

618
REFERENCE

FILMS

FOR

LABOR

AMERICAN FEDERATION OF LABOR

WORKERS EDUCATION BUREAU

724 NINTH STREET N.W.

WASHINGTON 1, D. C.

1952

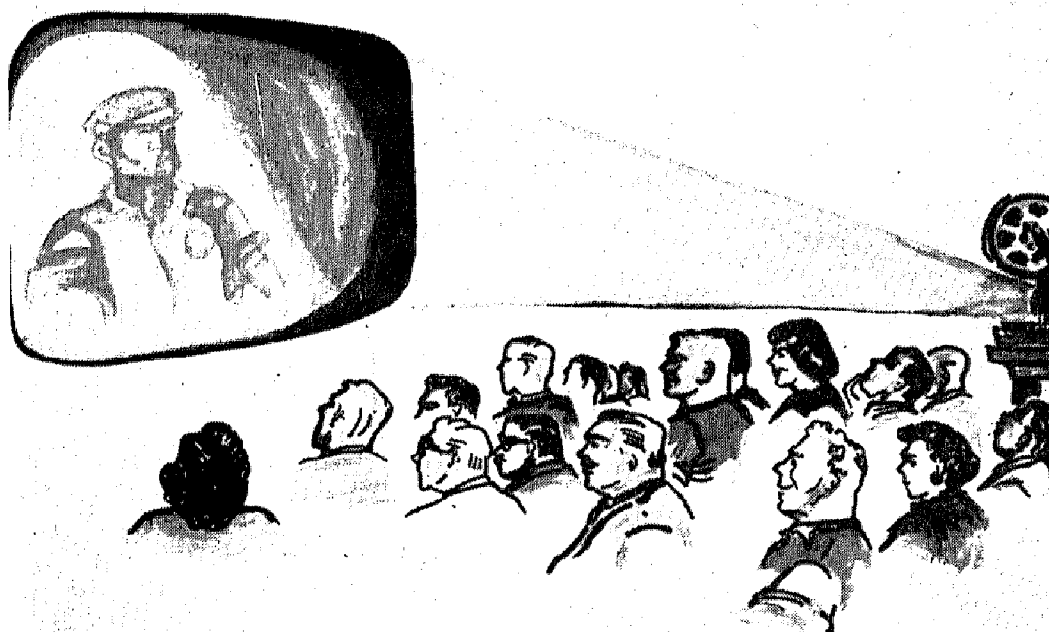
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FILMS FOR LABOR



SHOW A LABOR MOVIE

A labor movie—PUBLIC RELATIONS FOR LABOR

THIS is a list of A.F.L. labor films and filmstrips. Other topical films have been included for programing purposes. Additional information on new labor films now in preparation, and suggestions for the use of films in discussing world affairs, discrimination, political action, important domestic issues, etc., can be found on the film page of our monthly News Letter.

Tips on Booking Films. Plan your film bookings at least a month in advance and notify the distributor of your choice. Indicate a second choice so that you will not be disappointed. Apply to commercial distributors for films not in the Workers Education Bureau Library. Be sure when ordering a 16mm. film or a 35mm. filmstrip that you have the proper equipment for each. All sound films must be run on a sound projector. All sound filmstrips have 33 $\frac{1}{3}$ RPM (Revolutions Per Minute) transcriptions which require a two- or three-speed turntable.

Planning the Film Program. If possible, prepare yourself and your education committee by previewing the film. Plan an introduction which will alert the membership to the points you wish to emphasize. In order to direct discussion formulate several leading questions which will challenge a point of view suggested in the film, or indicate ground which the film has not covered.

The following suggestions will be helpful to the person in charge of the showing:

1. Be sure that your projector is in good working order. Have a spare lamp, fuse, and a take-up reel on hand. Make sure that you have the necessary extension cords and that you have a screen if the hall is not equipped with one.
2. Once in the hall set up your projector without the film and distance the screen from it so that the light beam completely fills the screen. Then thread the film in the machine.
3. Connect the speaker and place it near the screen, well up off the floor.
4. Try the film for focus and sound. Rethread if necessary.
5. Arrange seating so that nobody can get in the way of the picture.
6. Make sure you can black out the hall, and arrange for an assistant to help.
7. Stay by the projector during the show, ready for any needed adjustments.

Return the film to WEB the next business day after showing. Fill out and return Film Report to WEB at the same time.

Equipment. To show the films and filmstrips listed in this catalog, you will need a 16mm. sound film projector, a 35mm. filmstrip projector and record player, and a screen. The Workers Education Bureau can secure this and any other standard audio-visual equipment for A.F.L. unions at substantial savings.

Most makes of equipment are satisfactory. The final decision on the kind to buy depends on the buyer's pocketbook and the use he plans to make of the equipment. 16mm. sound projectors vary in weight from about 30 lbs. to over 100 lbs. Prices range from approximately \$250 for a small model to \$2,000 for a large auditorium model. The average projector, however, will cost between \$300 and \$500, will come in one case (the light-weight models) or in two cases, with the speaker in a separate case, and will be suitable for use with audiences of up to 2,000, depending largely on the size of the speaker.

35mm. filmstrip projectors also have a wide price range, varying from \$35 to \$250, depending on the lens and the lamp and whether the machine operates manually or automatically. Record-playing equipment may be purchased as a part of the filmstrip projector or as a separate item. In either case, it will add \$75-\$150 to the cost.

LABOR FILMS

*FILMS (16mm.)

****Battle of Wall Street.** 20 min. 1949. Apply: Workers Education Bureau. Rent: \$3.00; purchase: \$40.00. (Produced by the Seafarers International Union, Atlantic and Gulf District.)

On-the-spot union movie of the 32-day strike of the employees of the New York Stock and Curb Exchanges. Emphasizes the role of the militant Seafarers Union which swelled the picket lines and organized food and literature dispersals. Documents press coverage and police action. Demonstrates inter-union solidarity and the wide mutuality of interests and brotherhood among unionists, regardless of the work they do. A good film to show organization techniques necessary in a successful strike situation.

Carelessness Costs You. 15 min. Apply: Workers Education Bureau. Rent: \$3.00. (Produced by the International Brotherhood Electrical Workers, Local 1031.)

A dramatic presentation of the dangers of carelessness. Shows how a young couple, about to be married, suffer injuries on the job. They find that they cannot collect compensation because the accidents are caused by their own carelessness, and as a result they have to postpone their marriage. Their plight brings home the unhappiness and possible disaster which can result from disregard of basic shop safety rules.

****The Carpenter.** Color, 45 min. 1950. Apply: Workers Education Bureau. Rent: \$5.00 or United Brotherhood of Carpenters & Joiners, 222 E. Michigan St., Indianapolis 4, Ind. Rent: Free. (Apply for permission to televise.)

Shows how Brotherhood members in the Pacific Northwest produce a major share of the nation's timber products. The film takes us through modern saw and planing mills, through a high-speed plywood mill, and out onto the job where wood goes into the construction of everything from dams to kitchen cabinets. Shows millwrights plying their trade, and deck pier men building great structures with wood, cement, and steel. The film shows a Brotherhood member toppling a spar tree 200 feet up in the air, and another Brotherhood member dropping 60 feet into the waters of Chesapeake Bay in a diving suit to position "tin cans" for a bridge. The film demonstrates the scope of Brotherhood skills, those of three-quarters of a million members whose united bargaining strength makes life better for all working people. (See Film Discussion Suggestions.)

