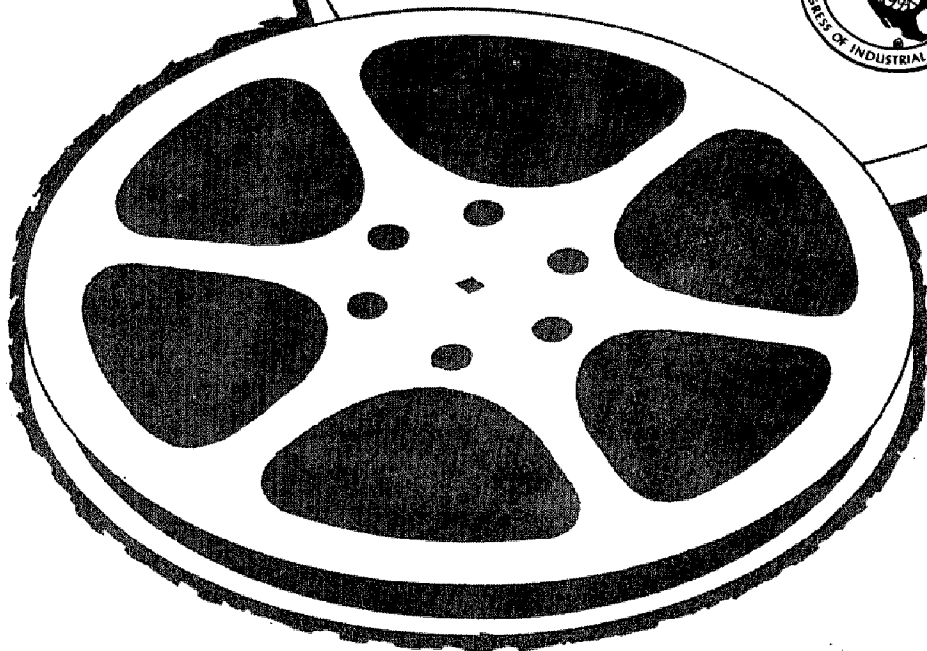


REFERENCE

FILMS FOR LABOR



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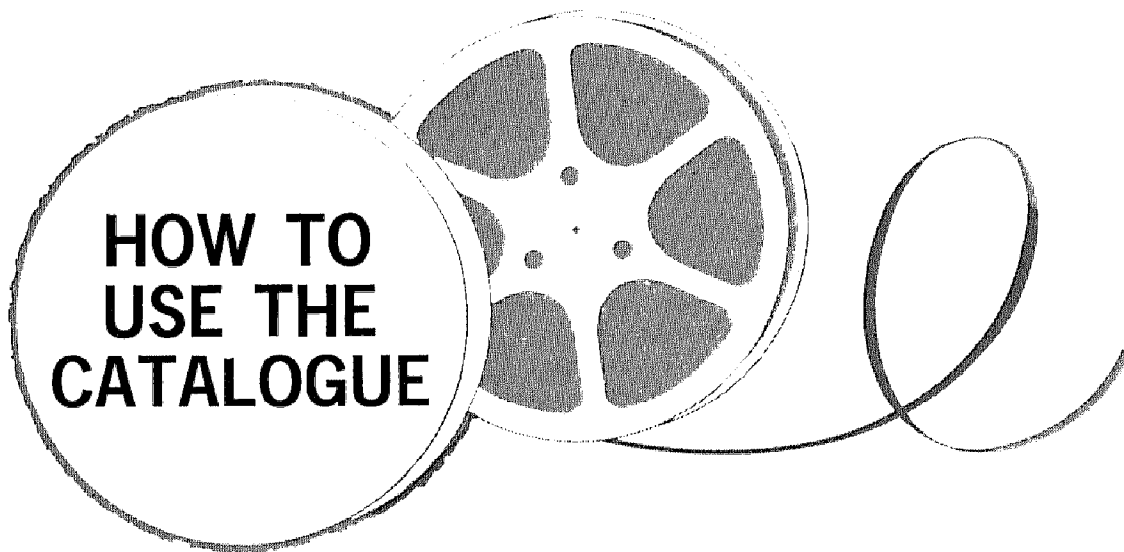
**FILM DIVISION
AFL-CIO DEPARTMENT OF EDUCATION**

Walter G. Davis, Director

Revised April 1979 Publication No. 22

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FINDING THE RIGHT FILM

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

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

All films listed in this catalogue are 16 mm films.

HOW TO ORDER FILMS

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

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

Films must be returned the day following your scheduled showing. A return shipping label is enclosed with the film. Films can **not** be kept beyond the date requested (date is indicated on con-

firmation slip) unless permission is granted by the AFL-CIO Film Division by telephone.

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

SHIPPING PROCEDURE

Films are shipped parcel post, special handling under postal regulations applying to educational films. Return labels enclosed with the film carry the same special handling service request. **Films must be insured** when they are returned or the film user will be held liable for lost or damaged films. Films running 30 minutes or less should be insured for \$300; films over 30 minutes for \$500. The film user is fully responsible for films in his or her possession. This includes returning the film in the same condition in which it was received. All films are carefully checked before they leave the AFL-CIO.

