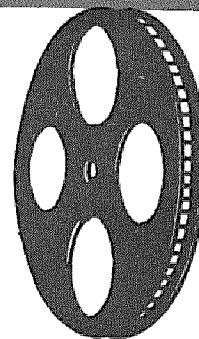


REFERENCE

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FOR  
LABOR

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AMERICAN FEDERATION OF LABOR AND  
CONGRESS OF INDUSTRIAL ORGANIZATIONS



1969

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*labor*

AMERICAN FEDERATION OF LABOR AND  
CONGRESS OF INDUSTRIAL ORGANIZATIONS

GEORGE MEANY, President

LANE KIRKLAND, Secretary-Treasurer

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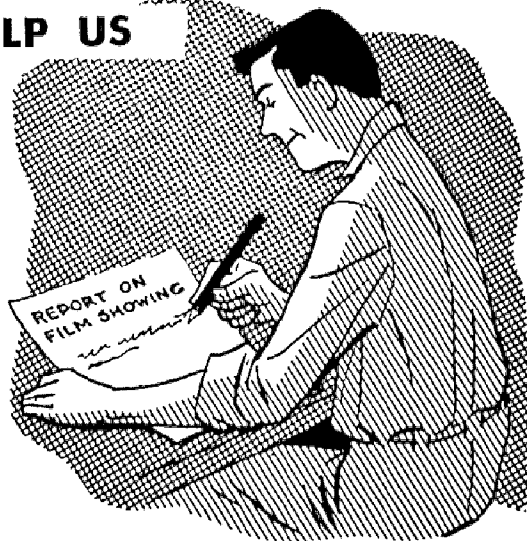
'GOT'TA HAVE THAT FILM BY MAY 19<sup>TH</sup> !!

## THIS DOESN'T HELP SERVICE

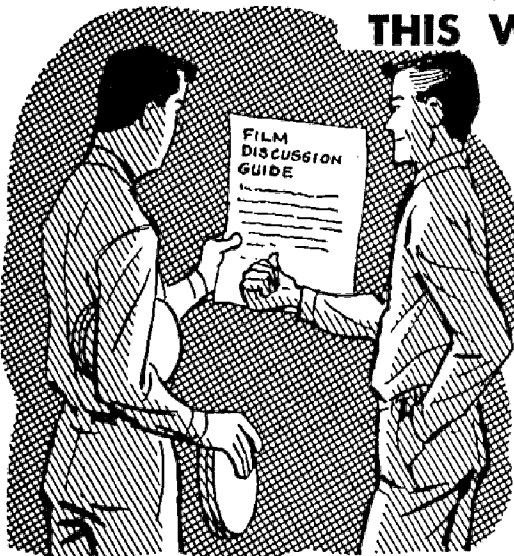
Many unions try to book their films from the AFL-CIO film division by last minute, long distance phone calls. In most cases they are disappointed. The best films are booked weeks in advance. You can help by booking your films in advance. You will get the film you desire; not a substitute.

## THIS WILL HELP US

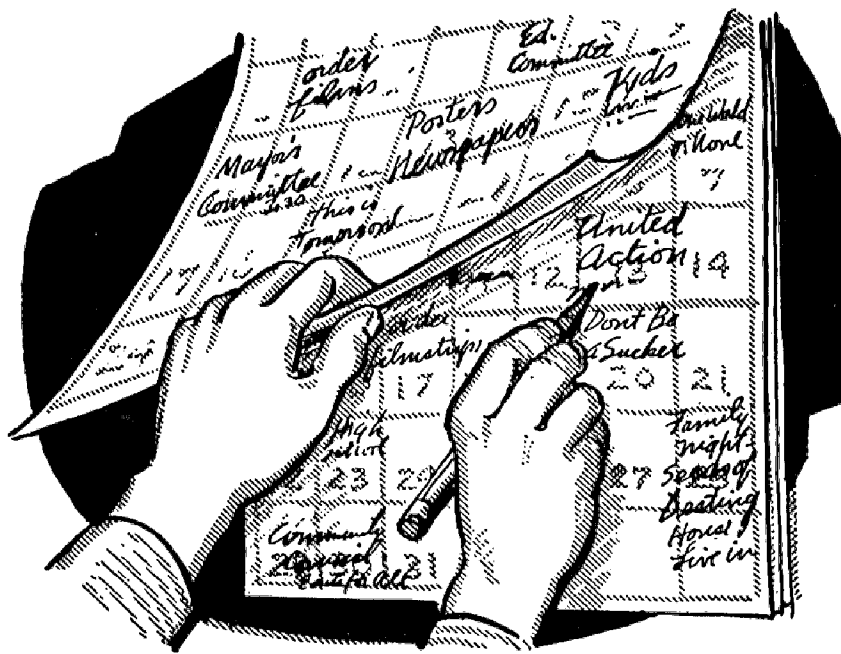
Each time you show a film you receive a report sheet. Don't throw this away! Fill it out and mail it back to the AFL-CIO. If you have complaints, register them; if you have had a successful film showing, describe it so that we can help other local unions do a better job.



## THIS WILL HELP YOU



You can get more out of your film program by conscientiously using the discussion guide that is sent to you each time you book a film. These are prepared by the AFL-CIO film division and, if used, greatly enhance the value of the film showing.



## INTRODUCTION

### HOW THE CATALOGUE IS ORGANIZED

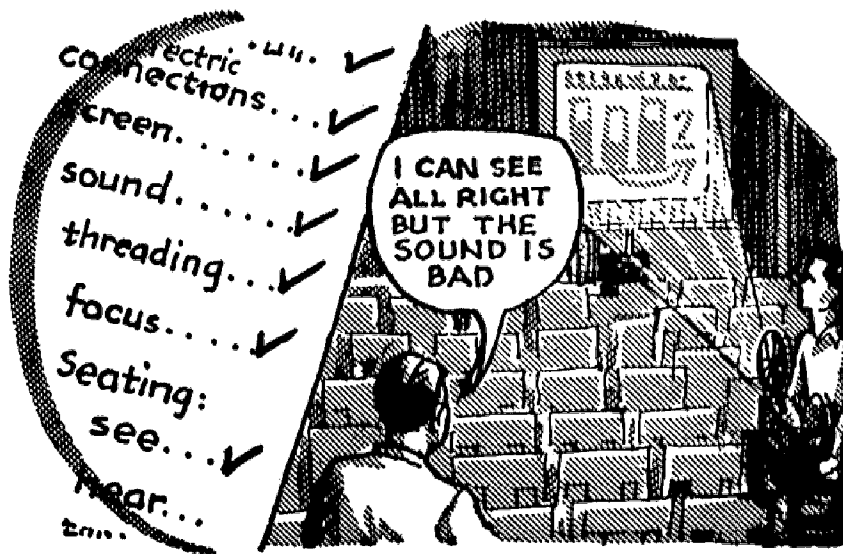
The AFL-CIO film catalogue is organized under nine headings. Films are alphabetically arranged under each of these headings. A complete index, with all films arranged alphabetically, is included in the front of the catalogue. A second index, which may be more valuable, organizes the films in terms of subject matter. This is also in the front of the catalogue. All films listed in this catalogue are 16mm sound films.

### PLANNING YOUR FILM SHOWING

Films will not solve the problems of organizing a first-rate education program. Properly used, films will add a new dimension to programs.

In developing an effective film program for your union, here are some rules you should follow:

- Book your film far enough ahead of time so that you can publicize the showing, properly and dramatically, in your union leaflets, publications or posters.
- Look at the film before your scheduled showing to familiarize yourself with the contents.
- Prepare a brief introduction to the film. Work out a series of questions to be discussed following the film. Be sure to allow time for discussion. Remember that showing the film is 20 percent of the program, discussing it is 80 percent.
- Arrange your hall and equipment properly before the meeting starts. A film showing should be a pleasant experience for the operator and the



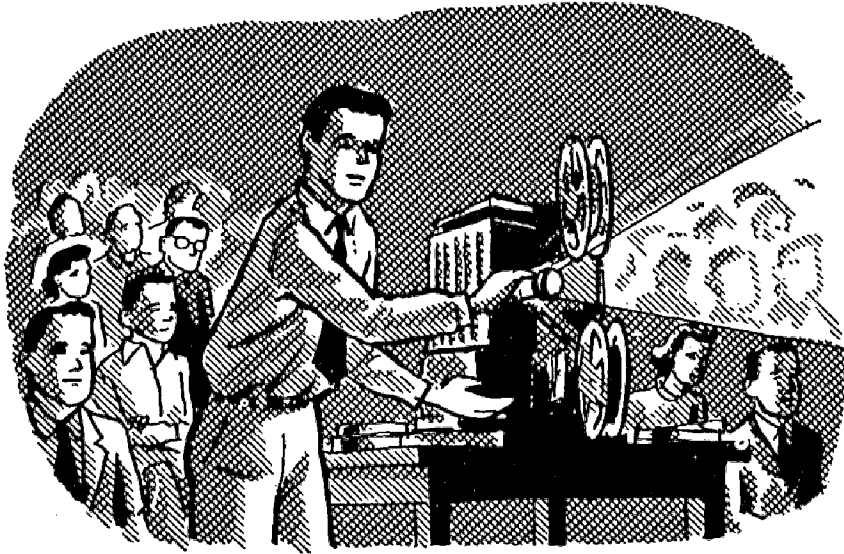
audience. Film breakage or "blackouts" should be the exception, not the rule.

### **Check-list for a Successful Film Program:**

1. Get there at least **one hour** before the meeting.
2. Make certain the projector is in good running order, that you have spare lamps, spare take-up reels, etc.
3. Check the film to make sure it is the film you ordered.
4. Clean projector, especially the gate; oil if necessary.
5. Set up the screen, then distance projector (without film at first) so that the light beam completely fills the screen.
6. Connect the speaker, place it near the screen well up **off** the floor.
7. Arrange seating so nobody can get in the way of the picture.
8. Make sure you can black-out the hall and arrange for an assistant to turn lights off and on again after the showing.
9. Carefully thread the film for a short trial run to check on sound and focus. Re-thread to be ready for the show.
10. During the show **never** leave the projector. Be ready to adjust focus, volume and tone.
11. Do **not** rewind until **after** the meeting.
12. Pack film for return mailing. Prepare shipping label and give the film to the person responsible for mailing the film or holding it.

### **HOW TO ORDER FILMS**

You must give at least ten (10) days' notice. Cancellations will be honored if received five days prior to the scheduled date of shipment. The



renter is fully responsible for films in his possession. This includes responsibility for damage during projection as well as damage or loss as a result of carelessness or negligence by anyone handling films.

Read our film descriptions carefully. Sometimes the title is misleading. Check the subject index for alternate titles and descriptions.

In your request for a film, list the title of the film and an alternate title, if possible.

Give a definite show date and an alternate date in case the film is not available for your first date. Films cannot be booked on a vague request for "sometime next month."

Indicate the number of days that you want to keep each film.

Be sure to give a complete mailing address with zip code and the person to be billed.

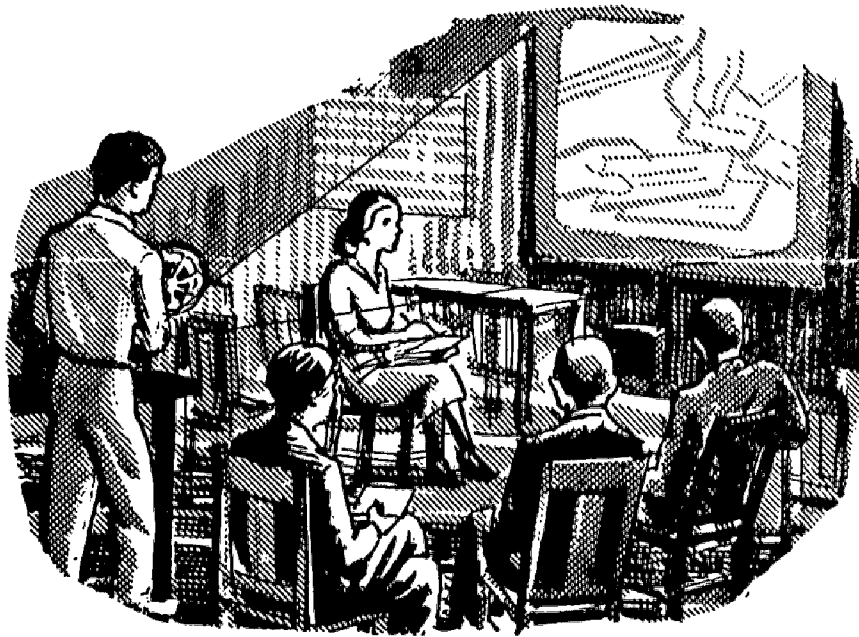
Wait for confirmation before announcing a film showing because it may not be available at the time you want it. Our confirmation will be sent immediately following receipt of your request.

Our library films are not available for preview without charge. The regular service charge is made for all films unless they are produced by the AFL-CIO and are being previewed with intent to purchase. Preview prints of films **NOT** produced by the AFL-CIO can be obtained by contacting the producer listed with film descriptions.

## **SHIPPING . PROCEDURE**

Films are shipped parcel post (**Special Handling**) under postal regulations applying to educational films—section 135.5 P.L.&R.—which, when marked **LIBRARY MATERIAL**, can be shipped at book rates.

We add special handling regularly since this gives first-class service. Our return labels carry the same special handling service request.



If special delivery or air mail is used to expedite shipments, these charges are added to the rental charge.

### **Prepare for Discussion**

Normally the film you order should arrive one or two days before your show date. This should allow time for a committee to view the film, prepare an introduction and some discussion questions to highlight and emphasize the film message. Discussion guides have been prepared for many of the films in our catalogue. They will be sent with the film, if available. They can be used as a guide by the committee.

A Film Report Form will be enclosed in the film case or carton. Please fill this out and return it with the film.

Films should be returned **ON THE DAY FOLLOWING YOUR SHOWING**. A return shipping label is enclosed with each film. No film may be held over without special permission given in advance. Permission to hold films beyond scheduled date must always be secured from the AFL-CIO Film Division by telephone.

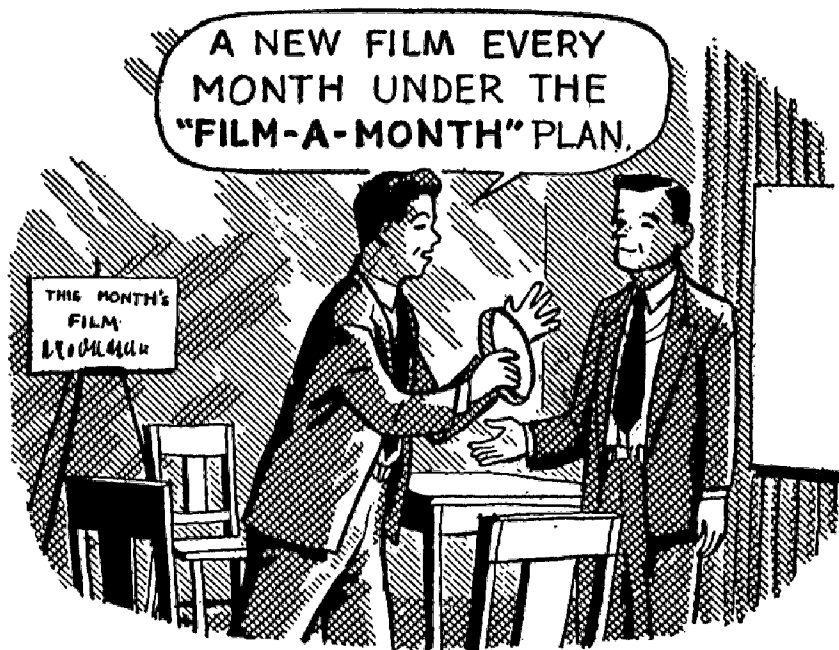
Penalties will be levied against film users for late returns at the regular rental rates. **These penalties will be enforced.**

### **WEEKLY AND MONTHLY RATES**

A rental fee for service is charged for all films listed in this catalogue. Listed with each film description is the charge for one day or a single showing. Films can be requested for longer periods.

The rental fee for one week is two times the single rental; four times the single rental for two weeks, and seven times for a month.

Central bodies, regional or district offices or national or international



unions may wish to book films for longer periods and make them available to locals, schools, churches, or other organizations in the area.

### **FILM-A-MONTH PLAN**

For unions wishing to use films regularly as part of their educational program during monthly membership meetings or committee meetings, a Film-A-Month plan is available. Under this plan, unions may order in advance a total of nine films for use during a 12-month period. The total cost is \$15.00. We have limited the number to nine because we recommend that you omit the summer months and possibly December in your bookings in order not to conflict with vacations and holidays.

You may use one film each month, two during some months, or arrange the schedule in any way you desire just so long as the films are used within a 12-month period.

In order to assure a balanced program, we suggest that at least one film be selected from each of the following categories:

- Building Unionism
- Political Education
- Automation
- Civil Rights and Civil Liberties
- Better Schools
- National Issues and the Legislative Process
- International Affairs

Film-A-Month plan users may book a film which rents for \$7.50 as part of the plan. However, you will be billed \$5 extra for each such film you request as part of your Film-A-Month program.

You will be billed for the entire series at the time the first film is shipped. Special arrangements may be made for unions wishing to retain each film in the series for a week, two weeks, or for a month.

If, under the Film-A-Month plan, you wish to keep a film for two weeks, you may rent nine films for \$36.00. If you wish to keep each film for one month, you may rent nine films for \$54.00.

**All films must be ordered at one time.** Please do not request a re-scheduling, except in cases of emergency.

## **PLAN A "FAMILY NIGHT"**

Many unions are arranging showings of the special films listed in our catalogue for a family night. Films like, "The Inheritance," "Huelga," "The Awesome Servant," and "Hunger in America" run for 50 minutes or more.

You may find other groups in your community interested in a film forum, or maybe they already have one. If so, your local union, or the AFL-CIO Central Body can cooperate with them in sponsoring community showings of films listed in this catalogue.

Many times teachers in local schools would like to use films about labor, but they do not have school funds to pay film rentals. Local Unions and AFL-CIO Central Bodies rent or buy films from the AFL-CIO for school use.

## **POSTERS**

In order to aid local unions in publicizing film showings, the Department of Education has prepared a 9 $\frac{1}{4}$ " x 10 $\frac{1}{2}$ " poster which is reproduced on the back cover of "Films for Labor." It is available in two different colors and may be purchased for 10¢ each, 15 for \$1.00, 50 for \$3.00, or 100 for \$4.00. 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 the next time you order films from the Department of Education and let this colorful poster help you attract people to your meetings.

## **EQUIPMENT**

To show the films listed in this catalogue, you will need a 16mm sound film projector. The Department of Education can help secure projectors, screens, and any other standard audio-visual equipment for AFL-CIO unions at substantial savings.

Write to AFL-CIO Education Department for information on audio-visual equipment.





## **FILMS FOR BUILDING UNIONISM**

### **BIRTH OF A UNION. 28 min. 1966. Rental \$3.00.**

Produced by KQED-TV, San Francisco.