*Unless otherwise noted all films are black and white, sound.

**Indicates cleared for television.

****The Carpenter's Home.** Color, 25 min. 1948. Apply: United Brotherhood of Carpenters & Joiners, 222 East Michigan St., Indianapolis 4, Ind. Rent: Free. (Apply for permission to televise.)

Shows the many activities carried on at the "Brotherhood Home" in Lakeland, Fla.

****Democracy on Display.** Color, 50 min. 1949. Apply: Union Label Trades Department, A. F. L., 901 Massachusetts Ave., Washington 1, D. C. Rent: Free.

Documents the A. F. L.'s annual Union Industries Exposition in May 1949 at Cleveland. The film surveys the various union-industry exhibits, some of which demonstrate on-the-spot construction of union-made goods, and shows us A. F. L. workers skillfully going through the motions of their trades.

****Each for All.** 11 min. 1945. Apply: British Information Services, 30 Rockefeller Plaza, New York 20, N. Y. Rent: \$1.50; purchase: \$32.50.

Shows British trade unions, their leaders, and their role in society. Includes Trade Union Congress meeting representing every kind of trade union in Britain. Points out general acceptance of unions as the only means of settling industrial problems. Emphasizes union achievements in health, vacations, and pension provisions in addition to wages and working conditions.

Fiftieth Convention I.L.G.W.U. 30 min. 1951. Apply: International Ladies' Garment Workers' Union, Education Dept., 1710 Broadway, New York 19, N. Y. Rent: \$5.00; purchase: \$40.00.

Filmed during five days of convention sessions in 1950, the picture shows the serious business of the Convention delegates interspersed with Convention speakers and the pageants and dramatic presentations of different locals and districts celebrating the 50th anniversary of the union. The words of Secretary of Labor Tobin, Vice-President Barkley, Francis Biddle, Oscar Ewing, Senators Humphrey and Lehman, and A. F. L. President Green are paraphrased in the running commentary with the film.

****From Many—One.** Color, 30 min. 1949. Apply: Western Conference of Teamsters, 552 Denny Way, Seattle 9, Wash. Rent: Free; purchase: \$215.68.

Bill, a driver-salesman for a bakery, attends his local Teamsters meeting. Afterwards his officers ask him to talk before a businessmen's association about the union from his point of view as a rank-and-filer. He agrees to, but doesn't know where to begin. Finally, he decides to tell about the labor-management relations in his own job and how union committee representatives were able to help management boost sales. The film departs from Bill's story to describe the strong organizational structure of the Conference which binds together state and inter-state locals. We see the work done by the men in the many sections of the industry and learn how the union keeps in touch with them through publications, family counseling, and other services which reach out into the community.

****Indicates cleared for television.**

Getting Smart. Color, 25 min. 1950. Apply: Visual Education Dept., United Automobile Workers—A. F. L., 429 W. Michigan St., Milwaukee, Wis. Rent: Free; purchase: \$50.00.

Shows membership participation in the Fourth Annual Institute of the UAW-AFL School for Workers at the University of Wisconsin in June 1949. The film opens with a description of the town and the University, then follows the progress of typical UAW students. Pictured are scenes of registration, classroom work, recreation, and the final night of graduation. The chief value of the film is to acquaint prospective students with the facilities offered at Wisconsin, and to picture the various labor teachers. The film might be used effectively by other unions to promote their own institutes.

I.A. Documentary. 25 min. 1948. Apply: Workers Education Bureau. Rent: \$3.00. (Produced by the International Alliance of Theatrical Stage Employees and Moving Picture Operators of the U. S. and Canada.)

Traces the history, improved working conditions, and growth of the union in the theater industry from 1893 to 1948. The story of a half century of struggle and accomplishment is told through the medium of John G. Williams, first president of the Alliance, as he recalls to Richard F. Walsh, the present head of the union, the conditions before the formation of the Alliance, the first successful strike of stagehands which resulted in a wage of \$1.00 a show, and the trials and tribulations of the road companies which spread the gospel of unionism. We see the transformation of the theater, and the expansion of the union with the development of the movie industry. Especially effective for not-so-militant members or prospective members because of the subject matter, and the prominence of theater personalities on the picket line and at work in the union. (See Film Discussion Suggestions.)

International Confederation of Free Trade Unions. 25 min. 1950. Apply: Workers Education Bureau. Rent: \$3.00; purchase: \$50.00. (Produced by the International Confederation of Free Trade Unions.)

Delegates representing fifty different nations and fifty millions of workers come together to outline the problems and goals of the world's democratic trade unions at the first ICFTU meeting in London in 1949. The film opens with delegates entering the sessions, we hear the first speeches, see committees formed and discussion initiated on the constitution and on affiliations. Trade union leaders, many of whom had withdrawn from the WFTU, addressing the assembly underline the need for unity among democratic trade unions, emphasizing that forced labor anywhere is a threat to free labor everywhere, and pointing out that if economic well-being is to go forward the backward areas of the world must be developed. American delegates note the vital role which the ICFTU should play and the need for field offices to do the practical work of the Confederation. The film tends to be somewhat slow moving, but it helps convey some of the spirit and meaning for world labor of this historic meeting. (Write to the ICFTU, 20 W. 40th St., New York 18, N. Y., for literature on current ICFTU developments to distribute at your showing.)

****I. L. O.** 11 min. 1948. Apply: National Film Board of Canada, 1270 6th Ave., New York 20, N. Y. Rent: \$1.50; purchase: \$30.00.

Traces history of the International Labor Organization from its beginning in 1919 to the 29th conference in Canada. Describes structure, method of representation, and procedures. Shows how maritime conditions have been improved through international agreements regulating standards of health, safety, and welfare. Workers in mines, mills, and factories in every part of the world benefit through international cooperation for human welfare. (Write to I.L.O., 1825 Jefferson Pl., N.W., Washington 6, D. C. for literature on current I.L.O. developments.)

Labor Goes to the Fair. 15 min. Apply: Executive Joint Board, Bakery & Confectionery Wkrs. Council, 1040 S. Grand Ave., Los Angeles 15, Calif. Rent: Free.

Records A. F. L. union label products exhibits at the Los Angeles County Fair in Pomona, Calif. Pictured are displays of the Bakery & Confectionery Wkrs., Retail Clerks, Teamsters, and the Apprenticeship Training booth of the State of California sponsored by the Pomona Central Labor Council. The second part of the film is in color and pictures the float of the Bakery and Conf. Wkrs. in the Pasadena Tournament of Roses. Could be used to illustrate what has been done to promote the union label.

****Local 100.** 32 min. 1950. Apply: Workers Education Bureau (Rent: \$3.00), or National Film Board of Canada, 1270 6th Ave., New York, N. Y. (Rent: \$4.50; purchase: \$90.00.) (Produced in cooperation with the Canadian National Catholic Syndicates, the Canadian Congress of Labour, and the Trades and Labour Congress, in consultation with the Canadian Federal Department of Labour.)

This is the story of how Local 100, an affiliate of a national union in Canada, was formed. The sudden dismissal of Jim makes the other men in the shop realize their lack of job security. They talk it over and decide to organize a union. The film shows us how they go about it: their approach to the national union, the assistance given by an organizer from union headquarters, the mass meeting and the signing up of workers, which resulted in Local 100's being declared the legal bargaining agent. We see the shop committee negotiate with the employer to obtain their first contract providing a grievance machinery, a wage increase, and other benefits. Offers an accurate and persuasive picture of how things happen when a shop is successful in organizing a union. Demonstrates the orderly and democratic procedure under which a union is formed, and functions.