PAYING FOR FILMS

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

Do not send a check when you order films. If the film you ordered is available, you will receive a confirmation slip telling you the date the film is being shipped to you. The bill will be mailed to you after the film is shipped. Checks should be made out to the AFL-CIO Secretary-Treasurer. Changes and cancellations can only be made if notice is received one week before the film is scheduled to be shipped.

FILM-A-MONTH PLAN

For unions wishing to use films regularly as part of their education program during monthly membership meetings or committee meetings, a Film-A-Month plan is available. Under this plan, unions may order nine films for use during a 12-month period. The total cost is \$25.

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

you will be billed \$5 extra for each \$10 film you request as part of your Film-A-Month plan.

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

PROMOTING FILM PROGRAMS

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

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

CHECKLIST FOR A SUCCESSFUL PROGRAM

- Book films far enough in advance so that you can publicize the film program in union newsletters, leaflets and on the bulletin board.
- Preview the film before you show it. Prepare a series of questions to be discussed following the film showing. Remember, showing the film is 20 percent of the program; discussion is 80 percent.
- Briefly introduce the film. Tell why you are showing it. Discussion guides are available for many of the films and will be enclosed with the film to help you develop your introduction and discussion.
- Make sure the meeting room can be darkened and that there is an electrical outlet. An extension cord may be needed.
- Thread the film for a short trial run to check on sound and focus.
- During the film showing, don't leave the projector. Be ready to adjust focus, volume and tone or **stop the projector** if trouble develops.

- Pack the film for return mailing, and be sure to tape the end of the film with scotch tape so it doesn't unravel in the can.
- Assign responsibility to someone to immediately insure and mail the film. Use the enclosed shipping label.

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

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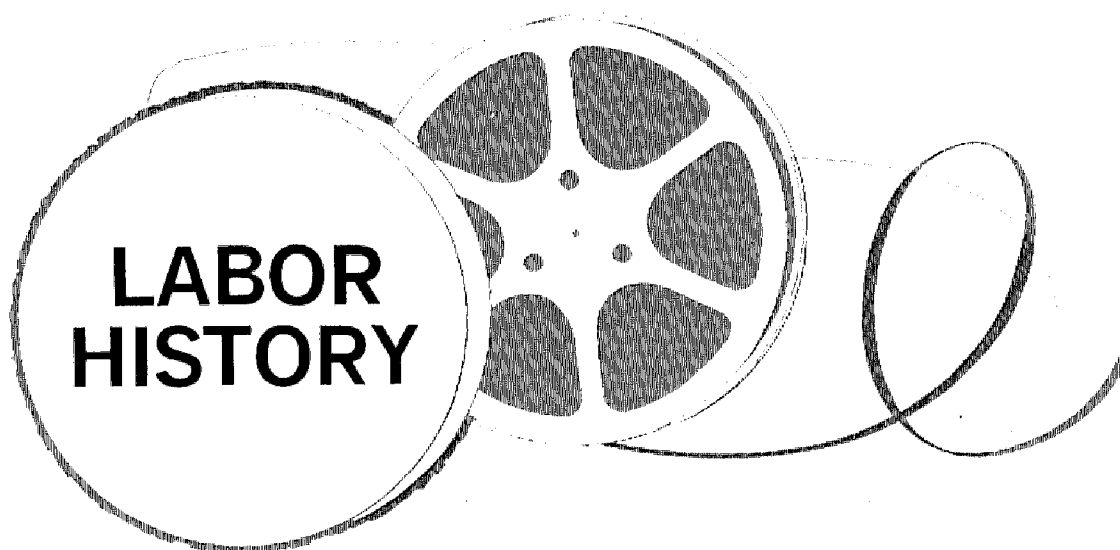
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WITH BABIES AND BANNERS

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

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

THE INHERITANCE

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

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

STRENGTH THROUGH STRUGGLE

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

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

BULLET BARGAINING AT LUDLOW

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

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

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

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

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

LAND OF PROMISE

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

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

LABOR COMES OF AGE

**Produced by the American Broadcasting Company.
19 minutes. 1969. Rental \$5.**

When labor unions achieved legal status with 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.

SONGS AND STORIES OF LABOR

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

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

SONGS OF THE LABOR MOVEMENT

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

Labor songs are a part of labor history, Joe Glazer tells folklore expert Neil Snortum in this TV interview which features Glazer singing many of the labor songs that are heard at union meetings and conventions across America. How these songs were born out

of the bitter struggle to organize unions and issues which sparked long-term strikes is told by Glazer.

WITH THESE HANDS

**Produced by the International Ladies' Garment Workers.
50 minutes. 1950. Rental \$5.**

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.

STOCKYARDS: THE END OF AN ERA

**Produced by WTTW-TV.
60 minutes. 1972. Rental \$5.**

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.

