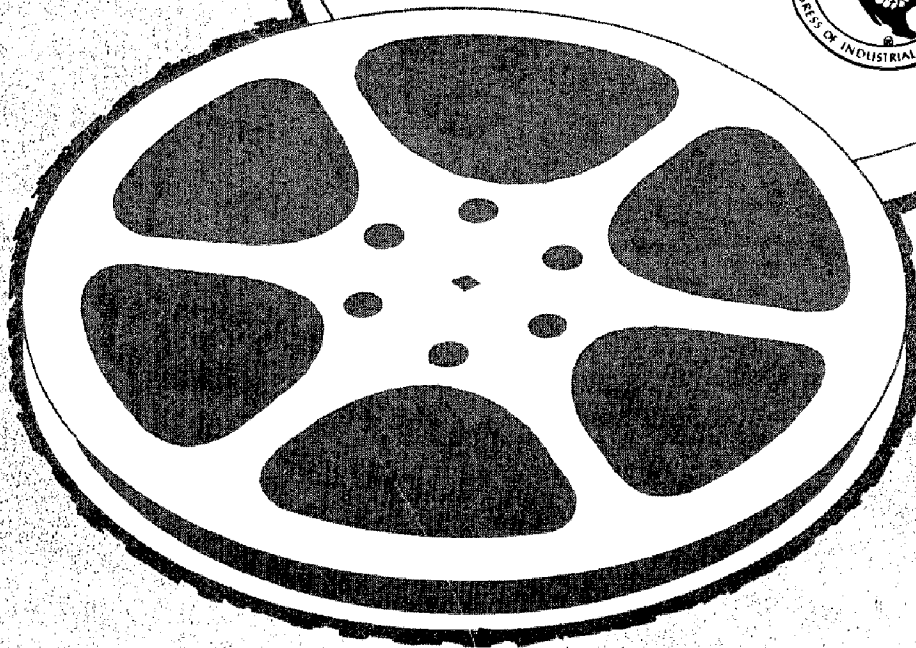


REFERENCE

FILMS FOR LABOR



[1975]

FILMS FOR LABOR

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

Walter G. Davis, Director

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How to Use the Catalogue

The AFL-CIO film catalogue is organized under six headings. A complete index, with all films arranged alphabetically, is included in the front of the catalogue. A second index organizes the films in terms of subject matter. 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 "black-outs" should be the exception, not the rule.

CHECK-LIST FOR A SUCCESSFUL FILM PROGRAM:

- Get there at least one hour before the meeting. Make certain the projector is in good running order, that you have spare lamps, spare take-up reels, a screen.
- Check the film to make sure it is the film you ordered.
- Arrange seating so everyone can see the picture.
- Make sure you can black-out the hall and arrange for someone to turn lights off and on again after the showing.
- Carefully thread the film for a short trial run to check on sound and focus. Re-thread to be ready for the show.

- During the show **never** leave the projector. Be ready to adjust focus, volume, and tone, or stop the projector if trouble develops.
- Do not rewind until after the meeting.
- Pack film for return mailing. Prepare shipping label and give the film to the person responsible for mailing the film with instructions to insure the film for \$200.

HOW TO ORDER FILMS

You must give at least 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. The film user will be held liable for lost or damaged films that are not insured when mailed to the AFL-CIO. Each film **must** be insured for at least \$200.

List the title of the film and an alternate title, if possible when you request a film.

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."

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. Confirmation will be sent immediately following receipt of your request.

The regular rental charge is made for films ordered for previewing.

Films must 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 the 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.

SHIPPING PROCEDURE

Films are shipped parcel post (Special Handling) under postal regulations applying to educational films. When marked "library material" they can be shipped at book rates. Special handling is regularly added since this gives first-class service. The 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. Discussion guides have been prepared for many of the films in the catalogue. They will be sent with the films, if available. They can be used as a guide by the committee.

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 education 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. The number is limited to nine because summer months and possibly December should be omitted 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.

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 \$7.50 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 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.

PLAN A "FAMILY NIGHT"

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

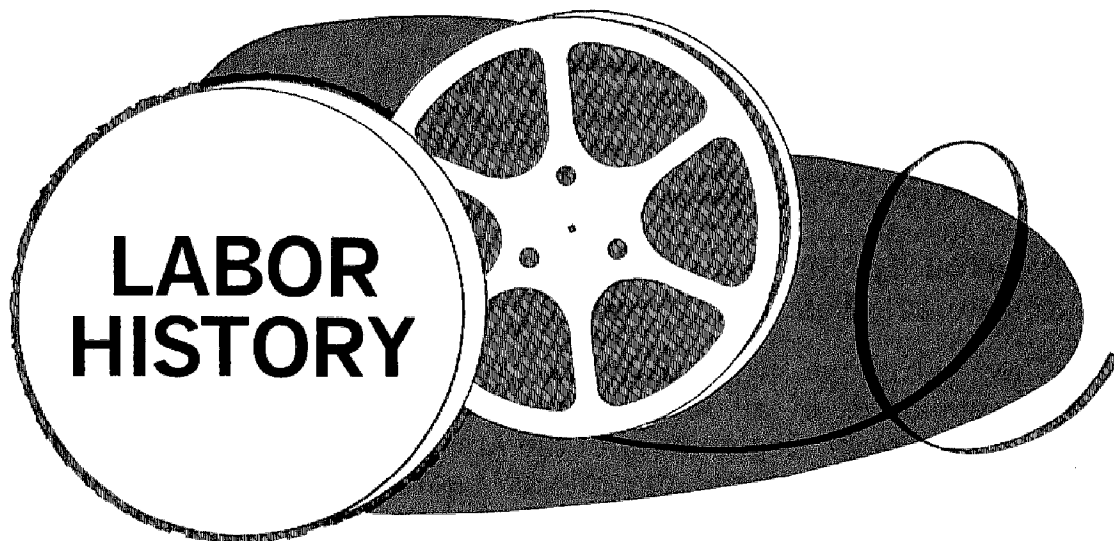
You may find other groups in your community interested in a film forum, or maybe they already have one. If so, your local union, or the AFL-CIO Central Body can cooperate with them in sponsoring community showings of films listed in this catalogue.

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 often rent 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 9¼" x 10½" poster. It is available in two different colors and may be purchased for 10 cents each or 15 for \$1. The poster has space for filling in the name of the film, place, date, and time of showing and is designed for posting on bulletin boards.

Get a supply the next time you order films from the Department of Education and let this colorful poster help you get people to attend your meetings.



THE INHERITANCE

**Produced by the Amalgamated Clothing Workers of America.
55 minutes. 1964. Rental \$7.50.**

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

THE RISE OF LABOR

**Produced by American Broadcasting Corporation.
30 minutes. 1972. Rental \$3.**

This film traces the long, sometimes violent struggle of U.S. workers to organize unions and win a measure of dignity and economic and social justice. Beginning in the post-Civil War period when arrogant corporate barons recognized no right other than property rights, the film follows the gradual growth of labor's strength

as it challenged the powerful alliance of industry and the government. There is an excellent section on strikes in the mass production industries in the 1930's.

