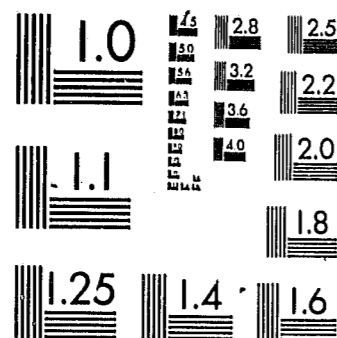


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National Criminal Justice Reference Service



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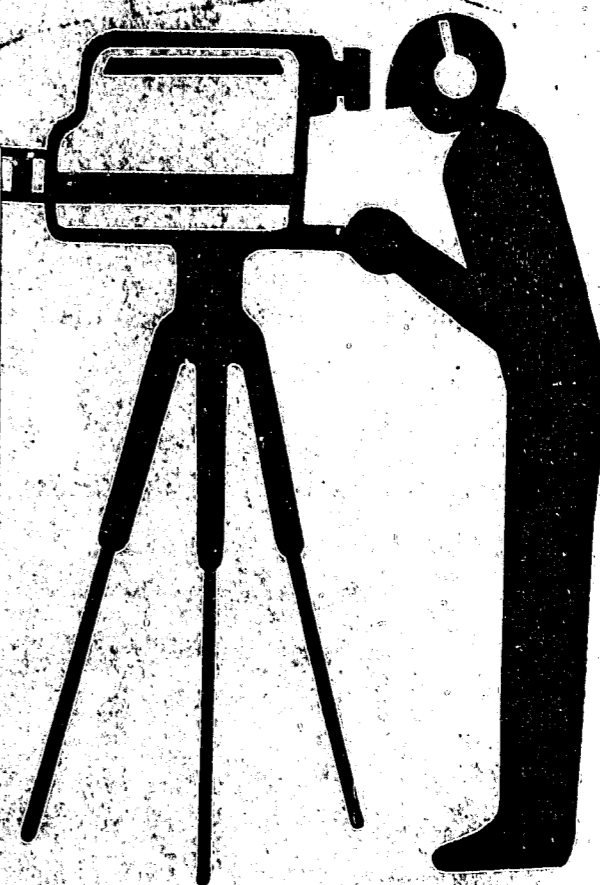
National Institute of Justice
United States Department of Justice
Washington, D. C. 20531

DATE FILMED

9/04/81

MEDIA CATALOG

1980



U.S. Department of Justice
National Institute of Justice

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Criminal Justice Academy

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MAINE CRIMINAL JUSTICE ACADEMY

Media Resource Center

93 Silver Street

Waterville, Maine 04901

Telephone: 289-2788, 289-2789, or 873-2651

LINDA DWELLEBY, SUPERVISOR

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NCJRS

APR 30 1981

ACQUISITIONS

MAINE CRIMINAL JUSTICE ACADEMY

MEDIA RESOURCE CENTER

The Media Resource Center of the Maine Criminal Justice Academy is available for the use of all law enforcement and corrections agencies in the state of Maine. This catalog provides a listing and subject index of the non-print collection of the Center, including 16mm films, slides, audiotapes and videotapes.

How to Use The Media Catalog

Subject Index: All media programs have been assigned to one or two general subject areas. A list of titles and formats is found under each subject heading in the index; for more complete information the user is referred to a page number in the body of the catalog.

List of 16mm Films: For each film, the following information is given:

1. Title
2. Production date
3. Distributor's name
4. Running time
5. Suggested audience level
6. Brief summary of content

List of Media Programs: The information about each media program may vary according to format. Usually, the following information is provided.

1. Reference number
2. Title
3. Component parts (number of slides, number of cassettes or reel tapes, number of video cassette or reels of video tape, accompanying printed material)
4. Production date
5. Distributor's name
6. Running time

Most titles of media programs are self-explanatory, but if more information is needed, call the Center.

How to Use the Media Resource Center

Material in this catalog can be requested from the Media Resource Center by letter or by phone at 873-2651 or 289-2788. Advance bookings are recommended, but not necessary. Items can be picked up at the Center between 8 and 5, Monday through Friday, or can be sent via United Parcel Service.