LAMPS IN THE WORK PLACE

**Produced by the U.S. Department of Labor.
25 minutes. Color. 1973. Rental \$5.**

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 \$5.**

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.

CHALLENGE OF CHANGE

**Produced by the U.S. Department of Labor.
20 minutes. 1963. Rental \$5.**

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 \$5.**

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 cigarmakers 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 \$5.**

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.

TOGETHER

**Produced by the AFL-CIO Glass Bottle Blowers' Association.
40 minutes. 1955. Rental \$5.**

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 \$5.**

AFL-CIO President George 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.

A LONG WAY TO GO

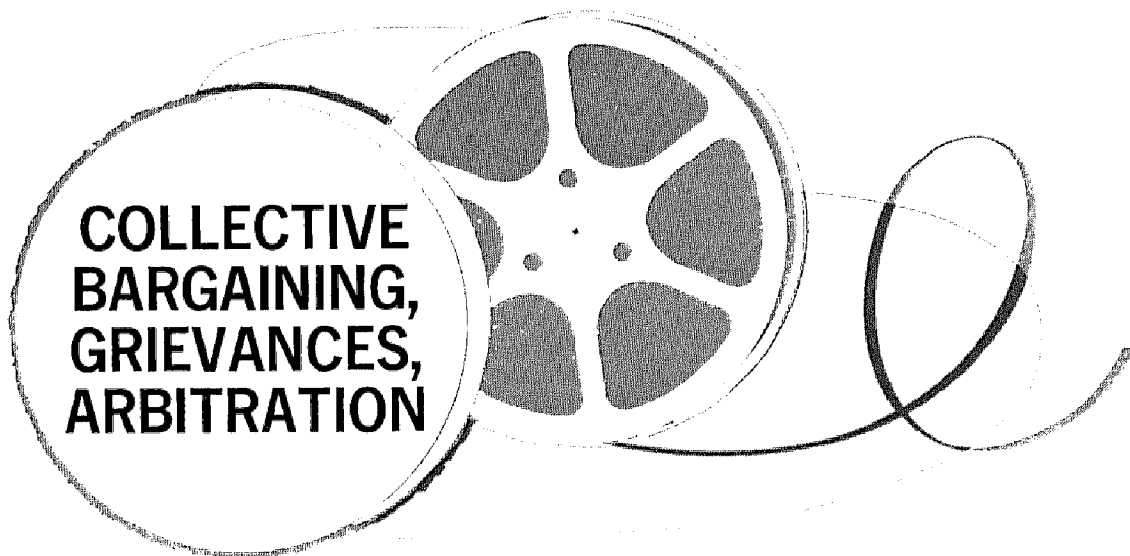
**Produced by the AFL-CIO.
26 minutes. Color. 1969. Rental \$5.**

This film report on the AFL-CIO Convention 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 Aldrin.

JOHN F. KENNEDY'S LAST WORDS TO LABOR

**Produced by the AFL-CIO.
29 minutes. 1963. Rental \$5.**

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 November 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.



WALDENVILLE I

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

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

WALDENVILLE II

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

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

THE HARMONICS OF CONFLICT

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

Designed as an introduction to the concept of collective bargaining, this film discusses the nature of conflict in many areas of life and ways of managing conflict on a personal or institutional level. Eventually it concentrates on labor-management conflict and the collective bargaining process, briefly outlining the differences between bargaining in the private sector compared with bargaining in the public sector. This film is quite elementary. It could be useful in some organizing campaigns and programs explaining collective bargaining to students.

DIMENSIONS OF BARGAINING

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

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

AN INSIDE LOOK AT COLLECTIVE BARGAINING

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

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

CONTRACTING OUT

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

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

SCENES FROM THE WORKPLACE

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

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

BUTTON, BUTTON

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

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

ANATOMY OF A GRIEVANCE

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

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

WHITE COLLAR GRIEVANCE

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

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

THE SHOP STEWARD

**Produced by the National Film Board of Canada.
22 minutes. 1952. Rental \$5.**

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 \$5.**

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. The film is also available with a Spanish sound track.