LAND OF PROMISE

**Produced by the AFL-CIO.
28 minutes. 1960. Rental \$3.**

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

THIS UNION CAUSE

**Produced by UAW, IAM, IUE, URW, and IUD.
23 minutes. 1962. Rental \$3.**

The cause of the exploited, the oppressed, the minority, 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.

BULLET BARGAINING AT LUDLOW

**Produced by KOA Radio-TV, Denver.
23 minutes. 1965. Rental \$3.**

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

WITH THESE HANDS

**Produced by the International Ladies' Garment Workers
50 minutes. 1950. Rental \$3.**

The early history of the ILGWU is seen through the eyes of a cloak maker who lived through the bitter strikes for union recognition, the tragic Triangle Waist Company fire, and the struggle to resist Communist domination of the union. As he looks back, this rank and file member counts the gains which the union has brought in job security, better living conditions, pension, health and medical care.

LABOR COMES OF AGE

**Produced by the American Broadcasting Company.
19 minutes. 1969. Rental \$3.**

When labor unions achieved legal status after the passage of the Wagner Act in 1935, union membership almost doubled in two years. New Deal legislation brought the United States into the 20th century with the N.L.R.B., the wage and hour law, Social Security and unemployment compensation. The exciting story of the early years of the New Deal is recaptured through the use of original newsreel footage of major strikes and the leaders of the time.

SITDOWN

**Produced by United Auto Workers
17 minutes. 1957. Rental \$3.**

Newsreel footage of sitdown strikes in the 1930's combined with scenes from the depression show the massive strikes to organize the industrial workers after the Wagner Act was passed.

SONGS AND STORIES OF LABOR

**Produced by Rutgers Labor Education Center.
35 minutes. 1969. Rental \$3.**

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

SONGS OF THE LABOR MOVEMENT

**Produced by University of Michigan.
30 minutes. 1961. Rental \$3.**

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.

STOCKYARDS: THE END OF AN ERA

**Produced by WTTW-TV.
60 minutes. 1972. Rental \$3.**

This film documentary covers a century of history in the Chicago Stockyards, once the meat production center of the nation. With emphasis on the many ethnic groups who came to work in this dangerous, exploitive industry, the film captures the economic and social history of the period using photographs, newspaper clippings, drawings, film clips, and interviews.

CHALLENGE OF CHANGE

**Produced by the U.S. Department of Labor.
20 minutes. 1963. Rental \$3.**

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 buggy, this film charts the concurrent economic development of the nation and the expansion of the Labor Department.

YOUNG SAM GOMPERS

**Produced by Eternal Light TV series, NBC.
27 minutes. 1961. Rental \$3.**

The early life of the founder of the AFL is dramatized in this biographical sketch which begins in London where Gompers is already at work as an apprentice in a cigar factory at the age of eight. When the family emigrates to New York, Gompers is soon leading cigar-makers out on strike when the employer cuts their wages. All roles are played by actors.

THE LIQUID FIRE

**Produced by the George Meany Foundation for NBC-TV.
27 minutes. 1966. Rental \$3.**

The career of the first President of the AFL 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 conscience. He helped build the Cigarmakers' Union, and led the first labor federation which endured.

NEVER ASK WHAT COUNTRY

**Produced by National Academy for Adult Jewish Studies.
30 minutes. 1963. Rental \$3.**

This biographical film about William Green, President of the AFL from 1924 to 1952, dramatizes many events in labor history. 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 roles are portrayed by actors.

A NEW EARTH

**Produced by the George Meany Foundation for NBC-TV.
20 minutes. 1962. Rental \$7.50.**

When Philip Murray presented the union's case for pension 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. Roles are played by actors.

IMPRINT OF A MAN

**Produced by Philip Murray Memorial Foundation.
28 minutes. 1954. Rental \$3.**

A film story of the life of the late CIO President Philip Murray which records the early struggles of labor with special emphasis on developments after 1930—and organization of the industrial unions by the CIO.

LAMPS IN THE WORK PLACE

**Produced by the U.S. Department of Labor.
25 minutes. 1973. Color. Rental \$3.**

Union ballads tell of the long hours worked under miserable and dangerous conditions and how workers changed this picture through organizing and using their power to get protective laws passed. This film discusses some of the major laws protecting workers on the job, how laws are enforced by government inspectors and procedure for reporting violations of the law.

BEFORE THE DAY

**Produced by the Social Security Administration.
28 minutes. 1960. Rental \$3.**

The Great Depression marked the turning point of a society in transition. From an age where the open frontier drained off the unemployed and most Americans lived on farms, America turned the corner to a primarily urban, industrial nation. This film provides a good historic background of the period "before the day" when the Social Security Act of 1935 initiated a social insurance program which has been broadened throughout the years.

TOGETHER

**Produced by the AFL-CIO Glass Bottle Blowers' Association.
40 minutes. 1955. Rental \$3.**

This film records the historic 1955 merger convention of the AFL and the CIO. Starting with scenes from the two separate conventions, the film moves to the dramatic events of the merger.

UNION DEMOCRACY

**Produced by the AFL-CIO.
28 minutes. 1957. Rental \$3.**

AFL-CIO President Meany reports on the activities of the first two years of the merged labor federation and speaks of the problem of corruption within the labor movement. Delegates debate the expulsion of the Teamsters union.

U.S. LABOR 1959

Produced by AFL-CIO.

28 minutes. 1959. Rental \$3.

This film report on the Third Constitutional Convention includes a discussion of inflation, the Khrushchev visit to the U. S. and the labor movement's efforts to eliminate all religious and racial discrimination within its ranks.

THE 4TH CONSTITUTIONAL CONVENTION OF THE AFL-CIO

Produced by AFL-CIO.

22 minutes. 1961. Rental \$3.

Featured speakers at this convention include President Kennedy, the Rev. Martin Luther King, Eleanor Roosevelt, and Secretary of Labor Arthur Goldberg.

PROGRAM FOR PROGRESS

Produced by the AFL-CIO.

20 minutes. 1963. Rental \$3.

President Kennedy makes his last appearance before an AFL-CIO convention one week before his assassination. The problem of high unemployment and the fight for equal rights are major concerns at this convention.

THE TASK BEFORE US

Produced by AFL-CIO.

20 minutes. 1965. Rental \$3.

A decade has passed since the merger of the AFL 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.

LABOR AND AMERICA'S CHALLENGE

Produced by the AFL-CIO.

26 minutes. 1967. Rental \$3.