Look for the Union Label. 30 min. 1947. Apply: Bakery & Confectionery Wkrs., 2719 N. Wilton Ave., Chicago 14, Ill. Rent: Free.

Shows the improvement in working conditions from the days of damp basement bakeries before the union, to healthful, modern union working conditions today.

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Our Union—Local 91. Color, 30 min. Apply: Workers Education Bureau. Rent: \$5.00. (Produced by the International Ladies' Garment Workers' Union, Local 91.)

Outlines the daily functioning of ILGWU's New York City Local 91 and the educational, health, and recreational facilities which it offers its membership. Shows the history of the local and changes it has effected in working conditions in the garment industry. (See Film Discussion Suggestions.)



Stitcher at work—OUR UNION—
LOCAL 91

****The Pursuit of Happiness.** Color, 35 min. 1950. Apply: Workers Education Bureau. Rent: \$5.00; purchase: \$200.00. (Produced by the Amalgamated Meat Cutters & Butcher Workmen of North America.)

Tells the story of Bill Smith, a typical member of the Amalgamated, whose life and job conditions reflect the work of his union. Shows how union protection stretches out over the great variety of jobs done by Amalgamated's 200,000 members—from egg packers to cannery workers, butchers to retail counter-men. We see how the interests of Bill and the others are protected by the grievance-handling through the local steward, and the active leadership of the international officers. We also see why Bill, an alert worker-citizen, interests himself in political activity as he counts the gains for the worker achieved through government action in social security and minimum wage. Shows the whole range of a union's activities from collective bargaining, to political action, to community activities, to recreation and the long-term benefits for the worker and his family. The film sequence on organization has excellent charts showing the structure of the A. F. L. and this international. (See Film Discussion Suggestions.)

They Drive in Safety. 15 min. Apply: Workers Education Bureau. Rent: \$3.00.

Demonstrates the ways in which labor and management may cooperate to bring about traffic safety. The example given is the Drivers' Safety Center in California, sponsored by local union and management people, which provides for thorough periodic physical examinations and driving tests.

This Is Our Brotherhood. Color, 15 min. 1948. Apply: United Brotherhood of Carpenters & Joiners, 222 E. Michigan St., Indianapolis 4, Ind. Rent: Free.

Pictures the operation of the General Office of the Carpenters' Union and the service it performs in distributing millions of dollars in pension, death, and disability benefits.

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****This Is the S.I.U.** 18 min. 1949. Apply: Workers Education Bureau. Rent: \$3.00; purchase: \$40.00. (Produced by the Seafarers International Union, Atlantic & Gulf District.)



Union education—THIS IS THE S.I.U.

Shows the function and operation of the headquarters of the Seafarers Union, Atlantic and Gulf District, through the eyes of a rank-and-filer home from a voyage. Here we see a member store his gear, pick up his mail, pay his dues, and perhaps use the library or the recreational facilities of the union. Charts, prepared by the educational arm of the union, which record union membership, income, and expenses, are available to him. Listings show how many jobs are currently under contract so as to assure employment for all members before new seamen are taken in. Pamphlets, leaflets, and the *Seafarers Log*, materials used to keep in touch with members at sea, are available. A rank-and-file election is in progress; we are told that it is held over a period of two months in all ports to assure maximum participation for all members in good standing. We see a system of rotary shipping in operation which assures each member a new job in turn. The film points out that an SIU representative is on hand when men are signed on a new ship, and after the trip he meets with the company and seamen to settle disputes and infringements of the contract. Illustrates democratic operation of a union. (See Film Discussion Suggestions.)

Through the Needle's Eye. 20 min. 1948. Apply: Int'l. Ladies' Garment Wkrs.' Union, 1710 Broadway, New York 19, N. Y. Rent: \$5.00.

History of the British Tailor and Garment Wkrs. Union from 1890 to 1948. The story of early shop conditions and the struggle to organize is told through the medium of a young woman worker in the garment district of Leeds. She marries one of the pressers in her shop who becomes a union organizer. We see employers trying to break up union meetings, and attempting to fight worker wage gains by fostering four or five rival unions in the same plant. Later we see the daughter of the union organizer become a delegate to the Garment Workers Congress. Portions of the film are based on the life of Anne Loughlin, until 1952 President of the British Tailor and Garment Wkrs. Union, who rose from the shop to become the only woman

**Indicates cleared for television.

president of a national union, which combines both men and women workers. Excellent trade union history of the growth of an important British union. Emphasis is on women workers and the part they have and can play in the labor movement. The similarity of organizational problems in the U. S. and Britain is evident. The film's weakness is that it gives no final picture of what British organization has accomplished in terms of wages and hours. At times, also, the Yorkshire dialect is difficult to understand.

Union in the Mill. 18 min. 1951. Apply: Workers Education Bureau. Rent: \$3.00; purchase: \$25.00. (Produced by the International Brotherhood of Paper Makers.)

Shows why the employees of the "Avon Paper Company" decided they needed a union and how they organized one. The film depicts the tactics which management used to discourage organization and the assistance the workers received from the Paper Makers. The film ends with the union organized and the newly elected negotiating committee sitting down with management at the bargaining table. (See Film Discussion Suggestions.)

A Watch for Joe. Color, 45 min. 1951. Apply: Workers Education Bureau. Rent: \$3.00; purchase: \$235.00. (Produced by the Retail Clerks International Association.)

Pictures the everyday lives of retail store workers. Shows the economic problems which Joe, a clerk who is determined to be self-sufficient, faces with a pinch-penny and arrogant employer. Illness from overwork causes Joe to think things over and he comes to the conclusion that one man alone cannot progress far. The film shows how he and his fellow workers succeed in organizing a union, the employer being won over partially by the pro-union arguments of his business friends who deal with unions. A bargaining session is shown and we see the operation of the new grievance machinery in reinstating an older employee with long service.

****We Serve the Public.** Color, 50 min. 1948. Apply: Workers Education Bureau. Rent: \$3.00; purchase: \$400.00. (Produced by Hotel & Restaurant Employees & Bartenders International Union.)

Shows how the great service industries have grown up through the needs of more and more people living in cities. Pictures the wide variety of work done by union members, indicating the improved working conditions which the union has brought. (See Film Discussion Suggestions.)

****With These Hands.** 50 min. 1950. Apply: Workers Education Bureau. Rent: \$10.00; purchase: \$100.00. (Produced by the International Ladies' Garment Workers' Union.)

Tells the story of the International Ladies' Garment Workers' Union as seen through the eyes of Alexander Brody, cloak operator, and the role he, as a rank-and-filer,

**Indicates cleared for television.



Triangle Fire—WITH THESE HANDS

played in his union from the days of struggle in 1909 to the present, when we see him retired on his union pension. Brody remembers tragic and climactic events such as the bitter strike for recognition, the terrible Triangle Waist fire, and the 1926 struggle to resist Communist domination of the union. He counts the gains which the union has brought in better living conditions, health and medical care, facilities for cultural and recreational development, education, and the final security of a pension plan: "The Union is a way of life." (See Film Discussion Suggestions.)

****Work in a Union Laundry.** 20 min. 1947. Apply: Workers Education Bureau. Rent: \$3.00. (Produced by the Laundry Workers International Union.)

Follows the travels of a laundry bundle through a modern, unionized laundry. Designed to promote the use of laundries and to show the improved working conditions under the union.