SENIORITY VS. ABILITY

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

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

SENIORITY AND DISCRIMINATION

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

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

ARBITRATION: TRUTH OF THE MATTER

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

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

CASE OF THE LOST FRINGE BENEFIT

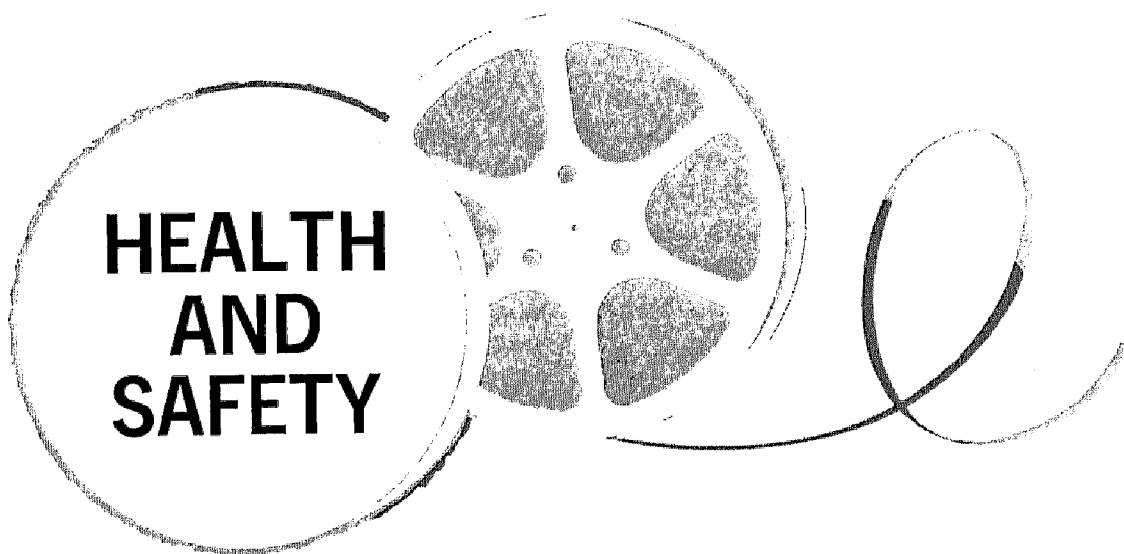
**Produced by the American Arbitration Association.
20 minutes. 1971. Rental \$5.**

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

THE DRAMA COACH GRIEVANCE

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

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



HEALTH HAZARD IN THE SHOP

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

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

*** THE SHOP ACCIDENT**

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

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

*** FOUNDRY SAFETY AND HEALTH TEST**

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

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

WALK AROUND INSPECTION

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

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

SONG OF THE CANARY

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

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

THE AMERICAN WAY OF CANCER

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

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

LISTEN

**Produced by United Paperworkers International Union.
45 minutes. Color. 1974. Rental \$5.**

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.

THE SCRIBE

**Produced by Association-Sterling Films.
30 minutes. 1970. Rental \$5.**

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.

POLLUTION

**Produced by Astrafilms, Inc.
4 minutes. Color. 1970. Rental \$5.**

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 wild-life. 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. Color. 1971. Rental \$5.**

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

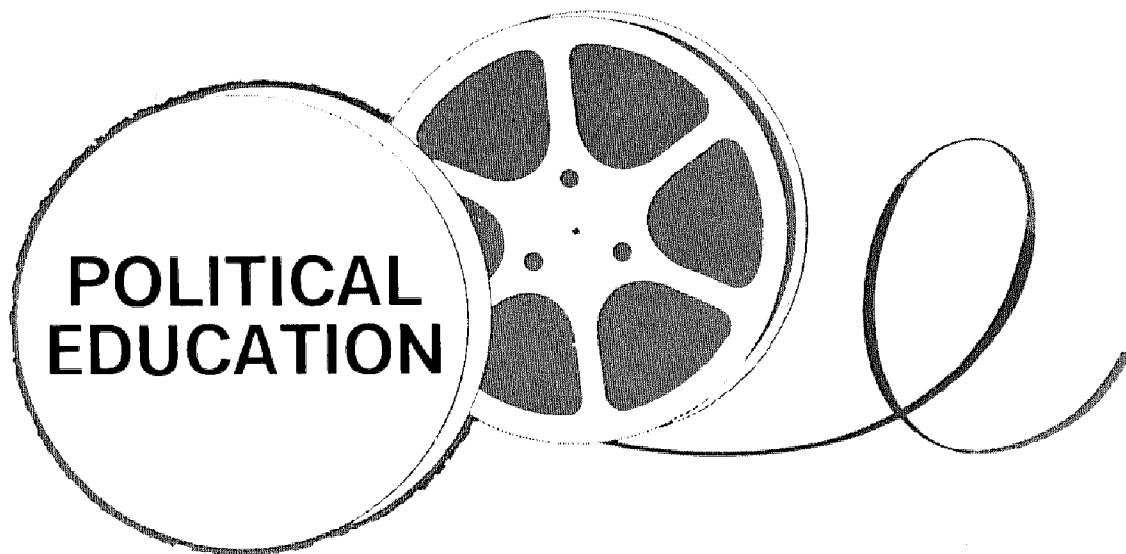
**Produced by U.S. Senate Committee on Public Works.
28 minutes. Color. 1966. Rental \$5.**

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. Color. 1966. Rental \$5.**

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.



WORDS OF A TRUE FRIEND

Produced by the AFL-CIO.

20 minutes. Color. 1978. Rental \$5.

One of the last speeches that Senator Humphrey made before his death was to the state convention of the Minnesota AFL-CIO. In this moving speech the Senator speaks of his great respect for labor, its accomplishments and goals. With deep emotion he outlines his long struggle for social and economic progress which he waged jointly with his union allies. He reviews key legislation, focusing on civil rights, the Peace Corps, full employment and national health insurance. This is an excellent film with which to begin or end an education conference.

