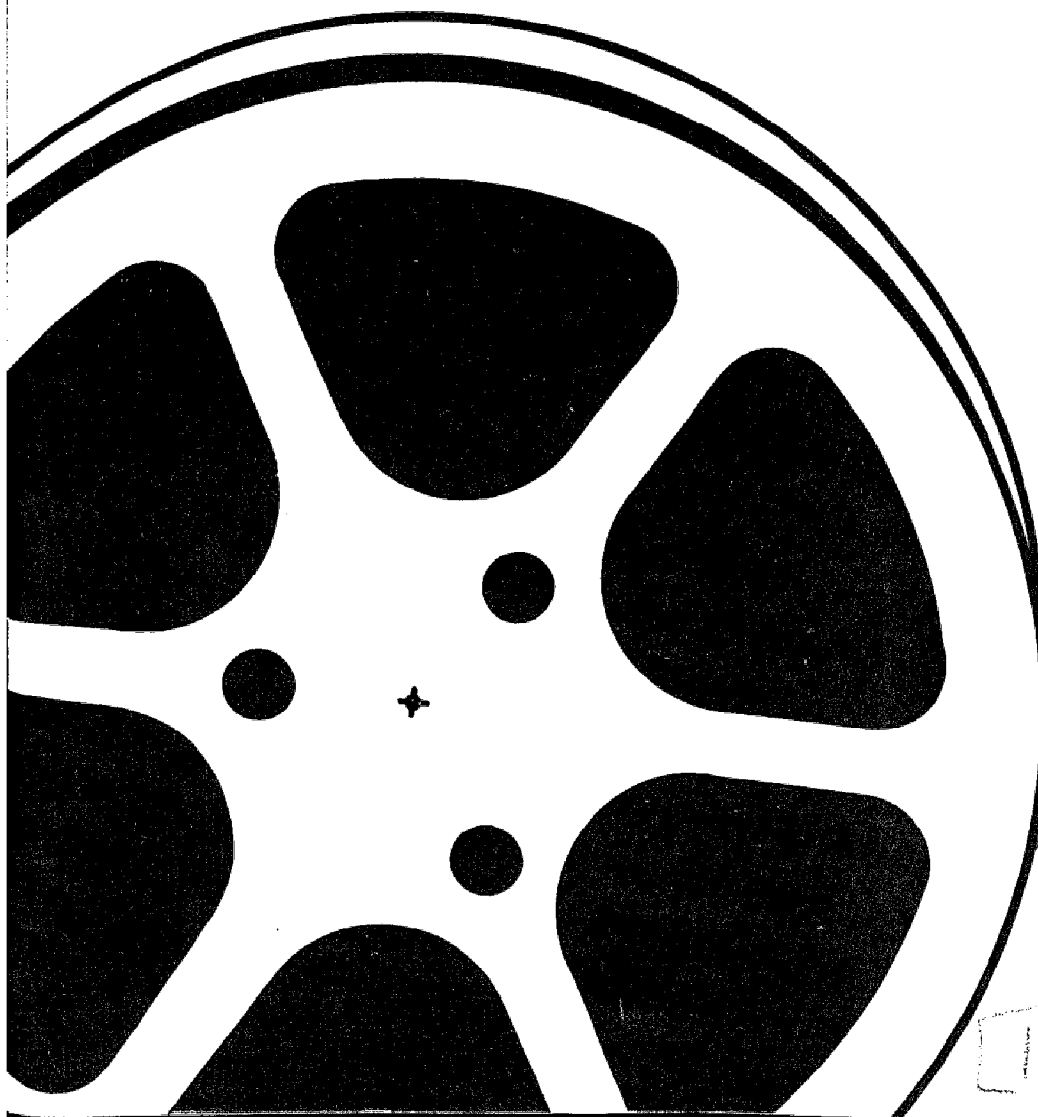


REFERENCE
*Films &
Video Tapes
for Labor*



[124]

Films & Video Tapes for Labor

**FILM DIVISION
AFL-CIO DEPARTMENT OF EDUCATION**

Dorothy Shields, Director

Revised October 1984

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TABLE OF CONTENTS

	Page
How to Use the Catalogue	iii
Title Index of 16mm Films	vii
Title Index of Videotapes	ix
Subject Index	x
Labor History	1
Women and Unions	6
Negotiations, Grievances, Arbitration	10
Organizing	16
Health and Safety	20
Building the Union	24
Political Education	29
Social, Economic and Legislative Issues	33
Civil Rights	44
Training Films	46



FINDING THE RIGHT FILM OR VIDEOTAPE

The AFL-CIO film catalogue is organized so that you can quickly find the film you want to use in your education program in either of two ways:

- Films are listed in the alphabetical index by title.
- Films are listed according to subject matter.

All 16mm films are listed in the first section; videotapes are listed separately.

HOW TO ORDER FILMS OR VIDEOTAPES

Plan in advance. At least two weeks notice must be given when you order a film or videotape. Give the date on which you plan to show the film and an alternate date in case the film is not available for the date selected. Films or videotapes cannot be booked when requested for "sometime next month" or "when available."

Give the title and an alternate title, if possible. Orders will be confirmed promptly. Do not announce your film program until you receive a confirmation. Always check the date on the confirmation slip. If confirmation is not received within a reasonable time, call the AFL-CIO Film Division to check on your film request.

Films and videotapes **must be returned the day following your scheduled showing.** A return shipping label will be enclosed.

Films or videotapes cannot be kept beyond the date requested (date is indicated on confirmation slip) unless permission is granted by the AFL-CIO Film Division by telephone.

Additional charges will be levied for failure to return film promptly. Charges will also be made for damaged films.

SHIPPING PROCEDURE

Films have been carefully checked before they are sent to you. Return labels are enclosed with the film. Films and videotapes must be returned the day following your scheduled showing and must be shipped the fastest way possible so that they are available to other film users.

- All films must be *insured* or you will be responsible for lost or damaged films. Films running 30 minutes or less should be insured for \$400; films over 30 minutes for \$600.
- Videotapes should be insured for \$50.
- The end of the film should be *taped down* with scotch tape to avoid unraveling and damage to the film.
- Films users are responsible for returning the film promptly, in good condition. Fines will be levied for late return.

PAYING FOR FILMS AND VIDEOTAPES

A rental fee is charged for all films and videotapes. The charge covers one showing or preview. However, films can be requested for longer periods. The rental fee for one week is two times the single rate; four times the single rate for two weeks and seven times for a month. Rental fees are listed after each title.

Do not send a check when you place your order. If the film or videotape you ordered is available, you will receive a confirmation slip telling you the date it is being sent to you. The bill will be mailed to you after the item is shipped. Checks should be made out to the AFL-CIO Secretary-Treasurer. Changes and **cancellations can only be made if notice is received ten days before the film is scheduled to be shipped.**

FILM-A-MONTH PLAN

For unions wishing to use films regularly as part of their education program during monthly membership meetings or committee meetings, a Film-A-Month plan is available. Under this plan, unions

may order nine films for use during a 12-month period. The total cost for this plan is \$25. This does not include videotapes.

You may use one film each month, two during some months, or arrange the schedule in any way you desire just as long as the films are used within a 12-month period. Film-A-Month plan users may book a film which rents for \$10 as part of the plan. However, you will be billed \$5 extra for each \$10 film you request as part of your Film-A-Month plan.

In subscribing to the Film-A-Month program, you must organize your film program for a one-year period. **All nine films must be ordered at one time**, listing the date you plan to show each film. It is advisable to provide alternate film choices in case the film you select is not available. If you wish to keep each film for a one-week period, the cost of the Film-A-Month plan will be \$50.

PROMOTING PROGRAMS

In order to aid local unions in publicizing film or videotape showings, the Department of Education has prepared a poster. Posters are available in color and may be purchased for 10 cents each or 15 posters for \$1. The poster has space for filling in the name of the film, place, date, and time of showing and is designed for posting on bulletin boards.

Get a supply of posters the next time you order films from the Department of Education and use this colorful poster to help promote your film program.

CHECKLIST FOR A SUCCESSFUL PROGRAM

- Book films or videotapes far enough in advance so that you can publicize the program in union newsletters, leaflets and on the bulletin board.
- Preview the film or videotape before you show it. Prepare a series of questions to be discussed following the showing. Remember, showing the film is 20 percent of the program; discussion is 80 percent.
- Briefly introduce the film. Tell why you are showing it. Discussion guides are available for many of the films and will be enclosed with the film to help you develop your introduction and discussion.
- Make sure the meeting room can be darkened and that there is an electrical outlet. An extension cord may be needed.

- Thread the film for a short trial run to check on sound and focus.
- During the film showing, don't leave the projector. Be ready to adjust focus, volume and tone or **stop the projector** if trouble develops.
- Pack the film for return mailing, and be sure to **tape the end of the film with scotch tape** so it doesn't unravel in the can.
- Assign responsibility to someone to immediately insure and mail the film or videotape. Use the enclosed shipping label.

Films and videotapes can be ordered by writing to the AFL-CIO Department of Education, Film Division, 815 16th Street, N.W., Room 407, Washington, D.C. 20006. For permission to extend the rental time, call the Film Division: (202) 637-5153.

TITLE INDEX OF 16mm FILMS

Achievement and Challenge	5	'88 Close the Gate	18
Act of Congress, An	29	Emerging Woman, The	3
American Way of Cancer, The	21	Faces of a Union	24
Anatomy of a Grievance	13	Fight for My Union? Damn Right	
Anatomy of a Lie	17	I Would!	30
Apprentice, The	39	Foundry Safety and Health Test	23
Arbitration: Truth of the		Four for the Future	38
Matter	14	Good Day Care—One Out of	
Babies and Banners, With	6	Ten	9
Battleground Washington:		Good Monday Morning	7
Politics of Pressure	29	HMO: The Workers' View	37
Beyond the Workplace	48	Harvest of Shame	36
Birth of a Union	4	Health Hazard in the Shop	20
Black Men and Iron Horses	44	Healthy Choice, A	38
Black-White: Uptight	45	Hobbs Act	36
Bullet Bargaining at Ludlow	2	How a Bill Becomes a Law	29
Builders, The	39	How to Conduct a Meeting	46
Business of America, The	33	I Am Somebody	26
Button, Button	13	If You Don't Come In Sunday,	
Can't Take No More	22	Don't Come In Monday	2
Captive, The	35	In Common Brotherhood	27
Case of Barbara Parsons, The	12	Inheritance, The	1
Case of the Lost Fringe Benefit	15	Inside Look at Collective	
Chairman, Mr.	46	Bargaining, An	10
Check Off: The Only Way to Go	31	Investment in Manpower	40
Clockwork	5	Is It Always Right to Be Right?	48
Color of Justice, The	44	It's Up to You	39
Contract, Contract	18	Land of Promise	3
Contracting Out	11	Like a Beautiful Child	27
Controlling Interest: The		Living Machine, The	34
World of the Multinational		Lost and Found	39
Corporation	33	Lost Time: Occupational	
COPE: Good Work for		Back Injury	23
Democracy	31	Maria	16
Cost of Caring, The	38	Miles of Smiles, Years of	
Corporation, The	34	Struggle	3
Counting Starts With One, The	25	Monday Morning Absentee	13
Day Like Any Other, A	27	More Than Words	47
Day's Work—A Day's Pay, A	36	Mouseland	30
Democracy: The Role of		Moving Mountains	8
Dissent	49	New Technology: Whose	
Dimensions of Bargaining	11	Progress?	34
Do It	31	Nine to Five	7
Do Not Fold, Staple, Spindle		No Easy Way	20
or Mutilate	25	Nothing But the Truth	20
Drama Coach Grievance, The	15	One Door	37
Dues and the Union	25	OSHA	22

Our Community—U.S.A.	26	State Labor Body, A	26
Our Pensions, Our Money, Our Jobs	19	Strength Through Struggle	1
Outskirts of Hope	35	Taylor Chain	11
Parliamentary Procedure	46	Tell Me Where to Turn	48
Portrait in Black—A. Philip Randolph	44	Time of Challenge, A	2
Pregnant But Equal: The Fight for Maternity Benefits	9	Time Study for Union Members	47
Project Acorn	40	Turn for the Best, A	12
Reckoning, The	35	Union at Work	24
Reflections: George Meany	3	Voices of a Union	24
Reform at Last	32	Waldenville I	10
Right Wing Machine	32	Waldenville II	11
Rosie the Riveter: The Life and Times of	6	Waldenville Jogger	14
Scenes From the Workplace	12	Walk Around Inspection	23
Seniority and Discrimination	14	We Didn't Want it to Happen This Way	34
Seniority vs. Ability	14	We Have Come of Age	32
Serpent Fruits	37	When the Day's Work is Done	28
Shop Accident, The	22	Where it Hurts	37
Sky's the Limit, The	8	White Collar Grievance	13
So Can You	16	Who Wants Unions?	17
Something Called Dignity	16	Why Not a Woman?	8
Song of the Canary	21	Wilmar 8	18
Songs and Stories of Labor	4	Women's Prejudice Film: Myths vs. Realities	9
Songs of the Labor Movement	4	Words of a True Friend	30
		Worker to Worker	21
		Workplace Hustle	8

TITLE INDEX OF VIDEOTAPES

America Works: Financing Education	42	America Works: Senior Citizens' Health Care	42
America Works: Gas Decontrol	43	America Works: Services to the Unemployed	41
America Works: Health Cost Containment	42	America Works: Toxics in the Workplace	23
America Works: Hungry, The New	41	America Works: Voter Registration	32
American Works: Industrial Policy	42	Microelectronic Revolution: Ready or Not!	40
America Works: Job Retraining	41	Organizing: The Road to Dignity	17
America Works: Pay Equity for Women	7	Union Meeting: Rules of Order, The	47
America Works: Plant Closings	41		

SUBJECT INDEX

All titles listed below are available on 16mm film except those titles set in boldface. Boldface type indicates videotape only.