This film report on the 7th Biennial AFL-CIO Convention features an address by President Johnson and 5 Cabinet officers. The con-

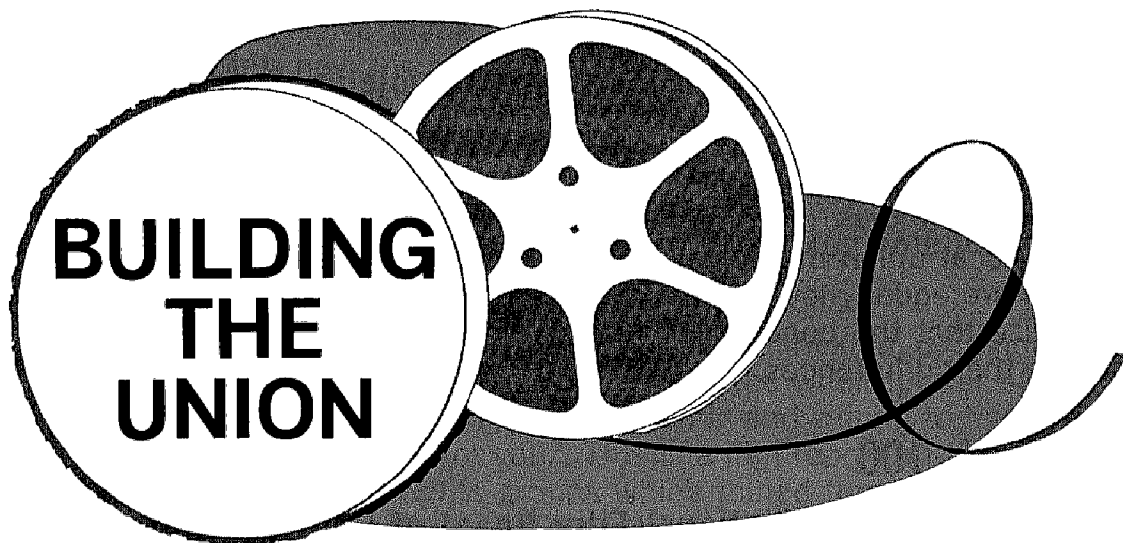
vention called for a full-time political education program for all AFL-CIO affiliates.

A LONG WAY TO GO

Produced by the AFL-CIO.

26 minutes. 1969. Color. Rental \$3.

This film report shows union leaders discussing issues and hammering out the policy of the Federation in a democratic fashion. Guests addressing the convention include: Vice President Hubert Humphrey, Israeli Prime Minister Golda Meir, Astronaut Edwin (Buzz) Aldrin.



CONTRACT, CONTRACT

**Produced by the Textile Workers Union of America.
25 minutes. 1973. Rental \$3.**

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

DO NOT FOLD, STAPLE, SPINDLE OR MUTILATE

**Produced by the National Film Board of Canada.
51 minutes. 1967. Rental \$7.50.**

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

A MIGHTY FINE UNION

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

32 minutes. 1960. Rental \$3.

This is a story of union democracy--of how a local union works. Two local union men clash over the handling of a grievance. 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.

LOCAL 100

Produced by the National Film Board of Canada.

32 minutes. 1950. Rental \$3.

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 results in Local 100 being declared the legal bargaining agent. The shop committee negotiates with the employer to obtain their first contract.

DUES AND THE UNION

Produced by the National Film Board of Canada.

17 minutes. 1953. Rental \$3.

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

THE COUNTING STARTS WITH ONE

Produced by United Steelworkers of America.

21 minutes. 1970. Color. Rental \$3.

The importance of each member to the strength of the union is the theme of this film. It shows how individuals through their union can solve many problems in the shop and in the community that

they could not solve alone. The film was produced by the Steelworkers to tell new members something about the union, its history and current goals.

I AM SOMEBODY

**Produced by the American Foundation on Nonviolence.
28 minutes. 1970. Color. Rental \$3.**

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

LIKE A BEAUTIFUL CHILD

**Produced by Local 1199, Retail, Wholesale & Department Store Union.
26 minutes. 1967. Rental \$3.**

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

MOTHER IS ON STRIKE

**Produced by International Ladies' Garment Workers.
6 minutes. 1960. Rental \$3.**

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.

BIRTH OF A UNION

**Produced by KQED-TV, San Francisco.
28 minutes. 1966. Rental \$3.**

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

WHY WE BOYCOTT

**Produced by the National Farm Workers Service Center.
17 minutes. 1974. Color. Rental \$3.**

"We strike to defend our union and our freedom of choice and the boycott is our only weapon against the power of the growers and the Teamsters," the United Farm Workers explain. This film documents the determination of farm workers to have the union of their choice represent them despite the massive forces opposing them. Cesar Chavez, UFW president, appeals to other trade unionists to support the grape and lettuce boycott.

UNION AT WORK

**Produced by District Council 37, AFSCME.
28 minutes. 1970. Color. Rental \$3.**

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

NEW YORK CITY TEACHERS' STRIKE

**Produced by WCBS-TV. Special Report.
27 minutes. 1962. Rental \$3.**

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.

THE STORY OF "91"

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

30 minutes. 1963. Rental \$3.

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 union counselors and find that fringe benefits such as medical care, pensions and vacations bring a new dimension of dignity and security to life.

WHITE COLLAR GRIEVANCE

Produced by the University of Wisconsin.

41 minutes. 1967. Rental \$3.

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

ANATOMY OF A GRIEVANCE

Produced by U.S. Civil Service Commission.

22 minutes. 1974. Color. Rental \$3.

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

THE SHOP STEWARD

Produced by the National Film Board of Canada.

22 minutes. 1952. Rental \$3.

The job of the shop steward, who is charged with enforcing the contract and processing grievances, is explored in this film. The

problems facing a newly elected shop steward and the way he goes about solving them will help new stewards and others understand the role of the steward. This film is also available with a Spanish sound track.

THE GRIEVANCE

**Produced by the National Film Board of Canada.
32 minutes. 1955. Rental \$3.**

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. This film shows how a grievance is processed through all of the steps provided in the contract. The steward checks the facts, the contract language and proceeds through each step, and the case goes to arbitration. This film is also available with a Spanish sound track.

CONTRACTING OUT

**Produced by the National Film Board of Canada.
18 minutes. 1967. Rental \$3.**

Disputes over contracting out work occupy a growing area of labor-management relations. This film sets the scene for a discussion of this problem. When an electrical supply company closes down its delivery operation, 15 men are given 2 months notice and severance pay. Although the factory is expanding, the company feels no responsibility to retrain these men for other jobs. The union business agent says the contract has been violated and files a grievance.

SENIORITY AND DISCRIMINATION

**Produced by the American Arbitration Association.
26 minutes. 1973. Color. Rental \$3.**

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

DISCHARGE FOR ABSENTEEISM

**Produced by American Arbitration Association.
28 minutes. 1963. Rental \$3.**

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 has 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.

LET'S ARBITRATE (SENIORITY VS. ABILITY)

**Produced by American Arbitration Association.
35 minutes. 1961. Rental \$3.**

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 employee with seniority and ability to do the job bids on a job which the company refuses to give him because of his absentee record.