Returns: The borrower is responsible for returning the material to the Academy within four (4) business days of the showing date. The item must be at the Academy within four days - if you intend to return materials by U.P.S. or U.S. Postal Service, do so within 24 hours of showing in order to ensure return within the four day period.

Late Returns may result in exclusion from the media loan program.

Extensions: If the borrower wishes to change a showing date, or to extend the loan period for any other reason, the Media Resource Center Supervisor must be notified. In most cases, arrangements can be made to accommodate changes without inconveniencing other users.

DO'S AND DON'TS FOR USING MEDIA PROGRAMS

1. Do preview the film, slides or other material, and read any accompanying guides or discussion questions. Instructor's guides are available on request for many of our films and other programs.

Previews are especially important when using films with community groups. Only you can judge whether this film will convey the point that you are trying to make to this group of people. An inappropriate film can be a very poor representative of you and your agency.

Previewing also reveals any mechanical problems. The Center tries to keep its collection in good repair, but we rely on users reports of damage to do so, and not everyone is conscientious about reporting problems. Previewing can help you avoid unwelcome surprises.

2. Do check your equipment. Know how to operate the equipment and perform simple maintenance such as changing lamps, cleaning the film gate of a 16mm projector, and unthreading a partly run film (this can be tricky on auto-load projectors).

Have a spare lamp handy, and be sure that it is the right ANSI code for your projector. (Bring a sound lamp as well for a 16mm projector). Make sure that the take-up reel isn't bent or damaged.

3. Do check the showing room. Be sure that the screen is visible from all seats, an appropriate level of darkness can be obtained; there is a table for the projector, and electrical outlets are available.

Bring an extension cord and 3-prong adapter whenever you are using a new location.

Comfortable surroundings and smooth, efficient operation of audio-visual equipment will enhance any presentation.

4. Do prepare your audience for the program. They will be better able to follow and understand if they have some idea of what to expect. This is especially true of films with unusual or shocking material; for the unprepared watcher, the surprise or shock may overshadow the point that you are trying to illustrate.

5. DO follow-up with discussion. Have a few starter questions prepared in case your audience doesn't volunteer their comments or questions. Tie the film or slides together with the rest of your presentation in your final wrap-up.
6. DO COMPLETE THE RECORD CARD BEFORE RETURNING FILMS.

The Resource Center uses this information to justify film replacements and additions, as well as keeping up with the condition of the film itself. It only takes a minute, and we do need this information!
7. DON'T take chances - give yourself sufficient preparation time to check the equipment and preview the film.
8. DON'T EVER USE STAPLES, SCOTCH TAPE, MASKING TAPE, OR ANY OTHER SUBSTANCE EXCEPT SPLICING TAPE OR FILM CEMENT TO "REPAIR" FILMS. If a break occurs, rethread the projector and wind the loose end onto the takeup reel. Record the approximate location of the break on the enclosed card. The film will be fixed when returned to the Academy. Amateur splices can cause serious damage to film and equipment; please don't mend films unless you know what you're doing.
9. DON'T stop the projector without turning off the lamp first, unless your projector has a "still-frame" feature (a heat shield which can be placed between the lamp and the film). The heat from the lamp can burn a hole in film in seconds. If you should accidentally cause a burn in the film, report it on the record card so that the frame can be removed.
10. DON'T continue to run a film if a clattering noise or jumping image appears. Try rethreading the film, but if the same problem results, give up. No film is better than a poor quality one, and the film can be irreparably damaged by showing it under these conditions. Report the problem to the Media Resource Center. If the problem is not in the film, we will let you know so that your projector can be repaired.

MAINE CRIMINAL JUSTICE ACADEMY

MEDIA RESOURCE CENTER

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*IMPORTANT: All starred items can only be obtained by contacting the Library at the University of Maine at Augusta, (622-7131 Ext. 222).

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ALWAYS PREVIEW FILMS AND MEDIA PROGRAMS

LIST OF 16mm FILMS

ACCIDENT INVESTIGATION I

1974/Motorola/23 min

Audience: LET

This film explores the characteristics of a good accident investigation, priority actions to be taken on arrival at the scene, the classification of accidents, and the charting of an accident. It also discusses the officer's equipment and vocabulary, and how to determine traffic conditions and speed traveled. Instructor's guide available.