****Working Together.** A Case History of Labor-Management Cooperation. 25 min. 1952. Apply: Encyclopedia Britannica Films, 1150 Wilmette Ave., Wilmette, Ill., or nearest EBP Regional Office. Rent: \$5.00; purchase: \$100.00. (Produced by the Twentieth Century Fund.)

Tells the labor relations story of the American Lead Pencil Company and Local 77A of the Textile Workers, organized in 1937. Depicts the birth of the union, the first bargaining session, the setting up of grievance machinery, the breakdown of 1940 contract negotiations, and an eight-week strike, which was ended when the union's suggestion for a campaign to cut production costs was accepted. The campaign gradually increased production 15% and union and management began to develop good working relationships. Although the film leaves some questions unanswered, it is useful for discussion purposes.

Your Social Security. 19 min. 1951. Apply: Workers Education Bureau. Rent: \$1.00. (Produced by Federal Security Agency.)

Explains briefly the legislative history, provisions, and operation of the Social Security Act. Special attention is given to the fifteen million persons newly covered by the 1950 amendment.

**Indicates cleared for television.

PUBLIC GOODWILL

WHEN YOU NEED IT



PUBLIC RELATIONS FOR LABOR

FILMSTRIPS

*SOUND (35mm.)

(Each filmstrip has a transcription of 33-1/3 revolutions
per minute to be played with the strip)

Butch, Your Union Button. Color, 50 frames, 20 min. 1949.
Apply: Workers Education Bureau. Rent: \$2.00; purchase: \$10.00.
(Produced by the Amalgamated Meat Cutters & Butcher Workmen of
North America.)

Designed to keep the membership informed as to how their dues dollar is spent and how the Amalgamated Meat Cutters International plans programs for all member needs. Shows the importance of what the union button represents in the lives of union members.

Fifth Union Industries Show. Color, 55 frames, 20 min. 1950.
Apply: Workers Education Bureau. Rent: \$2.00; purchase: \$10.00.
(Produced by the Unions Label Trades Dept., A. F. L.)

A colorful and lively record of the 1950 Union Industries Show in Philadelphia visited by half a million people. The many union and industry exhibits demonstrate the good standards and wages which organization has brought, and these gains themselves remind the spectator that the worker-consumer must be labor conscious 'round the clock. We see results of labor planning for greater job proficiency and greater security. The show emphasizes the worker as a producer and as a consumer

*Unless otherwise noted all filmstrips are black and white.

who can buy the things he produces. The union label, as the theme of the show, means work performed under decent conditions for a fair wage. It is the evidence of human and economic progress.

For Fair Practices. Color, 23 frames, 20 min. 1950. Apply: Workers Education Bureau. Rent: \$2.00; purchase: \$7.50. (Additional 13 min., 33 $\frac{1}{3}$ transcription FREE AND EQUAL. Apply: Workers Education Bureau. Rent: 50¢; purchase: \$5.00.) Filmstrip and additional transcription: rent (both): \$2.50; purchase (both): \$12.50. (Produced by National Labor Service.)

Filmstrip is based on the guide book for "A Turnover Talk for Fair Practices." It shows how discrimination hurts the community and the union. Transcription, which can be used effectively on the same program with the strip or for radio, tells in folk-style how one man was discriminated against in his shop and what the union did to remedy the situation. Both are excellent.

Good Men and True. Color, 50 frames, 20 min. 1947. Apply: Workers Education Bureau. Rent: \$2.00; purchase: \$25.00. (Produced by the United Hatters, Cap & Millinery Workers International Union.)

Traces the history of labor in America through the pioneer struggles of the Hatters and Cap Makers Union. Shows how from the period of the black bags, and \$1.00 a day wages, through conspiracy charges and the movement against prison labor, the Hatters have been the shock troops of the labor movement. Reminds us that observance of the union label is the only means of preserving fair wages and decent working conditions.

How to Handle a Grievance. 43 frames, 20 min. Apply: Workers Education Bureau. Rent: \$2.00. (Produced by the Workers Educational Service, University of Michigan Extension.)

Outlines the major points in grievance procedure. Marks out the sign posts: who, what, when, where, why—as guides in writing up a grievance. Illustrates the steward's role at each step in the processing of a grievance.

It Happened in Dixie. 44 frames, 20 min. 1951. Apply: Workers Education Bureau. Rent: \$2.00. (with script or recording); purchase: \$7.50 (with script); \$15.00 (with recording).

This filmstrip was prepared for use by union people when a National Labor Relations Board election is in prospect, to show the tactics used by some employers to oppose the formation of a union. It demonstrates the protection which the law gives employees and thereby assists in coping with the pressures of employer tactics.

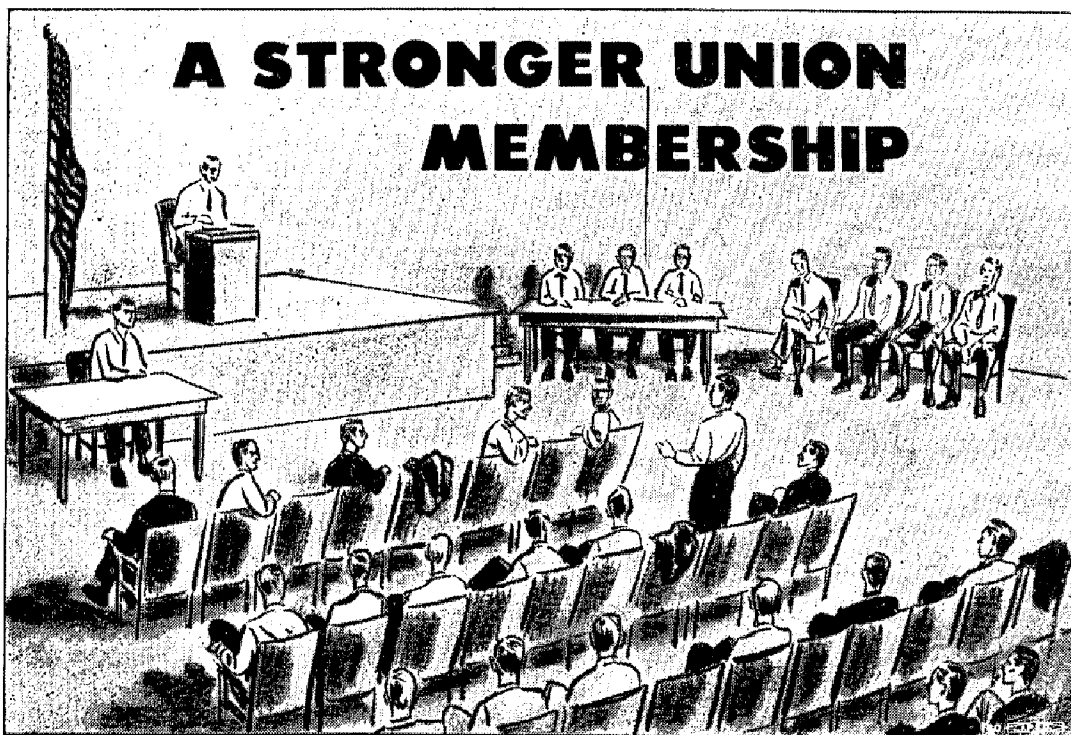
Labor's Challenge. Color, 62 frames, 22 min. 1950. Apply: Workers Education Bureau. Rent: \$2.00; purchase: \$10.00. (Produced by the

American Federation of Teachers and the Workers Education Bureau. Sponsored by the Samuel Gompers Centennial Committee, Anti-Defamation League, and Jewish Labor Committee.