FIGHT FOR MY UNION? DAMN RIGHT I WOULD!

Produced by the AFL-CIO Committee on Political Education.

10 minutes. Color. 1978. Rental \$5.

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

RIGHT WING MACHINE

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

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

STAR-SPANGLED EXTREMISTS

**Produced by Anti-Defamation League.
28 minutes. 1965. Rental \$5.**

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.

CASE HISTORY OF A RUMOR

**Produced by CBS Reports.
50 minutes. 1963. Rental \$10.**

When 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. 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.

REFORM AT LAST

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

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

COPE: GOOD WORK FOR DEMOCRACY

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

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

DO IT!

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

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

CITIZEN ACTION

**Produced by the United Steelworkers of America, AFL-CIO.
28 minutes. 1971. Rental \$5.**

Union members become active in politics when they understand that politics determine 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 LOBBYIST

Produced by NBC-TV.
10 minutes. Color. 1970. Rental \$5.

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 with 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.

HOW A BILL BECOMES A LAW

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

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

MAN ON THE HILL

Produced by U.S. Armed Forces.
23 minutes. Color. 1956. Rental \$5.

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.

WE HAVE COME OF AGE

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

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

IT'S GOOD BUSINESS

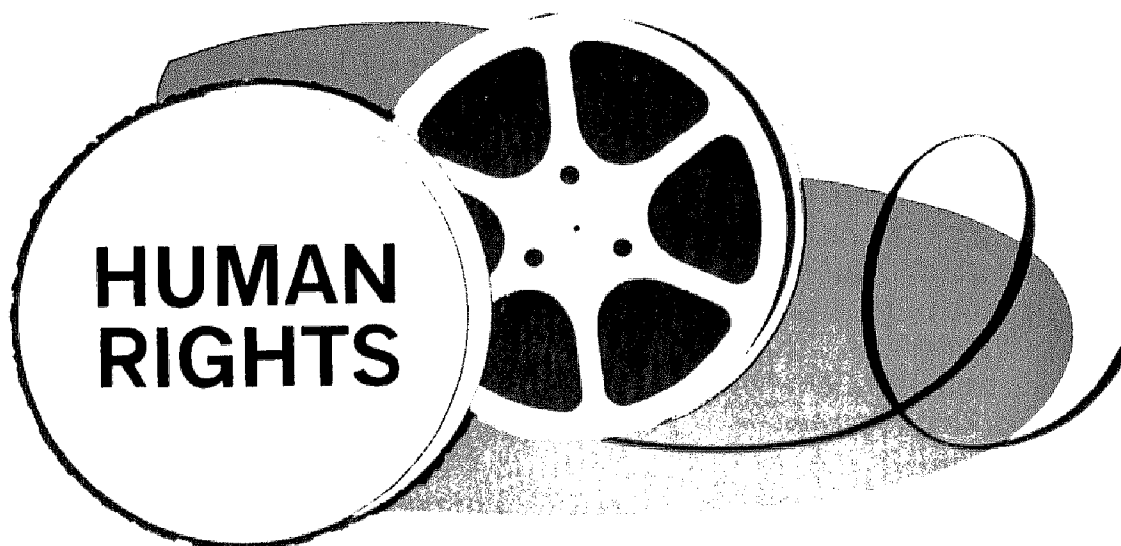
**Produced by the National Council for Industrial Peace.
14 minutes. Color. 1959. Rental \$5.**

"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.

ANATOMY OF A LIE

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

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



THE EMERGING WOMAN

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

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

WOMEN'S PREJUDICE FILM — MYTHS AND REALITIES

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

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

NINE TO FIVE

Produced by WNET.

28 minutes. Color. 1976. Rental \$5.

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

WHY NOT A WOMAN?

Produced by the Pennsylvania Commission for Women.

26 minutes. Color. 1976. Rental \$5.

More and more women are entering non-traditional occupations. They are working as carpenters, bus drivers, welders, toolmakers, electricians and auto mechanics. Personnel directors and supervisors talk about their hesitation in hiring women for these jobs anticipating higher absentee rates and more accidents. In fact, they found no significant difference between men and women in terms of job performance. Women talk about the new challenge they encounter and why they are going into these areas.

SUSAN B. ANTHONY

Produced by CBS-TV.

28 minutes. 1955. Rental \$5.

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 \$5.

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.

THE COLOR OF JUSTICE

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

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

PORTRAIT IN BLACK — A. PHILIP RANDOLPH

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

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

BLACK MEN AND IRON HORSES

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

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

BLACK-WHITE: UPTIGHT

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

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

BATTLE OF EAST ST. LOUIS

**Produced by CBS News.
47 minutes. 1970. Rental \$10.**

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.

NO HIDING PLACE

**Produced by CBS-TV.
50 minutes. 1963. Rental \$10.**

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.