LABOR HISTORY

Achievement and Challenge	5	Button, Button	13
Birth of a Union	4	Case of Barbara Parsons, The	12
Bullet Bargaining at Ludlow	2	Case of the Lost Fringe Benefit	15
Clockwork	5	Contracting out	11
Emerging Woman, The	3	Dimensions of Bargaining	11
If You Don't Come In Sunday, Don't Come In Monday	2	Drama Coach Grievance, The	15
Inheritance, The	1	Inside Look at Collective Bargaining, An	10
Land of Promise	3	Monday Morning Absentee	13
Miles of Smiles, Years of Struggle	3	Scenes From the Workplace	12
Reflections: George Meany	3	Seniority and Discrimination	14
Songs and Stories of Labor	4	Seniority vs. Ability	14
Songs of the Labor Movement	4	Taylor Chain	11
Strength Through Struggle	1	Turn for the Best, A	12
Time of Challenge, A	2	Waldenville I	10
		Waldenville II	11
		Waldenville Jogger	14
		White Collar Grievance	13

WOMEN AND UNIONS

Babies and Banners, With	6
Good Day Care—One Out of Ten	9
Good Monday Morning	7
Moving Mountains	8
Nine to Five	7
Pay Equity for Women (America Works)	7
Pregnant But Equal: The Fight for Maternity Benefits	9
Rosie the Riveter, The Life and Times of	6
Sky's the Limit, The	8
Why Not A Woman?	8
Women's Prejudice Film: Myths vs. Realities	9
Workplace Hustle	8

NEGOTIATIONS, GRIEVANCES, ARBITRATION

Anatomy of a Grievance	13
Arbitration: The Truth of the Matter	14

ORGANIZING

Anatomy of a Lie	17
Contract, Contract	18
'88 Close the Gate	18
Maria	16
Organizing: The Road to Dignity	17
Our Pensions, Our Money, Our Jobs	19
So Can You	16
Something Called Dignity	16
Wilmar 8	18
Who Wants Unions?	17

HEALTH AND SAFETY

American Way of Cancer, The	21
Can't Take No More	22
Foundry Safety and Health Test	23
Health Hazard in the Shop	20
Lost Time: Occupational Back Injury	23
No Easy Way	20

Nothing But the Truth	20	Controlling Interest: The	
OSHA	22	World of the Multinational	
Shop Accident, The	22	Corporation	33
Song of the Canary	21	Cost of Caring, The	38
Toxics in the Workplace		Corporation, The	34
(America Works)	23	Day's Work—A Day's Pay, A	36
Walk Around Inspection	23	Financing Education	
Worker to Worker	21	(America Works)	42
		Four for the Future	38
BUILDING THE UNION		Gas Decontrol (America Works)	43
Counting Starts With One, The	25	HMO: The Workers' View	37
Day Like Any Other, A	27	Harvest of Shame	36
Do Not Fold, Staple, Spindle,		Health Cost Containment	
or Mutilate	25	(America Works)	42
Dues and the Union	25	Healthy Choice, A	38
Faces of a Union	24	Hobbs Act	36
I Am Somebody	26	Hungry, The New	
In Common Brotherhood	27	(America Works)	41
Like a Beautiful Child	27	Industrial Policy	
Our Community—U.S.A.	26	(America Works)	42
State Labor Body, A	26	Investment in Manpower	40
Union at Work	24	It's Up to You	39
Voices of a Union	24	Job Retraining (America Works)	41
When the Day's Work is Done	28	Living Machine, The	34
		Lost and Found	39
POLITICAL EDUCATION		Microelectronic Revolution:	
Act of Congress, An	29	Ready or Not!	40
Battleground Washington:		New Technology: Whose	
Politics of Pressure	29	Progress?	34
Check Off: The Only Way to Go	31	One Door	37
COPE: Good Work for		Outskirts of Hope	35
Democracy	31	Plant Closings (America Works)	41
Do It	31	Project Acorn	40
Fight for My Union? Damn Right		Reckoning, The	35
I Would!	30	Senior Citizens' Health Care	
How a Bill Becomes a Law	29	(America Works)	42
Mouseland	30	Serpent Fruits	37
Reform at Last	32	Services to the Unemployed	
Right Wing Machine	32	(America Works)	41
Voter Registration		We Didn't Want it to Happen	
(America Works)	32	This Way	34
We Have Come of Age	32	Where it Hurts	37
Words of a True Friend	30		
		CIVIL RIGHTS	
SOCIAL, ECONOMIC, AND		Black Men and Iron Horses	44
LEGISLATIVE ISSUES		Black-White: Uptight	45
Apprentice, The	39	Color of Justice, The	44
Builders, The	39	Portrait in Black—	
Business of America, The	33	A. Philip Randolph	44
Captive, The	35		

TRAINING FILMS

Beyond the Workplace	48	Parliamentary Procedure	46
Chairman, Mr.	46	Tell Me Where to Turn	48
Democracy: The Role of Dissent	49	Time Study for Union Members	47
How to Conduct a Meeting	46	Union Meeting: Rules of	
Is It Always Right to be Right?	48	Order, The	47
More Than Words	47		

A WORD OF CAUTION

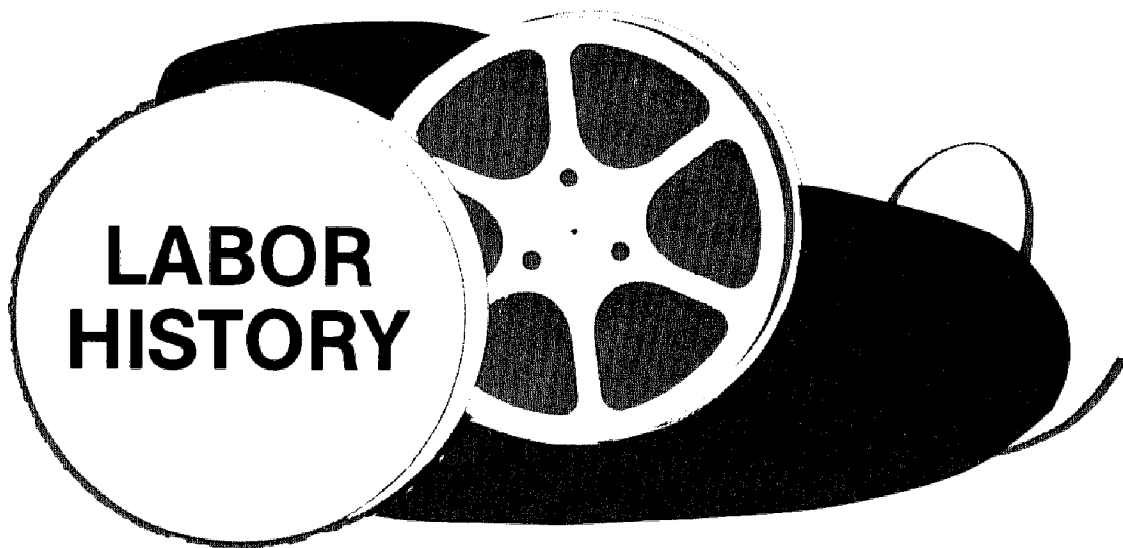
As you read the descriptions on the following pages, be careful to distinguish 16mm films from videotapes.

Most material in this collection is 16mm film.

Videotapes are marked with an asterisk after the title.

An asterisk * indicates videotape *only*.

Most videotapes are on 3/4" tape unless otherwise indicated.



THE INHERITANCE

**Produced by the Amalgamated Clothing Workers of America.
55 minutes. 1964. Rental \$10.**

With a sweeping look at the 20th century, this film traces the long, bitter struggle of workers against economic exploitation. It portrays the mass demonstrations, picketing, sit-ins, the violence and death which occurred before the conflict was resolved in the legislative halls and across the bargaining table. Following the theme that "freedom is a hard-won thing and every generation's got to win it again," the film ends with scenes from the March on Washington, a new chapter in man's recurrent struggle for liberty and justice.

STRENGTH THROUGH STRUGGLE

**Produced by Ohio State University.
29 minutes. 1976. Rental \$5.**

This film contains newsreel footage of some of the major strikes that took place in Ohio in the 1930's. Scenes of the state militia shooting Republic Steel strikers, the 12-mile picket line around Goodyear plants in Akron, union soup kitchens and sitdown strikers portray this turbulent era. Labor folk songs and taped interviews with union leaders tell the dramatic story and emphasize the theme that out of the struggle emerged a strong union movement.

A TIME OF CHALLENGE

**Produced by the AFL-CIO.
27 minutes. 1981. Rental \$5.
Also available with Spanish soundtrack.**

Commemorating the 100th anniversary of the founding of the labor federation, this film combines a look at the past with a look at unions today. There are some exceptional photographs and historic film footage portraying the founding of the AFL in 1881 and 1886, early union leaders, and strikes which played a part in the long struggle for economic and social justice. Interviews with union members today reveal how they feel about their unions and the problems they face in the 1980s.

IF YOU DON'T COME IN SUNDAY, DON'T COME IN MONDAY

**Produced by Manpower Education Institute.
59 minutes. 1976. Rental \$10.**

Narrated by Alexander Scourby, this chronological history of the American labor movement covers a four-century span. Using original photographs, documentary film footage, and cartoons, the film depicts the role of the American worker from 1607 to the current time. The film contains excellent pictures and newsreel footage of major strikes and key labor and political leaders, integrating the changing social, economic and political trends in this comprehensive history of the labor movement.

BULLET BARGAINING AT LUDLOW

**Produced by KOA Radio-TV, Denver.
23 minutes. 1965. Rental \$5.**

The Ludlow massacre symbolizes a violent period in labor history when for nearly a half century the big corporations refused to yield any portion of their total authority over workers. This TV documentary tells the story of the bloody fight between the Rockefeller-owned Colorado Fuel and Iron Company and the United Mine Workers in 1913. When the militia set fire to the strikers' tent colony, two women and 11 children perished as they hid in holes beneath the burning tents.

THE EMERGING WOMAN

**Produced by Women's Film Project.
40 minutes. 1974. Rental \$10.**

Women have been eliminated from history in much the same way that the role of blacks was previously ignored. This film attempts to set the record straight. Using film clips, old photographs, and newsreel footage, the film traces the long struggle to attain equal rights in education, employment, politics and in the courts. Special attention is given to the myths that have created a distorted image of women and to the strong role that black women have played in the fight for freedom and equality.

REFLECTIONS: GEORGE MEANY

**Produced by the International Communications Agency.
52 minutes. 1979. Rental \$5.
Available with Spanish soundtrack.**

More than a half century of labor history unfolds in this relaxed, intimate conversation with George Meany as he reflects on his lifetime of service to American workers. This documentary on the life of the late President of the AFL-CIO was originally produced by the International Communications Agency. The film combines in-depth interviews with Meany along with documentary footage, photographs and cartoons.