Leaders of the migratory farm workers say that keeping scabs out of the fields during their Delano grape strike was like picketing a factory with a thousand gates. Cesar Chavez, the dynamic leader of the Agricultural Workers Organizing Committee, AFL-CIO, discusses the goals of this new union and the obstacles it faces in the absence of a state law to prohibit the use of strikebreakers. This TV documentary lets the police, the growers and some religious leaders speak for themselves. No editorial comment is necessary as the growers talk of agitators who have pressured their workers into union activity and a Mexican-American police captain reveals his dual role as an officer and labor contractor. A local minister denies there was either a race or labor problem prior to the arrival of the union organizers.

### **BULLET BARGAINING IN LUDLOW. 23 min. 1965. Rental \$3.00.**

Produced by KOA Radio-TV, Denver.

One of the grimmest stories in U.S. labor history is the story of the 1913 Ludlow massacre. It is the story of a strike by United Mine Workers against the Rockefeller-owned Ludlow Mines. Now, after fifty years, a fair report is available.

One old union leader walks across the open field where the striking workers set up a tent city after being evicted from company homes. It was here that women and children were shot and burned to death by National Guard Troops riding horseback into the area and setting fire to their tent homes. Most of the story is told thru the use of still photographs from the strike.

### **CHALLENGE OF CHANGE. 20 min. 1963. Rental \$3.**

Produced by the U.S. Department of Labor.

Tracing the history of the Labor Department from its inception in 1913 when it possessed a small staff of 15 in the Women's Bureau, 94 in the Bureau of Labor Statistics and a horse and a buggy, this film charts the concurrent economic development of the nation and the expansion of the Labor Department. From its earlier concern with the problems of child labor and protection of women, the responsibility of the Department has expanded to the broad area of manpower training under MDTA.

**CONTRACTING OUT. 18 min. 1967. Rental \$3.00.**

Produced by the National Film Board of Canada.

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 supplies 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 business agent asks it to start a retraining program. When the company refuses to accept any responsibility for the workers, the union business agent charges it has violated the contract and announces he will file a grievance and take it to arbitration.

**DO NOT FOLD, STAPLE, SPINDLE OR MULTILATE. 51 min. 1967. Rental \$7.50.**

Produced by the National Film Board of Canada.

This film opens the door to an honest exchange of opinion which can help both old and young workers to better understand each other.

The plot involves a local union president who has spent most of his life fighting to build the union. His relationship with his son, who works in the plant, is strained by the youth's feeling that he and his mother have always been sacrificed to his preoccupation with the union.

Finally, the union officer faces an election in which his leadership is challenged by the new generation of workers who claim he is out of touch, and not giving adequate leadership to the local. A convincing case is made by the young workers. An equally strong case is made by the aged leader. The film ends with both sides making their presentations to the union membership as nominations are made.

**DUES AND THE UNION. 17 min. 1953. Rental \$3.00.**

Produced by the National Film Board of Canada.

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 for him, 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 them, and comes to enjoy the satisfactions of active and interested union membership.

**THE FOURTH BATTLE OF WINCHESTER. 17 min. 1957. Rental \$3.00.**

Produced by the United Rubber, Cork, Linoleum and Plastic Workers of America.

This is the story of the struggle of working men and women for a better life. It is the story of over 400 workers at the O'Sullivan Rubber Company who went on strike May 13, 1956, to preserve their union.

It is the story of a ruthless corporation bent on using the unjust Taft-Hartley Act to crush the hopes of its workers whose only crime was that of trying to improve their lot. Here is a bitter battle fought to establish a principle — the idea that American workers have a right to form an organization of their own choosing.

**THE 4TH CONSTITUTIONAL CONVENTION OF THE AFL-CIO. 22 min. 1962. Rental \$3.00.**

Produced by AFL-CIO.

President Kennedy's speech before the 4th constitutional convention of the AFL-CIO in December, 1961 is one of the highlights of this film. In addition to excerpts from major speeches made by AFL-CIO officers and members, the film features, Eleanor Roosevelt, the Rev. Martin Luther King and former Secretary of Labor Arthur Goldberg.

**A FRESH WIND BLOWS. 20 min. 1958. Rental \$3.00.**

Produced by Motion Picture Studio, Penn State University.

This is an excellent documentary film which was produced in cooperation with the Education Department of United Steelworkers of America. It shows the work of the Union in developing educational programs for its membership at many leading universities throughout the United States. It has good shots of classroom scenes and explains how the union enlisted the aid of university experts in developing the program.

Classes in steward training, union administration, collective bargaining, world affairs and community affairs highlight the film. It also shows how delegates go back from the institutes and put what they learn to work in the union and in the community.

The film would be quite useful for explaining a summer institute.

**GRIEVANCE HEARING. 15 min. 1953. Rental \$3.00**

Produced by McGraw-Hill Book Co.

Mary Carson, reporting back to work after a six weeks' absence due to illness, finds that because she didn't report in for an extension of leave, she is considered an "automatic quit" under the terms of the union contract. The case comes to the personnel manager, who chairs a meeting with the union's grievance committee and representatives from management.

## **THE GRIEVANCE. 32 min. 1955. Rental \$3.00.**

Produced by the National Film Board of Canada.

A man who refuses to work on a truck cab which he believes is too hot for safety is transferred to another job at lower pay. He takes up the grievance with his steward and it goes through a step-by-step procedure from the steward and the foreman to the chief steward and the superintendent and then to the union's grievance committee and the company's industrial relations' director. Obtaining no satisfaction, the local votes to take the case to arbitration and the film discusses the procedure involved here. It stresses the importance of orderly grievance procedures.



**First step for shop steward is getting the facts—here he talks with replacement worker on the hot job**

**The cab is too hot—I won't work on it. This makes *The Grievance***



**Final step in *The Grievance*—arbitrator tests hot jobs to help him make his decision in this case**

**HUELGA. 53 min. Color. 1967. Rental \$15.00**

Produced by McGraw-Hill Films.

The Spanish word for strike—huelga—has become a symbol of dignity and economic freedom for farm workers and all those who identify with their struggle for collective bargaining rights. This film was made in 1965 during the first year of the strike against the grape growers in Delano, California. The workers and their leader, Cesar Chavez, talk about their working and living conditions, their fight for a decent wage and a voice in their working conditions.

How they use the only weapons they have to bring the growers to the bargaining table is shown as union farm workers confront the scabs working in the fields and try to get them to join the strike. The use of folk theater to dramatize the issues with humor and satire adds a new creative dimension to organizing and educating union members. The dramatic 300-mile march of the strikers to Sacramento petitioning the Governor to support their demands illustrates the spirit of determination and solidarity that has kept this militant group on strike against the grape growers for three years now.

**IMPRINT OF A MAN. 28 min. 1954. Rental \$3.00**

Produced by Philip Murray Memorial Foundation.

A film story of the life of the late CIO President, Philip Murray, showing his contribution to American labor and the well-being of our nation.

In telling the story of Philip Murray's contribution to American life, the film provides a record of the early struggles of labor with special emphasis on the developments after 1930—and the events that CIO helped to shape.

**THE INHERITANCE. 55 min. 1964. Rental \$7.50.**

Produced by the Amalgamated Clothing Workers of America.

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 tables. 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.

Many scenes of labor struggles are shown in this story of the clothing workers like the previously suppressed film on the 1937 Memorial Day Massacre. This film sets the background for a discussion of labor history. It is an excellent film for use in public schools and by community organizations.

**LAND OF PROMISE. 28 min. 1960. Rental \$3.00.**

Produced by the AFL-CIO.

*Land of Promise* was produced for TV use Labor Day, 1960. It deals with American life and history of labor's role in both. Historical sequences highlight the struggle for national freedom, and economic and political development.

Woven through all of this is the story of the labor movement—how workers fought for old-age pensions, better schools, safety regulations, workmen's compensation and other measures that benefit all Americans. The film was revised in 1962. Ralph Bellamy does the commentary.

**LIKE A BEAUTIFUL CHILD. 26 min. 1967. Rental \$3.00.**

Produced by Local 1199, Retail, Wholesale & Department Store Union.

"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 their story of 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. They proudly talk about how their wages have doubled since the union and how they can even be a patient in the hospital because they have hospital insurance.

Organizing Local 1199 involved long weeks on the picket line and close coordination with civil rights groups, plus the full support of New York City Central Labor Council with workers and money, food and pickets provided by hundreds of locals.

**LIQUID FIRE. 27 minutes. Rental \$3.00**

Produced by the George Meany Foundation for NBC-TV.

The career of the first President of the AF of L who led the Federation for 40 years is portrayed in this film. From his youthful days in the slums of New York, Samuel Gompers exhibited a social consciousness and later helped build the Cigarmakers' Union. After 1881 he concentrated on building the first labor federation which endured.

**LOCAL 100. 32 min. 1950. Rental \$3.00.**

Produced by the National Film Board of Canada.

The sudden dismissal of Jim makes the other men in the shop realize they need a union. The film shows 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. The shop committee negotiates with the employer to obtain their first contract.

**A MIGHTY FINE UNION. 32 min. 1960. Rental \$3.00.**

Produced by United Rubber, Cork, Linoleum & Plastic Workers of America.

This is a story of union democracy—of how a local union works. It shows two local union men in conflict. Both men are equally loyal to their union, and before the film ends, they realize that the bond which unites them—their union—is stronger than their differences.

Bob Bailey, president of the local is challenged by a young militant, Larry Spence. They clash over the handling of a grievance. Here is a conflict of attitudes toward present-day collective bargaining problems. Bailey pleads the cause of responsibility. Spence wants to carry the issue to the membership for their decision. The film shows “labor boss,” Bailey, in collective bargaining sessions, at grievance meetings, listening to personal and plant problems in his office—running from one meeting to another.

This is the type of union leader who is seldom mentioned publicly, handling union problems which rarely get in papers.

**MILLIONS OF US. 17 min. 1938. Rental \$3.00.**

Produced by American Labor Films, Inc.

Shows the struggle of a man who refused to be a scab during the depression. This is a dramatic warning from the soup kitchen years of the depression, especially good for showing in strike situations to build union morale. Here we see the threat of scabs hired by management to defeat organized labor's efforts to achieve higher standards of living and jobs for all.

**MOTHER IS ON STRIKE. 6 min. 1960. Rental \$3.00.**

Produced by International Ladies Garment Workers.

Union women in the Tex-son clothing plant in San Antonio, Texas strike against an attempt to cut their wages. Narrated by one of the striking mothers, the film depicts police breaking the picket line, the boss trying to woo the striking women away from the picket line by offering them coffee and coke, and scabs taking the jobs of the striking women. Children join their mothers on the picket line and the narrator appeals to the viewer not to buy clothes without a union label. This film was made by the ILGWU from TV footage. These militant women will inspire strikers on any picket line.

**NEVER ASK WHAT COUNTRY. 30 min. 1963. Rental \$3.00**

Produced by National Academy for Adult Jewish Studies.

This biographical film about William Green, president of the former American Federation of Labor from 1924 to 1952, brings to life many of

the events in the history of American unionism. Much of the film centers upon Green's youth in the coal mines—the mining catastrophes, the company stores and the efforts of the miners' union to win dignity for its members. All parts are portrayed by actors.

**A NEW EARTH. 20 min. 1963. Rental \$7.50.**

Produced by the George Meany Foundation for NBC-TV.

When Philip Murray presented the union's case for pensions and a welfare fund during the Steelworkers' negotiations in 1949, this proposal was received as a revolutionary idea. This film is built around the period of Murray's life when he was president of the Steelworkers and the CIO, with flashbacks to his early years in the coal mines played by actors.

**NEW YORK CITY TEACHERS' STRIKE. 27 min. 1962. Rental \$3.00.**

Produced by WCBS-TV. Special Report.

When more than 30,000 out of 44,000 New York City teachers stayed away from their jobs to protest wages and working conditions, the CBS-TV crew reported one dramatic day of this historic strike in a TV Special Report. Reporters interview teachers led by Local 2, AFT, who tell why they are proud to carry a picket sign. A PTA leader is intercepted as she carries coffee to the strikers and she says that most parents aren't really aware of school problems and are as responsible as the city and state officials who allow problems to mushroom. Union President Charles Cogan is asked whether the union will obey the injunction and go back to work and Board of Education officials tell why they feel the strike is illegal.

While this film does not tell how the strike was resolved, it does give the viewer an objective picture of one days events with some background information on the issues involved in this significant collective bargaining experience involving teachers in the nation's largest school system. Unions will find this film helpful in discussing problems in their school system—what kind of people make up your school board, how problems and grievances of teachers in your area are being resolved.

**OPERATION CAMERON. Color. 28 min. 1958. Rental \$3.00.**

Produced by the Louisiana State Labor Council, AFL-CIO.

This is the story of labor's role in helping Cameron, Louisiana, dig out and rebuild after the hurricane of 1957. It is a story of an area-wide AFL-CIO volunteer effort. It is the first such labor story to be put on film.



**OUR COMMUNITY—USA, 48 min. Color, 1960. Rental \$7.50.**

Produced by the Phoenix and Maricopa Co. Fed. of Labor, AFL-CIO

This film portrays the many facets of the community service program developed in Arizona. An interesting story, 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. Bob Hope appears in the film.

**PEOPLE OF THE CUMBERLAND. 18 min. 1938. Rental \$3.00.**

Produced by Frontier Films, Inc.

A story of early struggles of labor in the South. Here are scenes of people and events helping to build the "new South" through trade union organization. Conditions of impoverished mountain communities are contrasted with the improved living conditions and new way of life that came with the formation of unions. This film is especially useful for showing the need to organize the South.

**PROGRAM FOR PROGRESS. 20 min. 1964. Rental \$3.**

Produced by the AFL-CIO.

President Kennedy's last appearance before an AFL-CIO National Convention, just one week before he was so cruelly murdered, is the opening feature of "Program for Progress," a filmed report of the Fifth Constitutional Convention of the AFL-CIO held November 14-20, 1963, in New York City.

In this report of the Convention are also Secretary of Labor Wirtz telling about the need of an all-out war on ignorance in these days of automation, John I. Snyder, Jr., co-chairman of the American Foundation on Automation and Employment, Adlai Stevenson, Harlan Cleveland, and others.

**THE RISE OF ORGANIZED LABOR. 20 min. 1960. Rental \$3.00.**

Produced by McGraw-Hill Films.

This is a competent film on the history of the labor movement. Particularly well developed is the picture of the origin of unions in the 19th century with stark pictures of the exploitation of men, women and children working for long hours with no health or safety protection and pitifully low wages. Using a combination of film clips and stills, the movie documents the contribution of early labor leaders Terence Powderly, president of the

Knights of Labor, and Samuel Gompers, first president and founder of the American Federation of Labor.

The evolution of the labor movement through the period of company-hired strike breakers and Pinkerton agents, the organization of industrial unions, the emergence of the CIO and finally the merger of the AFL-CIO is presented. The section on the elimination of corruption and communist influence in the labor movement requires clarification in the discussion session.

**THE SHOP STEWARD. 22 min. 1952. Rental \$3.00.**

Produced by the National Film Board of Canada.

In this film you watch a good shop steward in action. His responsibilities to the members and the union, his problems in handling grievances—these are dramatically shown through the story of Johnny Walachuk, newly elected steward for a local of the United Steelworkers of America.

The film opens with Johnny Walachuk's election as shop steward. Then you see him take on the responsibilities of the job. As he says, you can work in a place for fifty years and not see the things you notice as soon as they make you a shop steward. You follow him as he works on three grievances.

**SITDOWN. 17 min. 1957. Rental \$3.00.**

Produced by United Automobile, Aircraft and Agricultural Implement Workers of America.

This union TV program includes early footage of sitdown strikes of the 1930's. It shows scenes from the Depression and also stresses the growth of unions during that period.

**SONGS OF THE LABOR MOVEMENT. 30 min. 1961. Rental \$3.00.**

Produced by University of Michigan.

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 as he sings these songs. Joe Glazer is the former education director of the United Rubber Workers.

**A STATE LABOR BODY. 24 min. 1960. Rental \$3.00.**

Produced by Michigan State University and Michigan State AFL-CIO.

"What is a state labor body?" a young student asks his teacher. The persistent student refuses to be put off with an inept 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. The young teacher talks to a disinterested union member who confesses that although he is a member of a union he really doesn't know what a state labor body does. She talks to an old timer, an active union member and the president of the state labor body, all of whom know what the state labor body does in the legislature, on the political action front and in the community.

**THE STORY OF "91." 30 min. 1963. Rental \$3.00.**

Produced by Local 91, International Ladies' Garment Workers Union.

The function of a local union, its close relationship to members on and off the job, is portrayed in this lively, colorful film. New members learn about the history of their union and its hard-won benefits at a special meeting to welcome them into the union. In the garment factory, a business agent settles a grievance on piece rates. Members bring personal problems to the union counselor and find that fringe benefits such as medical care, pensions and vacations bring a new dimension of dignity and security to life. Leisure activities in union sponsored art classes, dances, libraries and summer resorts give a full picture of the activities which democratic and imaginative unions engage in. This film could be used in high schools and colleges very effectively.

**THE STORY OF THE NLRB. 23 min. 1955. Rental \$3.00.**

Produced by Rutgers University.

Workers in a textile plant in New Jersey decide to form a union and, when their employers will not recognize the union without an NLRB election, they familiarize themselves with the functioning of the National Labor Relations Board, Region 2. The film shows how the NLRB runs an election and explains how it handles complaints from employees and employers in order to protect both sides, impartially, from unfair labor practices.

**STRIKE IN TOWN. 38 min. 1955. Rental \$3.00.**

Produced by the National Film Board of Canada.

The film opens on the eve of a strike deadline. The union and management are meeting in the mayor's office in an effort to resolve their differences. The setting is a small, one-industry town, the union a local of the International Woodworkers of America, and the company a furniture manufacturer. Flashback scenes show what has led to the current impasse.

The main points at issue are a wage increase of 9¢ an hour, plant-wide rather than departmental seniority. There are excellent collective bargaining scenes, realistic union meetings, and a well done portrayal of the impact of the strike threat on the families of the men and the rest of the community.

This movie could be about your local. How bargaining involves a give and take exchange between the union and the management—how family disputes arise over the question of striking—how representatives of the local and the company plan their strategy—how people in the community feel about the issue. All this makes the film especially useful for union meetings and education sessions.

**THE TASK BEFORE US. 20 min. 1966. Rental: \$3.00.**

Produced by AFL-CIO.

A film report on the Sixth Constitutional Convention of the AFL-CIO in San Francisco, November 1965. A decade has passed since the merger of the AF of L and CIO and President Meany reports on the accomplishments of the united labor movement and its quest for a more just society. He outlines the challenge still before us. Use this film to educate on how AFL-CIO policies are made by convention action.

**THEY HAVE WHAT IT TAKES. 14 min. 1963. Rental \$3.00.**

Produced by AFL-CIO in cooperation with International Brotherhood of Electrical Workers.