DESEGREGATION WITHOUT TURMOIL

Produced by the AFL-CIO.

14 minutes. Color. 1976. Rental \$5.

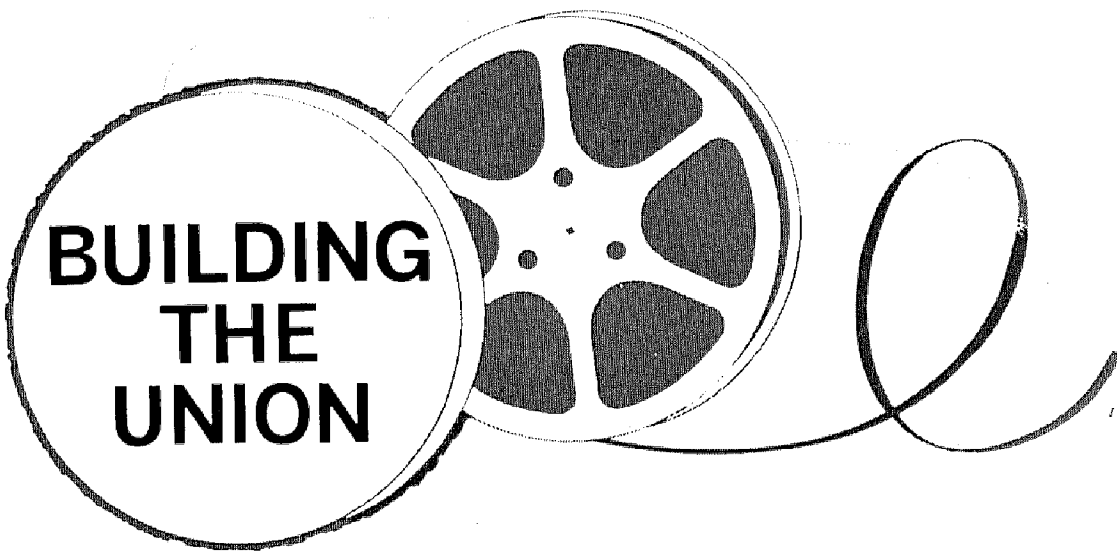
“Busing is not the issue. Quality education is the issue,” George Meany tells a national conference on desegregation of the schools. In this filmed speech, he says, “Desegregation is a matter of simple justice. There should be no need for court orders.” Meany points to the honor roll of cities that have achieved desegregation without turmoil, and calls on other communities to mobilize all elements of the community to support quality education.

SOLZHENITSYN — THE VOICE OF FREEDOM

Produced by the AFL-CIO.

30 minutes. Color. 1975. Rental \$5.

This film presents the highlights of Nobel Prize winner Aleksandr Solzhenitsyn’s powerful address of June 30, 1975, when he spoke in Washington, D.C. at the invitation of the AFL-CIO. He reported on the plight of the Russian people under communist oppression and called on Americans to stand up in defense of freedom.



DO NOT FOLD, STAPLE, SPINDLE OR MUTILATE

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

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

THE COUNTING STARTS WITH ONE

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

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

CONTRACT, CONTRACT

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

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

LOCAL 100

**Produced by the National Film Board of Canada.
32 minutes. 1950. Rental \$5.**

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 \$5.**

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

A STATE LABOR BODY

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

"What is a state labor body?" a young student asks his teacher. The persistent student refused to be put off with a vague answer and asks "What does a state labor body do?" The teacher realizes

that she really doesn't know and being an imaginative and ambitious young woman, she sets out to find the answer. This film portrays her quest for information and develops a well-rounded picture of the many activities of a state labor body in the legislature, on a political action front and in the community.

WHEN THE DAY'S WORK IS DONE

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

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

OUR COMMUNITY — USA

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

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

UNION AT WORK

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

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

WHY WE BOYCOTT

**Produced by the National Farm Workers Service Center.
17 minutes. Color. 1974. Rental \$5.**

"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.

HUELGA

**Produced by McGraw-Hill Films.
53 minutes. 1967. Rental \$10.**

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.

BIRTH OF A UNION

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

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

I AM SOMEBODY

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

At the end of the 113-day hospital strike in Charleston, South Carolina, one of the striking workers said: "We had to fight the whole power structure of South Carolina, but if you are ready and willing to fight for yourself, others will fight for you." This is a film report on the coalition of labor and civil rights groups which joined

forces to support the organizing drive of District 1199 of the Retail, Wholesale and Department Store Union to win recognition for hospital workers.

LIKE A BEAUTIFUL CHILD

Produced by District 1199, Retail, Wholesale & Department Store Union. 26 minutes. 1967. Rental \$5.

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

MOTHER IS ON STRIKE

Produced by International Ladies' Garment Workers. 6 minutes. 1960. Rental \$5.

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.

THE STORY OF "91"

Produced by Local 91, International Ladies' Garment Workers Union. 30 minutes. Color. 1963. Rental \$5.