LAND OF PROMISE

**Produced by the AFL-CIO.
28 minutes. 1960. Rental \$5.**

The contribution which trade unions have made in raising the living standards of all Americans is told in this brief outline of American history. Beginning with the American Revolution, the film covers major events and the role of trade unions in fighting for economic justice, industrial democracy, free public education, the abolition of child labor, pensions, paid holidays, and other benefits. This film provides the background for a discussion of the achievements and goals of the labor movement.

MILES OF SMILES, YEARS OF STRUGGLE

**Produced by Paul Wagner.
59 minutes. 1982. Rental \$5.**

More than a history of the Brotherhood of Sleeping Car Porters,

this social documentary records the life of Pullman porters from early 1920s to the present day. Members of the union tell us what their jobs meant to them, how they organized the union, the pride they took in their job, and their status in the black community because of their work. This intimate look into the social history of black railroad workers is narrated by Rosina Tucker, the wife of a union activist who helped build the union and, at 100 years of age, is proud to tell their story.

SONGS AND STORIES OF LABOR

**Produced by Rutgers Labor Education Center.
35 minutes. 1969. Rental \$5.**

In this film Joe Glazer has put together several chapters of labor history, using a combination of labor folk songs and narration to tell the stories of union struggles against tremendous odds. Still pictures are used in a flash-back technique to add dramatic impact to the narrative segment.

SONGS OF THE LABOR MOVEMENT

**Produced by the University of Michigan.
30 minutes. 1961. Rental \$5.**

Labor songs are a part of labor history, Joe Glazer tells folklore expert Neil Snortum in this TV interview which features Glazer singing many of the labor songs that are heard at union meetings and conventions across America. How these songs were born out of the bitter struggle to organize unions and issues which sparked long-term strikes is told by Glazer.

BIRTH OF A UNION

**Produced by KQED-TV, San Francisco.
28 minutes. 1966. Rental \$5.**

Leaders of the migratory farm workers say that keeping scabs out of the fields during the Delano grape strike was like picketing a factory with a thousand gates. Cesar Chavez, the dynamic leader of the United Farm Workers of America, AFL-CIO, discusses the goals of this new union and the obstacles it faces.

ACHIEVEMENT AND CHALLENGE

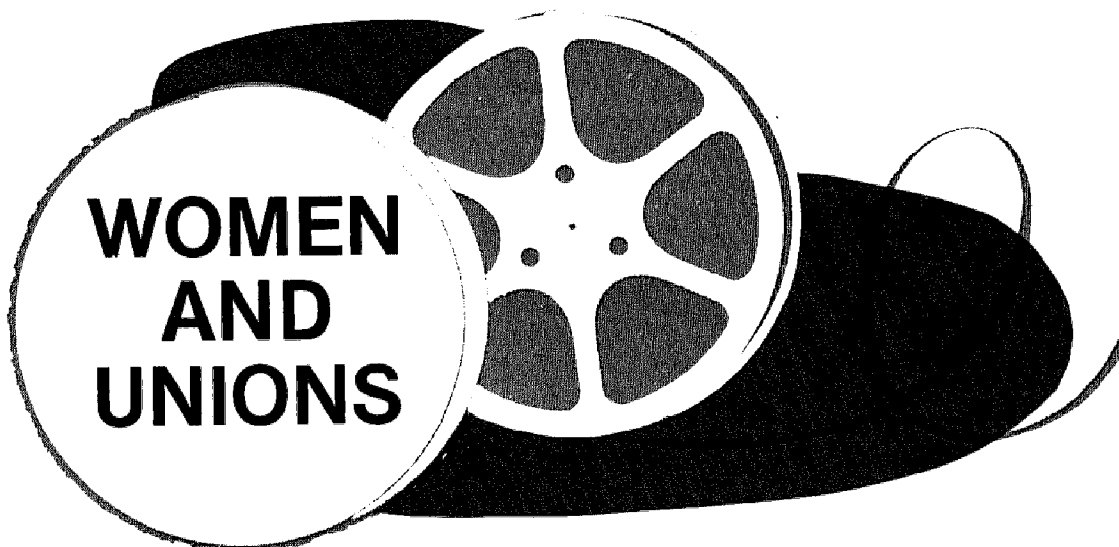
**Produced by the AFL-CIO.
12 minutes. 1981. Rental \$5.**

Produced for the centennial celebration, this 12-minute film briefly reviews the history of unions in the United States. It includes historic photographs and lively music with a voice-over narration. Films are available on 16mm film, filmstrip and 3/4" videocassette. Please be sure to indicate which format you wish to receive.

CLOCKWORK

**Produced by Eric Breitbart.
25 minutes. 1982. Rental \$5.**

Frederick Winslow Taylor viewed human labor as a mechanical operation that could be regulated with the precision of clockwork. His time and motion studies and engineering changes marked the beginning of the scientific management movement. This film traces the historical development of the constant search for increased production and the erosion of skills in the workplace.



WITH BABIES AND BANNERS

**Produced by the Women's Labor History Film Project.
45 minutes. 1978. Rental \$10.**

The General Motors sitdown strike in 1937 touched off a wave of union militancy across the nation. The significant role that women played in winning this historic strike is told in this documentary film. Nine women who were leaders of the Women's Emergency Brigade tell their story with flashbacks using documentary footage of the strike. The film portrays the everyday life of working women during the 1930's, the problems they faced at home, on the job and in the union.

THE LIFE AND TIMES OF ROSIE THE RIVETER

**Produced by Connie Field.
60 minutes. 1980. Rental \$10.**

As men went off to war in 1941 and 1942, women were recruited for industrial jobs which had previously been closed to them. They were offered training and assured that they could do "men's work" and it was their patriotic duty to help the war effort. In this documentary film, five women talk about their experiences in the factories that built tanks, ships and bombers and what happened to them after the war was over and the men came back to claim these jobs.

AMERICA WORKS: PAY EQUITY FOR WOMEN*

Produced by Labor Institute of Public Affairs.

23 minutes. 1983. Rental \$5.

Available on 3/4" U-Matic and 1/2" VHS.

Local AFSCME President Lynda Clendenning battles for comparable pay for clerical workers at the University of Maryland. An information segment profiles women in the workplace.

GOOD MONDAY MORNING

Produced by Laura Sky.

30 minutes. 1982. Rental \$5.

Problems of working women are thoroughly explored in this Canadian documentary film produced for the National Union of Provincial Government Employees. Working women talk about their problems and their frustrations in coping with the problem of being a single parent, finding child care facilities, the boredom of jobs where automation has reduced skills and added to the monotony of the job, and new health hazards created by office equipment. There is no narration in this film. The women talk about their feelings, how they can overcome their fears and why joining a union can help solve their problems.

NINE TO FIVE

Produced by WNET.

28 minutes. 1976. Rental \$5.

Women secretaries and clerical workers talk about their desire for the respect due them as skilled workers. They recognize that only through unionization will they achieve the wages, dignity and working conditions that industrial workers have achieved through organization. In this TV documentary they talk about the need to organize and their resentment and being categorized as coffee-makers, housekeepers, and errand-runners. This film can be useful in organizing. It can also be used in discussions of the economic and social status of women in our society.

WORKPLACE HUSTLE

**Produced by Clark Communications.
30 minutes. 1981. Rental \$5.**

This film explores the many variations of sexual harassment which women encounter on the job and the emotional and economic impact this has on their lives. Narrated by Ed Asner, the film gives examples which can provide the background for a discussion of this issue and how women can handle the problem individually and through the union. It is a good film to use with an audience including men and women.

THE SKY'S THE LIMIT

**Produced by the U.S. Department of Labor.
15 minutes. 1978. Rental \$5.**

Women are joining the ranks of apprentices in every craft from electrician to machinist and operating engineer. In this film women talk about why they are entering non-traditional jobs, the problems they encounter and the advantages resulting from this training.

MOVING MOUNTAINS

**Produced by United Steelworkers of America.
30 minutes. 1981. Rental \$5.**

Women work alongside men in open pit mines in Elkford, British Columbia, driving mammoth bulldozers and loaders and working in blasting crews. The company resisted hiring women for this work until the union took legal steps to force the company's hand. The women talk about why they want to do this work, the men's attitude toward them, and the support they received from their local union president.

WHY NOT A WOMAN?

**Produced by the Pennsylvania Commission for Women.
26 minutes. 1976. Rental \$5.**

More and more women are entering non-traditional occupations. They are working as carpenters, bus drivers, welders, toolmakers, electricians and auto mechanics. Personnel directors and supervisors talk about their hesitation in hiring women for these jobs anticipating higher absentee rates and more accidents. In fact, they found no significant difference between men and women in

terms of job performance. Women talk about the new challenge they encounter and why they are going into these areas.

WOMEN'S PREJUDICE FILM: MYTHS VS. REALITIES

**Produced by Sandler Institutional Films.
18 minutes. 1975. Rental \$5.**

Many of the myths about women are raised in this fast-moving film. Can women plan, accept responsibility, and hold jobs that men have traditionally held? Are they more emotional? Do they have a higher absentee rate? This film sets the background for a discussion of equal opportunities for women and the attitudes that create barriers to the achievement of equal rights for women in all segments of our society.

PREGNANT BUT EQUAL: THE FIGHT FOR MATERNITY BENEFITS

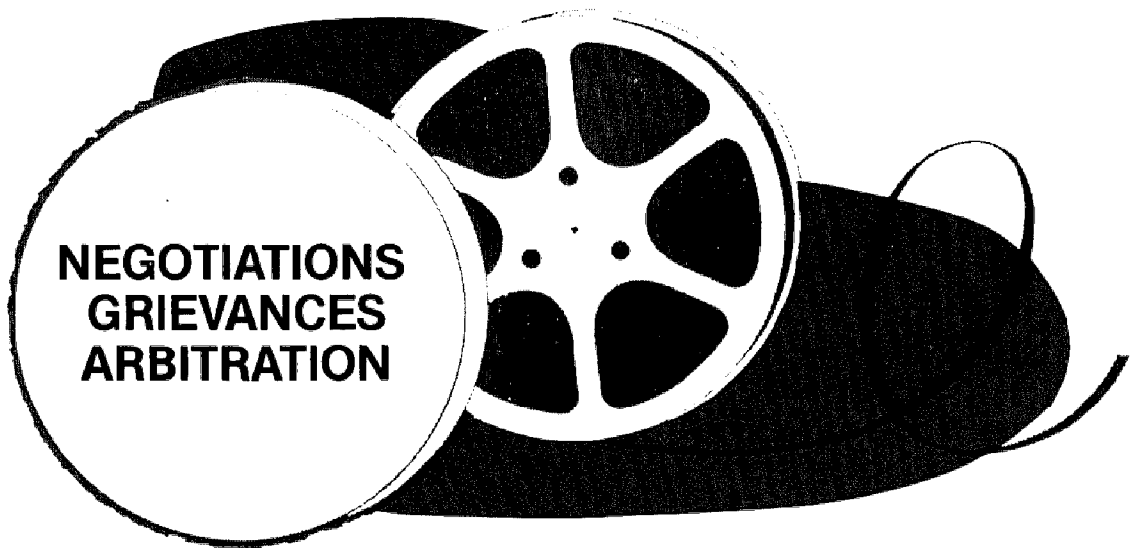
**Produced by Judith Pomer.
24 minutes. 1981. Rental \$5.**

This film records the history of the fight to pass the 1978 Pregnancy Discrimination Act. It focuses on the organizing efforts of a group of factory workers to improve conditions for pregnant women at their plant. Although this law is now a fact, many companies fail to comply with the law and women frequently are not aware of their rights. This film can be useful in educating on this issue. It can also be used in organizing.

GOOD DAY CARE — ONE OUT OF TEN

**Produced by Good News Productions.
30 minutes. 1979. Rental \$5.**

Produced in Canada, this film shows the importance of well planned day care programs in the development of the child. Parents talk about the significance of parent-teacher relationships, the education component, the growth of children as they relate to adults and children from other ethnic backgrounds. But Canada, like the United States, has very few facilities for providing day care. Only one out of ten children whose parents work away from the home have this opportunity in Canada.



AN INSIDE LOOK AT COLLECTIVE BARGAINING

**Produced by National Photographic Laboratories.
45 minutes. 1979. Rental \$10.**

The contract has been rejected by the local union membership and the union and management return to the bargaining table. They try to hammer out an agreement on seven issues on the brink of a strike deadline. The film illustrates techniques for successful negotiating and is designed to improve the skills of the negotiating committee. This film should only be used with an experienced discussion leader.