Depicts the growth of unionism from the home industry of 1790 through the hardships and exploitation for workers in growing industrialization, up to the present day. It shows how desperation drove many into the working class parties of an earlier day, and traces from this the growth of craft unionism under the A. F. L. Pictures the struggle of workers for the right to assemble voluntarily and solve their problems; to define through a program of action the "greatest good for the greatest number."

Making the Union Click. 47 frames, 14 min. 1950. Apply: Workers Education Bureau. Rent: \$2.00; purchase: \$10.00. (Produced by the Workers Education Bureau.)

Tells the story of how Mack, the member who has developed a "what's the use?" attitude toward his union, is persuaded by his shop steward to attend a meeting of Local 333. At the meeting Mack admits there is evidence of a new spirit quite differ-



ent from his memory of the union in the old days. The steward explains the change as an outgrowth of cooperative planning by officers and members, the setting up of responsible committees, and the delegation of responsibility. The result is evident in streamlined meetings, active committee work, and increased interest in local union and community affairs. Mack, of course, raises a number of questions, but eventually agrees the union program's effectiveness depends on intelligent membership support in meeting, on the job, and in the community.

Men on the Job. 81 frames, 18 min. 1951. Apply: Workers Education Bureau. Rent: \$2.00; purchase: \$10.00. (Produced by the San Francisco Labor Council with the technical assistance of the University of California.)

The San Francisco Labor Council, which believes that race, creed and color are a man's own business and should not influence his job opportunity, explores minority group membership in local A. F. L. unions. In cosmopolitan San Francisco the Council found that labor was meeting its challenge and displaying a good spirit of brotherhood. Still, in some instances, union members and leaders let personal fear shape a policy of discrimination for others; the Council is hard hitting in its criticism of these individuals. The strip takes its theme from the words of Gompers, "The earth was intended for all mankind and not for a few. We must fight for the ideal which is America—equality of opportunity for all." It concludes that a job of education must be done in the community as well as in the labor movement to "insure the acceptance of minority groups in all kinds of work on all levels." The strip may prompt curiosity about union-community tolerance in your own city. You may want to undertake a voluntary, one-year, tolerance campaign such as the one described.

Samuel Gompers—Man of Labor. Color, 48 frames, 15 min. 1950. Apply: Workers Education Bureau. Rent: \$2.00; purchase: \$10.00. (Produced by the Workers Education Bureau for the Samuel Gompers Centennial Committee.)

Tells the story of Samuel Gompers' life and work as he developed the philosophy and structure of the A. F. L. We see him learn from the unstable nature of other labor organizations of his day, that unions must develop a program of action and organization which is businesslike and single-minded. The pictures tell the story of a boy, born in the London slums apprenticed as a cigarmaker in America, who was able to build a great labor movement at home and, as a delegate at Versailles, to realize the dream of forty years, by helping establish the International Labor Organization in the League of Nations.

U.S. Department of Labor. 74 frames, 22 min. Apply: Workers Education Bureau. Rent: \$2.00. (Produced by Workers Educational Service, University of Michigan Extension.)

Shows President Taft signing the bill in 1913 which authorized the Department of Labor with full cabinet status. This happened forty-five years after the National Labor Union first called for a labor department which would reflect the interest of the working people. The strip shows the growing services which the Department performs for all working citizens: men, women, children, unemployed, apprentices, etc.; it calls for a Labor Extension Service, more job safety, adequate social security, and a Labor Department which will increasingly be labor's voice in government.

Your Brotherhood. Color, 44 frames, 15 min. 1950. Apply: Workers Education Bureau. Rent: \$2.00; purchase: \$10.00. (Produced by the Brotherhood of Sleeping Car Porters.)

Reviews the early struggles and organizational development of the International Brotherhood of Sleeping Car Porters. Shows how discrimination and railroad policy have operated against Bill Brown, Pullman porter. Emphasizes the contribution which the Union has made toward greater dignity in work and security in life for its members.

Your Vote—A Priceless Heritage. 50 frames, 13 min. 1950. Apply: Workers Education Bureau. Rent: \$2.00; purchase: \$10.00. (Produced by the Workers Education Bureau for Labor's League for Political Education, A. F. L.)

Traces the long history during which man has moved forward to deciding issues by use of the ballot box rather than through use of the club. It shows how worker-citizen apathy toward voting today may result in the loss of hard-won liberties unless he exercises his citizenship rights intelligently. Reference is made to the sorry record of the 80th Congress; problems confronting the 81st are pictured as the film-strip emphasizes the primary responsibility of the voter in solving them through the intelligent selection of representatives.

FILMSTRIPS

SILENT

(These filmstrips have scripts to be read with the showing)



Union meeting do's—THE CRADLE OF ACTION

The Cradle of Action. 37 frames. 1951. Apply: Workers Education Bureau. Rent: 50¢; purchase: \$2.00. (Produced by the International Association of Machinists.)

Briefly traces the beginnings of the Machinists' organization from the Atlanta engine pit. Suggests that those who met in Faneuil Hall to protest political tyranny, and these early union machinists protesting economic injustice, stand in the same tradi-

tion. The strip illustrates how the local meeting should and should not be conducted from the point of view of the chairman, the individual member, committees, and special interest groups.

Fifty Years of I.L.G.W.U. History. Filmstrip No. 4., 81 frames. 1950. Apply: Workers Education Bureau. Rent: 50¢; purchase: \$1.00. (Produced by the International Ladies' Garment Workers' Union.)

Introductory shots show what a strong union has done in the shops for members of the Garment Workers' Union. Flashbacks document conditions as they once were and picture the pioneer leadership which built the union. The filmstrip ends with comments on, and pictures of, the union's education and health programs.

Labor in the News. 55 frames. 1949. Discussion guide. Apply: Workers Education Bureau. Rent: 50¢. (Produced by the *New York Times*, Office of Educational Activities.)

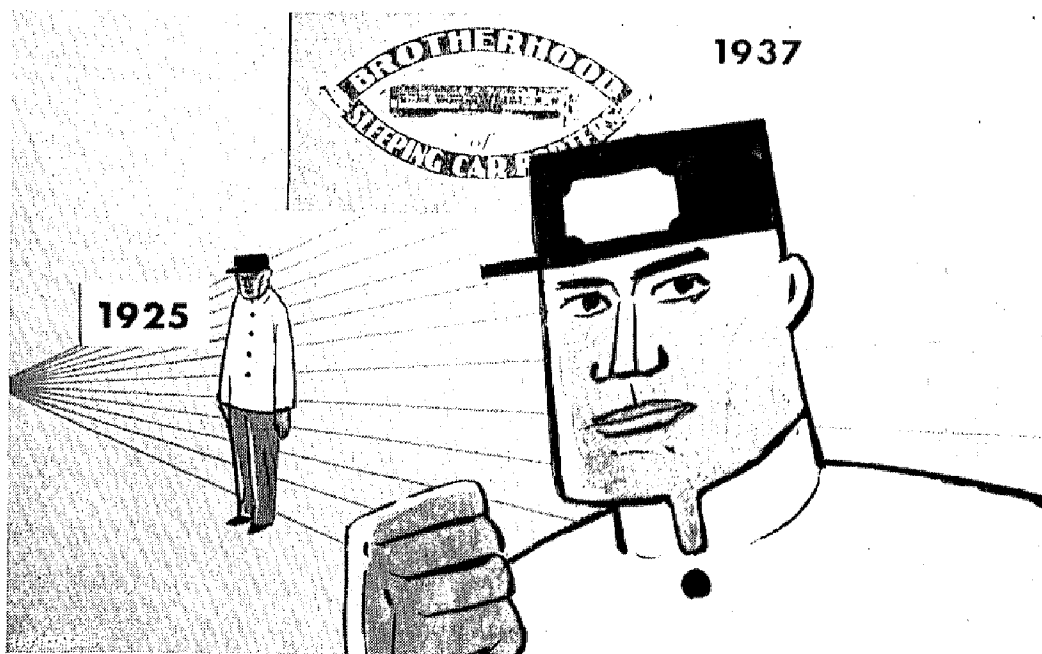
This *New York Times* filmstrip discusses in a very elementary way what unions do for their members, and how they operate when disagreements with the employer arise. Demonstrates the usual arguments against unions and discusses the Wagner Act and Taft-Hartley. Could be used in high schools to introduce discussion along with other labor filmstrips and the text "Labor in America" by Faulkner and Starr.