ARBITRATION IN ACTION

**Produced by the American Arbitration Association.
58 minutes. 1958. Rental \$7.50.**

A case involving the discharge of a worker is taken to arbitration. The union's case is presented by the business agent, a stop steward and the discharged worker. The company's case is presented by the personnel officer, the shop foreman and another worker. This is not a film to be used at local meetings. A minimum of 2 hours should be allowed in using this film in order to have adequate time for discussion. Careful preparation is necessary to use this film effectively.

CASE OF THE LOST FRINGE BENEFIT

**Produced by the American Arbitration Association.
20 minutes. 1971. Rental \$3.**

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

THE DRAMA COACH GRIEVANCE

**Produced by American Arbitration Association.
20 minutes. 1972. Rental \$3.**

A teacher with 10 years seniority is bypassed for promotion to chairman of the department because of criticism of her activities in the community. The case is taken to arbitration. This film portrays the arbitration procedure and provides the background for a discussion of flaws in the contract language and the inadequate preparation of the case by the unnamed teachers' organization. The film points up the need for the most competent, experienced leaders to represent the union when a case goes to arbitration.

WHEN THE DAY'S WORK IS DONE

**Produced by the AFL-CIO.
27 minutes. 1964. Rental \$3.**

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

OUR COMMUNITY — USA

**Produced by the Phoenix and Maricopa County Federation
of Labor, AFL-CIO.
48 minutes. 1960. Color. Rental \$7.50.**

This film portrays the many facets of the community service program developed in Arizona. The story is told by an injured worker

who becomes concerned about the community services program during his rehabilitation. This film details the development of a recreation program for children, a Salk vaccine program, building of a hospital for crippled children and other services which the unions support.

A STATE LABOR BODY

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

24 minutes. 1960. Rental \$3.

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

IN COMMON BROTHERHOOD

Produced by AFL-CIO.

27 minutes. 1963. Rental \$3.

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

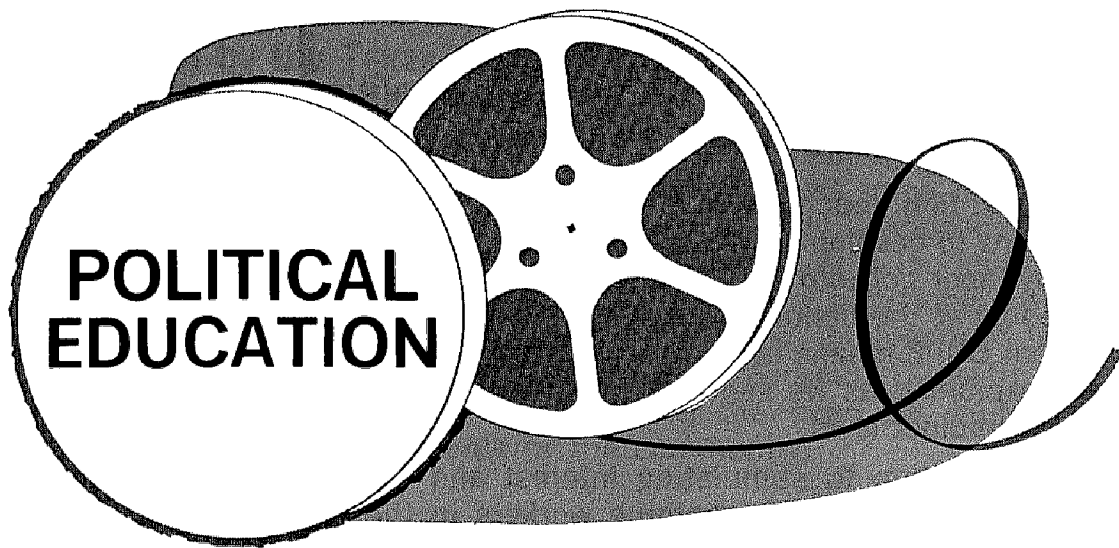
A DAY LIKE ANY OTHER

**Produced by the International Labor Organization.
Organization.**

30 minutes. 1967. Rental \$3.

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.



COPE: THE WINNER'S EDGE

**Produced by AFL-CIO Committee on Political Education.
12 minutes. 1975. Rental \$3.**

An active COPE program can provide the difference between victory and defeat in many elections. This film tells how COPE works, what it does to provide the winner's edge in a campaign.

COPE: GOOD WORK FOR DEMOCRACY

**Produced by AFL-CIO Committee on Political Education.
15 minutes. 1971. Color. Rental \$3.**

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

PEOPLE AND POLITICS

**Produced by AFL-CIO Committee on Political Education.
15 minutes. 1962. Color. Rental \$3.**

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.

CITIZEN ACTION

**Produced by the United Steelworkers of America, AFL-CIO.
28 minutes. 1971. Rental \$3.**

Union members become active in politics when they understand that politics determines who gets what in our society. Once an active union member, Carl has become too busy with personal things to give the union or its political program any time. When he finds that industrial pollution is poisoning the water in his favorite fishing stream and his state assemblyman is trying to destroy the union's supplementary unemployment benefit plan, Carl puts it all together and gets back on the union team determined to set things right in the political arena.

THE WISCONSIN STORY

**Produced by Wisconsin State AFL-CIO.
16 minutes. 1959. Rental \$3.**

This film is especially useful for COPE training programs. It shows how union membership lists are checked against city and county registration lists, how door-to-door calls are made to push registration, and the many techniques used to get out the vote on election day. This is primarily a low-cost film for training COPE workers in the field of registration and getting out the vote on election day.

PEOPLE TO PEOPLE

**Produced by the Texas State AFL-CIO.
30 minutes. 1963. Rental \$3.**

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: Blacks, Chicanos, independent liberals and organized labor. This film can be particularly useful in political education classes to emphasize the need for building alliances with other segments of the community.

THE LOBBYIST

**Produced by NBC-TV.
10 minutes. 1970. Color. Rental \$3.**

How does a lobbyist work? NBC-TV selected AFL-CIO Legislative Director Andy Biemiller as the subject of this documentary. It covers the many phases of lobbying from calling on Congressmen in their offices to skull sessions by legislative representatives from various international unions who pool information and devise strategy. This short film provides an excellent background for a discussion of how Congress works and labor's role in politics.

WE HAVE COME OF AGE

**Produced by the National Council of Senior Citizens.
13 minutes. 1973. Color. Rental \$3.**

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

HOW A BILL BECOMES A LAW

**Produced by United Productions of America.
18 minutes. 1970. Color. Rental \$3.**

The journey of a proposed new law through the legislative process is portrayed in this film by an animated character named "Bill."

Bill has to work his way through the Congressional committee system, then through both houses and—after several narrow escapes—lands on the President's desk ready to be signed.