WALDENVILLE I

**Produced by the U.S. Department of Labor.
36 minutes. 1978. Rental \$5.**

A realistic picture of collective bargaining between a public employees union and city officials. The film concentrates on the mechanics of bargaining—how proposals and counter proposals are made and responded to, and how agreements on various issues are reached at the bargaining table. Eventually when they come down to the tough issues, a deadlock develops. Both sides realize that third party intervention is required if an agreement is to be reached. Although this film involves collective bargaining in the public sector, it can be used by unions in the private sector also.

WALDENVILLE II

**Produced by the U.S. Department of Labor.
28 minutes. 1978. Rental \$5.**

How the mediation process works to help reach an agreement when bargaining reaches a deadlock is described in this film which is a sequel to Waldenville I. Beginning with the final scenes of the collective bargaining film, Waldenville II shows how the mediator studies the issues, talks with each side and gradually moves toward solutions. The film ends short of total agreement.

DIMENSIONS OF BARGAINING

**Produced by the U.S. Department of Labor.
29 minutes. 1978. Rental \$5.**

This film attempts to explain the many dimensions of bargaining. Bargaining takes place not only between labor and management. It also takes place within each team as they attempt to reach agreement on priorities, how much they can give, and what can be sacrificed or traded off. Each team also has to take into consideration its own constituency and the community in which it operates. The film suggests some of the many factors that make up the complex institution of collective bargaining.

TAYLOR CHAIN

**Produced by Kartemquin Films.
33 minutes. 1980. Rental \$5.**

This documentary account of a seven-week strike at a small chain factory in Indiana follows the dispute from the beginning of contract negotiations to the eventful settlement. The film focuses on conflicts within the union between the elected officers, the international representative and the militant rank and file. This film can be particularly useful in staff training and union administration courses. The film is only available to union staff.

CONTRACTING OUT

**Produced by the National Film Board of Canada.
18 minutes. 1967. Rental \$5.**

Disputes over contracting out work occupy a growing area of labor-management relations. This film sets the scene for a discussion of this problem. When an electrical supply company closes down its delivery operation, 15 men are given 2 months notice and

severance pay. Although the factory is expanding, the company feels no responsibility to retrain these men for other jobs. The union business agent says the contract has been violated and files a grievance.

A TURN FOR THE BEST

**Produced by National Photographic Laboratories.
26 minutes. 1982. Rental \$5.**

The use of labor-management committees to improve labor relations and alleviate problems concerning both parties is illustrated in this documentary film. Sponsored by the Appalachian Regional Commission, this film demonstrates how two cities—Cumberland, Maryland and Jamestown, New York—reduced problems through area labor-management committees.

THE CASE OF BARBARA PARSONS

**Produced by the Film Board of Canada.
50 minutes. 1979. Rental \$10.**

This film follows a grievance through all four steps to the decision of the arbitrator. Using a Canadian local of the IUE as the background, the film centers on the grievance of a male employee who is denied a promotion even though he has seniority and ability to do the job. Management claims that Barbara Parsons, who is a new employee, has special qualifications for the job. This is not a film that is concerned with affirmative action. It is designed for training grievance procedure.

SCENES FROM THE WORKPLACE

**Produced by the U.S. Department of Labor
29 minutes. 1975. Rental \$5.**

This film presents eight different confrontations (each lasting about two minutes) between a worker and a supervisor. The problems involve seniority, absenteeism, work assignments and other issues which may or may not be grievances. Each altercation ends with the worker saying the problem will be taken up with the union steward. The film was produced for use in the public sector but can be used by unions in the private sector in discussing contract language and what constitutes a grievance.

BUTTON, BUTTON

Produced by the U.S. Department of Labor
23 minutes. 1975. Rental \$5.

This film takes one of the grievances from the film "Scenes from the Workplace," and follows the grievance through the first two steps of the grievance procedure. The grievance involves a tax assessor who refuses to remove a lapel button supporting a tax raise which is opposed by the mayor. His supervisor threatens him with a suspension, loss of pay and a reprimand in his personnel record unless he removes the button during working hours. The issue is left unresolved when the film ends. The film can be used with "Scenes from the Workplace" or alone.

ANATOMY OF A GRIEVANCE

Produced by U.S. Civil Service Commission.
22 minutes. 1974. Rental \$5.

A union steward in a hospital is disciplined for spending 40 percent of his time on union business. The film follows the processing of the grievance in which the union cites the contract clause allowing stewards to spend a "reasonable" amount of time on union business. It is based on an actual case and is particularly applicable for unions in the public sector.

WHITE COLLAR GRIEVANCE

Produced by the University of Wisconsin.
41 minutes. 1967. Rental \$5.

When a new department head selects a woman from his former section for promotion, he overlooks a woman with comparable experience and more seniority. The senior employee feels that she can handle the job. The company questions the "relative ability" of the woman with most seniority. The union steward checks the facts and explores the meaning of "relative ability." The film follows the grievance through the steps provided in the contract to arbitration.

THE MONDAY MORNING ABSENTEE

Produced by the American Arbitration Association.
21 minutes. 1978. Rental \$5.

Following a final warning for repeated absenteeism, an employee with a drinking problem is discharged when he fails to ap-

pear for work and does not call in. This film follows the arbitration hearing to determine if the dismissal was justified even though the employee is able to produce a valid reason for his absence.

WALDENVILLE JOGGER

**Produced by Dept. of Labor, Public Employees Division.
39 minutes. 1980. Rental \$5.**

The city of Waldenville is involved in the arbitration of a grievance. A young lad who works as a technician at the city hospital is charged with violating the attendance rules by jogging during working hours. The film shows both parties preparing and presenting their case to the arbitrator.

SENIORITY VS. ABILITY

**Produced by the American Arbitration Association.
30 minutes. 1977. Rental \$5.**

An employee files a grievance because he was denied a promotion on the ground that he lacks advanced education. He denies that the job requires more than a high school education and contends that his seniority rights were violated when management selected a woman with less seniority. The film shows the actual arbitration hearing and provides the background for discussion on mistakes in presenting a case.

SENIORITY AND DISCRIMINATION

**Produced by the American Arbitration Association.
26 minutes. 1973. Rental \$5.**

This film is based on an actual arbitration case on seniority. Although the union contract provides plant-wide seniority, the company proposes to bring in a new employee on the grounds that a black employee bidding on the job lacks experience. His grievance is not only that he is "reasonably qualified" for the position, as provided in the contract, but that he is a senior employee who was locked into his job by departmental seniority under previous contracts.

ARBITRATION: TRUTH OF THE MATTER

**Produced by the Bureau of National Affairs.
48 minutes. 1976. Rental \$10.**

In this arbitration hearing the key issue is the credibility of the

witness. The company maintains that an employee refused to carry out a direct order from his supervisor, used abusive language and physically threatened the supervisor. The employee denies this charge. During the hearing, the arbitrator examines the testimony of various witnesses and comments on the effectiveness of their presentation. This film can be useful in preparing witnesses for arbitration hearings.

CASE OF THE LOST FRINGE BENEFIT

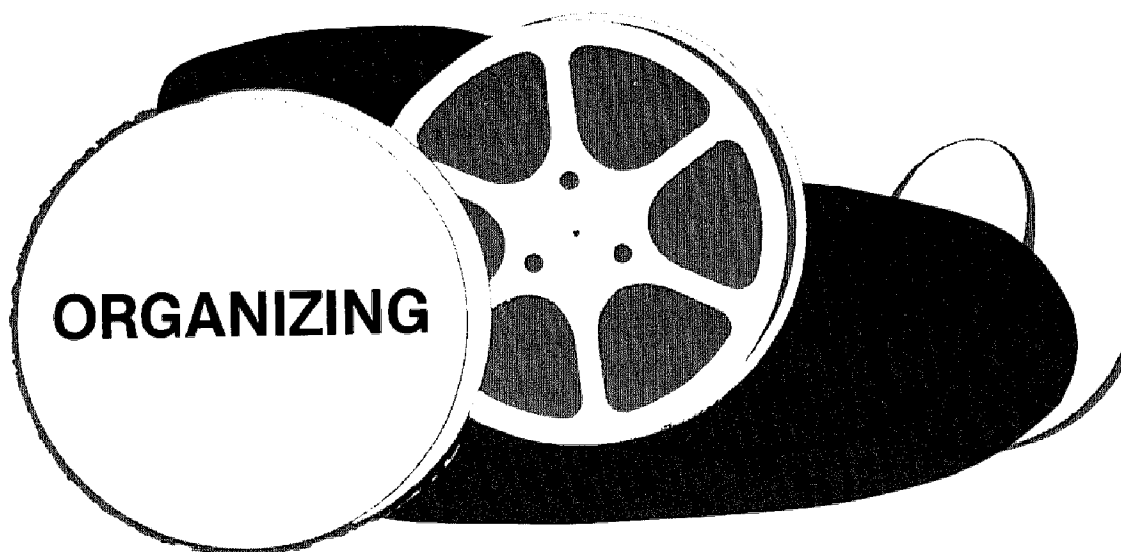
**Produced by the American Arbitration Association.
20 minutes. 1971. Rental \$5.**

Employees in a municipal water works plant traditionally received dinner money when they worked overtime. But when they formed a union to represent them, the budget director unilaterally decided to discontinue the practice now that the employees receive time and a half under the contract. Although dinner money is not mentioned in the contract, the union insists that this long-standing practice cannot be discontinued. Both parties present their case to an arbitrator.

THE DRAMA COACH GRIEVANCE

**Produced by the American Arbitration Association.
20 minutes. 1972. Rental \$5.**

A teacher with ten years seniority is bypassed for promotion to chairman of the department because of criticism of her activities in the community. The case is taken to arbitration. This film portrays the arbitration procedure and provides the background for a discussion of flaws in the contract language and the inadequate preparation of the case by the unnamed teachers' organization. The film points up the need for the most competent, experienced leaders to represent the union when a case goes to arbitration.



SO CAN YOU

**Produced by the AFL-CIO.
15 minutes. 1983. Rental \$5.**

Workers from many different unions talk about why they organized and what the union has done for them, not only in terms of wages and working conditions, but in terms of fringe benefits and job security. They talk about attempts by management to intimidate workers and how they handled the union consultant. This film is designed for use with plant committees.

SOMETHING CALLED DIGNITY

**Produced by the Industrial Union Department, AFL-CIO.
10 minutes. 1983. Rental \$5.**

Designed for use by organizers in union meetings and in making house calls, this film features union members who talk about how the union has changed their lives. They talk about the benefits of union membership and the advantages they enjoy because of the union. The film features blue and white collar workers who tell why they organized a union and how the union has improved the quality of their lives.

MARIA

**Produced by Canadian Broadcasting Corporation.
40 minutes. 1979. Rental \$5.**

Workers in a Canadian clothing manufacturing plant decide to organize a union. A young woman named Maria becomes the leader of the organizing drive. Management tries all of the usual union-busting tactics and Maria faces additional obstacles as a

woman because neither her family nor her fiance understand her new role as a union organizer.

WHO WANTS UNIONS?

**Produced by the Film Board of Canada.
27 minutes. 1983. Rental \$5.**

The declining union membership in North America is explored in this film. Unions believe the problem is largely due to the new tactics now widely used by management consultants. Management representatives defend the right of workers to a union-free environment. The film includes many scenes of management seminars in which personnel is being trained by Charles Hughes and other consultants in how to keep unions from organizing a plant or how to bring about decertification.

ANATOMY OF A LIE

**Produced by the International Association of Machinists.
18 minutes. 1962. Rental \$5.**

This film was produced to set the record straight by exposing the outrageous lies in the viciously anti-labor National Right to Work Committee film "And Women Must Weep." Using a series of clips from the "right-to-work" film, the IAM proceeds to expose the lies and document the truth through a series of on-the-scene interviews with people who were involved in the strike. It is not necessary to see the "right-to-work" film in order to use "Anatomy of a Lie" effectively. This is a fascinating study in propaganda techniques.