Public Relations for Labor. 36 frames. 1950. Apply: Workers Education Bureau. Rent: 50¢; purchase: \$2.00. (Produced by the Institute of Labor & Industrial Relations, University of Illinois.)

Points out that public relations means getting people to know about and understand and support labor's program. Suggests how to get action by enlisting the aid of union members and women's auxiliaries and points out that building good community relations is a year-round job done from day to day by contacting every group in the community. This is a concise and useful strip. It is written to be adapted to each local situation.

Trade Unionism in Britain. 24 frames. 1951. Apply: Workers Education Bureau. Rent: 50¢; purchase: \$2.50. (Produced by British Information Services.)

Pictures the trade union movement in Britain and shows how it operates. Depicts local branch activities and the union's paid central staffs. Step-by-step procedure is shown for handling a worker's grievance. Discusses the work of the Trades Union Congress, top governing body of British trade unions.



Bill Brown, Pullman Porter—YOUR BROTHERHOOD

OTHER FILMS*

(16mm.)

FILMS ON BROTHERHOOD

Brotherhood of Man. Color, 11 min. 1946. Apply: Brandon Films, 200 W. 57th St., New York 19, N. Y. Purchase: \$100.00. For rental, apply: Jewish Labor Committee, 25 E. 78th St., New York 21, N. Y. Rent: Free.

Animated cartoon demonstrates the basic similarity of all men. Shows how a man wakes up one morning to find the world community in his backyard. We see how he silences the whispers of the little green monsters of prejudice and racial hatred as he learns to understand his new neighbors. (Apply to Brandon for television clearance.)

****High Wall.** 32 min. 1951. Apply: McGraw-Hill Book Co., Inc., 330 W. 42nd St., New York, N. Y. Purchase: \$90.00. For rental, apply: Anti-Defamation League, 212 5th Ave., New York, N. Y. Rental: \$1.00.

The outbreak of gang warfare between two teen-age groups sends two boys to the hospital, and a psychiatrist, with the aid of a social caseworker, reconstructs the

*Please order direct from distributor indicated. Unless otherwise noted, films are black and white, sound.

**Indicates cleared for television.

background facts. Investigation reveals the fear, bigotry, and prejudice which have been instilled into one of the boys by his parents and other adults. A recapitulation of various attitudes fostering prejudice is presented with remedial suggestions by the narrator. A thought-provoking film for discussion purposes.

The House I Live In. 10 min. 1946. Apply: Young America Films, 18 E. 41st St., New York 17, N. Y. Purchase: \$27.50. For rental, apply: Jewish Labor Committee, 25 E. 78th St., New York 21, N. Y. Rent: Free.

Frank Sinatra pleads with a group of children to stop discriminating against their playmates because of difference in race or religion.

The Story of Dr. Carver. 10 min. Apply: Association Films, 347 Madison Ave., New York 17, N. Y. Rent \$2.00.

Hollywood film traces the struggle of a great Negro scientist, born in slavery, to educate himself. His solution to the cotton crisis in the South, the introduction of rotating peanut and cotton crops, is seen as a benefit to the whole South, his people, and the nation.

That All Men Are Created Equal. Color, 20 min. 1951. Apply: Visual Education Dept., United Automobile Workers, A. F. L., 429 Michigan St., Milwaukee, Wis. Rent: Free; purchase: \$60.00.

Features the "turnover talk" which graphically portrays the misinformation and wrong thinking which make discrimination possible, pointing out the danger to all of injustice to one person or one group. The picture opens with a brief introduction by the commentator who explains the purpose of the film and comments on the twenty-three cartoon pictures as they are presented.

FILMS ON DOMESTIC ISSUES

A Place to Live. 18 min. 1941. Apply: Brandon Films, 200 W. 57th St., New York, N. Y., or Princeton Film Center, Princeton, N. J. Rent: \$4.00; purchase: \$72.00.

Based on a Philadelphia Housing Association survey. Pictures a boy's life in a city slum. Shows the dilapidated home he lives in and very movingly depicts the dilemma of the family which seeks to maintain human dignity under slum conditions.

*****There Were Three Men.*** Color, 10 min. 1946. Apply: Cooperative League of the U. S. A., 343 S. Dearborn St., Chicago 4, Ill. Rent: \$3.00; purchase: \$100.00.

A cartoon film in which Ike, the farmer, and Mike, the worker, learn to join forces

**Indicates cleared for television.

and outwit G. K. Boodle, the world's gimcrack king. Film is not factual, but entertaining and sets the stage for an information-session on co-ops.

This Is Tomorrow. 10 min. Apply: Association Films, Inc., 347 Madison Ave., New York 17, N. Y. Rent: \$2.00.

Recasts much of the material used in the film, *THE CITY*. Stresses community developments and sets forth objectives for the construction of model homes and work centers.

Valley of the Tennessee. 30 min. 1944. Apply: Princeton Film Center, Princeton, N. J. Rent: \$4.50; purchase: \$35.85.

Tells the story of the redevelopment of an entire section of the South in terms of the needs of the people in the Tennessee Valley. Shows how the harnessing of the power of a great network of rivers has brought the benefits of navigation, electricity, and irrigation to the homes, farms, schools, and factories of a whole region. An excellent example of democracy at work.

*****What is a Co-op?*** 20 min. 1949. Apply: Cooperative League of the U. S. A., 343 S. Dearborn St., Chicago 4, Ill. Rent: \$3.00; purchase: \$50.00.

Shows the various kinds of cooperatives in existence in the U. S., explains how they operate, and the benefits they have brought to their members.

Without Fear. 30 min. 1952. Apply: Workers Education Bureau, Service charge, \$3.00. (Produced by California Machinists Non-Partisan Political League.)

A kinescope of a television show presented to stress the arguments for National Health Insurance. Cites statistics and actual case histories to show the need for improved medical facilities and more doctors. Attacks the AMA position on health insurance and allied issues.

FILMS ON INTERNATIONAL RELATIONS, M.S.A., AND WORLD TRADE

*****The Balance.*** 10 min. 1948. Apply: British Information Services, 30 Rockefeller Plaza, New York, N. Y., or Int'l. Bro. of Paper Makers,

**Indicates cleared for television.

Paper Makers Building, Albany 1, New York. Rent: \$1.50; purchase: \$32.50.