MAN ON THE HILL

**Produced by U.S. Armed Forces.
23 minutes. 1956. Color. Rental \$3.**

Every citizen should know more about the way government functions on the national, state and local level. This film, originally made for use by the Armed Forces, describes how government works with particular emphasis on Congress and the committee system.

THE EXTREMIST

**Produced by AFL-CIO Committee on Political Education.
25 minutes. 1964. Rental \$3.**

Some of the extremist organizations that comprise the radical right wing are described in this filmstrip. It explores the goals of right-wing groups, the range of propaganda activities, and their political and economic programs. Behind the facade of patriotism and anti-communism lies a continuous attack on labor, progressive social legislation, some political leaders and the Federal government.

STAR-SPANGLED EXTREMISTS

**Produced by Anti-Defamation League.
28 minutes. 1965. Rental \$3.**

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 provides a deeper understanding of the methods employed by extremists groups.

WE THE PEOPLE

**Produced by AFL-CIO.
14 minutes. 1959. Color. Rental \$3.**

A mock town meeting provides the format for a discussion of "right-to-work" laws and unions. Members of the community raise

questions that are answered by a union leader. A businessman reminds the group how bad things were in the community before unions were organized and what higher wages have meant to businessmen and the other members of the community.

ANATOMY OF A LIE

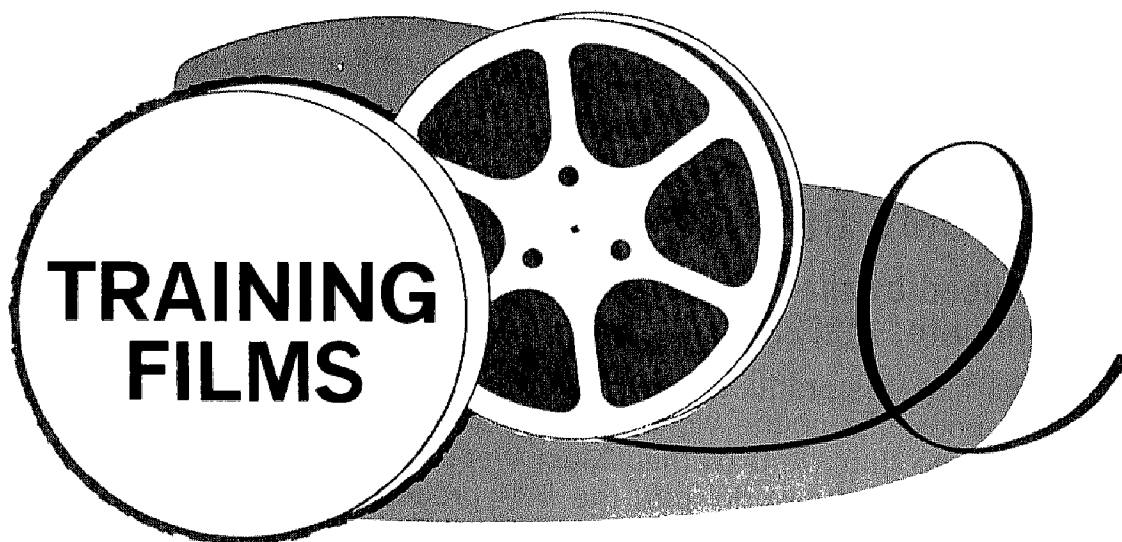
**Produced by the International Association of Machinists.
18 minutes. 1962. Rental \$3.**

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

IT'S GOOD BUSINESS

**Produced by the National Council for Industrial Peace.
14 minutes. 1959. Color. Rental \$3.**

"Right-to-Work" laws and unions are discussed by two businessmen and an editor who meet in a barber shop. A strong argument against "right-to-work" legislation is presented by a businessman who runs a union shop and sees the many benefits resulting from a strong, responsible union. The newspaper editor explains why "right-to-work" laws are a fraud and how unions contribute to the betterment of the community.



PARLIAMENTARY PROCEDURE

**Produced by the National Film Board of Canada.
18 minutes. 1955. Rental \$3.**

Democracy begins in the union meeting when officers follow the rules of parliamentary procedure to get the business of the meeting taken care of in an orderly, efficient and fair manner. This film explains the function of the chairman, the purpose and correct manner of presenting a motion, an amendment, a point of order, or appealing the decision of the chair. Here is a clear presentation with some humorous touches. It fills a long-felt need for a good parliamentary procedure film for union members.

MR. CHAIRMAN

**Produced by Cinefacts, Inc.
17 minutes. 1958. Color. Rental \$3.**

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

WALK AROUND INSPECTION

**Produced by U.S. Department of Labor.
15 minutes. 1972. Rental \$3.**

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

THE SCRIBE

**Produced by Association-Sterling Films.
30 minutes. 1970. Rental \$3.**

The last film ever made by this genius of pantomime uses the inimitable Buster Keaton comic style to drive home a serious message for construction safety and accident prevention. Keaton wearing his famous flat fedora, provides lively slapstick entertainment when he visits a big construction job as a newspaper reporter to do a story on construction safety. This hilarious film provides the background for a serious discussion of OSHA.

LISTEN

**Produced by United Paperworkers International Union.
45 minutes. 1974. Color. Rental \$3.**

Noise pollution in the workplace has been recognized as a major health hazard that can impair hearing and physical and mental well being. This film tells the story of an older worker who has long been exposed to damaging noise levels in a paper mill with no understanding that the disability he now suffers is work-related. This film can help build recognition of on-the-job health hazards that workers have endured so long that they are not aware of them, and how to deal with them under OSHA.

ORGANIZING BEGINS AT HOME

**Produced by the AFL-CIO Department of Organization and
Education.
16 minutes. 1957. Rental \$3.**

Using a cartoon format, this film is designed to help train organizers in the techniques of organizing through house calls. Tips on

basic approaches provide the background for a discussion of organizing problems. This is a training film and should not be used for general membership meetings.

THE GREEN CARD

**Produced by the Communications Workers of America.
11 minutes. 1967. Color. Rental \$3.**

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. This is a training film for CWA members and will be of interest to other unions working on organizing campaigns and training staff.

APPRENTICE TRAINING

**Produced by U.S. Information Agency.
30 minutes. 1952. Rental \$3.**

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

TELL ME WHERE TO TURN

**Produced by Public Affairs Committee.
27 minutes. 1970. Color. Rental \$3.**

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

EYE OF THE BEHOLDER

Produced by Stuart Reynolds Productions.

26 minutes. 1949. Rental \$3.

People often see what they want to see or what they are prepared to see, but not what actually exists. This film illustrates how truth suffers from careless perception by having a series of people describe related incidents. When the entire story is revealed, the serious distortion created by individual accounts is shocking. The film is designed to develop greater awareness of the pitfalls of subjective analysis, the need for objectivity, and careful evaluation of all the facts. It is not a general membership film. Could be used in training stewards.

MORE THAN WORDS

Produced by Henry Strauss Association.

14 minutes. 1969. Color. Rental \$3.