How unions and management can cooperate to establish more job opportunities for the disabled is the subject of this film. Portraying a meeting between a union representative, a personnel manager and a rehabilitation consultant, the film depicts the steps necessary to match the abilities of the handicapped worker to the job. The rehabilitation consultant points out that when special care is taken in placing the handicapped workers, analyzing job content and the worker's ability, the disabled worker presents no special problem or unusual risk. In a closing statement, President George Meany says the AFL-CIO is committed to equal job opportunities for all and he appeals to employers to judge handicapped workers on the basis of their ability, not their disability.

**THIS UNION CAUSE. 23 min. 1962. Rental \$3.00.**

Produced by UAW, IAM, IUE, URW, and IUD.

The cause of the exploited, the oppressed, the minority group, is the union cause to which devoted men and women have given a lifetime to win economic and social justice for the workers of America. This fast-moving history of the labor movement sketches in the major events and leaders who helped build the trade union movement.

Reflecting the drama and spirit of a dynamic struggle, this labor history motion picture is based on a series of paintings with a narrator providing the continuity. The high standard of living and the economic security and social stature enjoyed by the worker today is solidly rooted in the sacrifices of those union leaders and rank and file members who through the long years fought and sometimes gave their lives for "This Union Cause".

**TOGETHER. 40 min. 1956. Rental \$3.00**

Produced by the AFL-CIO Glass Bottle Blowers' Association.

This film shows the December 1955 merger convention of the AFL and CIO. Starting with scenes from the two separate conventions, the film moves into the dramatic events of merger.

Featured in the film is President George Meany's acceptance speech after Walter Reuther, president of the former CIO, nominates Meany. Most of the main speakers to the Convention are shown, including Adlai Stevenson.

**24 HOURS. Color. 38 min. 1954. Rental \$3.00.**

Produced by the Amalgamated Meat Cutters and Butcher Workmen of North America.

The round-the-clock activities of a typical business agent of the Amalgamated Meat Cutters' union are portrayed in this film designed to acquaint the union's members with the strength of their international and its concern with their welfare as human beings both on and off the job. The film is narrated by Leon Ames, who introduces Dave Larson, business agent, and shows some of the problems he helps to solve. The film was awarded first place in the Business and Economics category at the 1955 Golden Reel Film Festival.

**UNION AND COMMUNITY. 18 min. 1950. Rental \$3.00.**

Produced by U.S. Armed Forces.

Film story of a local union community services program. It shows how this program is expanded and developed as the needs of the group are recognized. Useful as an introduction to local Community Services Committee activities, and for helping other groups in the community understand another aspect of unions and the community.

**UNION AT WORK. 24 min. 1949. Rental \$3.00.**

Produced by Textile Workers Union of America.

This is a comprehensive account of how a union works—on picket lines, board meetings, in union halls and in homes of textile workers. It's the story of the union for members and the general public.

An organizer tells the story and gives the audience an appreciation of the struggles of ordinary Americans building a better life for themselves and their fellow men.

**UNION DEMOCRACY. 28 min. 1958. Rental \$3.00.**

Produced by the AFL-CIO.

The film opens with AFL-CIO President George Meany reporting on the activities of the first two years of the AFL-CIO. He speaks on the problem of corruption and indicates delegates to the AFL-CIO Convention will meet the challenge of this problem.

The most dramatic moments of the Convention are shown when the discussions to expel or place on probation five AFL-CIO unions took place. The first move under this heading was the motion to expel the Teamsters Union. John English, secretary-treasurer of the Teamsters, pleads from the floor of the Convention against expulsion of the IBT. Delegates to the AFL-CIO Convention speak on both sides of the question.

**UNION IN THE MILL. 18 min. 1951. Rental \$3.00.**

Produced by the International Brotherhood of Paper Makers.

Shows why the employees of a 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. Ends with the union organized and the newly elected negotiating committee meeting with management.

**UNION LOCAL. 30 min. 1951. Rental \$3.00.**

U.S. State Department Overseas Information Office.

This film tells the story of how a local of the American Machinists Union functions and how it benefits its members. It shows the local union electing officers, and the way these new officers work with the International Union's representative to prepare for contract negotiations. They work out a set of demands with the membership and then start bargaining with management. We see the way in which a "job rate" conflicts with an "engineered" process and how this grievance is worked out. This film should be carefully previewed before it is shown.

**UNITED ACTION <sup>FOR</sup> VICTORY. 33 min. 1940.  
Rental \$3.00.**

Produced by United Automobile, Aircraft and Agricultural Implement Workers of America.

This is a UAW story of its members. Here are scenes from UAW Tool and Die Makers strike of 1938-39. It is important for an understanding of the problems and issues unions face in building their membership.

It brings you face to face with problems that UAW faced when it organized. The effects of injunctions are clearly demonstrated. There is an especially good scene of a worker trying to explain the strike to his wife. One of the results of farm-labor understanding is shown when farmers provide food for strikers. Scene after scene of this film illustrates the real meaning of "solidarity forever". The film is useful for labor history and strike situations.

**U. S. LABOR 1959. 28 min. Rental \$3.00.**

Produced by AFL-CIO.

This film report of the Third AFL-CIO Constitutional Convention presents scenes of each day's activities. AFL-CIO President Meany speaks of the false Eisenhower "inflation" charges against labor and the real purpose of Khrushchev's visit to the U.S. at that time. It includes Meany's statement that we must try to make the U.S. stronger by eliminating completely all religious and racial discrimination.

**A WATCH FOR JOE. Color. 45 min. 1951. Rental \$3.00.**

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.

**WHEN THE DAY'S WORK IS DONE. 27 min. 1964. Rental \$3.00.**

Produced by the AFL-CIO.

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. Narrated by Dave Garroway, this film depicts the infinite variety of programs which union members work on "When the Day's Work Is Done."

At the close of the film AFL-CIO President George Meany and CWA President Joe Beirne, Chairman AFL-CIO Community Services Activities, discuss why union members spend time and money on these public service programs. Union members and others will get a new insight into union activities which are not widely known.

**WHITE COLLAR GRIEVANCE. 41 min. 1967. Rental \$3.00.**

Produced by the University of Wisconsin.

When a new department head selects a girl from his former section for promotion, he passes over a girl with comparable experience and more seniority. The girl with seniority feels that she can handle the job. The company claims that the "relative ability" of the girl with most seniority is not equal to the girl they promoted.

The union steward carefully checks the facts and explores the meaning of "relative ability." The film follows the grievance through the steps provided in the contract. The fourth and final step is arbitration.

There are sub themes that develop in the course of the film story. For instance the steward's father feels that unions are only for people working in mills and factories. White collar workers, he says, can depend on their employer to look after their interest. Another side issue involves the union bargaining committee's concern over the retraining of employees who may be displaced by subcontracting the mailing operation to a computerized firm.

**WITH THESE HANDS. 50 min. 1950. Rental \$3.00.**

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, 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 tragic Triangle Waist Co. 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."

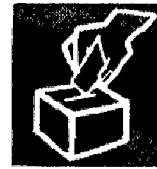
(Special 40 min. TV version available on request.)

**YOUNG SAM GOMPERS. 27 min. 1961. Rental \$7.50.**

Produced by Eternal Light TV series, NBC.

The founder of the AF of L began life in London where he was taken out of school before he was 8 to serve an apprenticeship as a cigarmaker for a few cents a week. When the family came to America, young Gompers found work at low wages and for long hours in New York. When his employer cut wages because machines reduced the skills required in cigar-making, young Gompers organized the small shop and took the workers out on strike. Use for a description of economic chaos caused by industrial revolution, tenement sweatshops, and the employment of women and children for a pittance.





## **FILMS ON POLITICAL EDUCATION**

### **ANATOMY OF A LIE. 18 min. 1962. Rental \$3.00.**

Produced by the International Association of Machinists.

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 to present the background story as presented in that film, the IAM proceeds to expose the lie and document the truth through a series of on-the-scene interviews with people who had been 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.

### **BUILDING UNION PARTICIPATION IN POLITICS. 28 min. 1959. Rental \$3.00.**

Produced by the United Steelworkers of America, AFL-CIO.

This is a film about grass roots political action. It's the story of a union member, Carl, who goes along taking most things for granted. He helped organize his local, but he hasn't been active since. He has been busy enjoying his family, his fine middle-income home and his leisure time after work and week-ends. He feels secure with his seniority in the plant.

Although he likes to fish, Carl fails to see any relationship between the widespread poisoning of fish by water pollution and the need for political action. Later, when his union committeeman comes around to collect a dollar for the local's voluntary legislative fund, Carl discovers that his assemblyman is pushing a bill that would destroy the union's supplementary unemployment benefits (SUB) program. He learns, also that this same assemblyman was a key person in stopping legislation against industrial pollution of the rivers in the state.

Carl stops taking things for granted. He digs into local, state and national issues. He wants to know about things. He wants to help the union organize politically so it can build a better community.

### **THE EXTREMISTS. 25 min. 1964. Rental \$3.00.**

Produced by COPE, AFL-CIO. Purchase Price \$50.00.

The wide range of extremist organizations that comprise the radical right-wing in the nation today are described in this filmstrip. It explores the

goals of the right-wing, the range of propaganda activities, political and economic programs and the source of funds. Behind the facade of patriotism and anti-communism emerge violent attacks on labor, social legislation, political leaders and the Federal government. The use of political action by the right-wing to achieve its goals is explained.

**JOHN F. KENNEDY'S LAST WORDS TO LABOR. 29 min. 1963. Rental \$3.00. Purchase price \$35.00.**

Produced by the AFL-CIO.

Delegates to the AFL-CIO Fifth Constitutional Convention in New York City heard one of the last speeches made by President Kennedy before his assassination on Nov. 22, 1963. In his speech the late President discusses some of the key issues before the nation today—unemployment, education, civil rights, taxes and the national economic growth rate.

**KNOCK ON EVERY DOOR. 28 min. 1954. Rental \$3.00.**

Produced by the Christophers

This is a story of what one person can do about getting people out to vote. The star in this film is a lonely mother-in-law who, by chance, attends a political meeting. She was just trying to get out of the way. She begins knocking on doors, checking registrations, passing out information about the election.

While she is unusual, everything she does could be done by one person—block by block, street by street. Discussion following the film should stress the responsibilities of block workers.

**1968: LABOR'S YEAR OF CHALLENGE. 15 min. 1968. Color. Rental \$3.00.**

Produced by Committee on Political Education, AFL-CIO.

Studies show that when people understand the issues and how the election affects them, they are more likely to become involved. The stakes in the 1968 elections were extremely high and COPE produced this film to spell out the dangers of a conservative victory.

The goals of conservative forces had already been revealed by their actions in the 90th Congress. Many liberal programs had been gutted by inadequate appropriations. Anti-labor bills had been introduced which would destroy industry-wide bargaining, outlaw multi-unit bargaining, abolish the National Labor Relations Board and prohibit voluntary political contributions by union members.

**PEOPLE AND POLITICS. 28 min. 1962. Rental \$3.00.**

Produced by AFL-CIO.

This film touches on all the important areas which motivate unions to develop political action programs. Not only does it explain why labor got into politics and how collective bargaining gains can be lost at the ballot box, it shows how elections are lost by apathy. What COPE means in terms of translating labor's goals into realities is explained as we see how grass roots organizations function on the precinct level.

In addition to stimulating interest and activity in politics, this film can be useful in training workers in the techniques of voter registration, canvassing, planning campaigns and getting out the vote.

**PEOPLE TO PEOPLE. 30 min. 1963. Rental \$3.**

Produced by the Texas State AFL-CIO.

Faced with a vicious right-to-work law, anti-picketing legislation and a poll tax, the Texas State AFL-CIO exercised some creative thinking on how to unify the elements continually divided by the prevailing power structure in that state. This film tells the story of how the Federation took the leadership in forming a working coalition of four important groups: Negroes, Mexican-Americans, independent liberals and organized labor. This film would be particularly useful in political education classes to emphasize the need for building alliances with other segments of the community.

**PRECINCT . . . PEOPLE . . . POWER: ARITHMETIC OF POLITICS. Color. 29 min. 1966. Rental \$3.00.**

Produced by UAW for AFL-CIO.

This is a campaign film geared to the issues labor faced in the 1966 Congressional election contest. The film emphasizes three key areas which COPE legislative and education chairmen hit hard in the months leading up to election day: (1) the threat to the Great Society program if the liberal margin in Congress was reduced, (2) the growing strength of the extremists, and (3) the individual's responsibility to get out the vote and contribute personally and financially to the campaign. The film concludes with the warning that conservatives count on apathetic voters who stay home on election day.

**STAR-SPANGLED EXTREMISTS. 28 min. 1965. Rental \$3.00.**

Produced by Anti-Defamation League.

This film examines the tactics of right wing extremists as they launch attacks on schools, libraries and PTA groups; question the loyalty of political leaders and undermine our political institutions. Professor Alan Westin of Columbia University points up the characteristics of the radical right wing.

While this film does not deal with right wing attacks on the labor movement specifically, it seeks to build a deeper understanding of the methods employed by extremists groups. It can be useful in working with community groups.

**VOTING PROCEDURES. 14 min. 1955. Rental \$3.00**

Produced by Indiana University.

This film shows and explains the importance of becoming a registered, active voter. It shows details of registration requirements and voting procedures in primaries and general elections. It shows details on proper marking of ballots for voting a "straight" ticket, a "split" ticket, or making "write-ins." It stresses the importance of individual preparation prior to voting; knowing the location of the polling place, the date and "best" time for voting. Use to help new voters or persons who have voted, learn more about voting procedures.

**THE WISCONSIN STORY. 16 min. 1959. Rental \$3.00.**

Produced by Wisconsin State AFL-CIO.

This film is especially useful for COPE training programs. It shows the ways in which union membership lists and their families are checked against the city and county registration lists, how door-to-door calls are made to push registrations, and the many techniques used to get out the vote on election day. The film emphasizes the use of the "telephone brigades," organized by the Wisconsin AFL-CIO, COPE and the Women's Activities Division during the 1958 election campaign.

The film describes the work done in analyzing voting trends, precinct by precinct; concentrating on registration work and getting out the vote in those precincts that have turned out a liberal and progressive vote in the past. This film gives little emphasis to educating on issues such as social security, housing, federal aid to education, farm problems, etc. It is primarily a low cost film for training COPE workers to do effective work in the field of registration and getting out the vote on election day.

## **THE WORK AHEAD. 10 min. 1964. Rental \$3.00.**

Produced by COPE, AFL-CIO.

The Kennedy-Johnson team campaigning together in 1960, sharing the solemn moments of the inauguration ceremony and jointly launching the New Frontier program is the opening theme of this movie. When this leadership team is broken by the tragic assassination of the President, the Vice President is able to provide "continuity without confusion" in the leadership of the nation. President Johnson restates the Administration's commitment to the Kennedy program and pays tribute to the COPE men and women who give their time and energy to work on political campaigns. These volunteer workers, the President says, are the real political heroes.

## **YOU CAN DO IT! 10 min. 1952. Rental \$3.00.**

Produced by the United Automobile, Aircraft and Agricultural Implement Workers of America.

This is a lively non-partisan documentary film to stimulate interest in our various elections—local, state and national. It emphasizes the problem of the Four I's—indifference, inconvenience, illness and ignorance, which keep half of our population out of politics.

The film shows different individuals participating in politics for what they can get out of it and urges all people to participate to get those things helpful to all the people—good schools, slum clearance projects, improved streets and recreational facilities. This is a good film to help make people aware of the individual's responsibility in a democracy.

## **YOU CAN WIN ELECTIONS. 25 min. 1954. Rental \$3.00.**

Produced by Roosevelt University and the Independent Voters of Illinois.

This film is designed to show the independent voter how he can increase his political effectiveness by helping other people register and vote for his candidates. The film opens with a statement by Melvyn Douglas, the narrator, on the importance of exercising the right to vote. We next meet young Arthur Barnes, who tells what he did in the last election, when he decided to take part by helping to get out the vote for his candidates. Art learns the four steps political workers must take to help elect their candidates: (1) check registration lists; (2) identify the vote on your side and persuade those who can be persuaded; (3) be sure your people vote; and (4) watch the count. The film shows Arthur following these steps in his own precinct and ends with the workers at campaign headquarters listening to returns.



## **FILMS ON AUTOMATION**

### **AUTOMATION: THE NEXT REVOLUTION. 29 min. 1965. Rental \$3.00.**

Produced by WCBS-TV.

This documentary looks at the impact of automation on workers and the problems it creates in our society.

Two labor leaders who have faced problems of automation in contract negotiations are featured. Bertram Powers, President of ITU Local 6 in New York, talks about problems of computers in the printing industry. Harry Van Arsdale, President of Local 3 IBEW, stresses the need to think in terms of human values. He talks of the need for a shorter workweek.

Unskilled workers, the first to be hurt as automation chews its way up the skill ladder, express their sense of despair. Civil rights leader Bayard Rustin urges Negro and white workers to join in pushing for job-creating programs.

### **AUTOMATION: WEAL OR WOE. 84 min. 1957. Rental \$7.50.**

Produced by "See It Now," CBS-TV.

Are labor unions going to resist automation? Are shop problems in automated factories entirely different? Are union representatives "meat heads" when it comes to handling grievances in automated factories? Do labor leaders have plans to cope with this new industrial revolution?

These are some of the kinds of questions about automation that are discussed in this special "See It Now" production by Edward R. Murrow and his CBS staff.

This film explores the many social and economic problems connected with the revolutionary development of automation. It opens with a discussion of changes which the machine age has brought. It shows automation at work in dozens of factories in this country and one in Russia. It features the story of a bakery in Philadelphia that turns out 450,000 loaves of bread a day starting with IBM punched cards.

Scenes of the bakery operation are interesting, but most important are the discussions at the union hall by members of the Bakers' Union confronted with displacement, and other problems created by automation.

**THE AWESOME SERVANT. 55 min. 1961. Rental \$7.50.**

Produced by ABC-TV.

The impact of automation on workers and the communities in which they live is explored by this probing documentary. Unlike "Automation: Weal or Woe," which explains the evolution of automation, this film largely deals with unemployment and the severe problems of the worker displaced by automation.

This is an excellent film for a discussion of such basic issues as society's responsibility to the displaced worker, retraining programs, vocational education, federal standards for unemployment compensation and full employment.

**BALLAD OF ISAAC AND JACOB. 27 min. 1964. Rental \$3.00.**

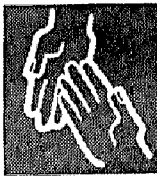
Produced by the George Meany Foundation for NBC-TV

Our rapidly-advancing technology poses questions regarding man's values and his status in a society in which work will occupy a diminishing place for many. In this film a young man, who programs computers, reflects on the values of the Jewish culture in which he was brought up. In a series of flashbacks, he talks with his grandfather about the dignity of work and the future of man in a society where machines are replacing human labor.

**THE LIVING MACHINE. 29 min. 1963. Rental \$7.50.**

Produced by the National Film Board of Canada.

"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 a story of machines which perform feats which emulate the human brain in calculating, remembering and prognosticating. The film illustrates the intelligence of machines by following a game of checkers in which an IBM computer challenges a New York checkers champion. This is an excellent film to stimulate discussions. It should be used primarily for staff programs or be carefully integrated into an education program.