ORGANIZING: THE ROAD TO DIGNITY*

**Produced by United Food & Commercial Workers Union.
40 minutes. 1984. Rental \$5.
Available on 3/4" U-Matic and 1/2" VHS.**

The law guarantees workers the right to organize and be represented by a union in collective bargaining with their employer. But how does the organizing procedure take place and why? This videotape describes the beginning of an organizing drive with union advocates trying to persuade other workers to join the union, followed by the signing of cards and the election, and finally bargaining for a contract. This is an excellent program for use in the schools to build a better understanding of unions.

'88 CLOSE THE GATE

**Produced by the United Steelworkers of America.
16 minutes. 1980. Rental \$5.**

A twelve-week strike by 16,500 USWA members against the Newport News Shipbuilding and Drydock Company is recorded in this documentary film. The union won the representation election but the company refused to bargain. The picketline chant was "88 Close the Gate" as members of Local 8888 fought an awesome display of police power in a right-to-work state. The victory of Virginia shipyard workers is a major breakthrough in the long struggle of southern workers for dignity and human rights.

WILMAR 8

**Produced by Lee Grant.
55 minutes. 1981. Rental \$10.**

This documentary covers a two-year strike by eight women bank employees locked into low-paying, dead-end jobs. When a young male trainee is hired at almost twice their starting salary, and they are required to train him, the women decide to form a union and go on strike. This is the story of the long strike, their strength, and their development from apolitical women to women who learn about solidarity, organization, and the community power structure. Although the strike is eventually lost, the women are not defeated. They know that they have paved the road for other women.

CONTRACT, CONTRACT

**Produced by the Textile Workers Union of America.
25 minutes. 1973. Rental \$5.**

Bayard Rustin narrates this story of the long struggle of Oneita Knitting Mill workers who fought for a contract 14 months after they won the representation election at the South Carolina textile plant. Workers tell what the union means to them in terms of human dignity, job security, wages and fringe benefits and what they learned when black and white workers joined together to fight for a union.

OUR PENSIONS, OUR MONEY, OUR JOBS

**Produced by the International Union of Operating Engineers.
25 minutes. 1982. Rental \$5.**

Unions should have a voice in the investment of their pension funds. This film presents examples of how union pension funds can be invested to provide jobs for building trades workers and also provide a sound investment for the union. Several different types of investment opportunities are explored.



NO EASY WAY

**Produced by the University of Wisconsin.
30 minutes. 1981. Rental \$5.**

When a worker is seriously burned while working in a foundry, the union safety committee swings into action. During a plant safety inspection, union and management discuss safety hazards and how to correct them. The film shows the kind of activities that unions can undertake through collective bargaining and how a refusal to work issue can be handled.

NOTHING BUT THE TRUTH

**Produced by the Ohio State University Labor Education Service.
25 minutes. 1978. Rental \$5.**

This film will help workers and union representatives win cases before the Occupational Safety and Health Review Commission. Based on an actual case in a plant where a worker was killed through company negligence, this film clearly illustrates how to prepare for a review commission hearing.

HEALTH HAZARD IN THE SHOP

**Produced by the University of Wisconsin.
25 minutes. 1978. Rental \$5.**

How an OSHA inspector conducts an industrial hygiene inspection in a plant is the subject of this film. The danger of fumes and toxic chemicals is illustrated when a health hazard in the plant is called to the attention of the local union president. Designed to familiarize workers with inspection procedures, equipment used, and their rights under the law, this film shows the OSHA inspection from the time the complaint is received until the health hazard is corrected.

WORKER TO WORKER

**Produced by the Department of Labor.
25 minutes. 1981. Rental \$5.**

This film shows the many kinds of safety and health problems which workers encounter on the job. Sometimes these problems reach into the home and affect the health of spouses and children. Chemicals that create birth defects, cancer, and other illnesses are frequently used in the workplace by workers who are completely unaware of their deadly properties. Workers talk about OSHA and NIOSH and their experience in convincing others that they don't want to shut the plant down, they just want a safe place to work in. Workers who see this film will have a better understanding of how OSHA and NIOSH work together to protect their health and safety, and what their rights are under the law.

SONG OF THE CANARY

**Produced by Josh Hanig and David Davis.
30 minutes. 1978. Rental \$5.**

Coal miners once took caged birds into the mines to detect the deadly carbon monoxide that often causes death. Today with the widespread use of toxic chemicals, workers are the canaries. Using the case history of workers manufacturing pesticides in an Occidental Chemical plant, the film reports effects of the pesticide DBCP in causing sterility among the men. Workers talk about other chemicals that they have worked with and the symptoms they caused. The film raises many questions regarding responsibility for protection of workers and consumers against dangerous untested chemicals.

THE AMERICAN WAY OF CANCER

**Produced by CBS-TV.
50 minutes. 1975. Rental \$10.**

This film places strong emphasis on research linking cancer to the chemicals in the air we breathe, the food we eat, the water we drink and the toxic substances we are exposed to at work. Dramatic cases illustrate the deadly effects of pesticides, asbestos and arsenic. Narrator Dan Rather reminds us that we know more and more about the cause of cancer and must now move to control toxic substances and reduce exposure to the lowest possible level. This is an excellent film for educating on the scope of the problem, recognition of health hazards and what workers can do to protect their health on the job and in the community.

OSHA

**Produced by the U.S. Department of Labor.
25 minutes. 1981. Rental \$5.**

One out of every four workers is exposed to known health hazards, and one-third of all cancers are work-related. This film tells workers how OSHA was set up to stem the tide of disease, injury and death and what their rights are under the law. It explains how NIOSH conducts tests, how standards are set, how OSHA inspectors come into the workplace to interview workers and investigate complaints. Workers talk about specific health hazards in textile mills and foundries, and how their plants were forced to comply with the law.

CAN'T TAKE NO MORE

**Produced by the U.S. Department of Labor.
25 minutes. 1981. Rental \$5.**

Today occupational safety and health is a major social concern, but that was not always the case. This film gives a historical overview of the long fight for protection against hazardous working conditions. In the past, there were few rules governing safety and health. Pressure for change was often effective only after a major tragedy like the Triangle fire, or an expose like Upton Sinclair's book *The Jungle*. Today workers no longer accept dangerous conditions as part of the job. They are questioning their working conditions, calling on OSHA to investigate hazardous conditions on the job and they are exercising their right to work in a safe and healthy environment.

THE SHOP ACCIDENT

**Produced by the University of Wisconsin.
25 minutes. 1976. Rental \$5.**

A serious accident in the shop causes the union safety committee to file a complaint with OSHA. The OSHA inspector checks out the complaint with a management and union representative accompanying him on a walk-around inspection of the plant. The film covers: right to file a complaint anonymously, right to walk around with the inspector, how safety hazards are identified, compliance officer discussing findings with management and the union committee. Good background for training safety committees on rights and procedures under the law.

WALK AROUND INSPECTION

**Produced by the U.S. Department of Labor.
15 minutes. 1972. Rental \$5.**

An OSHA inspector showing his credentials to management and the Safety Committee in the plant, walks around checking noise levels and air pollution, notes lack of guard rails around an inside construction site. Here is the background for a discussion of the role of your safety committee and rights under the law.

FOUNDRY SAFETY AND HEALTH TEST

**Produced by the U.S. Department of Labor.
20 minutes. 1978. Rental \$5.**

This film is designed to help identify the numerous hazards that endanger the safety and health of workers in foundries. Using the format of a multiple choice test, it shows common safety and health hazards, and asks the viewer to identify hazards which the narrator then explains. The film should be supplemented by explicit advice on what to do about the safety or health hazards—how to file complaints, provisions of the law which allow access to information, and the right of workers to “walk around” with the OSHA inspector.

LOST TIME: OCCUPATIONAL BACK INJURY

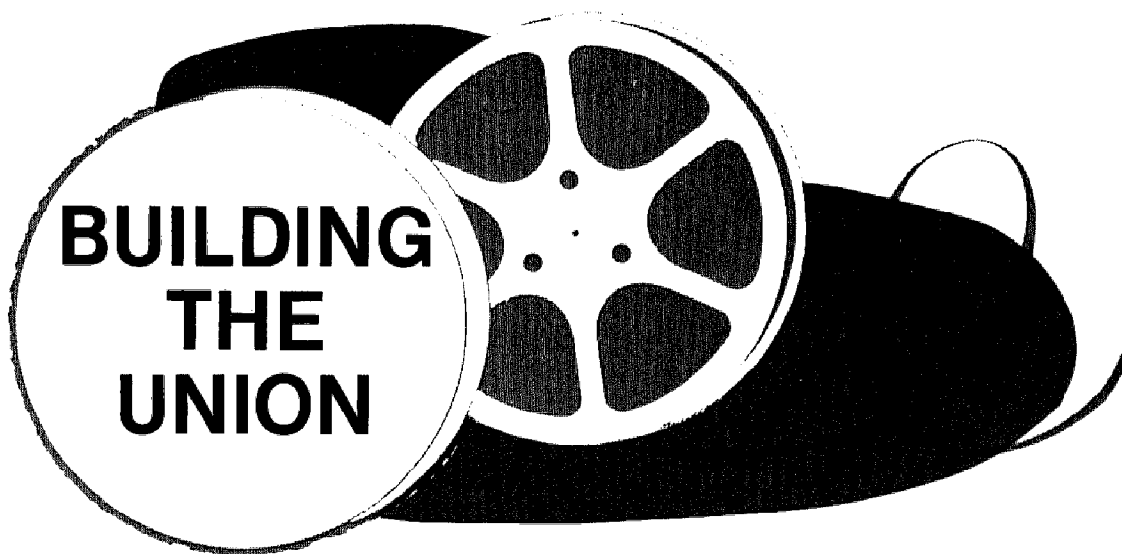
**Produced by the Labor Education & Research Center,
University of Oregon.
20 minutes. 1981. Rental \$5.**

One of the most serious occupational health problems that workers suffer from is back injury. This film examines the redesigning of work processes and lifting tasks to reduce the high incidence of back injuries. Using interviews with injured workers and doctors, the film presents a practical approach to this problem.

AMERICA WORKS: TOXICS IN THE WORKPLACE*

**Produced by Labor Institute of Public Affairs.
23 minutes. 1983. Rental \$5.
Available on 3/4" U-Matic.**

An electrical worker takes on the Massachusetts Legislature over “Right-to-Know” legislation, which calls for explicit labeling of chemicals in the workplace. Guests in the studio debate the rights of workers to be informed about the substances they work with.



VOICES OF A UNION

**Produced by the Bakery, Confectionery & Tobacco
Workers International Union.
20 minutes. 1982. Rental \$5.**

This film presents a colorful profile of a union showing the many kinds of work union members do and the various services that the union performs for its membership. The film can be used in schools to give students information on the world of work and the role the union plays in representing its members through grievance procedure, bargaining, education, and other activities.

UNION AT WORK

**Produced by District Council 37, AFSCME.
28 minutes. 1970. Rental \$5.**

Representing city workers ranging from hospital employees to engineers and psychologists, District 37 serves its 100,000 members in many ways. This film gives an overview of a dynamic union engaged in protecting its members on the job, through collective bargaining, legislative and political action. There are some excellent scenes from collective bargaining sessions and union education programs.

FACES OF A UNION

**Produced by the United Steelworkers of America.
28 minutes. 1980. Rental \$5.**

What does a union do? How does it function? This film about the Steelworkers is designed to answer these questions and provide students and the general public with a better understanding

of how a democratic union functions in our society. The film cuts across the many activities of a union member's life. Workers are seen on the job, processing grievances, investigating safety violations, bargaining a contract, walking the picket line and attending classes at the union education center. Some early film footage provides a look at the early history of the union.

THE COUNTING STARTS WITH ONE

**Produced by the United Steelworkers of America.
21 minutes. 1970. Rental \$5.**

The importance of each member to the strength of the union is the theme of this film. It shows how individuals through their union can solve many problems in the shop and in the community that they could not solve alone. The film was produced by the Steelworkers to tell new members something about the union, its history and current goals.

DO NOT FOLD, STAPLE, SPINDLE OR MUTILATE

**Produced by the National Film Board of Canada.
51 minutes. 1967. Rental \$10.**

The leadership of a local union president who has spent most of his life building the union is challenged by young workers. In the contest for union president, the younger workers charge the aging leader with being out of touch and not giving adequate leadership to the local. The film ends with the election of the new president of the local, but the results are not disclosed. The film makes a good case for both sides and therefore opens the door to an honest exchange of opinion between the generations viewing the film.