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

IS IT ALWAYS RIGHT TO BE RIGHT?

Produced by Stephen Bosustow Productions.

8 minutes. 1971. Color Rental \$3.

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

DEMOCRACY: THE ROLE OF DISSENT

Produced by Coronet Films.

14 minutes. 1970. Color. Rental \$3.

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

DO HIGHER WAGES CAUSE HIGHER PRICES?

Produced by AFL-CIO.

13 minutes. 1957. Color. Rental \$3.

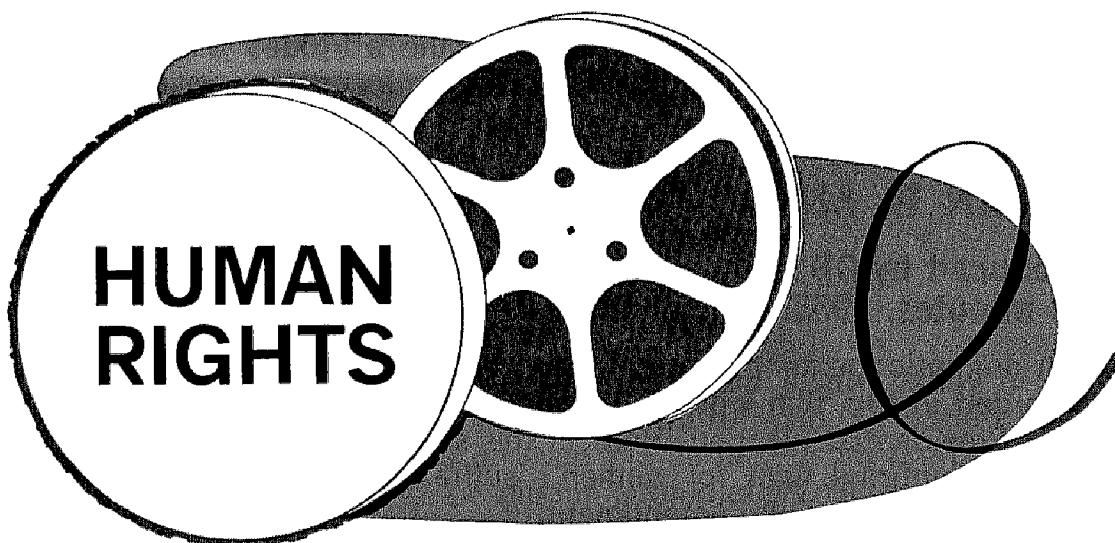
Headlines continue to charge that wage increases are to blame for inflation. This film exposes these unjustified charges using a cartoon format. The film explains why our expanding economy can usually absorb higher wages without raising prices. Although the illustration used is no longer timely, it serves the purpose of explaining the relationship between wage costs and output per man hour of work, or productivity.

KING'S "X"

Produced by the Credit Union National Association.

30 minutes. 1954. Rental \$3.

The many advantages of credit unions are described in this film which outlines how a credit union operates and the philosophy and historical development of this institution.



THE EMERGING WOMAN

**Produced by Women's Film Project.
40 minutes. 1974. Rental \$7.50.**

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

WOMEN'S PREJUDICE FILM — MYTHS AND REALITIES

**Produced by Sandler Institutional Films.
18 minutes. 1975. Color. Rental \$3.**

Many of the myths about women are raised in this fast-moving film. Can women plan, accept responsibility, hold jobs that men have traditionally held? Are they more emotional? Do they have a higher absentee rate? This film sets the background for a discussion

of equal opportunities for women and the attitudes that create barriers to the achievement of equal rights for women in all segments of our society.

SUSAN B. ANTHONY

**Produced by CBS-TV.
28 minutes. 1955. Rental \$3.**

A dramatic moment in the history of the fight for equal rights is recorded in this film when a woman commits the crime of voting in a Presidential election. Here is the story of Susan B. Anthony and her untiring fight for women's suffrage which culminated in the passage of the 19th Amendment.

ELEANOR ROOSEVELT BIOGRAPHY

**Produced by David Wolper.
28 minutes. 1963. Rental \$3.**

Today, Mrs. Roosevelt is a legend, a great lady whose enemy was suffering and whose cause was humanity. This 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 spans four decades of social, economic and political history.

A. PHILIP RANDOLPH — PORTRAIT IN BLACK

**Produced by Rediscovery Productions.
10 minutes. 1970. Color. Rental \$3.**

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

THE COLOR OF JUSTICE

**Produced by Rediscovery Productions.
26 minutes. 1970. Rental \$3.**

This film points up the major Supreme Court decisions which shaped the nation's racial attitudes. Opening with the Dred Scott

decision, it moves through the 1954 desegregation decision and ends with the appointment of Thurgood Marshall to the U.S. Supreme Court.

BLACK-WHITE: UPTIGHT

**Produced by Bailey Film Associates.
35 minutes. 1970. Color. Rental \$7.50.**

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

BLACK MEN AND IRON HORSES

**Produced by The New York Times/Arno Press.
18 minutes. 1970. Rental \$3.**

Everyone knows the legend of John Henry and his spike-driving hammer. But how many know that black inventors made the railroad safer and more efficient? This film tells the story of Elijah McCoy who developed engine lubricators, Andrew Beard who invented automatic coupling, and Granville Woods who devised the telegraphic warning system. While railroading benefited from these developments, most black workers were restricted to menial jobs and Jim Crow coaches. A. Philip Randolph summarizes his union's achievements in winning dignity and economic justice for all workers.

THE PHILADELPHIA PLAN

**Produced by Public Broadcasting Service.
50 minutes. 1971. Rental \$7.50.**

A debate on the merits of a federal program to increase minority employment in the construction industry through a quota system is presented in the format of a court case. This film presents the basic issues which face the construction industry and unions on this highly controversial plan. Union representatives present the arguments against the Philadelphia Plan.

NO HIDING PLACE

**Produced by CBS-TV.
50 minutes. 1963. Rental \$7.50.**

When a middle-class black family moves into an all white Long Island suburb, property owners panic as blockbusters play upon their fears that property values will drop. One family provides leadership in stabilizing the community by organizing meetings to expose the myth that integration threatens property values.

FACE OF THE SOUTH

**Produced by The Board of Christian Education of the
Presbyterian Church of the U.S.A.
26 minutes. 1956. Color. Rental \$3.**

George Mitchell, former director of the Southern Regional Council, traces the historical, cultural and economic background of present-day problems of the South in this filmed chalk talk.

BATTLE OF EAST ST. LOUIS

**Produced by CBS News.
47 minutes. 1970. Rental \$7.50.**

In an effort to avert a head-on collision between the polarized black community and white power structure in East St. Louis, a program is designed to initiate communication. This documentary backgrounds the long-standing problems of this city but primarily focuses on a three-day sensitivity training program arranged to bring black leaders and white policemen together in unstructured talk sessions. Extremely honest, open dialogue takes place between hostile groups. This film must be used with careful preparation. It provides an excellent background for discussion of the grievances and problems which divide a community and ways to re-establish communication.