Discusses British dependence on imports for food, machinery, and resources. Shows how these imports must be paid for by exports. By animated drawings the film explains triangle trade: British bicycles exported to Africa, African cocoa to the U. S., and U. S. cotton to Britain. Simple and effective presentation of the basic facts of world trade.

****Breakthrough.** 18 min. Apply: Workers Education Bureau. Rent: \$1.00. (Produced by M.S.A.)

The history of the completion of Aura, the Norwegian power project and the largest in Europe, as told by an Aura man. Begun in 1913, the successful building of Aura pictures more than the construction of a power plant; it is the story of the organization of a union, the struggle of men and machines against nature, and the rescue and completion of Aura through Marshall aid machinery. We see clearly what new tools and work and cheap power mean to the people of Aura and through them we understand its significance for Norway and for the other European countries which will use its power. The best of the M.S.A. films to show a union situation.

Fate of a Child. 17 min. Apply: Workers Education Bureau. Rent: \$3.00.

Deals in simple human terms with some of the major problems facing the underdeveloped areas of Latin America.

Made in the U.S.A. 10 min. Apply: Association Films, Inc., 347 Madison Ave., New York 17, N. Y. Rent: \$1.50.

Answers arguments that the U. S. doesn't need foreign goods, that it is self-sufficient, and that everything needed is made in this country. Automobile is used to illustrate how many foreign raw materials go into a "typical American product."

Point IV in the Americas. Color, 20 min. 1952. Apply: Workers Education Bureau. Rent: \$1.00. (Produced by State Department, Technical Cooperation Administration.)

Shows various projects undertaken by the Technical Cooperation Administration in Latin America and describes how American technical experts are working with local leaders in attempting to improve production, wipe out disease, and raise the standard of living.

Round Trip. 20 min. 1947. Apply: International Film Bureau, 6 N. Michigan Ave., Chicago 2, Ill. Rent: \$3.50; purchase: \$57.50.

Discusses importance of world trade to America. Explains need for two-way trade and for breaking down tariff barriers. Answers usual objections: foreign competition.

**Indicates cleared for television.

U. S. self-sufficiency, reduced wages and unemployment. People in various countries and walks of life tell why trade is important to them as well.

****The Shoemaker and the Hatter.** Color, 20 min. 1951. Apply: Workers Education Bureau. Rent: \$1.00. (Produced by M.S.A.)

An animated cartoon showing how "Mr. Shoemaker," by increasing production and stimulating free trade between nations, is able to expand his business, while "Mr. Hatter," who depends on high prices, restricted production, and trade barriers, fails.

****A Time for Greatness.** 30 min. 1952. Apply: Association Films, 347 Madison Ave., New York 17, N. Y. Rent: \$3.00; purchase: \$85.00. (Produced by the American Friends Service Committee.)

Based on "Steps to Peace—A Quaker View of Foreign Policy," this film presents the Friends' reasons for believing that basic changes are needed in U. S. foreign policy. They believe that peace with the Soviet Union can be secured through "honest negotiation," and urge the U. S. to bend its efforts toward building a world in which there is hope, life, and dignity for all mankind.

****Village Without Water.** 13 min. Apply: Workers Education Bureau. Rent: \$1.00. (Produced by M.S.A.)

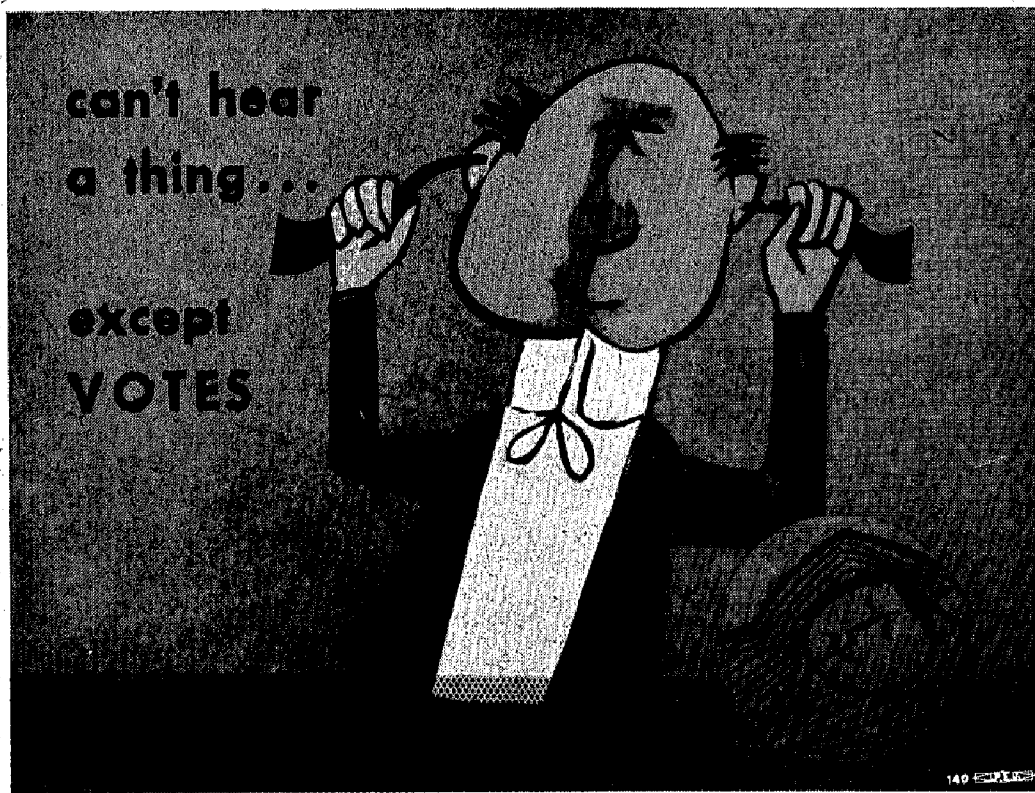
The story of how counterpart funds built a pipeline to bring water for the first time to a small Italian village. Shows the parched lands of Southern Italy where one barrel of water was imported daily for 3,000 villagers. We see a mother dole out a handful to her children to wash their faces—and a man gingerly pour a few drops on his dry plants. With the building of the pipeline one hundred and fifty other small towns like this one are supplied with running water.

World Trade for Better Living. 20 min. 1951. Apply: Encyclopedia Britannica Films, 1150 Wilmette Ave., Wilmette, Ill. Rent: \$3.50; purchase: \$70.00.

Illustrates how the exchange of goods and services between countries contributes to the welfare of the world's peoples. Points out that the nations which produce the most have the highest standard of living and therefore it is in the interest of people everywhere to encourage each country to increase production and to stimulate world trade.

****Indicates cleared for television.**

FILMS FOR POLITICAL ACTION AND GROUP DISCUSSION



A legislator understands only votes—YOUR VOTE—A PRICELESS HERITAGE

Discussion Technique. 30 min. 1951. Apply: Workers Education Bureau. Rent: \$3.00. (Produced by U. S. Dept. of the Army.)

Discussion between two Army information officers shows the "do's" and "don'ts" for discussion leadership. Good discussion techniques and a variety of devices to stimulate discussion are shown in a review of the advantages of the forum, symposium, debate, panel, and conference methods.

How a Bill Becomes a Law. 15 min. 1945. Apply: Princeton Film Center, Princeton, N. J. Rent: \$2.50; or Ideal Pictures Corp., 65 E. South Water St., Chicago 1, Ill. Rent: \$3.30; purchase: \$60.00.