DUES AND THE UNION

**Produced by the National Film Board of Canada.
17 minutes. 1953. Rental \$5.**

The importance of regular payment of union dues is told through the story of a young pipe-fitter, Frank Watson. New to the trade and to his responsibilities as a union member, Frank finds there is much to learn about both. Fortunately, his boss on the job, George Millbank, skilled tradesman and a founder of the union, has the patience to teach him. Through him Frank learns the significance of prompt dues payment and the services provided by the union.

A STATE LABOR BODY

**Produced by Michigan State AFL-CIO.
24 minutes. 1960. Rental \$5.**

“What is a state labor body?” a young student asks his teacher. The persistent student refused to be put off with a vague answer and asks “What does a state labor body do?” The teacher realizes that she really doesn’t know and being an imaginative and ambitious young woman, she sets out to find the answer. This film portrays her quest for information and develops a well-rounded picture of the many activities of a state labor body in the legislature, on a political action front and in the community.

OUR COMMUNITY — U.S.A.

**Produced by Phoenix & Maricopa County Federation of Labor,
AFL-CIO.
48 minutes. 1960. Rental \$5.**

This film portrays the many facets of the community service program developed in Arizona. The story is told by an injured worker who becomes concerned about the community services program during his rehabilitation. This film details the development of a recreation program for children, a Salk vaccine program, building of a hospital for crippled children, and other services which the unions support.

I AM SOMEBODY

**Produced by the American Foundation on Nonviolence.
28 minutes. 1970. Rental \$5.**

At the end of the 113-day hospital strike in Charleston, South Carolina, one of the striking workers said: “We had to fight the whole power structure of South Carolina, but if you are ready and willing to fight for yourself, others will fight for you.” This is a film report on the coalition of labor and civil rights groups which joined forces to support the organizing drive of District 1199 of the Retail, Wholesale and Department Store Union to win recognition for hospital workers.

LIKE A BEAUTIFUL CHILD

Produced by District 1199, Retail, Wholesale & Department Store Union, AFL-CIO.

26 minutes. 1967. Rental \$5.

“Once I got involved in the union, I learned one simple thing. Myself plus others means much more than myself alone . . . and when one is strong, hundreds strong, we’re mountains tall over anybody else.” In this documentary film, hospital workers in New York City tell of their struggle to organize and improve wages that were less than welfare checks. What their union means to them in terms of dignity, self-respect and hope is clearly expressed as they talk about their work and how they were treated before the union was formed.

IN COMMON BROTHERHOOD

Produced by the AFL-CIO.

27 minutes. 1963. Rental \$5.

For many countries, industrialization means learning new skills which were not required in a primarily rural economy. Many of these workers need technical training as well as help in learning how to organize a union, run a meeting, keep books and bargain with employers. This film portrays labor’s commitment to the free world and the development of democratic institutions. It shows labor’s broad interest in the welfare of workers in less developed nations and how the AFL-CIO supplies staff and money to train workers in multiple skills needed to help build free societies.

A DAY LIKE ANY OTHER

Produced by the International Labor Organization.

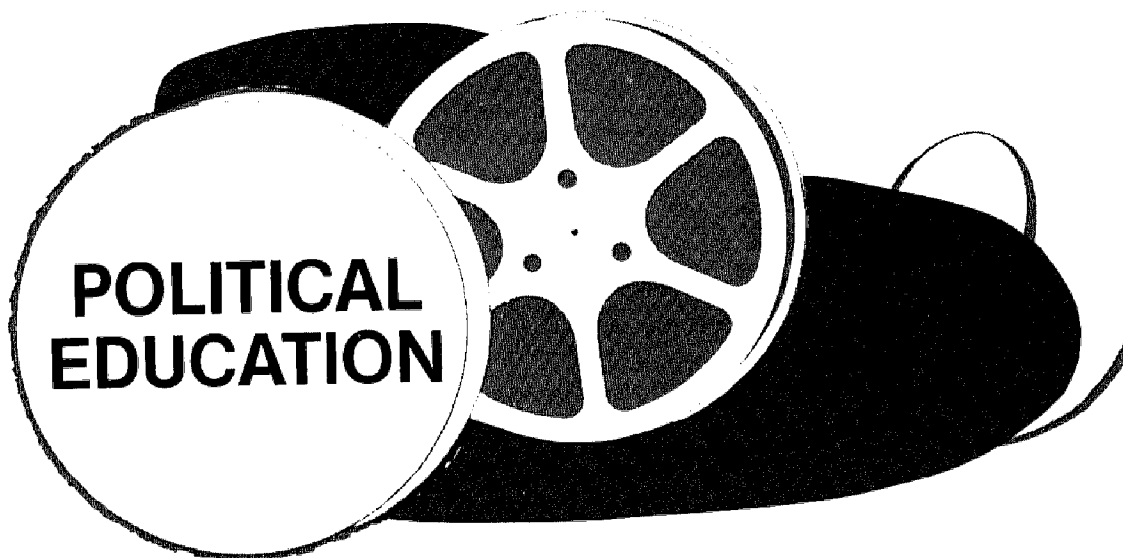
30 minutes. 1967. Rental \$5.

Workers all over the world start each day unaware of the vital part the International Labor Organization has played in improving their working conditions. This film tells how the ILO was founded, how the governing body composed of government representatives, employers’ representatives and workers’ representatives hammer out resolutions which, when ratified by the member states, become the standards for that country. Even when some members fail to ratify a resolution on hours, safety or holidays with pay, the action taken by the ILO serves as a guide and a goal which in time all nations may adopt.

WHEN THE DAY'S WORK IS DONE

**Produced by the AFL-CIO.
27 minutes. 1964. Rental \$5.**

More leisure time has not meant idle hours for many union men and women who are active in making the community a better place in which to live. This film depicts the infinite variety of programs which union members give their time to "When the Day's Work is Done."



AN ACT OF CONGRESS

**Produced by Charles Guggenheim.
58 minutes. 1979. Rental \$10.**

This TV documentary provides an unprecedented behind-the-scenes look at how a bill moves through the committee structure onto the floor of the House. Produced for public TV, the film presents in-depth coverage of committee hearings and staff meetings called by committee chairmen to plan strategy and put together coalitions to support their position. Although the film is long and quite detailed, it will be extremely useful to labor educators in discussing how Congress works, how coalitions are formed and methods of building support for legislation back in the district. Use of this film is restricted to union programs.

HOW A BILL BECOMES A LAW

**Produced by United Productions of America.
18 minutes. 1970. Rental \$5.**

The journey of a proposed new law through the legislative process is portrayed in this film by an animated character named "Bill." Bill has to work his way through the Congressional committee system, then through both houses and—after several narrow escapes—lands on the President's desk ready to be signed.

BATTLEGROUND WASHINGTON: POLITICS OF PRESSURE

**Produced by ABC-TV.
52 minutes. 1980. Rental \$10.**

This TV documentary examines the many kinds of corporate lobbying and the role of money in influencing the votes of Represen-

tatives and Senators in Washington. The growing power of corporate PACs and special interest groups is discussed. Congressmen are confronted with computer printouts of corporate contributions to their campaigns and asked why they think business gives them so much money.

This is a long film, but it is on two reels so that labor educators can use each reel separately if time prohibits using the entire film. While the first reel deals with subjects already described, the second reel talks about the efforts to limit campaign expenditures by enacting H.R. 1. This section shows testimony before a committee on the need to limit campaign contributions in Congressional elections and provides some information on how a bill moves through Congress. This section also deals with the New Right and their money-raising power through the computerized mailings of Richard Viguerie.

MOUSELAND

**Produced by the Canadian Labor Congress.
6 minutes. 1980. Rental \$5.**

This short film presents a fable about a land where mice always elect cats to govern them, only to find that the cats always improve conditions for the cats at the expense of the mice. After electing a wide variety of cats, one mouse suggests that they need to elect mice to govern mice and he is branded a radical, a Communist, and is put in jail. This short film illustrates a speech that was given by the leader of the new Democratic Party in Canada. It is being widely used in union political action institutes in this country.

WORDS OF A TRUE FRIEND

**Produced by the AFL-CIO.
20 minutes. 1978. Rental \$5.**

One of the last speeches that Senator Humphrey made before his death was to the state convention of the Minnesota AFL-CIO. In this moving speech the Senator speaks of his great respect for labor, its accomplishments and goals. With deep emotion he outlines his long struggle for social and economic progress which he waged jointly with union allies.

FIGHT FOR MY UNION? DAMN RIGHT I WOULD!

**Produced by AFL-CIO Committee on Political Education.
10 minutes. 1978. Rental \$5.**

Workers talk about what their union means to them and what

conditions were like before the union represented them. The attack on unions is described in this film showing how corporate and right wing groups are intensifying their campaign to break unions and elect anti-union candidates. The film describes the growth of corporate political action committees and the danger of the Supreme Court decision allowing the use of corporate treasury funds for political purposes.

COPE: GOOD WORK FOR DEMOCRACY

**Produced by AFL-CIO Committee on Political Education.
15 minutes. 1971. Rental \$5.**

How many union members have asked you why unions are involved in politics? This film answers many questions that union members and the public often ask about labor's involvement in politics. Is COPE identified with a political party? How does it function? What are its goals? Historical background on labor's early involvement in politics through the Workingmen's parties is included along with a discussion of some current problems that can only be solved through political action.

CHECK-OFF: THE ONLY WAY TO GO

**Produced by AFL-CIO Committee on Political Education.
13 minutes. 1980. Rental \$5.**

The number of corporate PACs continues to grow. It is anticipated that more than \$100 million will be raised for political candidates who oppose unions and legislation which will help workers. Union members can fight back by adopting a voluntary political check-off program. This film tells how to establish a COPE check-off program and why it is important to every worker.

DO IT!

**Produced by AFL-CIO Committee on Political Education.
9 minutes. 1976. Rental \$5.**

Politics reach into the lives of all union members. This film tells why individual voters gain strength when union members work together through the union COPE committee in solving today's social and economic problems. How to organize and run a COPE committee is the topic of this film, which answers questions for local unions organizing for political action.

RIGHT WING MACHINE

**Produced by AFL-CIO Committee on Political Education.
23 minutes. 1978. Rental \$5.**

The growing threat of the right wing is described in this film which identifies the leading right wing organizations, the tactics they use, how they raise money and what their goals are. Determined to weaken and destroy unions, this well financed group of extremists is also extremely active in politics, operating on a year-round basis to defeat liberal candidates and elect extreme conservatives to Congress.

REFORM AT LAST

**Produced by AFL-CIO Task Force on Labor Law Reform.
22 minutes. 1977. Rental \$5.**

This film tells the story of the systematic violation of the law by large and small employers determined to prevent their employees from organizing unions. One of the tactics used by corporations is employing lawyers skilled in exploiting the law by using delaying procedures which create a legal labyrinth and often postpones union elections or bargaining for two or three years. The weakness of the law and NLRB enforcement procedures are documented in this film.

WE HAVE COME OF AGE

**Produced by the National Council of Senior Citizens.
13 minutes. 1973. Rental \$5.**

"We are the nation's elders . . . and we will be heard," proclaims a spokesman for America's 20 million senior citizens. This film reminds us that those who helped build the nation and create its economic and human wealth are now often the victims of gross neglect. Utilizing their democratic rights, they have organized to help themselves. This film will introduce retired groups to the NCSC and the benefits that can be achieved through organizing and working together.

AMERICA WORKS: VOTER REGISTRATION*

**Produced by Labor Institute of Public Affairs.
23 minutes. 1983. Rental \$5.
Available on 3/4" U-Matic.**

A campaign to register new voters among the poor and the unemployed in Detroit is followed by a debate on "The New Electorate" with Republican strategist Lyn Nofziger and Eddie Williams, Director of the Joint Center for Political Studies.



BUSINESS OF AMERICA

**Produced by California Newsreel.
43 minutes. 1984. Rental \$10.**

This documentary film presents a case history of corporate disinvestment in American industry and the shattered communities and desolate workers left behind when a plant closes. Although the film focuses on U.S. Steel and the closing of the historic Homestead plant, it could just as well have been any other industrial plant. The workers talk about their anger at a corporation that made millions of dollars in steel and failed to reinvest in modernizing plants. Instead we see how U.S. Steel invested in Marathon Oil, plastics, chemicals, high rises and hotels. Like other corporations, it follows high profits and short term gains at the expense of product development and the welfare of workers, communities and the nation. The film ends with some suggestions for alternative proposals to involve workers, create jobs and reindustrialize America.