## FILMS ON CIVIL RIGHTS

### **ACTION AGAINST THE LAW. 28 min. 1954. Rental \$3.00.**

An excerpt from "The Lawless" produced by Teaching Film Custodians.

Tension between the townspeople of a small California village and the fruit pickers, scornfully called Cholos (half-breeds) by their neighbors, results in a riot as town boys invade a fruit pickers' dance. In fleeing, a young fruit picker startles a girl at a nearby farm, causing her to fall and injure herself. The youth is jailed and when Wilder, the newspaper editor, saves him from being lynched, irresponsible townspeople wreck the newspaper office. The editor decides to leave town, but when he becomes aware of the profound gratitude of the fruit pickers and is assured of the support of the town's decent citizens, he decides to stay and revive his newspaper.

### **BROTHERHOOD OF MAN. Color. 10 min. 1947. Rental \$3.00.**

Produced by United Automobile, Aircraft and Agricultural Implement Workers of America.

Based on the popular scientific pamphlet, "Races of Mankind," this cartoon film describes man's likenesses regardless of race, creed, or color. The film emphasizes the fact that the world is becoming smaller every day and that the different peoples of the world must learn to live together in order to survive.

### **BURDEN OF TRUTH. 68 min. 1958. Rental \$3.00.**

Produced by the United Steelworkers of America.

The scene of the film is in a northern city. It could be Levittown, Pa., Detroit or Chicago. Joe Hamilton and his wife, Ella Mae, have moved into a new house with their baby. The young Negro couple is greeted by a mob, obviously incensed that they have moved into a "white neighborhood." The police are present and control the angry mob.

Most of the film then deals with the flash backs of Joe's life in the South, his service in the army, his attendance at college under the G I bill, where he meets Ella Mae and Jerry Pearson. Upon graduation from college, Joe tries to enter the field of public relations, but is unable to "break the invisible wall" and takes a job in a steelmill.

After his marriage to Ella Mae, and the birth of the baby, he looks around for a home of his own. His old college classmate, Jerry Pearson,



now selling real estate for his father, sells Joe the home. The film ends with Joe's white college classmate, Jerry, coming to the house for dinner, and the group quietly making ready to stay.

**THE CHALLENGE. 28 min. 1956. Rental \$3.00.**

Produced by Trade Union Education Program.

This film, produced for the Fund for the Republic, offers a unique approach to a problem in civil liberties. The film story is about a school bus driver who refuses to sign a loyalty oath and is fired. Most of the film shows a PTA meeting where the parents argue out the issue. The film ends with the group about to take a vote for or against giving Bill his job back without his signing the oath. But the issue is left with you, since the film does not tell how the people voted.

**CHARLIE MARTIN, AMERICAN. 20 min. 1953. Rental \$3.00.**

Produced by Teaching Film Custodians.

Edited version of Hollywood movie, "A Medal for Benny" about a poverty stricken Mexican-American whose son, killed in World War II, is cited for a Congressional Medal of Honor. Town leaders, ashamed of Charlie Martin's house, try to get him to accept the medal in a better section of town. Charlie refuses to go along and accepts the medal in the hero's home.

**CLINTON AND THE LAW. 60 min. 1956. Rental \$3.00.**

Produced by "See It Now," CBS-TV

This is an exciting one-hour report of the attempts of White Citizens' Councils to prevent the school officials in Clinton, Tenn., from obeying the Supreme Court decision. It shows John Kasper of Washington, D. C. organizing opposition to the school board decision. It also shows Rev. Turner, a Baptist minister, who was beaten up when he protected the Negro children and helped them enter the school.

**COLOR OF MAN. Color. 10 min. 1955. Rental \$3.00.**

Produced by the University of California.

This is a description of the conditions which brought about the development of color differences among primitive men. Chief among these conditions were mountain barriers and lack of transportation which for long periods of time isolated groups of people from each other. Those living in equatorial areas were able to survive only if they developed dark skins

which provided protection against burning. Those in the North needed light skins in order to absorb enough sun shine to stay healthy. This is a short, factual film which can do much to shed light rather than heat on the whole emotionally charged area of race relations.

**A DAY IN THE NIGHT OF JONATHAN MOLE. 32 min. 1958. Rental \$3.00.**

Produced by National Film Board of Canada.

This film was produced after the passage of the Canadian Fair Employment Practices Act. It seeks to examine some of the attitudes and stereotypes which accompany prejudice and discrimination. The setting for the examination of prejudice is a fantasy built around a courtroom trial in an imaginary country where the law offers full freedom and opportunity only to native born citizens of Christian and caucasian ancestry. The law restricts opportunities of all other citizens.

Jonathan Mole is a bitter, bigoted Canadian clerk who one night dreams that he is the Lord Chief Justice in this imaginary land presiding over a trial involving a Jew, an Immigrant and an Indian who have sought to enter occupations reserved to the native born Christian, caucasian majority. Witnesses appearing for the prosecution represent varying degrees of intolerance and bigotry. This film presents an opportunity to examine the roots of prejudice and discrimination and to take a look at stereotypes and prejudices which we may harbor unknowingly.

**DR. SAMMY LEE. 25 min. 1955. Rental \$3.00.**

Produced by Paul Coates' "Confidential File".

This tells the story of Dr. Sammy Lee, former Olympic diving champion, who was unable to buy a house in the area in which he wished to live in California because he was an Oriental. It also shows what happens to other minority groups as they try to find employment, housing, schooling, etc. The latter half of the film is devoted to some encouraging aspects of the problem as Mr. Coates interviews people who have friends among minority groups, work with them, hire them, and believe in true democracy.

**DON'T BE A SUCKER. 20 min. 1943. Rental \$3.00.**

Produced by U. S. Armed Forces.

A German professor exiled to the United States explains to a young veteran, who is listening to the race propaganda peddled by a soap-box orator, the dangers of racial and religious discrimination. The professor reviews briefly the story of four young Germans who fell victim to Nazi theories of the master race. He draws a parallel between events in Hitler

Germany and attempts by similar groups here toward the same goal. You see what happened to a farmer and a worker who "fell for" the Nazi program. *Don't Be a Sucker* is a sharp warning to all who are tempted to believe bigots. And remember, says the professor in conclusion, that we don't merely tolerate minorities, "America is minorities."

**DUE PROCESS OF LAW DENIED. 29 min. 1943. Rental \$3.00.**

Edited version of Hollywood movie, "*The Ox-Bow Incident*" by Teaching Film Custodians.

This film features Henry Fonda and Dana Andrews. It is a story of frontier lynching in the Old West. Andrews and several equally innocent companions are rounded up by a self-appointed mob of vigilantes and are falsely accused of cattle rustling and murder. Cast in traditional western-story style, this is one of the most effective films on civil rights.

**FACE OF THE SOUTH. 26 min. Color. 1956. Rental \$3.00.**

Produced by The Board of Christian Education of the Presbyterian Church of the U. S. A.

This is a film presentation of George Mitchell, former director of the Southern Regional Council, making a chalk talk about the South. Those who have seen George Mitchell make this talk to union groups in the South know that he did one of the most effective jobs in helping make southern union members understand the historical, cultural and economic background to the present-day problems of the South.

Using a map of the United States, he analyzes the four regions of the south and points out that the real resistance to extended democracy comes primarily from the "Plantation South." With points and an amazing factual background, Mitchell does an outstanding job. The film, of course, needs to be supplemented by a good discussion where interpretations of the material offered by Mitchell can be thrashed out by local union officers.

**FOR FAIR PLAY. 30 min. 1955. Rental \$3.00.**

Produced by the Pennsylvania State Commission on Industrial Race Relations.

Shows how a white machinist becomes concerned because a colored machinist cannot find a job in town and what he does about it. Elliott Smith, a machinist, has a son who has a friend named Raymond Parker, a Negro. Through the boy, Smith learns that Parker, a machinist, is unable to find a job because he is a Negro. Smith wonders how it would feel to be in Parker's place and the sequence which follows shows him discovering

what it would be like as he tramps from place to place looking for work. Realizing the unfairness of what is happening to Parker, Smith talks to his friends, discusses the situation at a church meeting, talks to the hiring boss at work, and finally Parker is given a job in the plant. After reviewing all this in his mind, Smith points out that the new wing of the plant is now hiring without discrimination, that there is more money in the community, delinquency is down and the slums are dwindling.

**FREEDOM RIDE. 18 min. 1961. Rental \$3.00.**

Produced by CORE.

Here is a documentary account of the integrated bus rides into the deep South following the Supreme Court's decisions banning segregation in interstate travel. The peaceful, disciplined conduct of the Freedom Riders is contrasted with the mob violence they encountered in city after city.

Statements defining the purpose of the Freedom Riders are made by James Farmer, executive director of CORE, and several of the Freedom Riders.

**HIGH WALL. 32 min. 1951. Rental \$3.00.**

Produced by the Anti-Defamation League.

This is an interesting, absorbing film that will appeal to a wide audience. Its scenes and commentary provide rich material for discussion on mental health and personality development, on community and intergroup relations, on education and child development, and on the ethics emphasized in religious teaching. It is well suited to groups at the adult level and readily adapts itself to a variety of programs.

**THE HOUSE I LIVE IN. 10 min. 1946. Rental \$3.00.**

Produced by Young America Films.

This is a plea for democracy and tolerance starring Frank Sinatra singing Earl Robinson's well-known song, "The House I Live In," and talking about Pearl Harbor to a neighborhood gang of small fry attacking another youngster because "they don't like his religion." Frank persuades these kids to "use your good American heads; don't let anyone make suckers of you." They walk off with a new pal instead of a scapegoat.

**NEIGHBORS. Color. 10 min. 1952. Rental \$3.00.**

Produced by National Film Board of Canada.

This Academy Award short gets across a serious message with humor and imagination. The way wars develop is symbolically depicted in the story of two neighbors, friends until a flower grows on the borderline between their properties. A petty argument over ownership of the beau-

tiful, fragile flower develops into a violent fight in which they kill each other and destroy the flower. The surprise ending draws the moral "Love Thy Neighbor."

**THE NEW GIRL. 28 min. 1960. Rental \$3.00.**

Produced by the President's Committee on Government Contracts.

This is a film about white collar workers—but the problem presented applies to everyone. It is the problem of giving a Negro an equal opportunity for a job.

This film starts with a company that decides it must hire according to ability. Negroes work in the production shops but not in the office. There is need for qualified clerical and stenographic help.

The film is very poignant in the different roles presented. It pictures firmness on the part of top management. It suggests problems to be solved in making this change in policy. It points out the difficulties faced by the first Negro girl who will break the barrier. It allows room for some to be hesitant and others to be belligerent. It includes a scene between the New Girl and the Urban League representative.

**NO HIDING PLACE. 50 min. 1963. Rental \$7.50.**

Produced by CBS-TV.

When a middle class Negro family moves into an all-white Long Island suburb, chaos develops as the property owners allow blockbusters to exploit their fears that property values will drop. A neighboring white couple take the lead in trying to stabilize the community and expose the method of decreasing property values. This is an excellent portrayal of the operation of blockbusters, how they cultivate fear and profit by exploiting both the Negro and white community. Some of the techniques for developing a community organization to support interracial housing and the problems which arise are presented in a manner which can form the background for a basic discussion of this subject.

**NO MAN IS AN ISLAND. 27 min. 1957. Rental \$3.00.**

Produced by CBS-TV.

Following the war, the friendship between a Negro and white soldier is resumed when the Negro soldier, Paul, is awarded a scholarship to a mid-western college located in the hometown of his Army friend, George. The close friendship is immediately disturbed by the uneasy attitude of George's girl, his family and friends when Paul is asked to join their church and enter social activities. The basic conflict emerges between the Christian ethic and emotional prejudice against admitting a stranger from a minority group to their religious and social activities. The film sets the background for a basic discussion of prejudice in any relationship—on the job, in the schools, housing, or the union.

**THE OTHER FACE OF DIXIE. 55 min. 1962. Rental \$7.50.**

Produced by CBS Reports.

This documentary was made in an attempt to balance the record in which conflict and violence occupy the key position in reporting on school integration in the South while the story of quiet progress remains almost buried. This is the story of progress which has been made in four Southern cities that dominated the nation's headlines when their schools were first integrated.

Clinton, Tennessee, where John Kasper agitated for defiance of the Supreme Court decision, was shocked into a re-evaluation of its policies when the high school was dynamited. Today integration is taken for granted and a counselor reports on changing student attitudes as classes, sports and social events operate on an integrated basis.

The other three cities surveyed are Norfolk, Little Rock, and Atlanta. Political and civic leaders, educators and students tell how compliance with the law was achieved and gradually led to changing attitudes.

**PEACEFUL ASSEMBLY & FREE SPEECH. 25 min. 1953. Rental \$3.00.**

Produced by "See It Now", CBS-TV.

Edward R. Murrow's TV Show, showing the friction between the American Legion and the American Civil Liberties Union in Indianapolis when the ACLU is unable to get a meeting hall in the town. Representatives of the Legion, the Minute Women, the ACLU and the Pastor of St. Mary's Catholic Church (which offered ACLU use of its parish hall), present their opinions with force and drama.

**RIGHT NOW. 29 min. 1964. Rental \$3.00.**

Produced by Brandon Films, Inc.

The backbone of the voter registration campaigns in the South is the determination of those people who persevere in the arduous and dangerous task of convincing non-voters that they have a personal stake in registering and that it's worth the risk. Sponsored by the United Church Board for Homeland Ministeries, the Southern Christian Leadership Conference, and the Committee for Racial Justice, this film was made in Savannah, Georgia. It shows responsible Negroes using many techniques to get their neighbors registered.

**SEGREGATION IN THE SCHOOLS. 25 min. 1954.**  
**Rental \$3.00.**

Produced by "See It Now", CBS-TV.

This "See It Now" program, televised shortly after the Supreme Court school segregation decision, records the reactions of a cross section of the population of Gastonia, N. C., and Natchitoches, La. Provides an excellent basis for discussion.

**SOUND OF A STONE. 27 min. 1955. Rental \$3.00.**

Produced by the Board of Social and Economic Relations of the Methodist Church.

Shows a young teacher faced with a whispering campaign and demands that he resign after a parent accuses him of assigning a subversive book. Film is particularly good in showing that once this sort of thing starts in a community, it spreads out, like the ripples from a stone thrown into the water, and there is no telling who will be involved or when suspicion will end.

**THE STREETS OF GREENWOOD. 20 min. 1964. Rental \$3.00.**

Produced by Brandon Films, Inc.

Greenwood is a town in the heart of the Mississippi Delta where walking up the Court house steps to register to vote is considered an act of defiance. The penalty may be economic reprisal, a beating, or death. Knowing this full well, many Negroes lay their life on the line daily in their determination to register and vote and encourage others to do so. The Mayor of Greenwood repeats the tired, bankrupt theory that this is a town that never had any trouble until the outside agitators came along and it would be a peaceful place again if they would only go away. Bob Moses, the leader of the voter registration drive, tells quite a different story. Negroes relate their determination to keep on going back to the court house to register no matter how many times they are rejected and threatened, even if it means death.

**TO FIND A HOME. 28 min. 1963. Rental \$3.00.**

Produced by University of Wisconsin.

The problems encountered by a Negro couple in a northern city when it sets out to find a larger apartment are depicted in this film. Paul Reed is a TV repairman who can pay up to \$135 a month for an apartment. Time after time, he phones to make an appointment to see an apartment only to find white rental agents disconcerted when they discover he is a

Negro, and concocting evasive stories that the apartment has just been rented. Some people are more direct, saying they wish they could rent to him but people in the community might complain and they don't want any trouble with their neighbors. The usual myths about the devaluation of property, danger of intermarriage and so on are voiced by the landlords. The despair and humiliation resulting from continuous rejection begin to destroy Paul Reed's self-respect.

This film can set the stage for a discussion of discrimination in the community as it closes with the Reeds once again approaching an apartment with a "For Rent" sign. As they knock at the door, the narrator asks the audience: "What would you do?"

**UNION AND FREEDOM. 13 min. 1964. Rental \$3.00.**

Produced by the International Chemical Workers Union.

Union and civil rights forces join together to win a strike in Atlanta, Georgia, against the Scripto Company. The forces of the Southern Christian Leadership Conference and its famous leader support a strike by a Chemical Workers Local to increase wages and win equal pay for Negro workers. The Reverend Dr. Martin Luther King speaks at the strike meeting and he and other leaders march on the picket line with union President Walter Mitchell, union officials and members. This film can be used to launch a discussion of organizing problems and the relationship of the labor and civil rights movements.

**WHICH WAY FOR HUMAN RIGHTS? 9 min. 1954. Rental \$3.00.**

Produced by the Center for Mass Communication of Columbia University Press.

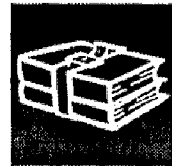
Discusses the UN Declaration of Human Rights and contrasts the rights of people set forth in that document with conditions as they are now. Should the UN Declaration be followed by a binding covenant on human rights? Must it also be backed by force? The film does not spell out answers, but urges the audience to discuss them.

**YOU CAN'T RUN AWAY. 30 min. 1949. Rental \$3.00.**

Edited version of "Intruder in the Dust", produced by MGM.

Shows a Negro being arrested and about to be tried for murder. A white southern lawyer and a small boy take an interest in the case and help to track down the real murderer. The film ends with the mob slowly leaving the county jail.





## **FILMS ON BETTER SCHOOLS**

### **BETTER SCHOOLS FOR A BETTER AMERICA. 14 min. 1961. Rental \$3.00.**

Produced by AFL-CIO for the TV series, "Americans at Work."

This film traces the history of the labor movement's fight for free public education throughout the history of our nation. From the 1820's when the Workingmen's Party made free public education a major plank of its platform to the turn of the century when the AFL called for state laws making school attendance compulsory, the trade union movement has demonstrated its belief that education is the bulwark of democracy.

The film also documents the current school problems—the shortage of classrooms, unsafe school buildings, low salaries for teachers, overcrowded classrooms, high school students deprived of a college education because of lack of money.

### **BETWEEN TWO WORLDS. 22 min. 1959. Rental \$3.00.**

Produced for AFL-CIO Community Service Activities.

This is a documentary film report of a Citizen Apprenticeship Program organized by AFL-CIO Community Service Activities in Shenango, Pa.

The Citizen Apprenticeship Program's objective is to extend the high school student's knowledge and his participation in the social services of his community. The program was tested over a two-year period in six high schools in Western Pennsylvania's Shenango Valley.

### **FREEDOM TO LEARN. 27 min. 1954. Rental \$3.00.**

Produced by the National Education Association.

This timely film discusses the question: "Should high school students learn about Communism or other controversial subjects in their classes?" Mrs. Orin, a high school teacher, is under attack from parents because she has taught students about Communism. Parents' fears are whipped up by a lunatic-fringe organization which is taking advantage of the current hysteria to attack the schools. At an open School Board meeting Mrs. Orin explains her belief that teaching must deal with "controversial" subjects if students are to be prepared to understand the problems they will face as adults. An interesting section of the film shows Mrs. Orin's class discussing labor-management problems, which, she says, is an example of a controversial subject the schools cannot ignore. This is an excellent film in defense of the freedom to learn and teach without censorship.