ACCIDENT INVESTIGATION II

1974/Motorola/23 min.

Audience: LET

This film reviews arrival procedures, and covers attendance to the injured, contributing factors, fault determination, preservation of physical evidence and the officer's first contact with witnesses. Each phase of the accident is studied. Starting with the "point of possible perception" and concluding with the "final resting place." Instructor's guide available.

ACCIDENT INVESTIGATION III

1974/Motorola/23 min.

Audience: LET

This film is concerned with interviewing accident participants and witnesses, and the technical aspects of accident investigation (street markings, marking positions of the cars, analyzing the point of impact, measuring skidmarks, using the nomograph, taking photographs, reconstructing events, obtaining evidence and clearing the wreckage?. Instructor's guide available.

AMERICAN RED CROSS MULTIMEDIA SYSTEM

1969/AT&T/4 reels

Audience: A

Reel 1: Introduction to the course, control of bleeding and treatment of shock. 20 minutes.

Reel 2: Artificial respiration. 14 minutes.

Reel 3: First aid for poisoning, burns, heat exhaustion and bandaging techniques. 15 minutes.

Reel 4: First aid for fractures and transportation of the injured. 30 minutes.

This film series has an instruction booklet that supplements the films. These booklets can be purchased from the Waterville Chapter of the American Red Cross, 61 Elm Street, Waterville, ME 04901 at a cost of \$3.25 each. The series is intended to be taught by a certified first aid instructor. Not for general viewing.

AUDIENCE LEVELS: E-elementary school JH-junior high
HS-high school A-adult
LET-law enforcement training programs
CT-correctional officer training programs

ALWAYS PREVIEW FILMS AND MEDIA PROGRAMS

AUTO THEFT

1975/Motorola/24 min.

Audience: LET

An overview of the basic techniques used by auto thieves to gain access to vehicles, alter identification marks, and disguise for re-sale. Highlighted are techniques for identification and apprehension. Instructor's guide available.

BATON DEFENSES & TECHNIQUES

197-?Harper & Row/20 min.

Audience: LET-CT

Demonstrates grips, body stances, countering and blocking techniques, anti-grabbing defenses, arrest and restraint techniques. Emphasizes the importance of discipline and control in quick, effective baton use, and stresses the need to avoid blows to such vital areas as the head and heart. Follow-up exercises designed to help students achieve proficiency are included after each technique. Training manual available.

BOMBS I

197-?/Motorola/24 min.

Audience: LET-CT

Demonstrates various explosives and explosive devices, their unique packaging, methods of explosive initiation and the effects of various types of explosive devices. Presents a fictional bombing situation in which man places a bomb in a hospital room immediately beneath a surgical facility. Shows the officer's attempts to disarm the bomb and apprehend the bomber. Instructor's guide available.

BOMBS II

197-?/Motorola/24 min.

Audience: LET-CT

Presents specific information to the police officer regarding the type of bomb planted. Involves the viewer in the investigation and helps him evaluate the complexity and danger inherent in the bombs, automobile bomb search, responsibility in bomb situations and what not to do when faced with a suspected bomb. Instructor's guide available.

BOMBS III

197-?/Motorola/20 min.

Audience: LET-CT

Discusses various disposal options so that the police officer can judge the danger of acting foolishly in a bomb situation. Explores bomb-scare caller and bomber motivations. Instructor's guide available.

AUDIENCE LEVELS: E-elementary school JH-junior high
HS-high school A-adult
LET-law enforcement training programs
CT-correctional officer training programs

ALWAYS PREVIEW FILMS AND MEDIA PROGRAMS

BOOK HIM

?/Sid Davis Productions/10 min

Audience: E-JH

Presents an introductory look at juvenile crime and tells the story of Jerry Fairfield, who committed a crime and was arrested. Follows Jerry through the whole police booking procedure and shows what an ugly and degrading experience the booking procedure is.

BOOKED FOR SAFEKEEPING

1960/Nat'l Audiovisual Center/33 min.