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.

NEW YORK CITY TEACHERS' STRIKE

Produced by WCBS-TV. Special Report.
27 minutes. 1962. Rental \$5.

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 interviewed teachers led by Local 2, AFT, who tell why they are proud to carry a picket sign.

IN COMMON BROTHERHOOD

Produced by the AFL-CIO.
27 minutes. 1963. Rental \$5.

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

A DAY LIKE ANY OTHER

Produced by the International Labor Organization.
30 minutes. 1967. Rental \$5.

Workers all over the world start each day unaware of the vital part the International Labor Organization has played in improving their working conditions. This film tells how the ILO was founded, how the governing body composed of government representatives, employers' representatives and workers' representatives hammer out resolutions which, when ratified by the member states, become the standards for that country. Even when some members fail to ratify a 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.

THE SKY'S THE LIMIT

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

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

THE APPRENTICE

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

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



RIPOFF AT THE TOP

**Produced by Odeon Films.
13 minutes. 1976. Rental \$5.**

Just how the tax ripoff works becomes very clear in this provocative film. An ex-corporation executive gives us an inside look at how tax loopholes can be used to save millions of dollars in tax payments every year. Robert Townsend, author of "Up The Organization" and former head of Avis Rent-A-Car, talks about key loopholes that permit the rich to shift a large portion of the tax burden onto middle and lower-income people. This is a first-rate film for discussing tax reform.

CONTROLLING INTEREST: THE WORLD OF THE MULTINATIONAL CORPORATION

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

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

WE DIDN'T WANT IT TO HAPPEN THIS WAY

**Produced by the International Association of Machinists.
30 minutes. Color. 1979. Rental \$5.**

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

MADE IN JAPAN

**Produced by CBS.
12 minutes. Color. 1973. Rental \$5.**

Looking for the brand name in order to purchase American-made goods doesn't work anymore. Even when you think you are buying goods produced in America, you often aren't. This film provides a long list of familiar American brand names which now are produced in Japan along with millions of components for other products. The film provides the background for a discussion of multinationals and the movement of American corporations overseas.

THE CORPORATION

**Produced by CBS-TV.
53 minutes. Color. 1974. Rental \$10.**

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

TESTIMONY: JUSTICE VS. J. P. STEVENS

**Produced by Citizens Committee for Justice for J. P. Stevens
Workers. 22 minutes. Color. 1977. Rental \$5.**

In this film, workers tell what it's like to work in plants where dust levels are 12 times as thick as national standards allow,

where workers are not provided with adequate safety measures, and the threat of being fired is always present. Stevens' workers have won union elections in some plants, yet Stevens refuses to bargain with the union. Workers ask all citizens to support a nation-wide boycott of all products made by J. P. Stevens. This film can be used to build support for the boycott and to educate on the need for labor law reform.

HARVEST OF SHAME

Produced by CBS-TV.

54 minutes. 1960. Rental \$10.

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

WHAT PRICE HEALTH?

Produced by NBC-TV.

50 minutes. Color. 1972. Rental \$10.

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?

DON'T GET SICK IN AMERICA

Produced by CBS-TV.

56 minutes. 1970. Rental \$10.

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, and 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.

WHERE IT HURTS

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

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

PAID IN FULL

**Produced by the Committee for National Health Insurance.
25 minutes. 1976. Rental \$5.**

Why America needs National Health Security is the theme of this film narrated by E. G. Marshall. Dramatic incidents illustrate the basic problems Americans face in getting comprehensive, quality health care and paying for it. A panel briefly describes personal experiences with national health insurance in Great Britain, Canada, Sweden and Denmark. How Health Security could bring quality care to all Americans is described.

ONE DOOR

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

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

A HEALTHY CHOICE

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

Many of the questions frequently raised about prepaid group practice are answered in this film. Do patients have a choice of doctors? Will group health plans provide quality care and control costs? The facts are provided for a discussion of a new approach 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 \$5.**

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

FOUR FOR THE FUTURE

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

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

IT'S UP TO YOU

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

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.

LOST AND FOUND

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

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

THE BUILDERS

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

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

PROJECT ACORN

**Produced by the Alameda Co. Building & Construction Trades
Council, Oakland, California. 14 minutes. Color. 1969. Rental \$5.**

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.

INVESTMENT IN MANPOWER

**Produced by the National Labor Market Board of Sweden.
30 minutes. Color. 1962. Rental \$5.**

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.

THE CAPTIVE

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

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

DEPRESSED AREA

**Produced by NBC-TV.
14 minutes. 1962. Rental \$5.**

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.

THE LIVING MACHINE

**Produced by the National Film Board of Canada.
29 minutes. 1963. Rental \$10.**

"What is a man that a machine is not?" asks the narrator in this provocative film on the rapidly advancing progress in electronics

technology. Here is the story of machines which perform feats which emulate the human brain in calculating, remembering and prognosticating.

AUTOMATION: THE NEXT REVOLUTION

Produced by WCBS-TV.