## **FREEDOM TO READ. 14 min. 1954. Rental \$3.00.**

Produced by the Center for Mass Communication of Columbia University Press.

*Freedom to Read* asks its audience to answer the question: "How can a library best serve our freedom?" A new kind of discussion film, it is made in two parts. We do not recommend its use unless you plan time for discussion.

A Citizens Committee asks the local public library to remove all books by authors who are Communist or Communist sympathizers. The head librarian opposes this move on the grounds that Americans have by tradition the right to read all sides of public issues. Both sides present their views to the Library Board.

At this point the audience is asked to discuss what they would do if they were the Board. The end of the film, to be used after the discussion, restates the question but provides no answer. An excellent film which will start people thinking.

## **HEAD START. 27 min. 1966. Color. Rental \$3.00.**

Produced by the Office of Economic Opportunity.

How the Head Start program rescues children from apathy, illness and the dull grayness of poverty is vividly portrayed in this film. The Head Start program has made paints and clay, musical instruments and games, books and animals, an exciting discovery for the more than 500,000 children who have participated in these programs. Those who have doubts about the value of this poverty program may gain new insights as they watch teachers work with children. Parents help shape programs by talking about the needs of their children. Other parents serve as teacher's aids. This makes jobs for the poor and two-way communications between educators and the community.

## **IT'S UP TO YOU. 14 min. 1967. Color. Rental \$3.00.**

Produced by the Division of Apprenticeship Standards, State of California.

There is a dearth of visual materials suitable for preapprenticeship 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.

The narrator of the film, a young Negro, relates his experience as an apprentice after completing high school. He says that those who goof off with easy subjects and cut classes just aren't going to be able to do the math problems, read blueprints and meet other requirements. Opportunities for training which are currently opening up for qualified young men are pointed out and some of the rewards become apparent as the young narrator drives away in his own car. This film requires careful

preparation to use it well. High school counselors, teachers and PTA groups will find it useful.

**NEXT YEAR IS NOW. 28 min. 1960. Rental \$3.00.**

Produced by Association of State Universities and Land Grant Colleges.

This film deals with an average high school graduate attempting to enroll in a university. His financial resources are limited and his grades, although good, are not outstanding enough to win him a scholarship. This film is an excellent study of America's current problems in higher education and it graphically shows the problems confronting children of working class parents who want to go on to college. This film was made to commemorate the centennial celebration of the Land Grant Act.

**PANCHO. 25 min. 1967. Rental \$3.00.**

Produced by U.S. Office of Economic Opportunity.

When five-year old Pancho came to the Head Start program, he was retarded in growth and mental development. He spoke only a few words and, instead of participating in group activities, he watched the other children in a bewildered, lonely manner, sitting apart from them. When a doctor gave Pancho a routine physical examination, he found the child was suffering from a thyroid deficiency. With medical treatment and exposure to stimulating experiences in the Head Start program, Pancho soon began to grow and develop into an articulate, healthy, responsive child filled with curiosity and enthusiasm. This dramatic story of how Head Start helped save a child can form the background for a discussion of this program which helped over a million children.

**SCHOOL AND THE COMMUNITY. 14 min. 1952. Rental \$3.00.**

Produced by United Productions of America.

This is a cartoon film emphasizing the role of the school in the community. It shows why a school isolated from the community is a poor school and then describes how a school can be a part of the daily lives of the people of a community. It suggests some ways in which school buildings and teachers can be used for the community's betterment, as well as ways in which the community can help the school. The film should be followed by discussion on what labor can do to improve the school system. Ask someone from the school system to come to answer questions on problem schools in your locality.

**SKILLS FOR PROGRESS. 28 min. 1963. Rental \$3.00.**

Produced by U. S. Department of Labor.

This film introduces young people to the concept of apprenticeship and how one learns on the job. It is not a training film. Various types of

training available to young people in the printing trades and the construction, electrical and other fields are surveyed. The film was produced primarily for high school students to encourage them to stay in school and consider further training programs after graduation.

**WHEN EXTREMISTS ATTACK THE SCHOOLS. 30. min. 1965. Rental \$3.00.**

Produced by National Committee for Support of the Public Schools.

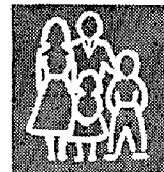
The techniques which extremists use in their attack on the schools are discussed by a panel of citizens who have had direct experience with the tactics of the radical right wing groups. Two school board members and the President of the National Congress of Parents and Teachers describe what happens in a school system where a climate of fear and intimidation has been created and it becomes impossible to move on any issue. Here is an honest discussion of the vulnerability of the school administration to unhealthy pressures. Ideas for combating undemocratic forces infiltrating our schools are presented. This film is recommended for groups working on community and school problems.

**WHEN I'M OLD ENOUGH . . . GOODBYE! 28 min. 1962. Rental \$3.00.**

Produced by U. S. Dept. of Labor Bureau of Employment Security, U.S.E.S.

What happens when a youngster drops out of school is vividly dramatized in the story of Doug, an ambitious, friendly boy who leaves school with high hopes of independence and the luxuries that money can buy—a car, a room of his own and money to take his girl out. The monotony of an assembly line job is followed by the disillusionment of one layoff after another and ends in a dishwashing job. This boy is not a juvenile delinquent, he is willing to work hard, but in today's job market he is unable to compete because he lacks even a minimum of skills and education. He is one of the 7 million youngsters who will leave high school during the 1960's before earning diplomas.

This film could be used for a local union program or it could be sponsored jointly with another community group. Someone from the local school or an Employment Service consultant from your State Employment Service could be invited to lead a discussion on the importance of children remaining in school, how the curriculum could be expanded to keep the student's interest, the need for expanded counseling services and the changing job market.



## **FILMS ON NATIONAL ISSUES AND THE LEGISLATIVE PROCESS**

### **A IS FOR ATOM. Color. 15½ min. 1953. Rental \$3.00.**

Produced by General Electric Company.

This film explains the facts of life about atomic energy in a fashion which makes them reasonably comprehensible to the layman. Animation is used with great effectiveness to explain and clarify the complex subject matter. The potential of atomic energy for peaceful uses as opposed to its destructive power is stressed.

### **ANOTHER WAY. 28 min. 1966. Color. Rental \$3.00.**

Produced by O.E.O. Job Corps.

A campaign for the election of officers at a Job Corps Center forms the background for this film. It creates a sensitive mood toward the hopes of these youths who, after failure in school, unemployment and sometimes a brush with the law, are determined to find "another way." The opportunities which the Job Corps offers are more than learning a trade. The young men speak convincingly of their new motivation, feeling of self-confidence and the ability to express themselves. The election campaign itself is a first-hand experience with the democratic process of self-government, responsibility and communication.

### **SUSAN B. ANTHONY. 28 min. 1955. Rental \$3.00.**

Produced by CBS-TV.

This is a movie about a dramatic moment in the history of the fight for democracy when a woman committed the crime of voting in a Presidential election. It tells the story of Susan B. Anthony and her untiring fight for women's suffrage which culminated in the passage of the 19th Amendment.

### **BATTLE OF NEWBURGH. 55 min. 1962. Rental \$7.50.**

Produced by NBC White Paper.

The controversial welfare program initiated by the city manager of Newburgh, New York, allegedly to eliminate "chiselers" from welfare rolls and cut back public expenditures, is the subject of this extraordinarily sensitive TV documentary. The real economic and social problems of this city, with high unemployment, few industries, a middle and upper-class exodus to the suburbs and an influx of unskilled workers, are developed

against a backdrop of demagogic politicians with the easy answers: cut welfare expenditures. All the cliches about welfare recipients being lazy cheats with their hands in the public cash box are posed against the tragic stories of the sick, the needy, the aged and the unemployed. This is a powerful documentary preparing the background for a discussion of the growing attack on welfare programs and other tax-supported community services.

**BEFORE THE DAY. 28 min. 1960. Rental \$3.00.**

Produced by the Social Security Administration. Also available from local Social Security Offices.

This film provides an excellent presentation of the full scope of the social insurance program which has evolved from the Social Security Act of 1935. Told in warm, deeply human terms it creates an understanding of the needs of a society in transition. From an age where the open frontier drained off the unemployed and four out of five Americans lived in farm communities, we see a changing America where the economic breakdown of an urban industrial society subjects 17 million people to the hazards of unemployment, poverty and homelessness.

This is a compelling and proud report on the several facets of the social insurance program which spreads the risks to which an individual family is subjected over the national family, and thereby builds security for 130 million people. It follows the expansion of the original act to include broader coverage and increased benefits through a series of amendments.

This film is highly recommended because of its lucid explanation of the many facets of a social insurance system which affects almost every American family.

**BEYOND THESE HILLS. 13 min. 1967. Rental \$3.00.**

Produced by the Office of Economic Opportunity.

People in the hills of Avery County, North Carolina earned a subsistence income by gathering wild leaves which were sold to city florists. Few of them earned even \$1,000 a year and they lived in the manner that hill people have always lived, carrying water from the well, growing their own food and placing little store in education. When the Community Action Program came to the valley, all this changed. In this film, Dr. Billy Graham accompanies Sargent Shriver to see how the community built a water system, started an adult literacy and headstart program and developed marketable crafts.

**THE BUILDERS. 23 min. 1967. Color. Rental \$3.00.**

Produced by the International Union of Operating Engineers.

This film shows 50 Job Corps trainees learning to operate heavy equipment in a pre-apprenticeship program sponsored by the Operating Engi-

neers at Jacobs Creek, Tennessee. This documentary reports how young school dropouts from underprivileged backgrounds divide their time between education classes and on-the-job training.

A portion of the film details the job skills learned by the young Corpsemen to prepare them for entry level jobs that open the door to becoming journeymen engineers. Union journeymen operate the Job Corps training program and, at the end of the year of training, the trainee is placed in a construction job at a junior engineer level.

A brief flashback history of the IUOE reminds the viewer that this powerful union was created under conditions of low wages, long hours and discrimination. The film helps build understanding of the role unions play in helping poorly educated, underprivileged youth acquire skills. The kinds of follow-up program which the union has built into this program promises to develop skilled craftsmen as well as good union members.

### **THE CAPTIVE. 29 min. 1964. Rental \$3.00.**

Produced by National Council of Churches.

Millions of Americans are desperate 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. There is a gradual erosion of pride and self-confidence as each effort to find work meets with failure and the necessity to accept surplus foods and welfare becomes inescapable. Although a private agency, the church, tries to help this man, it is obvious the plight of this family and many others is too much for a private agency to handle.

This is an excellent background film for a discussion of national programs to eliminate poverty and stimulate employment and economic growth.

### **CASE HISTORY OF A RUMOR. 50 min. 1963. Rental \$7.50.**

Produced by CBS Reports.

If the right wing goes to work on a U.S. military exercise designed to train American and allied officers in guerrilla warfare, it can turn an anti-communist maneuver upside down and produce a rumored invasion of America by United Nations troops. This happened in Operation Water Moccasin, a U.S. training session held in Georgia last year. CBS reporter, Roger Mudd, interviews the rumor mongers of the right wing who had people from California so alarmed that they wrote thousands of letters to their Congressmen and Senators about the Soviet, Mongolian and Congolese U.N. troops allegedly taking over America. Here is a dramatic case history for a discussion of right wing tactics and propaganda methods.

**THE CHOICE. 28 min. 1966. Color. Rental \$3.00.**

Produced by Community Health Association, Detroit.

The choice which this film poses to the consumer of medical services is between a comprehensive health insurance program including preventive care and all necessary services and the more limited insurance which pays for partial care only after illness strikes. The wide range of services and modern equipment provided under this kind of program is illustrated in this film by the Community Health Association program in Detroit. The CHA program is a pre-paid group practice plan providing comprehensive, high quality service by bringing together a panel of specialists. Produced as a promotion film to recruit new members for the CHA plan. This film can be useful to discuss the advantages of prepaid group plans, what is quality medical care, and how unions can develop the best program to meet the needs of their members and the community.

**CHRISTMAS IN APPALACHIA. 29 min. 1964. Rental \$3.00.** Produced by CBS Reports.

Christmas is just as miserable and hopeless as any other season of the year in many areas of Appalachia. This TV documentary portrays the total poverty and despair of the mountain people in a small Eastern Kentucky mining town once prosperous but now frozen in a sterile environment which produces nothing but despair. People live on surplus foods, without work or hope for the future. Here is a frank picture of what happens to people dependent on a one-industry economy when the industry collapses.

**THE CONSTITUTION AND EMPLOYMENT STANDARDS. 28 min. 1959. Rental \$3.00.**

Produced by the Center for Mass Communication of Columbia University Press.

This film closes with the decision of the U. S. Supreme Court in 1941 in the case of the U. S. vs. Darby Lumber Co. The Court ruled that Congress did have the right to set minimum wages, limit child labor, and in other respects legislate employment standards. The film reconstructs the case and is valuable for showing how through our form of government laws are passed by Congress, signed by the President (or passed over his veto), and the Supreme Court decides whether they are in keeping with the Constitution.



**THE CONSTITUTION AND THE RIGHT TO VOTE. 28 min. 1957. Rental \$3.00.**

Produced by the Center for Mass Communication of Columbia University Press.

This film, shot in Houston, Tex., is based on two cases in which the "white primary" was challenged: *Grove v. Townsend* and *Smith vs. Allwright*. The film traces the steps by which the aggrieved party took his case into the courts and was eventually upheld by the Supreme Court of the United States. This film could be useful not only for a discussion on how Negroes are gaining the right to vote in the South because of the Supreme Court decision but to promote a discussion of the Civil Rights law passed in the 85th Congress.

**DEFINING DEMOCRACY. 18 min. 1954. Rental \$3.00.**

Produced by Encyclopedia Britannica Films.

In deciding where a community rates on the democracy-despotism scale, it is important to search first for two signs of democracy—shared respect and shared power. Shared respect implies that a community respects the dignity of the individual. Restricted respect is a characteristic sign of despotism. Power is concentrated in a community where decision-making is handled by a few individuals. A community is democratic when its citizens share in the making of important decisions through free, secret elections. Economic balance and enlightenment are also necessary if democracy is to thrive.

**DEPRESSED AREA. 14 min. 1962. Service charge \$3.00.**

Produced by NBC-TV.

Narrated by newscaster David Brinkley, this is the story of a West Virginia mining town. The mine has closed and workers who have spent 20 or more years in the mines find there is no other work available and even in other cities they find no one wants to hire an ex-coalminer. Living on unemployment compensation and surplus food, the men eagerly look forward to a chance at retraining under the Area Redevelopment Act.

Henry Markham, 45 years of age, finds retraining might be okay for younger men, but his age and lack of education prevent him from making the grade. He dropped out of the program, saying "I've just about given up". He sees no answer in sight to enable him to support his 12 children. Harold Kaiser, 40, has 5 children suffering from malnutrition. He is enrolled in a retraining program learning to make furniture. It costs him \$7 a week, one-fourth of his total income, to drive to his course, but he hopes to be one of those employed in a new furniture factory which will employ 300 workers. This film presents no answers, but it raises many of the basic problems involved in training programs.

**DO HIGHER WAGES CAUSE HIGHER PRICES? Color. 13 min. 1957. Rental \$3.00.**

Produced by AFL-CIO.

Black headlines and long editorials continue to chant the familiar charge that wage increases are to blame for price inflation. This film exposes these unjustified charges.

This is a semi-animated, Disney-style cartoon, loaded with facts and figures why our expanding economy can usually absorb higher wages without raising prices. The story behind a 1956 steel price increase, which was 3½ times higher than justified by a 23-cent wage hike, serves as one example in the film.

Star of the film is "Economics Professor" Owl who takes time to convince "Businessman" Fox that higher wages are only an excuse for raising prices.

The Fox learns who his customers are and watches the increasing productivity of a worker in his plant. He learns the relationship between wage costs and output per man hour of work, or productivity. Professor Owl explains that for the ten year period since 1947 wages are lagging behind productivity increases. So price increases have resulted from other causes than higher wages.

**FAREWELL OAK STREET. 20 min. 1953. Rental \$3.00.**

Produced by the National Film Board of Canada.

Oak Street represents one of the slum areas in Toronto before a slum clearance and public housing project transform it into Regent Park. The film opens as one of Regent Park's families hangs curtains in their new home. Flashback scenes then show how this family and others like it lived in the old Oak Street tenements, where one bathroom served nine families; where kitchen, living room, dining room, and often bedroom were all one; where tempers were short, delinquency rates high, broken marriages and alcoholism all too prevalent. Shows the devastating psychological effects of slum living and gives impressive evidence of the desirability of slum clearance and public housing programs, both for the individual families concerned and for the community at large.

**THE GOLDEN AGE. 30 min. 1960. Rental \$3.00.**

Produced by National Film Board of Canada.

The long-awaited day of retirement is alleged to be the golden age, but for many this period is filled with loneliness, and a purposeless, dreary existence. How three men face this problem is the story of this film. A professional man, still active, is forced by company policy to retire at the age of 65. With the help of his wife, this man finds a new vocation in an area that has always interested him. A skilled workman tries to resolve

the problem by going back to the shop from which he retired, but he can't make the grade and eventually finds that he can use his skill to teach young men in a machine shop.

The third man is a widower and with a cat as his sole companion, he lives in near poverty and total isolation in a one-room flat. This film provides the background for a basic discussion of various approaches to retirement: the need for planning, developing hobbies and other interests, union-industry plans for cutting back the work week before retirement. Union leaders should use this film in working with retired workers and pre-retirement workers only and not for general use with the average local.

### **HARVEST OF SHAME. 54 min. 1960. Rental \$7.50.**

Produced by CBS-TV.

This incisive survey conducted by two top CBS reporters is a comprehensive report on the living and working conditions of the people who harvest our fruits and vegetables from the viewpoint of the migrant laborer, the itinerant minister, the American Farm Bureau, the grower and the federal government.

This movie portrays migrants piled into trucks like cattle, exploited by ruthless crew leaders who often make fantastic profits on a season's work while the people who toil for bare subsistence wages live in dirty, vermin-infested shacks. Often they return from a season's work in the fields almost as poor as they were before the harvest began.

As migrants move across the country following the crops, communities refuse to accept the responsibility for educating their children or providing medical, social or welfare services. This film includes some of the first pictures of the fruit pickers in California at an organizing meeting conducted by the AFL-CIO Agricultural Workers Organizing Committee.

After pointing up the problem in unforgettable scenes of child neglect, adult misery, despair and hopelessness, this film boldly suggests that the answer is federal legislation.

### **THE HARVESTER. 19 min. 1961. Rental \$3.00.**

Produced by Franciscan Films.

This film tells the story of migratory workers in California where agriculture is the state's largest industry amounting to \$3 billion a year. The corporation farmer, an absentee landlord operating from a desk in the city, makes enormous profits from high productivity and low wages. Unable to compete with the corporation farm, the family farmer often ends up in the position of a migratory worker earning bare subsistence wages in competition with imported Mexican labor.