CONTROLLING INTEREST: THE WORLD OF THE MULTINATIONAL CORPORATION

**Produced by California Newsreel.
40 minutes. 1978. Rental \$10.**

This film shows how multinationals combine capital, technological know-how and low wages in underdeveloped countries lacking labor standards and strong unions to maximize profits at the expense of the American worker and consumer. Presenting a frightening picture of the activities of these global giants, the film raises the question of how collective bargaining can protect the worker from giant firms that have the whole world to run away to.

WE DIDN'T WANT IT TO HAPPEN THIS WAY

Produced by the International Association of Machinists.

30 minutes. 1979. Rental \$5.

When a multinational corporation moves its production overseas, what happens to the workers and the community left behind? This film interviews workers in the Zenith Corporation after the corporation announced that they were moving production to Mexico and Taiwan. The film portrays the personal tragedy experienced by the workers and the failure of our foreign trade policies to protect the welfare of American workers.

NEW TECHNOLOGY: WHOSE PROGRESS?

Produced by Education Media.

35 minutes. 1981. Rental \$5.

Will the new technology mean more leisure and a better life for most workers or will it result in more unemployment and reduced skills with workers being merely an appendage to the machine? Who will control this new force? This new British documentary looks at the new technology now used in some offices and factories. Comments on its implications are made by trade unionists, journalists, and politicians.

THE LIVING MACHINE

Produced by the National Film Board of Canada.

29 minutes. 1963. Rental \$10.

"What is a man that a machine is not?" asks the narrator in this provocative film on the rapidly advancing progress in electronics technology. Here is the story of machines which perform feats which emulate the human brain in calculating, remembering and prognosticating.

THE CORPORATION

Produced by CBS-TV.

53 minutes. 1974. Rental \$10.

This profile of Phillips Petroleum, the 36th largest U.S. corporation, portrays the power multinational corporations wield over employees, communities, national policies and international affairs. When the corporation's interest conflicts with U.S. government policy or the public welfare, corporation executives leave no doubt that their first loyalty is to the corporation. This film provides the

background for a discussion of the effect of corporate power on social, political and economic institutions.

OUTSKIRTS OF HOPE

**Produced by David Davis.
54 minutes. 1982. Rental \$10.**

Lyndon Johnson declared a war on poverty. President Reagan has declared a war on the poor. This film examines the lives of different groups of Americans—the aged, the working mother, black youth, the unemployed, the farmer—to determine what impact the Reagan budget cuts have had on their ability to survive. Many of them live on the outskirts of hope, and with the cuts in federal aid, some have fallen into despair.

THE RECKONING

**Produced by Grenada TV.
26 minutes. 1980. Rental \$5.**

A new type of plague that kills thousands of men and women every year is documented in this film. The plague is called unemployment. Studies by Dr. Harvey Brenner of John Hopkins University show a definite correlation between joblessness and the increase of deaths from heart attacks, suicide, liver disease and other stress related ailments. The study presented in this documentary film was done in two English cities. Dr. Brenner talks to community and health workers and trade unionists. He has done similar studies in American cities using computer programs to compare employment and health data.

THE CAPTIVE

**Produced by National Council of Churches.
29 minutes. 1964. Rental \$5.**

Millions of Americans are captives of poverty. Some have given up trying to escape, especially in areas where jobs are scarce and they no longer have any marketable skills. This is the story of an unemployed coal miner and his unsuccessful fight to find employment in an Appalachian area in which technological change has made his skills obsolete. This film provides the background for a discussion of national problems to eliminate poverty and stimulate employment and economic growth.

HARVEST OF SHAME

**Produced by CBS-TV.
54 minutes. 1960. Rental \$10.**

The deplorable living and working conditions of one of the most exploited groups in America is revealed in this TV documentary of migrant laborers. Narrated by Ed Murrow, the film shows how families follow the crops, live on the fringe of communities who shun them and refuse to extend educational, medical or social services to them.

HOBBS ACT

**Produced by the AFL-CIO.
6 minutes. 1981. Rental \$5.**

This film was produced to combat the Right-to-Work Committee's drive to amend the Hobbs Act, making strike-related violence a federal crime. A bill has been before Congress which would make any threat or act of violence by workers that takes place on the picket line subject to federal prosecution as extortion under the Hobbs Act. The Right-to-Work Committee is promoting a 30-minute horror film portraying alleged labor violence. In an effort to set the record straight, the AFL-CIO produced the Hobbs Act film which tells why picket line violence is adequately covered by state and local laws when it occurs. Unions should ask for equal time to run the AFL-CIO Hobbs Act film if the Right-to-Work Committee's film is being used on local TV.

A DAY'S WORK — A DAY'S PAY

**Produced by the Building and Construction Trades Department,
AFL-CIO.
20 minutes. 1979. Rental \$5.**

The Davis-Bacon Act is under severe attack by the business community and their right wing allies. Although the first prevailing wage law was passed by Kansas in 1891 and Hoover signed the Davis-Bacon Act, the enemies of this law which protects the right to decent pay at prevailing wage rates on all federally funded contracts continue their campaign to weaken and destroy this legislation. This film takes a brief look at the history of prevailing wage legislation, why it was enacted, and how it protects workers and local contractors bidding on federal contracts.

SERPENT FRUITS

**Produced by the Environmental Protection Agency.
30 minutes. 1979. Rental \$5.**

A vast number of deaths and illnesses are caused by toxic chemicals which people are unknowingly exposed to on the job and in the community. This film documents three case histories of the disastrous effect of toxic chemicals: a woman whose mother took DES during pregnancy and at 21 is stricken with cervical cancer; a woman in a plant manufacturing PBBs who becomes too weak to stand up; and a woman who has had three miscarriages, each of which followed the herbicide spraying of woods near her home.

HMO: THE WORKERS' VIEW

**Produced by the U.S. Department of Health, Education and Welfare.
12 minutes. 1979. Rental \$5.**

Many union members belong to Health Maintenance Organizations. This film tells how HMOs work, and why unions have found that HMOs are part of the answer to controlling sky-rocketing health care costs and providing comprehensive, quality care. Union leaders tell how union members receive better care and costs are controlled.

WHERE IT HURTS

**Produced by the U.S. Department of Health, Education and Welfare.
28 minutes. 1971. Rental \$5.**

This film depicts the helplessness of the patient when he becomes ill and has to find his way through the complex maze of medical specialties, hospitals and other health institutions. The central theme points out that the medical care system is run by doctors and hospitals for their convenience rather than for patients.

ONE DOOR

**Produced by the U.S. Department of Health, Education and Welfare.
28 minutes. 1969. Rental \$5.**

How does prepaid, group practice really work? This film shows four families receiving comprehensive, high quality care through group practice. It shows a Kaiser Health center and United Mine Workers center and gives an attractive picture of the way group practice can work providing friendly, efficient, convenient, high

quality care. This film can be useful in discussing the need to change the system of delivering health care in order to provide comprehensive, quality care and cost control. Emphasis is placed on preventive care, team work, and treating the whole patient.

A HEALTHY CHOICE

**Produced by Group Health Association and Blue Cross.
15 minutes. 1974. Rental \$5.**

Many of the questions frequently raised about prepaid group practice are answered in this film. Do patients have a choice of doctors? Will group health plans provide quality care and control costs? The facts are provided for a discussion of a new approach the delivery of health care through Health Maintenance Organizations (HMOs) as well as labor's support for the National Health Security Act.

THE COST OF CARING

**Produced by Pat Wright.
20 minutes. 1974. Rental \$5.**

Comprehensive health planning to serve the needs of an entire community of 18,000 people was undertaken by the Contra Costa Labor Health and Welfare Council and other community groups. Labor helped found the Martinez Health Center in response to the problem of rising health costs and the need for comprehensive quality care. This film tells the story of how this center was founded, ways to cut costs, the wide range of services offered and the role that labor played in financing, planning and operating the center. This film would be particularly useful for labor groups involved in founding an HMO.

FOUR FOR THE FUTURE

**Produced by the American Foundation of Automation
and Employment.
30 minutes. 1973. Rental \$5.**

This film focuses on four youths from quite different social and economic backgrounds whose interests and abilities pull them toward careers as skilled craftsmen against their parents' wishes. The parents, and the film audience, gain a new appreciation of the skilled trades as the film unfolds.

THE APPRENTICE

**Produced by the U.S. Department of Labor.
30 minutes. 1978. Rental \$5.**

What is an apprenticeable occupation? How do you get to be an apprentice? This film defines the special relationship between the apprentice and the journeyman, the emphasis on quality and pride of craftsmanship and the rewards that result from this careful training. The film is particularly useful for young people seeking information about career possibilities.

IT'S UP TO YOU

**Produced by California Division of Apprenticeship Standards.
14 minutes. 1967. Rental \$5.**

There is a dearth of visual materials suitable for pre-apprenticeship training programs to aid students preparing for careers in apprenticeable trades. This is a film which can be used with high school students and is especially geared to minority groups. A black youth relates his experience as an apprentice after completing high school.

LOST AND FOUND

**Produced by the U.S. Department of Labor.
27 minutes. 1971. Rental \$5.**

Five AFL-CIO building trades unions have been conducting training programs for disadvantaged youth at 34 Job Corps centers around the country for the past five years. This film follows the progress of five young men who had little hope of finding a job before they entered Job Corps training programs for individual counseling and a combination of on-the-job training and classroom sessions.

THE BUILDERS

**Produced by the International Union of Operating Engineers.
23 minutes. 1967. Rental \$5.**

This film shows 50 Job Corps trainees learning to operate heavy equipment in a pre-apprenticeship program sponsored by the Operating Engineers at Jacobs Creek, Tennessee. These young school dropouts from underprivileged backgrounds divide their

time between education classes and on-the-job training in preparation for entry level jobs that open the door to becoming journey-men engineers.

PROJECT ACORN

Produced by the Alameda County Building & Construction Trades Council, Oakland, CA.

14 minutes. 1969. Rental \$5.

Many unions sponsor housing projects like this one. Here is the story of a middle and low-income housing project in Oakland in which both the building crew and occupants are totally integrated. Workers from minority groups comprised over 50 percent of the construction force and many subcontractors were from minority groups.

INVESTMENT IN MANPOWER

Produced by the National Labor Market Board of Sweden.

30 minutes. 1962. Rental \$5.

This film shows the highly developed retraining programs now underway in Sweden where 90 percent of mining and manufacturing is privately owned. Labor, management and the government work together to maintain a full employment economy and a highly mobile workforce. There is no upper or lower age limit for retraining and relocation is completely paid for by the government. This film is primarily useful for union groups with a discussion leader who has background on this subject.

MICROELECTRONIC REVOLUTION: READY OR NOT!*

Produced by the Canadian Labor Congress.

30 minutes. 1983. Rental \$5.

Available on 3/4" U-Matic.

A provocative introduction to the microelectronics revolution and its effect on white collar, blue collar and service employees is presented. The technology responsible for vast economic changes which threaten massive job dislocation is presented in a non-technical, but relatively detailed manner. The last half of the tape focuses on the response of some Canadian unions with particular emphasis on the telephone industry.

AMERICA WORKS: PLANT CLOSINGS*

**Produced by Labor Institute of Public Affairs.
23 minutes. 1983. Rental \$5.
Available on 3/4" U-Matic.**

An autoworker fights for plant closing legislation in Indiana. Professor Barry Bluestone, co-author of "Deindustrialization of America", debates the issue with Richard Rahn, Chief Economist at the U.S. Chamber of Commerce.

AMERICA WORKS: SERVICES TO THE UNEMPLOYED*

**Produced by Labor Institute of Public Affairs.
23 minutes. 1983. Rental \$5.
Available on 3/4" U-Matic.**

An out-of-work machinist organizes a merchant discount program for dislocated workers in Milwaukee. Voluntarism vs. government programs is the studio debate.

AMERICA WORKS: THE NEW HUNGRY*

**Produced by Labor Institute of Public Affairs.
23 minutes. 1984. Rental \$5.
Available on 3/4" U-Matic.**

In East Los Angeles where unemployment is 15%, a steelworker organizes a foodline that serves over 40,000 each month. The studio debate looks at the history of government food and nutrition programs in the context of the highest poverty level since 1965.