NEIGHBORS

**Produced by National Film Board of Canada.
10 minutes. 1952. Rental \$3.**

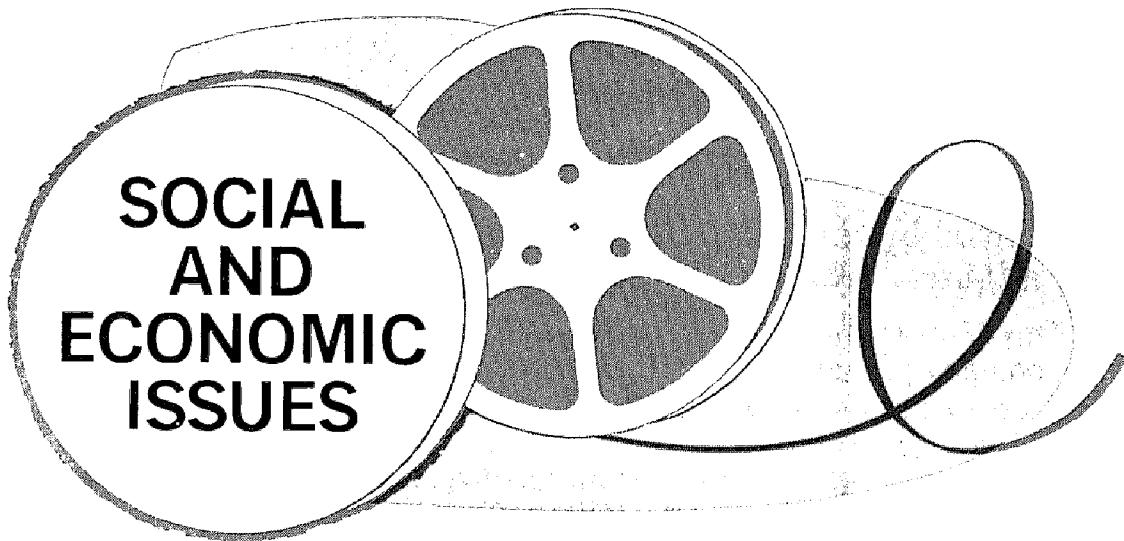
This Academy Award short gets across a serious message with humor and imagination. The way wars develop is symbolically depicted in the story of two neighbors, friends until a flower grows

on the borderline between their properties. A petty argument over ownership of the flower develops into a violent fight in which they kill each other and destroy the flower.

A DAY IN THE NIGHT OF JONATHAN MOLE

**Produced by National Film Board of Canada.
32 minutes. 1958. Rental \$3.**

This film examines some of the attitudes and stereotypes which accompany prejudice and discrimination. The setting for the examination of prejudice is 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 trial involves a Jew, an immigrant and an Indian who tried to enter forbidden occupations.



THE CORPORATION

**Produced by CBS-TV.
53 minutes. 1974. Color. Rental \$7.50.**

This profile of Phillips Petroleum, the 36th largest U.S. corporation, portrays the power multinational corporations wield over employees, communities, national policies and international affairs. When the corporation's interest conflict with U.S. government policy or the public welfare, corporation executives leave no doubt that their first loyalty is to the corporation. This film provides the background for a discussion of the effect of corporate power on social, political and economic institutions.

SUPERFLUOUS PEOPLE

**Produced by WCBS-TV.
55 minutes. 1962. Rental \$7.50.**

Filmed in New York City, this documentary slices through the many interrelated problems which engulf the poor, the uneducated, minority groups, the young and the aged in every big city. This vivid portrayal of human neglect and misery provides the background for a discussion of society's responsibility for solving these social problems.

BATTLE OF NEWBURGH

Produced by NBC.

55 minutes. 1962. Rental \$7.50.

Based on the proposal of the city manager of Newburgh, N.Y., to eliminate "chislers" from welfare rolls and cut welfare expenditures, this TV documentary probes behind the demagogic rhetoric and reveals some of the real causes of poverty and welfare dependency in our changing cities.

HUNGER IN AMERICA

Produced by CBS-TV.

50 minutes. 1968. Rental \$7.50.

Millions of people in America are suffering from hunger and malnutrition. The extent of this problem is revealed in this TV documentary which focuses on interviews with Mexican-Americans in San Antonio, tenant farmers in Alabama and Virginia, Navajo Indian families in Arizona.

HARVEST OF SHAME

Produced by CBS-TV.

54 minutes. 1960. Rental \$7.50.

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

HUELGA

Produced by McGraw-Hill Films.

53 minutes. 1967. Rental \$15.

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.

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 CAPTIVE

**Produced by National Council of Churches.
29 minutes. 1964. Rental \$3.**

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

DEPRESSED AREA

**Produced by NBC-TV.
14 minutes. 1962. Rental \$3.**

This case history of a West Virginia mining town reveals what happens to displaced workers who have spent most of their lives in the mines. They find that there is no other work available in a one-industry town and they lack the training to go elsewhere. This film points up the need for manpower training programs.

HEAD START

**Produced by the Office of Economic Opportunity.
27 minutes. 1966. Color. Rental \$3.**

How Head Start programs rescue children from apathy, illness and the dull grayness of poverty is vividly portrayed in this film. 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.

THE POOR PAY MORE

**Produced by National Educational Television.
27 minutes. 1967. Rental \$3.**

This documentary film explores the many ways in which unscrupulous merchants charge the poor more, with the payments often

lasting longer than the merchandise. The film clearly exposes the consumer problems of the poor: deceptive advertising, hidden interest charges, shoddy, overpriced goods, misrepresentation of merchandise.

POLLUTION

**Produced by Astrafilms, Inc.
4 minutes. 1970. Color. Rental \$3.**

Using Tom Lehrer's lyrics on pollution as the background, this movie illustrates Lehrer's trenchant social satire with stark scenes of our smog-choked cities, waste-clogged streams and dying wildlife. The combination of Lehrer's lyrics and the photographic confirmation of the reality is an experience that will provoke a discussion of our deteriorating environment.

WHAT IF NOBODY CAME?

**Produced by Canadian Labour Congress.
30 minutes. 1971. Color. Rental \$3.**

Canadian workers express their concern over pollution in extensive interviews with union members active on pollution committees. The Canadian Labour Congress feels that unions have a strong role to play in controlling pollution. This film was designed to educate union members and the general public on the menace posed by pollution and what unions and other community groups can do to combat it.

ILL WINDS ON A SUNNY DAY

**Produced by U.S. Senate Committee on Public Works.
28 minutes. 1966. Color. Rental \$3.**

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 problem of controlling smoke from incinerators, car exhaust, heating and other fumes which poison the air.