Step-by-step picture of the parts played by the ordinary citizen, his legislature, and the President in making our laws. In what might be a current session of the legislature shows how the idea for a bill arises, is put into form, and is acted upon. A good film on the machinery of legislation.

How We Elect Our Representatives. 10 min., sound. Apply: Association Films, Inc., 347 Madison Ave., New York 17, N. Y., or Ideal Pictures Corp., 65 E. South Water St., Chicago 1, Ill. Rent: \$2.00.

Shows the steps taken by Mary Carter, just turned twenty-one, to become an informed voter. The film follows her through registration, voting in the primary and general election. We see the set-up in the polls, as well as the correct method of marking and counting ballots. This film was made for classroom use.

Parliamentary Procedure. 11 min. 1952. Apply: Workers Education Bureau. Rent: \$3.00.

Shows the correct procedure for the call to order, reading of minutes, treasurer's report, reports of standing committees, executive committees, unfinished business and new business. Special emphasis is given to motions and amendments to motions.

Political Parties. 13 min. 1951. Apply: Coronet Films, Coronet Bldg., Chicago 1, Ill. Purchase: \$100.00 (color); \$50.00 (B&W). For rental, apply local distributor or Ideal Pictures, address above. Rent: approximately \$2.50.

Shows how one group of citizens started the political ball rolling for a local election campaign. It emphasizes the importance of comparing campaign promises with candidates' records, demonstrating how one community approached its mayor about the relocation of a school, and when he offered no action, organized to prove that voters do count in a city administration.

Politics and Elections. 20 min. 1951. Apply: Progressive Pictures, 6351 Thornhill Dr., Oakland 11, Calif. Rent: \$3.00; purchase: \$90.00.

Gives a brief history of the development of political parties, the organization of a campaign, the function of the political boss. Concludes that our political system is in a state of disrepair and that the average citizen has the responsibility for changing this situation. The viewer is urged to evaluate each candidate, to be active politically, and to understand the issues.

Powers of Congress. 13 min. Apply: Coronet Films, address above. Purchase: \$100.00 (color); \$50.00 (B&W). For rental, apply local distributor or Ideal Pictures Corp., address above. Rent: approximately \$2.50.

A fantasy which defines and explains these powers. Mr. Williams, a man who isn't interested in politics and thinks the only reason government exists is to levy taxes,

drops off to sleep and finds himself in a world in which the powers of Congress have been suspended. When he wakes up Williams has a new insight into the powers of government and his own responsibility in the selection of Congressmen. It should be pointed out that representative government does not automatically work in the best interests of all the people; we must continually watch over and advise our representatives.

Public Opinion in Our Democracy. 15 min. 1951. Apply: Coronet Films, Coronet Bldg., [Chicago 1, Ill. Purchase: \$100.00 (color); \$50.00 (B&W). For rental, apply local distributor or Ideal Pictures, 65 E. South Water St., Chicago 1, Ill. Rent: approximately \$2.50.

Poses the problem faced by the city transit authority and a private company which wishes to take over operation of the system. Both groups use various media in an effort to explain the situation to an apathetic public. Individual interviews show the average citizen does not feel that his opinion matters and is not interested in the outcome. The film urges individuals to make city issues their concern, to become informed on city, state, and national affairs, and to realize that the individual's opinion is important and does count in a democracy.

FILM DISCUSSION SUGGESTIONS

The Carpenter (See Page 5.)

1. Does Carpenter organization, as shown here, differ from that of your own union? In what way?
2. What are some of the jobs and skills at which we see Carpenters working in the film?
3. Do you think the film tells us something about the union Carpenter as a man? How does the film suggest he feels about his part in building dams for great river projects, which, through increasing the supply of power, make a better life for more people?
4. Imagine that this film were being used overseas. What do you think it would tell Europeans about the Carpenter as he represents the American worker? How is the way he thinks about himself and his job shaped by the fact that he belongs to a strong union? How does the high pay scale of the organized American Carpenter directly or indirectly affect the lives of European workers?

From Many—One (See Page 6.)

1. If you were faced with Bill's assignment how would you tell about labor-management relations in your plant? How are your local's problems different from the one shown here?
2. What are some of the public relations techniques used by the Teamsters? Has your local made efforts in this direction: keeping the membership informed through publications, participating in community projects, telling labor's story in the press and elsewhere? (See also the filmstrip PUBLIC RELATIONS FOR LABOR, page 19.)

Our Union—Local 91 (See Page 9.)

1. Local 91 had a struggle to survive in the not so distant past; however, today it has a large membership and is relatively strong and secure. In what ways do you think its problems are different from those of a younger and weaker union?
2. What connection do you think there is between the educational, health, and recreational activities which the union has set up for its membership, and its strong position as a bargaining agent? What do you know about the machinery for settling disputes in the garment industry? How does this compare with the grievance procedure in your own local?
3. What are some of the educational and political techniques with the ILGWU has developed? (Films, filmstrips, pamphlet materials—close interaction with the Liberal Party in New York State.) Do you think some of these techniques could be adapted for your local? What has your union done along these lines?

The Pursuit of Happiness (See Page 9.)

1. The film shows us the services which the Amalgamated performs for the membership, and some of the membership obligations to the union in the shops. How would you describe to a new member the relationship of your

- local to your International? What are the financial and moral obligations of one to the other? How are policy decisions made?
2. The film shows the shop steward at work. Describe the grievance handling in your local. What are the biggest problems, do you think? What steps can be taken to help the stewards in your local perform their jobs better? (See filmstrip HOW TO HANDLE A GRIEVANCE, and the WEB *Shop Steward Manual*.)
 3. How would you describe the Amalgamated? Do you know anything about the struggle for unionization in the meat packing industry? (See the book "Meat and Man" by Lewis Corey.)

This Is the S.I.U. (See Page 10.)

1. The SIU is faced with the particularly difficult problem of reaching its membership and as a consequence its education department has had to develop special techniques. Has your union been faced with any similar problems? What methods does your local use to promote greater membership interest and participation through pamphlets, publications, films and filmstrips?
2. Can you think of hiring systems in other unions which are similar to the method of rotary shipping shown in the film? Why do you think the SIU and other unions have fought the outlawing of the closed shop under Taft-Hartley?
3. How would you sum up the union philosophy of the SIU? Do you think it still has organization problems of its own? (See *Senate Report No. 82—Labor-Management Relations in the East Coast Oil Tanker Industry*.) Why do you think the SIU tries to help weaker unions?

Union in the Mill (See Page 11.)

1. How do conditions in this plant, prior to union organization, compare with conditions in your plant?
2. Review the methods used by the employer to discourage formation of a union. Discuss ways in which these tactics can be combated.
3. In your opinion, what happened after the negotiating committee met with management? Discuss the probable contract which was finally achieved.
4. Aside from negotiating the contract, what are the most immediate problems facing this new local?

We Serve the Public (See Page 11.)

1. What do you think are the problems of organizing for the union in this industry as opposed to your own union or an auto or chemical plant? (Management change, membership turnover, many small membership units.)
2. Why are service industries such as this one more vitally concerned than other unions with *state* health, safety and welfare laws, such as minimum wage, etc.? In this connection how can other unions help the service industries develop greater and better legislative protection for their members? What interest does your local take in state and national labor legislation?

With These Hands (See Page 11.)

(See questions on OUR UNION—LOCAL 91.)

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