A stark picture of the miserable living and working conditions of the

migratory worker and his family is presented. These are unusual shots of the new mechanized equipment which is being increasingly used in these factories in the field.

**HUNGER IN AMERICA. 50 min. 1968. Rental \$7.50.**

Produced by CBS-TV.

Many people find it difficult to believe that more than 10 million persons in the U.S. today are suffering from hunger and malnutrition. For many there is never enough food and welfare is often denied them. Even the food stamp program becomes useless to those who don't have money to buy food stamps. This documentary interviews some of the people who the Citizens' Board of Inquiry into Hunger and Malnutrition found living in 265 counties scattered across 20 states. It is a shocking experience to see these desperate stories.

Here is a background for a discussion of real poverty, national welfare problems, food and income distribution, job training and relocation, the farm subsidy program and many other issues.

**ILL WINDS ON A SUNNY DAY. 28 min. 1966. Color. Rental \$3.00.**

Produced by U.S. Senate Committee on Public Works.

A man can live a few days without water, weeks without food; but only a few minutes without air. This film reminds us of the potential disaster we court if we continue to disregard this fact. As the world's greatest producer and consumer, we now face the colossal problem of controlling the smoke from incinerators, car exhaust, heating and other fumes which turn the sky into a "lofty waste basket." Pointing out that air pollution knows no state boundaries, this Senate committee film calls on all citizens to get local and state governments to take the initiative in controlling this formidable menace to the nation's health. Legislative action depends on a wider awareness of the problem and this film can help build support for controlling air pollution.

**INVESTMENT IN MANPOWER. 30 min. 1962. Color. Rental \$3.00.**

Produced by the National Labor Market Board of Sweden.

This film shows the highly developed retraining programs now underway in Sweden where 90% 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.

**IT'S GOOD BUSINESS. Color. 14 min. 1959. Rental \$3.00.**

Produced by the National Council for Industrial Peace.

This film is an answer to proponents of "right-to-work" among business and professional groups. It was produced by the National Council for Industrial Peace, a non-profit national organization established to oppose "right-to-work" legislation in the states and work for good labor-management relations.

The film story presents two businessmen who meet in a barber shop and begin talking about a "right-to-work" law. One is against unions and is looking forward to a chance to vote for the "right-to-work" proposal. The other operates a business with a union shop and is convinced that there are many benefits resulting from a responsible trade union protected by the union shop.

A third person, a newspaper editor, then joins in the discussion. He states that he is opposed to "right-to-work" because it is a fraud. He traces the benefits that the community has gained from the work of unions—the way in which the union participates in community chest, the blood bank, recreation programs, etc.

**THE LEGISLATIVE PROCESS. 28 min. 1954. Rental \$3.00.**

Produced by Indiana University.

This film, using the General Assembly of Indiana as an example of a state legislature in action, presents detailed information about the various steps through which bills must pass to become laws, and the organization of a state legislative body. It explains the two houses of the legislature; the progress of bills through each house; the work of committees, the Legislative Bureau, and the Attorney General in the preparation of bills for legislative action; and the part played by lobbyists in legislation.

**MAN ON THE HILL. Color. 23 min. 1956. Rental \$3.00.**

Produced by U. S. Armed Forces.

This film, which was originally made for educating members of the Armed Forces on the need to participate in politics, has been released for general use. The AFL-CIO Department of Education has used the film experimentally in weekend conferences. It provoked a lively discussion. It deals with the influence of government legislation on our lives; indicates local, state and national areas of government; shows the work of a Congressman (stressing his work on committees) and discusses some of the appeals made by parties to attract votes. It closes with a Senate Committee hearing where the Senate Armed Forces Committee hears testimony on a bill.

**MURROW-McCARTHY DEBATE. 45 min. 1954. Rental \$3.00.**

Highlights from TV program, on "See It Now", produced by Freedom House.

About half of this film is devoted to Murrow's presentation of arguments against McCarthy and the other half shows McCarthy's reply. Murrow's presentation includes shots of the Congressional hearing on the Annie Lee Moss case to show why he objects to McCarthy's tactics during investigations.

**ONE DOOR. 28 min. 1969. Color. Rental \$3.00.**

Produced by Public Health Service, U. S. Department of Health, Education & Welfare.

Today with 35 specialties in medicine, one doctor cannot be expected to know all there is to know about medicine. The average doctor is associated with 10 or 12 medical specialists. "One Door" describes the advantages of the team approach to medical care. By going through one door in their community, people can be provided a full range of health services, including physical and mental examinations, preventive health services, treatment and rehabilitation.

"One Door" describes group services and the doctor-patient relationships in four separate community medical centers. All the medical specialties, aids and services are available in these centers. All the patients' medical histories are filed at these centers.

**ON THIS DAY. 27 min. 1953. Rental \$3.00.**

Produced by Health Insurance Plan of Greater New York.

This is a film about the advantages of complete prepaid medical service programs. It tells this story by showing how a family in New York City comes to realize that good medical care can be within the financial reach of most people. Details show how this Health Insurance Plan (H.I.P.) works to meet family health problems.

**ORGANIZING FOR BETTER HEALTH. 13 min. 1959. Rental \$3.00.**

Produced by AFL-CIO Social Security Department.

This is a film about the problems of organizing and paying for medical care, and about some of the ways of dealing with these problems. It describes the challenge of making the best of modern medicine available to all people, and shows how comprehensive, direct-service health plans are beginning to meet this challenge.

The film shows how complete prepayment of care to make medical attention a budgetable item can prevent sickness from always looming as a crisis. It presents an impressive argument for the group practice of medicine, where doctors can readily consult each other, and share equipment and highly trained technical personnel.

Union groups that are concerned about the inadequacies of their present health insurance plan will find this film most useful in providing the basis for discussion of what they can do to improve their health coverage.

**OUR ELECTION DAY ILLUSIONS: THE BEAT MAJORITY.**  
**28 min. 1961. Rental \$3.00.**

Produced by CBS-TV.

Narrated by former CBS newsman Ed Murrow, this film clearly shows the vast lag in urban representation in state legislatures behind a population shift which now places two-thirds of the U.S. population in urban centers.

The growing tug of war in the state legislatures between the urban and rural community seems always to be weighted against the urban "beat majority." In many states conservative, rural areas control both houses of the legislature and show little concern for the mushrooming city problems.

The effect of this misrepresentation is pictured in several states such as Vermont where the system of apportioning districts has not changed in 160 years; in Iowa where less than one-third of the people control both houses of the legislature; in Georgia where a vote in one county is worth only 1/177th as much as a vote in another county.

This film also explores the evils which result from gerrymandering—the division of legislative districts in unnatural and unfair ways to augment the power of one party. The defeat of the democratic concept of majority rule, and the difficulty of remedying this concept in the state legislature is clearly portrayed in this excellent film.

**OUR NATION'S HEALTH. 13 min. 1953. Rental \$3.00.**

Produced by Congress of Industrial Organizations.

Presents the case for a national health insurance program. It shows what happens to one family hit by a sudden illness and illustrates the unfairness of our present medical system of too little and too late.

Dr. Theodore Sanders, interviewed in the film, points to the increasing shortages of doctors, dentists and nurses and blames the American Medical Association (AMA) for lobbying against and stopping Federal legislation to aid medical schools and colleges. Dr. Sanders calls for an extension of our Social Security System to include a comprehensive national health insurance program.

**THE POOR PAY MORE. (Part I). 27 min. 1967. Rental \$3.00.**

Produced by National Educational Television, Indiana University.

This documentary film explores the many ways in which unscrupulous merchants charge the poor more, with the payments often lasting longer than the merchandise. One of the larger rackets exposed is the door-to-door salesman who persuades low-income families to sign a contract for frozen food and freezer plans which often run as high as \$1,400. Fraud on a smaller scale exists in supermarkets which have a two-price system, with lower prices in middle class and upper-income neighborhoods and higher prices for the poor. A study by OEO revealed that some stores raise prices on the days welfare checks arrive. This film clearly portrays consumer problems and builds an understanding of the hostility of the poor against merchants who cheat them through deceptive advertising, exorbitant hidden interest charges, over-priced goods and shoddy merchandise.

**POWER AND THE LAND. 38 min. 1948. Rental \$3.00.**

Produced by U. S. Dept. of Agriculture.

Outstanding documentary presentation of the story of a typical family-size farm before and after electrification. The actors are real farm people, members of a Rural Electrification Administration cooperative. The film is useful for explaining farm problems to union members and pointing up the tremendous achievements of REA.

**PRESSURE GROUPS. 20 min. 1952. Rental \$3.00.**

Produced by Encyclopaedia Britannica Films.

This film explains that pressure groups are people organized to promote legislation in which they are interested and that, when democratically used, they are a necessary instrument for decision-making in a democracy. The work of the democratic pressure group is illustrated and in contrast to the democratic workings of this group, there is also shown the under-cover group which does not discuss the issues, but which relies on suggestion of bribery and blackmail to achieve its objectives.

**PUBLIC OPINION IN OUR DEMOCRACY. 13 min. 1951. Rental \$3.00.**

Produced by Coronet Films.

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 does count in a democracy.

**REMEDY FOR A RIOT. 27 min. 1968. Rental \$7.50.**

Produced by CBS-TV, New York.

This is a provocative documentary on the riots which shook major cities in 1967. The film is divided into three parts—What happened? Why did it happen? What can be done? It raises many questions on police attitudes, why the block militants feel the way they do, and the scope of the problem we are facing.

Based on the Report of the National Advisory Commission on Civil Disorders, the film uses flashbacks to show that primary grievances are found in each community. Their recommendations are illustrated and discussed in various communities. The changes suggested involve housing, education, welfare, job opportunities and training. No price tag is placed on its program but it obviously will be costly.

**RETIRE TO LIFE. 22 min. 1957. Rental \$3.00.**

Produced by Oklahoma State Department of Health.

The film opens with a worker leaving the plant for retirement. He carries the best wishes of his fellow workers, and happily thinks of fishing and loafing. Before long disillusionment overwhelms him—he feels lonely and worthless. An unnecessary accident depletes his savings. He goes looking for work and finds a part time job. A friend helps him see the way to enjoy retirement. The film can be used in classes on problems of retirement.

**A RISING TIDE. 30 min. 1965. Rental \$3.00.**

Produced by U.S. Area Redevelopment Administration.

There is an old saying among seafarers in New Bedford, Massachusetts, that "a rising tide lifts all the boats." Spurred by the Area Redevelopment Administration, New Bedford is experiencing a rising economic tide. The film shows how a combination of local, state, and federal resources can be used to develop community facilities, create jobs, attract new industry and train workers.

**THE RIVER. 32 min. 1939. Rental \$3.00.**

Produced by the U. S. Dept. of Agriculture.

This is one of the famous films produced by the U. S. government during the New Deal. The film traces life in the valley of the Mississippi

River during the last 150 years—the early days of cotton culture, lumbering operations in the North, farming in the valley. The consequences of share-cropping, soil exhaustion, unchecked erosion, and the floods which follow, are pictured.

The film concludes with scenes on the results of regional planning, TVA development and other federal efforts, emphasizing that “we have taken the valley apart and we can put it together again.”

**ELEANOR ROOSEVELT BIOGRAPHY. 28 min. 1963. Rental \$3.**

Produced by David Wolper.

Today, Mrs. Roosevelt is a legend, a great lady whose enemy was suffering and whose cause was humanity. This memorable film traces the life of this august fighter for human rights back to her childhood when she was a shy, unattractive little girl, ill at ease in the social whirl of her prominent family. Her life is part of the social, economic and political history of the U.S. for the past 40 years. This film was originally produced by Mike Wallace for his TV series, “Biography.” It is being used by the Eleanor Roosevelt Memorial Foundation to raise money for the Foundation. Chet Huntley makes a two minute appeal for the support of the Foundation at the close of the film.

**SEED FOR TOMORROW. 20 min. 1947. Rental \$3.00.**

Produced by the National Farmers Union.

This is a film about farmers, about people who work the land and their need for organization, education, cooperatives, and political action to help in their struggle to stay on the farm. It's the Farmers' Union program.

**SUPERFLUOUS PEOPLE. 55 min. 1962. Rental \$7.50.**

Produced by WCBS-TV.

Filmed in New York City, this documentary slices through the many inter-related problems which engulf the poor, the uneducated, members of minority groups, the young and the aged in every big city across the nation. Starting with the abandoned children in city institutions, the film proceeds to survey problems of the teenage dropout, the unemployed, delinquency, older persons displaced by urban renewal, people on relief, and in slums.

The stark presentation of the problems of a segment of American life which most of us do not often see strikes at the social conscience of the viewer. Problems are presented through interviews with no attempt to

suggest answers but with a strong suggestion that more should be expected of an affluent society. This leaves the discussion leader free to direct the discussion toward any one or combination of problems which may be relevant to his group, or to discuss the overall social responsibility of the labor movement for the "Superfluous People."

### **TEAMWORK IN ACTION. 30 min. 1958. Rental \$3.00.**

Produced by International Society for the Welfare of Cripples.

This film is a story of an industrial accident in Ontario, Canada and how it is handled under the Workmen's Compensation Law of the Province of Ontario.

The Ontario Law is superior to any one of the state workmen's compensation laws in the United States. The case covered involves an amputation and shows how the law works toward rehabilitation. In Ontario, compensation for permanent partial disability is based on a lifetime wage loss theory. There is no question of a payoff, nor of fault or negligence. There is no lawyer—no claims agent for the insurance company.

Everyone involved in the case seems genuinely concerned with getting the person back to work as quickly as possible. There is teamwork between the person's personal doctor and the medical staff of the Compensation Board. While the Workmen's Compensation laws in your state are different than the one presented here, the film can be used to stimulate a discussion of the need for improving Workmen's Compensation in your own state.

It is extremely important to preview this film before using it and to have accurate information about the Workmen's Compensation in your state.

### **TICKET TO FREEDOM. 14 min. 1952. Rental \$3.00.**

Produced by Ford Motor Co.

Narrated by Edward R. Murrow, this film points out to Mr. Average Citizen the importance of his right to vote, which is his ticket to freedom. The film explains why the secret ballot is the important freedom we have. It names the most common excuses for not voting and exposes the fallacies of these arguments. It stresses the importance of registering and voting, of being active in primaries and in the selection of candidates, of being informed on issues, and in following up on an elected official after he takes office.

### **TROUBLED WATERS. 28 min. 1966. Color. Rental \$3.00.**

Produced by U.S. Senate Committee on Public Works.

The population of the U.S. and its industrial resources continue to expand, but the water supply remains the same. This vital resource cannot

be increased, but it can be protected from further contamination. The alarming story of the continuous pollution of a limited and invaluable water supply is told in this film. In the absence of adequate controls we continue to pollute our water supply with industrial waste, sewage, detergents, insecticides and other impurities. Poisoned waters have destroyed the fisherman's hobby and endangered the health of children who swim in streams that are virtual sewers. Use this film to develop a wider awareness of this problem and to build support for legislation which will set standards and provide enforcement procedures.

**TWICE AMSTERDAM. 14 min. 1965. Color. Rental: \$3.00.**

Produced by the Department of Public Works, City of Amsterdam.

What would a city be like if it were planned with maximum consideration for the people who will live there? Most answers would include: Comfort, good design, reasonably priced housing with open spaces, gardens, and recreation within walking distance. A variety of architecture, good transportation, and the integration of old and young people in a natural, warm environment is also desirable. For a look at this kind of an urban area, this film takes us to a new section of Amsterdam, Holland.

**VALLEY OF THE TENNESSEE. 30 min. 1944. Rental \$3.00.**

Produced by the U. S. Office of War Information.

This is a film showing the contributions which the Tennessee Valley Authority has made toward improving the life of the common people. Shows how the TVA project contributes to practical democracy by providing for a better life for the people through harnessing a river for power and introducing land reclamation and progressive agriculture in the valley. This film is especially valuable to a union working on a similar river valley plan for its own area.

**WE THE PEOPLE. Color. 14 min. 1959. Rental \$3.00.**

Produced by AFL-CIO.

Specific questions about "right-to-work" and unions come up in the film at a town meeting when a union leader is praised for the work he and the union have done in helping to make possible the building of a town hall. Questions are directed to the union leader. They come from all walks of life—a housewife, a farmer, a businessman and professionals. One particularly important businessman stands up in front and states his opposition to "right-to-work" by recalling how bad things were for the whole community before unions had gained widespread membership.

One businessman states frankly that he supports strong unions because they help get workers higher wages and this means more business for him as a local businessman—also for the distributor and the manufacturer. The

film closes as this man clasps the hand of the union leader. Then the voice of freedom calls for action against all moves to get "right-to-work" laws passed.

**WHAT IS A CO-OP? 20 min. 1949. Rental \$3.00.**

Produced by the Cooperative League of the U. S. A.

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.

**A YEAR TOWARDS TOMORROW. 29 min. 1966. Color. Rental \$3.00.**

Produced by Office of Economic Opportunity.

If you want to better understand the work which VISTA volunteers, ages 18 to 65, are doing to help conquer poverty in urban and rural areas within the nation, show this film. The efforts of three youthful VISTA volunteers are followed as they try to break through the culture of poverty in a low-income Atlanta housing project, and on a Navajo Indian reservation in New Mexico. VISTA volunteers help develop new leaders who will carry on community action.



**The TVA is yours—built for the people of the United States of America and not just the Valley of the Tennessee**

**YOU AND MEDICARE. 27 min. 1966. Color. Rental \$3.00.**

Produced by U.S. Department of Health, Education and Welfare.

Most Americans 65 and over are now protected against the high cost of illness by the new 1965 social security amendments which provide for payment of hospital bills and other supplementary care. It also offers a voluntary insurance program providing coverage of medical bills for \$3 a month. Nineteen million people are potentially eligible for care. Yet many retired people do not know much about this program. This film is the basis for a discussion of what the plan covers and what it fails to cover, the importance of getting people to sign up for voluntary medical insurance and the consequences for failing to act.



## **TRAINING FILMS**

### **APPRENTICE TRAINING. 30 min. 1952. Rental \$3.00.**

Produced by U. S. Information Agency.

This is the story of the apprentice training program as seen through the eyes of young Tom Dunham, who learns to be a bricklayer. It shows meetings of the Apprentice Committee, explains how the committee selects applicants and follows up on the progress of the apprentices. It describes Tom's on-the-job training and points out the importance of his joining the union and working under union conditions.

### **ARBITRATION IN ACTION. 58 min. 1958. Rental \$7.50.**

Produced by the American Arbitration Association.

This film, produced by the American Arbitration Association, is based on an actual case which was heard by an arbitrator. It involves the discharge of a worker. The union's case is presented by a business agent, a shop steward and the discharged worker. The company's case is presented by the personnel officer, the shop foreman and the co-worker of the discharged worker. No decision is given at the end of the film.

This is not a film to be used at local union meetings. It is a film to be used in a minimum session of at least two hours. It is useful for shop stewards where the contract contains an arbitration clause. A good deal of preparation ought to be done by the education director or the class instructor in order to use this film properly and effectively.

It would be wise, of course, to explain clearly how this procedure may vary from the arbitration procedure used by a specific local union under its contract with management.