TROUBLED WATERS

**Produced by U.S. Senate Committee on Public Works.
28 minutes. 1966. Color. Rental \$3.**

The population of the U.S. and its industrial resources continue to expand, but the water supply remains the same. The alarming

story of the continuous pollution of a limited and invaluable water supply is told in this film. 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.

DAY CARE CENTER

**Produced by WTTW-TV, Chicago.
20 minutes. 1970. Color. Rental \$3.**

At a model day care center in Chicago, children of union members receive breakfast, lunch, snacks and a fun-filled day of experience to arts and crafts, toys, games, field trips and other education experiences. This film was made at one of the many day care centers established by the Amalgamated Clothing Workers of America.

PROJECT ACORN

**Produced by the Alameda County Building and Construction
Trades Council, Oakland, California.
14 minutes. 1969. Rental \$3.**

More than 250 unions are sponsoring housing projects like this one. Here is the story of a middle and low-income housing project in Oakland in which both the building crew and occupants are totally integrated. Workers from minority groups comprised over 50 percent of the construction force and many subcontractors were from minority groups.

IT'S UP TO YOU

**Produced by the Division of Apprenticeship Standards,
State of California.
14 minutes. 1967. Color. Rental \$3.**

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. A black youth 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.

WHEN I'M OLD ENOUGH . . . GOODBYE!

**Produced by U.S. Bureau of Labor.
28 minutes. 1962. Rental \$3.**

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. The monotony of an assembly line job is followed by the disillusionment of one layoff after another and ends in a dishwashing job. This film could be used for a local union program with someone from a local school or the State Employment Service invited to lead a discussion on the importance of remaining in school and the need for expanded counseling services in the changing job market.

FOUR FOR THE FUTURE

**Produced by the American Foundation on Automation and
Employment.
30 minutes. 1973. Color. Rental \$3.**

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

It is designed to help parents and counselors evaluate the personal and financial rewards that can be attained through careers in the skilled crafts rather than judging college as the only worthwhile goal for the high school graduate.

LOST AND FOUND

**Produced by the U.S. Department of Labor.
27 minutes. 1971. Color. Rental \$3.**

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

THE BUILDERS

**Produced by the International Union of Operating Engineers.
23 minutes. 1967. Color. Rental \$3.**

This film shows 50 Job Corps trainees learning to operate heavy equipment in a pre-apprenticeship program sponsored by the Operating Engineers at Jacobs Creek, Tennessee. These young school dropouts from underprivileged backgrounds divide their time between education classes and on-the-job training in preparation for entry level jobs that open the door to becoming journeymen engineers.

INVESTMENT IN MANPOWER

**Produced by the National Labor Market Board of Sweden.
30 minutes. 1962. Color. Rental \$3.**

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.

DON'T GET SICK IN AMERICA

**Produced by CBS-TV.
56 minutes. 1970. Rental \$7.50.**

Part I of this two-reel film (28 minutes) documents the crisis in health care that exists today with dramatic case histories illustrating soaring costs, gaps in coverage, the shortage of medical personnel. Part II (also 28 minutes) concentrates on the causes of our inefficient delivery of health care services with experts in the health care field suggesting that the answer is not pouring more money into the system but in changing the system of delivering health care.

WHAT PRICE HEALTH?

**Produced by NBC-TV.
50 minutes. 1972. Color. Rental \$7.50.**

This NBC White Paper explores three of the basic problems contributing to the health care crisis in America today: the availability

of medical care, the quality of health care and soaring costs. It raises many sharp questions about our system of health care and narrator, Ed Newman, poses them pointedly. He asks the viewer: Do you really know what you are getting for your health insurance dollar? What good is health insurance if it doesn't cover your needs? Should there be some way to guarantee that doctors are qualified? Although this film is long, it has excellent factual background on some of the major health problems America faces today.

A NATION'S PROMISE: HEALTH SECURITY

**Produced by the Committee for National Health Insurance.
22 minutes. 1970. Color. Rental \$3.**

Case histories of citizens testifying before a Senate Subcommittee conducting hearings on health care document the severity of the problem. Former Congresswoman Martha Griffiths discusses the failure of private insurance to control costs or quality of health care.

WHERE IT HURTS

**Produced by Department of Health, Education and Welfare.
28 minutes. 1971. Color. Rental \$3.**

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

ONE DOOR

**Produced by Public Health Service, U.S. Department of
Health, Education and Welfare.
28 minutes. 1969. Color. Rental \$3.**

How does prepaid, group practice really work? This film shows four families receiving comprehensive, high quality care through group practice. It shows a Kaiser Health center and United Mine Workers center and gives an attractive picture of the way group practice can work providing friendly, efficient, convenient, high quality care. This film can be useful in discussing the need to change the system of delivering health care in order to provide comprehensive, quality care and cost control. Emphasis is placed on preventive care, team work, treating the whole patient.

A HEALTHY CHOICE

**Produced by Group Health Association and Blue Cross.
15 minutes. 1974. Color. Rental \$3.**

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

THE COST OF CARING

**Produced by Pat Wright.
20 minutes. 1974. Rental \$3.**

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

AUTOMATION: THE NEXT REVOLUTION

**Produced by WCBS-TV.
29 minutes. 1965. Rental \$3.**

Several labor leaders who have faced problems created by automation in their industries talk about the changes technology has brought about and the implications in economic and human terms. Unskilled workers, the first to be victimized, voice their despair. The need for job-creating programs and a shorter work week is discussed.

AUTOMATION: WEAL OR WOE

**Produced by CBS-TV.
84 minutes. 1957. Rental \$7.50.**

Opening with a discussion of changes which the new age of technology has brought about, this film explores many of the social and economic problems created.

THE AWESOME SERVANT

**Produced by ABC-TV.
55 minutes. 1961. Rental \$7.50.**

The impact of automation on workers and the communities in which they live is explored by this probing documentary. Emphasis is placed on unemployment and the severe problems faced by displaced workers.

THE LIVING MACHINE

**Produced by the National Film Board of Canada.
29 minutes. 1963. Rental \$7.50.**

"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.

MAN ON THE ASSEMBLY LINE

**Produced by the National Film Board of Canada.
30 minutes. 1959. Rental \$3.**

This film deals with the tensions that are created in modern industrial plants. A 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. An excellent film for discussing what happens to the man who spends his life tightening bolt No. 462. Must be used with discussion.

MEN AT WORK

**Produced by the National Film Board of Canada.
27 minutes. 1954. Rental \$3.**

Filmed in a washing machine factory, this movie shows what can happen to human relations when a speeded-up conveyor system and a clash of temperments disrupt the harmonious work group on the assembly line. The film does not attempt to provide any answers, but it does expose the problems in human relations which are created by changing work situations.

BALLAD OF ISAAC AND JACOB

**Produced by the George Meany Foundation for NBC-TV.
27 minutes. 1964. Rental \$3.**

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.

TWICE AMSTERDAM

**Produced by the Department of Public Works, City of
Amsterdam.
14 minutes. 1965. Rental \$3.**

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.