AMERICA WORKS: JOB RETRAINING*

**Produced by Labor Institute of Public Affairs.
23 minutes. 1983. Rental \$5.
Available on 3/4" U-Matic.**

In Des Moines, OPEIU member Judy Fitzgibbons runs a retraining program spearheaded by the South Central Iowa Federation of Labor in cooperation with business and local government. In the studio, Ray Marshall, former Secretary of Labor, discusses the government role in job retraining.

AMERICA WORKS: INDUSTRIAL POLICY*

**Produced by Labor Institute of Public Affairs.
23 minutes. 1983. Rental \$5.
Available on 3/4" U-Matic.**

This special edition introduces the debate over a coordinated policy to maintain the U.S. industrial base and develop new jobs. Senator Edward Kennedy, AFL-CIO President Lane Kirkland and investment banker Felix Rohatyn are joined by economists and other political and corporate leaders to present the argument.

AMERICA WORKS: SENIOR CITIZENS' HEALTH CARE*

**Produced by Labor Institute of Public Affairs.
23 minutes. 1983. Rental \$5.
Available on 3/4" U-Matic.**

Union retirees try to get the State of Pennsylvania to take over some of the crippling costs of prescription drugs for senior citizens. Responsibility for health care coverage for seniors is the focus of the studio debate.

AMERICA WORKS: HEALTH COST CONTAINMENT*

**Produced by Labor Institute of Public Affairs.
23 minutes. 1984. Rental \$5.
Available on 3/4" U-Matic and 1/2" VHS.**

Hospital Workers in Massachusetts challenge health insurance rates. The studio debate focuses on the skyrocketing costs of health care that threaten to price current health insurance coverage out of the reach of many workers.

AMERICA WORKS: FINANCING EDUCATION*

**Produced by Labor Institute of Public Affairs.
23 minutes. 1984. Rental \$5.
Available on 3/4" U-Matic.**

In Texas, teachers and parents join together to demand equalization of spending among school districts. In the studio, the debate looks at recommendations for educational reform and who will pay the bill.

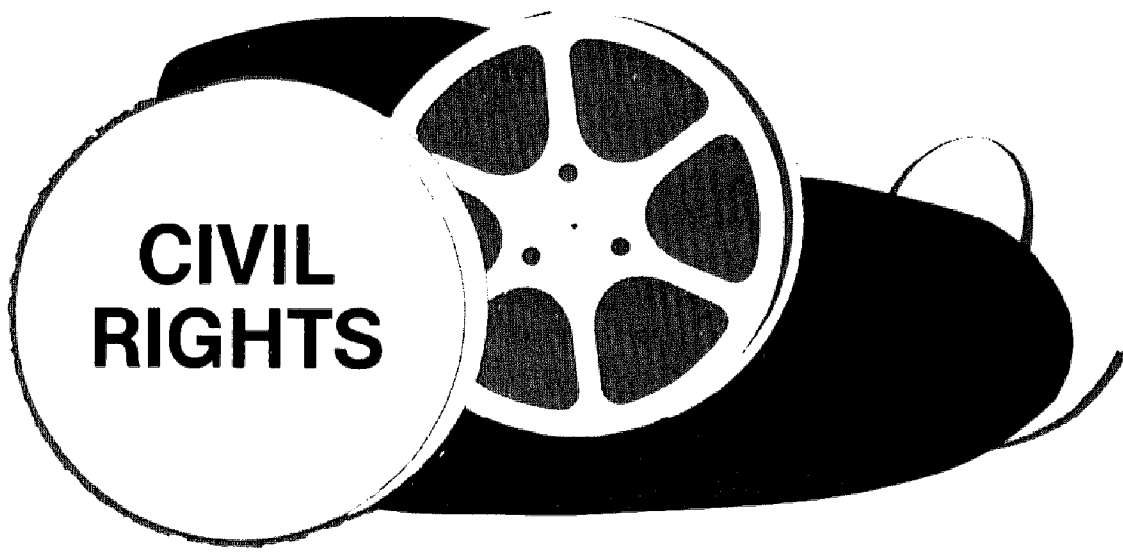
AMERICA WORKS: GAS DECONTROL*

Produced by Labor Institute of Public Affairs.

23 minutes. 1984. Rental \$5.

Available on 3/4" U-Matic.

In Denver, a grassroots effort tries to get Congress to roll back natural gas prices. In the studio, industry and consumer interests debate escalating energy costs.



PORTRAIT IN BLACK — A. PHILIP RANDOLPH

**Produced by Rediscovery Productions.
10 minutes. 1970. Rental \$5.**

In an interview, the distinguished civil rights leader and former president of the Brotherhood of Sleeping Car Porters, tells the story of his long crusade for black equality. The fight to organize black workers and historic confrontations with Presidents Roosevelt and Kennedy come to life as he speaks of the struggle for equal rights for black Americans.

THE COLOR OF JUSTICE

**Produced by Rediscovery Productions.
26 minutes. 1970. Rental \$5.**

This film points up the major Supreme Court decisions which shaped the nation's racial attitudes. Opening with the Dred Scott decision, it moves through the 1954 desegregation decision and ends with the appointment of Thurgood Marshall to the U.S. Supreme Court.

BLACK MEN AND IRON HORSES

**Produced by the New York Times/Arno Press.
18 minutes. 1970. Rental \$5.**

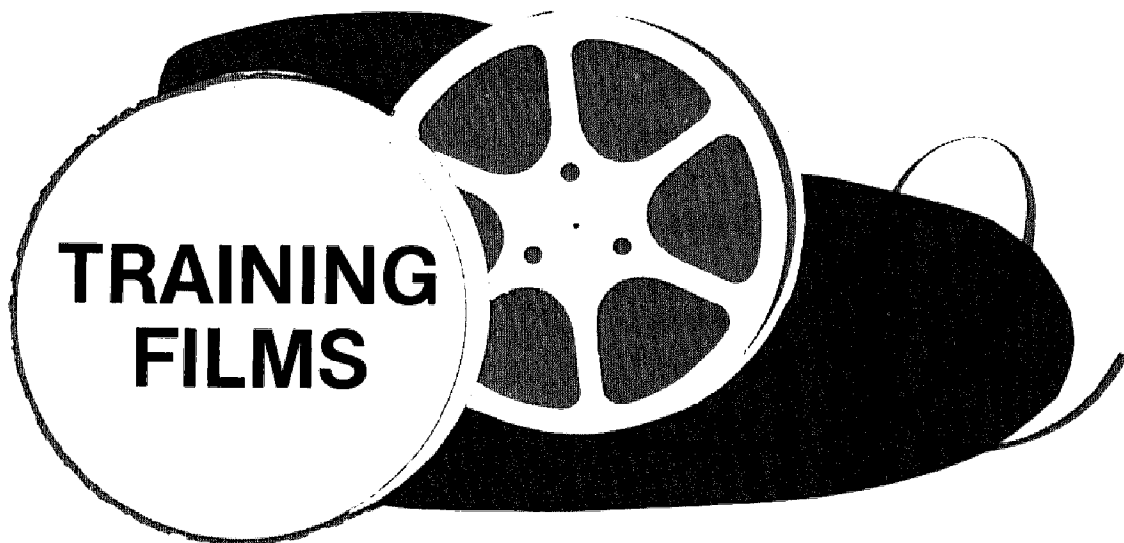
Everyone knows the legend of John Henry and his spike-driving hammer. But how many know that black inventors made the railroad safer and more efficient? This film tells the story of Elijah Mc-

Coy who developed engine lubricators, Andrew Beard who invented automatic coupling, and Granville Woods who devised the telegraphic warning system. While railroading benefited from these developments, most black workers were restricted to menial jobs and Jim Crow coaches. A. Philip Randolph summarizes his union's achievements in winning dignity and economic justice for all workers.

BLACK-WHITE: UPTIGHT

**Produced by Bailey Film Associates.
35 minutes. 1970. Rental \$10.**

At what point in a person's life does hate begin? Many of the subtle myths and stereotypes which buzz through our society casting a shadow of prejudice on even the earliest years are portrayed in this film. A checklist of hidden prejudices enables the viewer to question his own practices and creates an awareness of individual prejudice, and the origins of the black power concepts. Careful preparation is required in developing a discussion of the many themes covered.



HOW TO CONDUCT A MEETING

**Produced by Carousel Films.
18 minutes. 1979. Rental \$5.**

Some of the basic rules for conducting an orderly meeting are set forth in this film which shows a new chairman of a neighborhood association trying to conduct her first meeting. The film uses a series of examples of chaotic situations, followed by illustrations of the right way to conduct business.

MR. CHAIRMAN

**Produced by Cinefacts, Inc.
17 minutes. 1958. Rental \$5.**

Mr. Chairman is a cartoon presentation explaining why we have rules for meetings with examples of how the rules work. The difference between a competent and an incompetent chairman is illustrated. The emphasis on priority of motions is complex and probably more than the average union member needs to know in order to participate in a union meeting.

PARLIAMENTARY PROCEDURE

**Produced by the National Film Board of Canada.
18 minutes. 1955. Rental \$5.**

Democracy begins in the union meeting when officers follow the rules of parliamentary procedure to get the business of the meeting taken care of in an orderly, efficient and fair manner. This

film explains the function of the chairman, the purpose and correct manner of presenting a motion, an amendment, a point of order, or appealing the decision of the chair.

THE UNION MEETING: RULES OF ORDER*

Produced by the Canadian Labor Congress.

13 minutes. 1983. Rental \$5.

Available on 3/4" U-Matic.

Some of the basic rules governing parliamentary procedure are covered in this videotape. It has a good section on motions and amendments to the motion. Useful as a supplement to the AFL-CIO booklet "How to Run a Union Meeting."

TIME STUDY FOR UNION MEMBERS

Produced by Pennsylvania State University.

30 minutes. 1977. Rental \$5.

This film outlines the basic steps required in establishing job standards by means of stopwatch time study. The steps are illustrated when a radial drill press operator tells the shop steward that he can't make the rate set for the job and the steward reviews the stopwatch time study procedure. Although the film deals with the subject on an elementary level, it moves rapidly through some complex areas and requires a trained person to handle discussion following the film.

MORE THAN WORDS

Produced by Henry Strauss Association.

14 minutes. 1969. Rental \$5.

This training film outlines basic methods for successful communication. Using a combination of cartoon and live sequences with a generous dash of humor, the film analyzes factors involved in thinking out what you want to accomplish and then selecting the most useful methods to get other people to understand, accept or act upon the ideas conveyed. Organization and education departments will find this film useful in staff training programs dealing with effective communication.

IS IT ALWAYS RIGHT TO BE RIGHT?

**Produced by Stephen Bosustow Productions.
8 minutes. 1971. Rental \$5.**

Narrated by Orson Wells, this film presents a parable of a land in which most groups are alienated from each other—the young against the old, blacks against whites, the poor against the rich. Divisiveness has all but halted progress as each group refuses to listen or compromise. Animated cartoons dramatize the story, which provides the background for a discussion of communication and barriers to problem solving.

TELL ME WHERE TO TURN

**Produced by Public Affairs Committee.
27 minutes. 1970. Rental \$5.**

In order to get the people with a problem in touch with the agency or counselor that can help resolve the problem, a community must establish a central clearing house. How information and referral service agencies bridge the gap between the troubled individual and the agency that can help him is the subject of this film. The film provides a good background for training union community services counselors.

BEYOND THE WORKPLACE

**Produced by Ohio State University, Labor Education Service.
30 minutes. 1980. Rental \$5.**

In addition to representing workers on the job, unions respond to the many needs of their members beyond the workplace. This film illustrates how unions meet the needs of union families and their communities through education, social welfare and community programs. Using early newsreel footage and photographs, the film traces labor's long involvement in meeting workers' needs.

DEMOCRACY: THE ROLE OF DISSENT

Produced by Coronet Films.

14 minutes. 1970. Rental \$5.

This film examines the role of dissent in a society whose institutions often fail to respond to legitimate protest. The film is built around an actual tenant strike in St. Louis. Dissatisfied tenants meet to discuss what they can do to get the landlord to maintain their building. When petitioning the landlord and picketing fail to get results, tenants meet to discuss a rent strike. A lawyer warns them that they could be evicted if they withhold their rent. The film ends with the group caught up in the dilemma of whether to take the slow, uncertain legal route or conduct a rent strike. The film provides a background for a discussion of the limits of dissent in other problem areas of our society.