### **BROTHER JOHN. 10 min. 1947. Rental \$3.00.**

Produced by United Automobile, Aircraft and Agricultural Implement Workers of America.

Uses an empty chair at a union meeting to draw attention of union members to the many activities of a union education program and what it means to the individual union member. The film points out that even the best contract will not protect workers against today's economic problems—he needs to use his political arm.

**CARELESSNESS COSTS YOU. 15 min. 1950. Rental \$3.00.**

Produced by IBEW, Local 1031.

This dramatic presentation of the dangers of carelessness shows how a young couple, about to be married, suffer injuries on the job. They find 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 consequences of disregarding basic shop safety rules.

**MR. CHAIRMAN. Color. 17 min. 1958. Rental \$3.00.**

Produced by Cinefacts, Inc.

*Mr. Chairman* is a cartoon presentation of why we have rules for meetings and offers examples of the ways the rules work. The "rules" are shown being used at many different types of meetings. The chairmen are confronted with many problems and are shown to be good and bad chairmen.

The heart of this film on parliamentary procedure is THE PRIORITY OF MOTIONS. This is rather complex. It is certainly more than the average union member needs to know in order to participate in a union meeting.

This film is primarily for use toward the end of a workshop or a series of classes on parliamentary procedure for local union chairmen. It may have some limited value in a general class on parliamentary procedure if there is adequate time for discussion.

**DISCHARGE FOR ABSENTEEISM. 28 min. 1963. Rental \$3.00.**

Produced by American Arbitration Association.

Taken from the files of the AAA, this case is based on the grievance of an employee who was discharged for being absent because of his wife's sudden illness. The company admits the family illness was sufficient cause for his absence, but the employee did not call in to report the reason for his absence and he had a long history of absenteeism due largely to a drinking problem. The presentation of the management and union cases to the arbitrator illustrates the arbitration procedure. Union education chairmen will find this a useful training film.

**DISCUSSION TECHNIQUE. 30 min. 1951. Rental \$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.



**EYE OF THE BEHOLDER. 26 min. 1949. Rental \$3.00.**

Produced by Stuart Reynolds Productions.

This film illustrates the idea that people often see what they want to see, what they are prepared to see, and not what actually exists. We are shown a series of incidents involving a young artist. He is described by his mother, a waiter, a cab driver, his landlord, a char-woman, and a model.

The total picture as seen through the eyes of these "beholders" is quite different from what we perceive when the entire incident is repeated as it actually was. The film indicates the pitfalls attendant upon subjective interpretation of events and actions.

**FACTS ABOUT FILM. 10 min. 1948. Rental \$3.00.**

Produced by International Film Bureau.

This is a film which points up the care and handling of 16mm film. It is almost exciting to learn how to project a motion picture perfectly, and by so doing not damage the film for the next showing. Harmful effects to film caused by failure to clean the projector before showing, careless threading, improper rewinding and careless handling of film are shown. Proper methods of cleaning the projector, threading and handling of 16mm film are demonstrated. This film is recommended for showing to all 16mm projector operators.

**FACTS ABOUT PROJECTION. 11 min. 1950. Rental \$3.00.**

Produced by International Film Bureau.

A companion film to "Facts About Film," described above. This film is made specifically for those who are learning to run a movie projector and gives many valuable hints on setting up and threading a projector for a successful show. Screen the film yourself to brush up on your own projection "know-how." Use this film as part of the training program for the projection squad in your local.

**THE GREEN CARD. 11 min. 1967. Color. Rental \$3.00.**

Produced by the Communications Workers of America.

Designed to encourage volunteer organizing drives within communities where CWA has membership, this imaginative film concentrates on motivation and how-to-do-it techniques. Using animated cartoons, the film explains why labor needs to organize more workers in the community in order to strengthen its collective bargaining position. The film illustrates how new members can be organized by volunteers who talk to friends and fill out the green card which provides information on unorganized plants, and contracts within the plant. This is a training film for CWA members and will be of interest to other unions working on organizing campaigns and training staff.

**HOW TO CONDUCT A DISCUSSION. 22 min. 1953. Rental \$3.00.**

Produced by Encyclopaedia Britannica Films.

This film promotes the idea of learning by discussion rather than by lecture. It shows the way formal and informal discussion groups may increase their understanding of important questions of the day.

Eleven basic principles of discussion leadership are explained with illustrations. Each principle is dramatized, and all are pulled together by the narrator, who is introduced as a seasoned administrator of discussion programs. A wide range of groups and discussion topics is depicted. This film should be used only in a training session to build a group's appreciation of the importance of the discussion technique to union education programs.

**KING'S "X". 30 min. 1954. Rental \$3.00.**

Produced by the Credit Union National Association.

This film tells the story of a plant engineer who needed to borrow \$100. A friend suggests the plant's credit union and the credit committee approves a loan of \$100 which he agrees to repay at the rate of \$2.25 each payday. As the treasurer explains, the credit union, unlike other lending agencies, believes that a reputation for honesty is more important than collateral. The treasurer also explains that credit union savings and loans are insured. He points out that through the credit union, members can learn how to get the most out of their paychecks. The film stresses the point that the credit union is not a company affair but is run by the workers themselves. It includes sequences on the historical development of credit unions.

**LET'S ARBITRATE. (Seniority vs. Ability) 35 min. 1961. Rental \$3.00.**

Produced by American Arbitration Association.

This is a training film which will be useful in preparing union officers to participate in arbitration cases. It can also be helpful in educating shop stewards and union members who have not had previous experience with arbitration. Procedures and the presentation of facts in arbitration cases are illustrated by the portrayal of an actual case in which an employe with seniority and ability to do the job bids on a job which the company refuses to give him because of his absentee record.

Although this film presents a somewhat formal procedure with lawyers representing both the company and union, it is a shorter film than "Arbitration In Action" and, therefore, allows more time for discussion.

**LET'S TALK ABOUT FILMS. 18 min. 1953. Rental \$3.00.**

Produced by the National Film Board of Canada.

Those responsible for and interested in stimulating the use of films and film discussion will find this extremely helpful. It opens with a film leader floundering in his attempts to get discussion started and later shows him discussing the problem with other discussion leaders who have had similar experiences. They are then shown a film of a successful discussion and, following the showing, their discussion of the film highlights the techniques which were used to bring about a lively and informal exchange of opinion.

**MAN ON THE ASSEMBLY LINE. 30 min. 1959. Rental \$3.00.**

Produced by the National Film Board of Canada.

This film deals with the tensions that are created in our modern industrial plants where motors are produced and men are disintegrated. The worker on the assembly line who has been promised a chance to leave the line and make a phone call about the delivery of a swing for his child finally "blows his top" because the foreman unwittingly forgets his promise.

A vivid scene closes the film where a group being taken through the factory stops to watch "The Man on the Assembly Line." While the guide describes "how happy our workers are," the worker reaches into his bin, grabs the bolts that he has been using for mounting the door of the truck, and throws them high into the air.

Again, an excellent film for discussing what happens to the man who tightens bolt No. 462. Must be used with discussion.

**MEN AT WORK. 27 min. 1954. Rental \$3.00.**

Produced by the National Film Board of Canada.

Filmed in a washing-machine factory, this picture shows what can happen to human relations when a speeded-up conveyor system and a clash of temperaments disrupt the harmonious work group on the assembly line. The film does not attempt any answers, but it does expose the problems in human relations which are created by changing work situations and makes an effective plea for a little more human understanding.

**ORGANIZING BEGINS AT HOME. Color. 16 min. 1957. Rental, \$3.00.**

Produced by the AFL-CIO Departments of Organization and Education.

This film was originally a series of slides produced for the Department of Organization's staff conferences.

It is available for two uses: (1) with full-time staff where it may be used as a basis for a discussion on how to make effective house calls; (2) by international unions who wish to use it with volunteer organizing committees.

It is essentially a film to be used as a discussion starter and should not be used in a local union or in a general membership session.

**PARLIAMENTARY PROCEDURE. 18 min. 1955. Rental \$3.00.**

Produced by the National Film Board of Canada.

The film shows and explains the functions of the chairman, the purpose and correct manner of presenting a motion, an amendment, point of order, and other points up to and including the motion for adjournment. It is made in an informal manner, with some humorous touches, and fills a long-felt need for a really good parliamentary procedure film for union use.

**THE SKILLED WORKER. 30 min. 1959. Rental \$3.00.**

Produced by the National Film Board of Canada.

This film deals with a human problem which has become more and more prevalent. A Ukranian machinist takes great pride in his work. Production methods are changed in the plant and he is offered a transfer to the assembly line. There are some excellent discussions with both his son and his son-in-law who do not understand the older man's pride in his work and emphasize that his pension and pay are more important than his "skill." The union representative watches for contract violations and negotiates the best help for the workers concerned.

An excellent film for discussing some of the problems Harvey Swados has raised in his book *On the Line*. Must be used with discussion.

**THE STRUCTURE OF UNIONS. Color. 10 min. 1954. Rental \$3.00.**

Produced by the National Film Board of Canada.

This film, done in animation, describes the structure of the local union, its relationship to other locals and to the international. It shows how the membership of the local elects its own officers in secret ballot elections. It shows how the local sends delegates to the convention of the international and points out that these convention delegates are the supreme governing body of the union.

**U. S. LABOR UNITES. 10 min. 1956. Rental \$3.00.**

Produced by U. S. I. A.

This film covers in ten minutes some of the highlights of the AFL-CIO merger convention. Since the film was made primarily for overseas use, it concentrates on the foreign unionists at the convention and gives special attention to the address of ICFTU's President, Omar Becu. Use this film to start a discussion on the ICFTU or at meeting where foreign trade unionists are present.

**VOICES OF THE PEOPLE. 18 min. 1949. Rental \$3.00.**

Produced by U. S. Army.

This film points out the importance of discussion in a democracy. The film shows that our nation was founded by discussion which led to action. It emphasizes that Congressional action on domestic and foreign affairs can be guided by "the voices of the people." Unions can use this film to emphasize the importance of discussion for solving union problems.

**YOU ARE THERE AT THE BARGAINING TABLE. 50 min. 1955. Rental \$7.50.**

Produced by American Management Association.

This is a closed-circuit television record of what took place at a collective bargaining session between the International Brotherhood of Paper Makers and a corporation in Northeastern Connecticut. Issues under discussion are wage rates and methods by which wages shall be determined, with the corporation's "share of production" method of incentive payment under special attack by the union. This is a film which will be of interest to union negotiators, but it is long-drawn out and somewhat repetitious and is not designed for general use.

**YOUR GRIEVANCE PROCEDURE. 15 min. 1964. Rental \$3.00.**

Produced by the National Association of Letter Carriers.

When Executive Order 10988 established the right of Federal employees to bargain collectively, unions representing them were faced with the problem of training a leadership corps to handle grievance procedure. With the primary purpose of training stewards, this film follows the grievance of a postman through all the steps.



## FILMS ON INTERNATIONAL AFFAIRS

**AFGHANISTAN MOVES AHEAD.** 10 min. 1953. Rental \$3.00.

Produced by UN Screen Magazine.

Tells how Afghanistan, a small isolated country of 7,000,000 people whose way of life has changed little in the past 2,000 years, is modernizing her industry and agriculture with the aid of UN technical assistance.

**ASSIGNMENT CHILDREN.** Color. 20 min. 1955. Rental \$3.00.

Produced by UNICEF.

Danny Kaye is the star and narrator of this heartwarming human interest film showing the activities of the United Nations' Children's Emergency Fund, better known as UNICEF. He travels with various UNICEF teams in Asia and is an interested observer of their fight against Malaria in India, polio treatment in Japan, distribution of powdered milk in Korea, maternal and child care in Burma, and the continuing work against yaws in Thailand. This is an outstanding film to bring home to union members the human aspects of international relations.



**Pied Piper Danny Kaye leads children away to play after their inoculations arranged by UNICEF in *Assignment Children***

**BREAKING THE TRADE BARRIER. 30 min. 1962. Rental \$3.00.**

Produced by CBS News.

Six European nations have agreed to form a Common Market in which they will break the trade barriers now existing between them, and face the rest of the world as a unified market—a United States of Europe. To deal with this powerful new economic bloc Congress has passed a new trade bill giving the President expanded powers to negotiate on tariffs. This film tells the story of American reaction to the challenge of the European Common Market.

This film provides the background for a discussion of why our economic growth depends on expanded trade, how the consumer benefits from lower prices and American industry is forced to be more competitive, and how many more jobs depend on the export industry than on industries concerned about imports. The film also forces us to face up to the problem of what we are doing to help workers who have lost their jobs and discuss how the trade adjustment provision of the Trade Expansion Act helps meet this problem.

**BROTHER RAM. 22 min. 1958. Rental \$3.00.**

Produced by the International Confederation of Free Trade Unions.

Rajahs, tiger hunts, snake charmers, and dancing snakes are not the subjects of this story of India. This film is about another India—about workers, their homes and their trade unions.

*Brother Ram*, an Indian worker, struggles hard to provide bare necessities. He walks long distances to work. Water is hard to come by. He and his family breakfast on tea and bread. His pay is about \$20 a month.

The film shows some of the Indian government's efforts in providing new housing and recreation areas. The trade unions have helped provide clean eating places near the workshops, medical services in the plants, reading rooms, and practice in democratic living.

Shots of the ICFTU Trade Union College at Calcutta and a description of its efforts in training union leaders are included. Though the photography is poor and the sound difficult to understand, the film offers a good opportunity to show how a worker lives in India. It is also very useful as evidence of ICFTU activities, the need for more international education programs and help in building trade unionism in less developed countries.

**A DAY LIKE ANY OTHER. 30 min. 1967. Rental \$3.00.**

Produced by the United Nations, International Labor Organization.

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 convention 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.

Promoting technical aid for the developing nations is as important to the ILO as its pioneering leadership in establishing the ultramodern Center for Advanced Technical and Vocational Training in Italy. At the same time, ILO promotes advanced technological training and ILO committees study methods of controlling automation. ILO goals involve a universal concern with the right of an individual to develop his capacities to the fullest extent and exercise them in an environment in which dignity and freedom prevail. Its watchword: "Poverty anywhere is a threat to prosperity everywhere."

**MR. EUROPE AND THE COMMON MARKET. 50 min. 1962. Rental \$7.50.**

Produced by CBS-TV.

What the Common Market can mean to the nations of Europe in breaking down century-old patterns of trade barriers and expensive, time-consuming red tape is portrayed in this film. The prosperity and economic growth which has already occurred in the six member nations is contrasted with the serious economic disadvantage which non-member nations such as England face when trading with any of the six Common Market nations.

While the film does not discuss the impact of the Common Market on U. S. trade policies, it provides excellent background for launching a discussion on foreign trade and the President's program to expand foreign trade and strengthen free world economic cooperation.

**FORGOTTEN INDIANS. 28 min. 1958. Rental \$3.00.**

Produced by British Broadcasting Corporation.

This is a story of poverty and illiteracy amongst the descendants of a once highly developed South American Indian culture. It is the old story of large holdings by absentee landlords or tiny plots farmed by large families.



Their land was overcrowded and over-worked. Their seed was poor and the yield was small. And they had lost the know-how to make changes.

A United Nations Technical Assistance Andean Project coordinated by the ILO was set up to help. The problems involved were bigger than any one government could match. The project representatives started by winning the confidence of the women folk. At first the contacts were individual—soon group meetings were set up. Simple changes were suggested and made. The new ideas and seeds began to show results, and the doubters began to be won over to the new ways. The film features the work of UNESCO, FAO, the WHO and other UN agencies. The project was given \$30,000 by the William Green Memorial Fund to help purchase vocational education equipment.

**INTERNATIONAL CONFEDERATION OF FREE TRADE UNIONS. 25 min. 1950. Rental \$3.00.**

Produced by the International Confederation of Free Trade Unions.

Delegates representing fifty different nations and fifty million 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. Trade union leaders underline the need for unity among democratic trade unions. (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. 1953. Rental \$3.00.**

Produced by the National Film Board of Canada.

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. (Write to I.L.O., 917 15th St., N.W., Washington, D.C. 20005, for current literature.)

**IN COMMON BROTHERHOOD. 27 min. 1963. Rental \$3.00. Purchase price \$50.00.**

Produced by AFL-CIO.

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. Credit unions,

cooperatives, workers' housing and increasing productivity are new concepts in the developing nations.

Developing a strong, independent and skilled labor leadership in Latin America is the purpose of a new program jointly undertaken by the AFL-CIO, liberal business leaders and the government. The American Institute for Free Labor Development brings trade unionists from the Caribbean area and South America to its school in Washington, D. C., for a three-month course in trade unions and cooperatives.

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 the AFL-CIO program of aid which preceded the Peace Corps. How the AFL-CIO supplies staff and money to train workers in the multiple skills needed to help build free societies is told in this film.

### **NIGERIA AMONG FRIENDS. 28 min. 1961. Rental \$3.00.**

Produced by German Trade Union Federation.

An intimate look at the newly independent country of Nigeria is provided by this film which takes the viewer into the homes and workshops of Nigerians. From the busy capital of Lagos with its modern buildings to the awakening villages in the remote interior, we see Nigerians shopping in the street markets, at work in the forests, the tin mines, cocoa plantations, crafts and industries.

The aid which this less developed nation is receiving from the West German Republic, the German Trade Union Federation and the ICFTU is pointed up in scenes showing trade unionists exchanging information and receiving equipment. This film can be useful in providing background information on West Africa and to educate on the kind of aid which western nations and the trade union movement can supply newly emerging nations.

### **ONE WORLD OR NONE. 10 min. 1946. Rental \$3.00.**

Produced by Film Publishers in cooperation with the National Committee on Atomic Information.

Points out that the destructive power of atom bombs, the vulnerability of our cities, and the lack of effective defense make it imperative that the peoples of the world learn to live together in peace.

### **THE ONLY WAR WE SEEK. 28 min. 1963. Rental \$3.00.**

Produced by Agency for International Development.

The world-wide fight against poverty, ignorance, hunger and disease in a world undergoing rapid change and seemingly insatiable need is the story

of this film. The work of the Agency for International Development is described in some detail. How and why the U.S. supplies specialists, technicians, loans and grants is developed against a background of the needs of the underdeveloped nations and our long-range self interest in helping these nations to find the right road in their quest for a better life. The photography in this film is outstanding. It is an unusually good film for building understanding of the foreign aid program, why we should be concerned about less developed nations, where the money comes from and where it is spent and how many jobs are dependent on foreign aid.

**OUT. 25 min. 1956. Rental \$3.00.**

Produced by the United Nations.

This film, made in Austria, shows the plight of the Hungarian refugee. It contains scenes of actual escapes across the border and tells the story of one family — a mother and two children — who, after they arrive in Austria, are faced with finding a nation that will give them a home. The commentary is written and spoken by John Hersey, author of the novel, "The Wall." The film closes with the mother talking to another refugee who has been in the Austrian camp for several years. It is an extremely moving film that could be used in communities in the United States where Hungarian refugees are being settled. It is also possible that this film could be used to build understanding of a more liberal immigration policy in the United States.