29 minutes. 1965. Rental \$5.

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 \$10.

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 \$10.

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.

DAY CARE CENTER

Produced by WTTW-TV, Chicago.

20 minutes. Color. 1970. Rental \$5.

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 educational experiences. This film was made at one of the many day care centers established by the Amalgamated Clothing Workers of America.

CONSUMER'S NO-FAULT INSURANCE

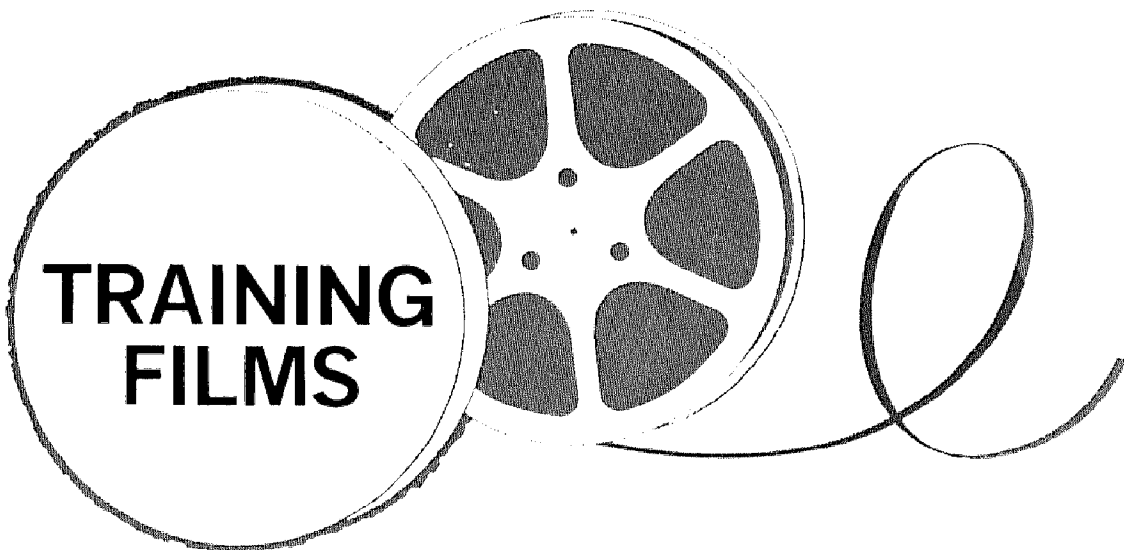
**Produced by the Committee for Consumer's No-Fault Insurance.
18 minutes. Color. 1977. Rental \$5.**

This is the story of a 17-year-old girl whose spinal cord was severed when the car she was riding in went out of control. Under Michigan's no-fault law, the young woman received all medical and rehabilitation care immediately, without question. This film tells how legislation could set minimum federal standards for state no-fault plans and describes action necessary to help pass legislation.

TWICE AMSTERDAM

**Produced by the Department of Public Works, City of Amsterdam.
14 minutes. 1965. Rental \$5.**

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.



TIME STUDY FOR UNION MEMBERS

**Produced by Pennsylvania State University.
30 minutes. Color. 1977. Rental \$5.**

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

TELL ME WHERE TO TURN

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

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

MORE THAN WORDS

**Produced by Henry Strauss Association.
14 minutes. Color. 1969. Rental \$5.**

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

IS IT ALWAYS RIGHT TO BE RIGHT?

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

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.

EYE OF THE BEHOLDER

**Produced by Stuart Reynolds Productions.
26 minutes. 1949. Rental \$5.**

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.

PARLIAMENTARY PROCEDURE

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

Democracy begins in the union meeting when officers follow the rules of parliamentary procedure to get the business of the meeting taken care of in an orderly, efficient and fair manner. This film explains the function of the chairman, the purpose and correct manner of presenting a motion, an amendment, a point of order, or appealing the decision of the chair. 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. Color. 1958. Rental \$5.**

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

ORGANIZING BEGINS AT HOME

**Produced by AFL-CIO Department of Organization and Education.
16 minutes. 1957. Rental \$5.**

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.

DEMOCRACY: THE ROLE OF DISSENT

**Produced by Coronet Films.
14 minutes. Color. 1970. Rental \$5.**

This film examines the role of dissent in a society whose institutions often fail to respond to legitimate protest. The film is built around an actual tenant strike in St. Louis. Dissatisfied tenants meet to discuss what they can do to get the landlord to maintain their building. When petitioning the landlord and picketing fail to

get results, tenants meet to discuss a rent strike. A lawyer warns them that they could be evicted if they withhold their rent. The film ends with the group caught up in the dilemma of whether to take the slow, uncertain legal route or conduct a rent strike. The film provides a background for a discussion of the limits of dissent in other problem areas of our society.

DO HIGHER WAGES CAUSE HIGHER PRICES?

Produced by AFL-CIO.

13 minutes. Color. 1957. Rental \$5.

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.