon. Member should try to conclude.

SHRI B. K. DASCHOWDHURY : May I continue the next day, Sir?

MR. CHAIRMAN : He has got one minute more.

SHRI B. K. DASCHOWDHURY : I would require a little more time. Kindly allow me.

MR. CHAIRMAN : Please continue.

SHRI B. K. DASCHOWDHURY : I was saying that there are different grades of workers. There are skilled labourers, technicians and others. Since we have to go into the very depth of this problem, we must know in what conditions the gatekeepers, the durbans or chowkidars, booking clerks and technicians on the exhibition side are working and in what conditions the technicians and the skilled labour on the production side are working. To have the entire information about this, it is quite necessary and it will be befitting that the Bill should go to a Select Committee to collect the opinion of experts and the various data in this respect and to give full consideration in the matter.

It is a vital industry in our country today. Not only we are earning crores and crores of rupees throughout the country, in each of the individual States the earnings from this industry varies from 1-6 crores of Rupees by way of amusement taxes.

MR. CHAIRMAN : How much time will you take?

SHRI B. K. DASCHOWDHURY : Another 10 minutes.

MR. CHAIRMAN : No, please. I will not give you another 10 minutes. The mover has taken 10 minutes. You want to take 15 minutes.

SHRI B. K. DASCHOWDHURY : All right; please give me another 5 minutes.

MR. CHAIRMAN : No, please; only 3 minutes I allow you.

18 hrs.

SHRI B. K. DASCHOWDHURY : Let me sum up in 2 minutes.

So, what I was going to impress upon this House and the hon. Members is to have a comprehensive Bill for all such persons who are working in various grades of labour in the film industry to know the conditions in which they are working now. As a matter of fact, there is no such grade in any part of the country. What happens is, as it happened in West Bengal a few years back, that there were cinema strikes and the cinema houses were closed for months and months together. That amounts to a huge loss to the State revenues. Not only that. That amounts to a loss on the workers' side also.

So, I would appeal to the whole House, through you, Sir, to have a full-fledged view of the whole problem of this industry, an industry which is vitally important, an industry which is giving us foreign exchange, an industry which is giving us hundreds of crores of rupees throughout the country, including all the States, if we go on calculating, an industry where millions and more than millions of people are involved, and to know the conditions in which they are working. The Bill should be referred to a Select Committee and a full-fledged opinion should be sought before we take anything definitely from this House.

I have already moved this motion to refer the Bill to a Select Committee. I would like to mention one more name. I think, it is a customary rule that I have to mention that. I suggest that the Bill should go to the Select Committee consisting of the following Members...

MR. CHAIRMAN : You have already moved that.

SHRI B. K. DASCHOWDHURY : With your permission, I would like to make an amendment. As the Bill has already been moved with your permission by Shri R. S. Pandey on behalf of Shri S. C. Samanta, I would also like to increase the number of Members from 15 to 16, with the inclusion of the name of Shri R. S. Pandey...

SHRI R. S. PANDEY : Accepted.

SHRI B. K. DASCHOWDHURY : I would like to include the name of Shri R. S. Pandey.

MR. CHAIRMAN : That stage will come later. At this stage, you have already moved it. When that stage comes, you press it.

SHRI J. M. GOWDER (Nilgiris) : Mr. Chairman, Sir...

MR. CHAIRMAN : The hon. Member may continue on the next day. The House now stands adjourned till 11 A. M. on Monday.

18.03 hrs.

*The Lok Sabha then adjourned till Eleven of the Clock on Monday, April 17, 1972/
Chaitra 28, 1894 (Saka)*