**PEACE CORPS. 28 min. 1962. Color. Rental \$3.00.**

Produced by Peace Corps in cooperation with Advertising Council of America.

When the Peace Corps was established two questions were paramount: could the U. S. still produce the tough-minded, dedicated people needed to serve in the underdeveloped countries, and secondly, did these countries want this type of assistance. This new Peace Corps film answers both questions with a clear affirmative.

More than 50 countries have asked for Peace Corps volunteers and usually have renewed the program requesting at least twice as many volunteers. This film gives a broader picture of Peace Corps activities than the early film "Peace Corps in Tanganyika". The many kinds of building and community development projects carried on in Asia, Africa and Latin America are pictured. Information on how to apply, training programs and assignments are included. Narrated by Dave Garroway, the film includes statements by President Kennedy and Sergeant Shriver, Peace Corps Director. The film can be useful in building support for the Peace Corps and other programs aiding underdeveloped nations as well as attracting trade union volunteers to serve in this dynamic cause.

**THE PEACE CORPS IN TANGANYIKA. 55 min. 1961. Color. Rental \$3.00.**

Produced by NBC-TV.

What does the Peace Corps mean to the young people who volunteer to spend two years in some remote land for board and room and \$75 a month? The answer to this question comes through loud and clear as these recruits voice ideals that match their vigorous efforts in a comprehensive training program which has them working from 5:30 a.m. to 6:30 p.m.

Narrated by NBC commentator Ray Scherer, this movie follows the first group of 35 volunteers through their training period in Texas and Puerto Rico to their assignment in East Africa where they are to build roads in the newly independent country of Tanganyika. This film can be useful in building understanding for the Peace Corps and to recruit labor volunteers.

**THE QUIET BATTLE. Color. 29 min. 1964. Rental \$3.00.**

Produced by U.S. Agency for International Development.

The continuous struggle to help the developing nations rescue their people from hunger, illiteracy and disease is the subject of this film. The economic breakthrough achieved in Greece and Taiwan with long-term American aid programs is developed in a way which builds understanding for the foreign aid program, its goals and its achievements. This film can be useful background for a discussion of foreign aid programs.

**TEST FOR THE WEST. 27 min. 1962. Rental \$3.00.**

Produced by Chronos Film, Frankfurt, Germany.

Berlin, divided by barbed wire and a concrete wall, is a symbol of the world-wide contest between the Communist and free world forces. What is the history of this crisis-oriented city, how did it become a fragmented city with part of its population divided from their fellow countrymen, and occupied by foreign armies. This film traces the history of Germany from a prosperous center of European culture in the 1920's through the Hitler era and the post-war period. Here is a good background film for a discussion of current foreign policy regarding Berlin.

**A UNION GOES TO SCHOOL. 18 min. 1951. Rental \$3.00.**

Produced by International Confederation of Free Trade Unions.

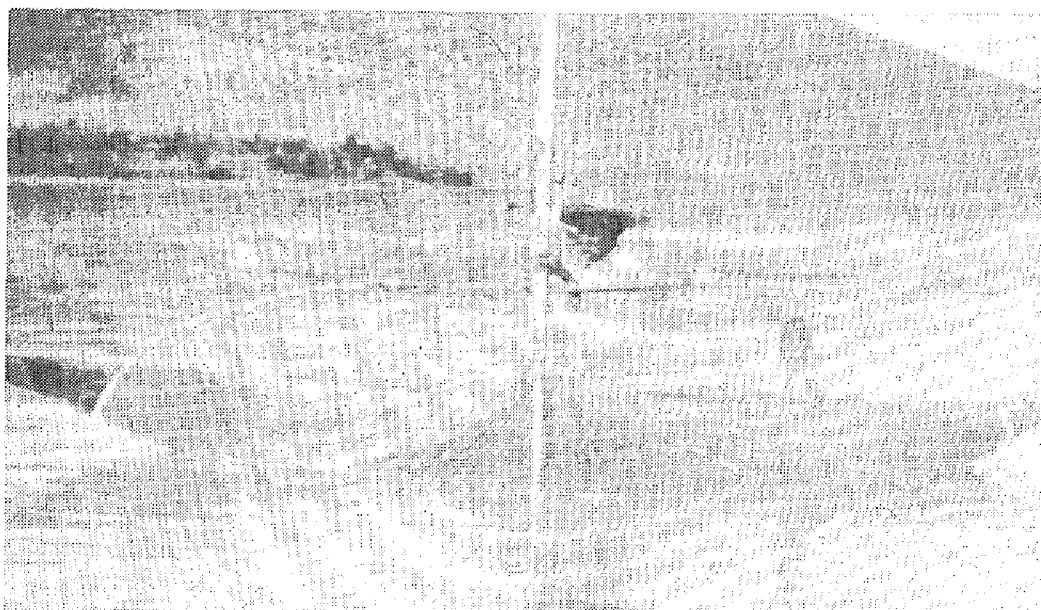
What happens at an international trade union school conducted by the ICFTU? How does attendance at such a school affect a local trade union leader? These are the themes of the film. It's a story of an experiment in

international democratic self-help. But it doesn't lose track of the fact that a local union leader doesn't live and work in an atmosphere of "broad international understanding". It concludes that the best guarantee for peace is a steady improvement in the working conditions and living standards of people everywhere.

**THE WORLD IS RICH. 43 min. 1947. Rental \$3.00.**

Produced for the British Ministry of Food.

This film dramatizes the plans of the FAO (Food and Agriculture Organization of the UN) for increasing food production and insuring fairer distribution to all peoples of the world. The film goes beyond the war-provoked disruption to food channels. It charts a course to bring new life to the peoples of the world. Sir John Orr, FAO's former chairman and the late Fiorella LaGuardia, Director of UNNRA, open the door to new ideas. They remind us that we have the skills and the knowledge—that the world is rich. This film is long and should always be followed by discussion. It is the sort of film which should be planned as part of a union-community program. It is excellent material for farmer-labor programs where members of both groups can discuss the problem.



Here a Mexican Indian uses his complicated hand-made fishing gear only to find the fish too small and too scarce. UN Specialized Agencies try to change this situation with day to day work that does not make the headlines. See "World Without End."

**WORLD WITHOUT END. 45 min. 1954. Rental \$3.00.**

Produced for UNESCO.

This documentary shows the work of UNESCO, the Food and Agriculture Organization, the World Health Organization and the UN Children's

Fund (UNICEF) in two countries—Mexico and Thailand. It shows how these UN agencies, by pooling the talents of persons from many countries, are putting the world's knowledge of medicine, agriculture and education to work for the people of the world.

Featured in the film are UNESCO's training center for teachers in Fundamental Education in Mexico; the work of FAO in reforestation and fisheries in Mexico, and the story of WHO and UNICEF-aided campaigns against the crippling tropical disease of yaws. The film sets this modern campaign against the background of the ancient cultures of the two countries.

With human interest and understanding this film shows what the work of UN agencies means to the people of other countries, and gives a sense of real accomplishment and pride in the work of the UN.



## **FILMS PRODUCED BY AFL-CIO AFFILIATES**

### **ANNIVERSARY. 30 min. 1957. Rental \$3.00.**

Produced by International Ladies' Garment Workers' Union.

This film brings to life on the screen the story of the Garment Workers as pictured through the eyes and career of David Dubinsky, president, ILGWU. Narrated by John Wingate, TV and radio commentator, the story is inspired by the historic Madison Square Garden celebration marking its 25th anniversary of Dubinsky's presidency and 25 years of ILGWU progress.

### **BATTLE OF WALL STREET. 20 min. 1949. Rental \$3.00.**

Produced by Atlantic and Gulf Districts Seafarers' International Union.

This on-the-spot 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 distribution. It documents press coverage and police action and demonstrates inter-union solidarity.

### **A BOUNTY UNPURCHASABLE. Color. 28 min. 1959. Rental \$3.00.**

Produced by International Typographical Union.

This is a story of the Union Printers' Home in Colorado Springs, Colo., which includes a rest home, hospital and medical clinic, TB sanatorium and farm, and maintenance shops.

The film follows one of the four hundred printers admitted to the center each year. We see the patient helped by the staff at the Home to a point where he is able to return home.

### **CALL TO ORDER, 15 min., 1960. Rental \$3.00.**

Produced by the International Chemical Workers Union.

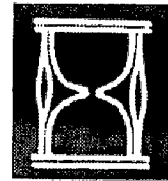
Built around the International Union convention of the Chemical Workers Union, this film illustrates the democratic processes followed in electing officers and formulating the policies of a major union. It contains considerable footage of a speech delivered by President Kennedy who was then campaigning.

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**THE CARPENTER. Color. 55 min. 1950. Rental \$3.00.**

Produced by the United Brotherhood of Carpenters & Joiners.

Brotherhood members are shown in modern saw mills, high-speed plywood mills, and on jobs where wood goes into the construction of everything from dams to kitchen cabinets. The film demonstrates the wide scope of Brotherhood skills.

**MR. CIO. 10 min. 1952. Rental \$3.00.**

Produced by Transport Workers Union of America.

Tribute to one of the pioneers of CIO, Mr. Allan Haywood. It shows scenes of Haywood at the Transport Workers Convention and the CIO Convention, and uses many still photographs to illustrate Haywood's contribution to the growth and progress of the Congress of Industrial Organizations.

**DEMOCRACY IN ACTION. Color. 30 min. 1963. Rental \$3.00.**

Produced by Retail Clerks International Association.

In commemoration of its 75th anniversary, the sixth largest international union in the AFL-CIO produced a film report of its 24th constitutional convention in Chicago. How the delegates and union officials forge union policies in committee workshops and floor debate is portrayed in detail. Then Vice President Lyndon Johnson leads the long list of political dignitaries who addressed the RCIA convention.

**FACE OF BROTHERHOOD. 30 min. 1967. Color. Rental \$3.00.**

Produced by International Brotherhood of Electrical Worker.

Produced to commemorate the 75th anniversary of the IBEW, this film presents a profile of the union, its many jurisdictions and wide range of activities. Union members talk about their work, their union and their contribution as union members and citizens of their communities.

**FAITH IN THE FUTURE. Color. 20 min. 1954. Rental \$3.00.**

Produced by the Glass Bottle Blowers Association.

Written and narrated by Lee W. Minton, GBBA President, the film traces the growth of the country and the history of the trade union movement. It discusses the many technological changes which have taken place in glass making and points out that the union has never fought new methods so long as labor has received its fair share of the resultant in-

creased productivity. Mr. Minton uses charts to show the increase in membership and wages in the union, and the pension benefits, paid holidays, etc., which the GBBA member receives.

**FOR THE RECORD. 21 min. 1946. Rental \$3.00.**

Produced by Brandon Films.

Story of the 1946 strikes—their causes and the meaning of the victories. The cut in take-home pay at war's end is measured against the rise in prices, and the need for political action. The pitting of veterans and the community against labor by management does not succeed. There are warm scenes of the tremendous community support the strikers received all over the country. This is compared to the violence and strikebreaking after World War I. The film closes with a warning that a hard fight still lies ahead.

**HELP WANTED. 28 min. 1961. Rental \$3.00.**

Produced by IUE, AFL-CIO.

This is a story about decentralization of plants. It is a story of Fort Wayne, Ind.; Lynn, Mass.; Bloomfield, N.J. and other communities where 30,000 regular jobs have been eliminated by a management decision to shut down and move to other locations. What happens when 5,000 jobs are lost in a single community? Are these future ghost towns? These and other questions are raised by the film.

The IUE points out the moral effect of management's unilateral decisions to decentralize production. It suggests that the workers, their families and the communities should be given greater consideration and programs of aid should be worked out thru the Federal government.

**I.A. DOCUMENTARY. 25 min. 1948. Rental \$3.00.**

Produced by the International Alliance of Theatrical Stage Employees and Moving Picture Operators of the U. S. and Canada.

The story of the growth of the union from 1893 to 1948 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, the trials and tribulations of the road companies, the transformation of the theater, and the expansion of the union with the development of the movies.

**LABOR BOSSES OF TEXAS. 28 min. 1956. Rental \$3.00.**

Produced by Texas State AFL-CIO.

This film gives quietly and effectively some answers to the charge that officers of the state federation and state council are "labor bosses," not

representing the union membership (especially in the field of politics). It emphasizes the democratic structure of the labor movement and the way in which the membership makes decisions which are carried out by the leadership. It contains good shots of local union leaders who speak effectively on many issues.

**MY NAME IS MARY BROWN. Color. 15 min. 1955. Rental \$3.00.**

Produced by the Northeastern Dept., Int'l. Ladies' Garment Workers' Union.

This film, done in semi-animation with a sound track which incorporates the music and lyrics by Michael Johnson used in the original choral production of the same name, tells in simple terms the reasons why Mary Brown and thousands like her joined the ILGWU to gain strength through a union.

**OPERATION BROTHERHOOD—THE IBEW STORY. 27 min. 1958. Rental \$3.00**

Produced by the International Brotherhood of Electrical Workers.

This film, intended primarily for the members of the IBEW, deals with the history of the union. The story is told through a series of flash backs. The history of the coming of electricity and the organization of the electrical workers into a union is told through the life story of Oley Munsen, one of the early members.

**THE PURSUIT OF HAPPINESS. Color. 35 min. 1950. Rental \$3.00.**

Produced by the Amalgamated Meat Cutters & Butcher Workmen of North America.

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 and how the interests of Bill and the others are protected by grievance-handling through the local steward, and the active leadership of the international officers. Presents the whole range of a union's activities from collective bargaining, to political action, community activities, recreation and long-term benefits for the worker and his family.

**THE RIGHT TO LIVE. 30 min. 1963. Rental \$3.00.**

Produced by United Rubber Workers.

In commemoration of their 25th anniversary, the United Rubber Workers has recorded on film the birth of the union during the cruel, bleak days

of the depression and traced its growth and achievements in the intervening years. There are dramatic scenes of the despair of unemployed men, of working conditions during the '30s and the historic 5-week strike in Akron when the picketline stretched for 13 miles. This is an interesting chapter on the history of an industrial union which freed workers from poverty, despair and exploitation and brought them dignity, security and a decent standard of living.

**THE SEAFARERS. Color. 25 min. 1953. Rental \$3.00.**

Produced by Atlantic & Gulf Districts, Seafarers' International Union.

A vivid portrayal of the Seafarers' International Union showing the many benefits which S. I. U. members derive from their union and the many ways in which the union affects their daily lives, with services ranging from hiring halls and cafeterias in union headquarters to maternity benefits and scholarships for their children.

**STATE OF OUR UNION. Color. 25 min. 1954. Rental \$3.00.**

Produced by United Steelworkers of America.

Film compares the welding of the thirteen colonies into a United States with the building of the United Steelworkers of America. Shows background and operations of the union. President David J. McDonald is the film commentator.

**THEY MET AT THE FAIR. 17 min. 1948. Rental \$3.00.**

Produced by District 3, United Packinghouse Workers of America.

This film takes us down on the UPWA picket lines of 1948 when National Guard troops, company thugs and local police helped herd scabs through the lines. It shows funeral scenes of three workers killed in their efforts to raise their standard of living. There are natural and impressive scenes of Negro and White workers "building their union strong."

Especially useful is the section of the film dramatizing the union's efforts to build a better understanding between farmers and industrial workers. Scenes from county fair exhibits prepared by UPWA are included.

**THEY SAID LABOR DIDN'T COUNT. 8 min. 1948. Rental \$3.00.**

Produced by United Packinghouse Workers, District 3.

A short film that doesn't pull any punches in putting across its one message—that every November labor must show that it does count. The

movie is built around Iowa's labor holiday in 1948, when all organized labor, CIO, AFL, and the Railroad Brotherhoods, joined together, 25,000 strong, in a demonstration at the Iowa capitol protesting state right-to-work laws. The film reminds Iowa workers of their governor's statement to them that they did count in terms of Iowa legislation. It calls on all voters to be counted in future elections.

**THE 32B STORY. 30 min. 1954. Rental \$3.00.**

Produced by Local 32B, Building Service Employees International Union.

This film, made in celebration of Local 32B's 20th anniversary, tells the story of the 36,000 custodial employees in more than 5,000 New York buildings who are its members. The film closes with interviews with a number of old-time members who contrast their present working conditions with those which prevailed in pre-union days.

**THIS IS THE S.I.U. 18 min. 1949. Rental \$3.00.**

Produced by Atlantic & Gulf District, Seafarers' International Union.

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. Indicates the educational and recreational facilities available; and shows how the union helps its members get jobs, settle grievances, etc.

**THIS IS YOUR UNION. Color. 20 min. 1958. Rental \$3.00.**

Produced by the Glass Bottle Blowers' Association.

How this union operates is told by their International President, Lee Minton, to a new member named Bill. Bill is shown starting to work in one of the many plants under a Glass Bottle Blowers' contract.

Although the union structure and the grievance handling procedures described are peculiar to the Glass Bottle Blowers' Association, the high standard of photography and simplicity of the story should make this film useful to groups that want to know how unions function.

**TODAY AND YESTERDAY. 34 min. 1967. Color. Rental \$3.00.**

Produced by the International Brotherhood of Electrical Workers.

The first chapter in the history of the IBEW is portrayed in this film which recreates the first convention of the Brotherhood in St. Louis in 1891. The achievements of this union are emphasized by contrasting the founding convention with the 75th Diamond Jubilee Convention, also held in St. Louis in 1966.

**TO PROMOTE THE GENERAL WELFARE. 13 min. 1954.  
Rental \$3.00.**

Produced by the Amalgamated Clothing Workers.

This film is built around a speech made by former President Truman when he received the annual award of the Sidney Hillman Foundation. The film opens with scenes of union members at work in various industries. Truman then discusses the responsibilities of government in today's world, with scenes showing the public housing, better schools, social security and other measures he advocates.

**UNION HEADQUARTERS. 24 min. 1963. Rental \$3.00.**

Produced by International Association of Machinists.

A member of the union and his wife visit the IAM headquarters in Washington. During a talk with union officers and a tour of the building, the member learns about the history and the continuing progress of his union. President Hayes and Secretary-Treasurer Walker answer questions and talk about the growth of the union and its goals. As the union member visits the various departments of the union, he learns more about the many services performed by his union, the structure of the union, and what happens to his dues money.

**THE UNION WITH A FUTURE IN THE INDUSTRY OF THE  
FUTURE. 14 min. 1963. Rental \$3.00.**

Produced by the International Chemical Workers Union.

Combining scenes from its 1962 convention with industrial shots and a report on the wide range of services which the international union performs for its membership, the Chemical Workers Union has produced a multi-purpose film. This film has been used in union education and organizing campaigns.

**WE SERVE THE PUBLIC. Color. 50 min. 1948. Rental  
\$3.00.**

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.

**YOUR UNION. 25 min. Color. 1964. Rental \$3.00.**

Produced by Local 1247, Painters, Decorators and Paperhangers.

The largest local in the Painters union produced this film to educate new and current members on how the union protects their job security and improves their standard of living. It tells how the union is administered, the structure of the union, the apprenticeship program and the benefits which evolve from union membership. These concepts are developed to build a stronger union. This film can be useful in public schools to develop understanding of union structure and services.



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