Audience: LET-CT

An award-winning film produced by N.I.M.H. and the Louisiana Association for Mental Health to demonstrate the proper management of mentally-ill persons by members of the large city police department who are called on to prepare the mentally-ill persons for their subsequent medical treatment. Illustrates police procedures for responding, subduing, transporting, and incarcerating the mentally ill.

BRIDGE FROM NO PLACE

1971/NAC Films/22 min.

Audience: HS-A

Examines the present status of treatment for drug addiction, rehabilitation of addicts and promising research projects.

BURNS

1965/H.E.W./14 min.

Audience: A

The film provides information on care and treatment of burns using the limited medical supplies likely to be found during emergency periods. Treatment procedures for the prevention of infection are included.

CALL FOR HELP

?/IACP/15 min.

Audience: LET

This film offers guidance for responding police officers in cases of apparent SIDS (sudden infant death syndrome) or crib death. Includes general information about SIDS as well as specific procedures and suggestions to be used in such a situation.

CHILD ABUSE & THE POLICE

1974/Aims/30 min.

Audience: LET

The problem of the battered, defenseless child provokes an immediate emotional response, one of shock and disgust. Thus, due to the nature of the crime, and the type of individual involved, the procedure used by the officer could mean the difference between life and death for the battered child. How can the officer detect the battered child and what methods should he use in dealing with parents? The full spectrum of prevention and care is examined in this film. Instructor's guide available.

AUDIENCE LEVELS: E-elementary school JH-junior high
HS-high school A-adult
LET-law enforcement training programs
CT-correctional officer training programs

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CONFESSIONS I (MIRANDA WARNINGS...)
1975/AIMS/34 min.

Audience: LET

Focuses upon the impact of Miranda upon law enforcement, an explanation of situations which require Miranda and those which do not. Instructor's guide available.

CONFESSIONS II (WAIVER OF RIGHTS)
1975/AIMS/34 min.

Audience: LET

This film addresses the admissibility of a suspect's statement after waiver of rights. Points to consider include the effects of alcohol, drugs or narcotics upon a statement. Special attention is given to the waiver as it relates to juveniles. Instructor's guide available.

CONFESSIONS III (VOLUNTARY CONFESSIONS)
1975/AIMS/17 min.

Audience: LET

A look at confessions and admissions as evidence of guilt and how it can easily be lost and misused. Areas covered include the use of promises of leniency, inducements, deception, confronting the suspect with the evidence, and secret recordings of interrogations. Special emphasis is also given to confession of minors.

CONSENT SEARCHES I (AUTHORITY TO CONSENT)
1976/AIMS/30 min.

Audience LET

Four dramatized situations explain when the authority to give consent for search and seizure can be considered valid by the courts and when it cannot. Though in all cases, the film points out, a warrant is preferred, consent can be legal if law enforcement abides by its duty to determine if consent is voluntary and is from a person with proper authority. Instructor's guide available.

CONSENT SEARCHES II (VOLUNTARY CONSENT)
1976/AIMS/25 min.

Audience LET

In a cheap hotel, tenant Joe Thomas hides a bloodied sheet from his bed and calls police to say his wife is missing. In another room, a heroin party is in progress. When police arrive, Thomas consents to a room search. The discovered sheet is admissible evidence since Thomas consented voluntarily, without concern, and had authority to do so. When officers go to his mother's home to find the murder weapon that Thomas confessed he took there, they tell the mother they could get a warrant if necessary. Since their statement was made in good faith, the evidence recovered (a hammer) is admissible. Further examples of consent situations are dramatized when the heroin party breaks up and the police encounter the users outside. A suspect's actual conduct contradicts an apparently voluntary consent, a girl's unclear consent statement is outweighed by her willingness to expose her purse contents to view. It is the "totality of the circumstances," the film points out, that affect admissibility of evidence secured in consent searches. Instructor's guide available.

AUDIENCE LEVELS: E-elementary school JH-junior high
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CONSENT SEARCHES III (AVOIDING LEGAL PROBLEMS)
1976/AIMS/28 min.

Audience: LET

Following his arrest, a suspect willingly and calmly consents to a search which results in finding a hand gun used to shoot a liquor store clerk during a robbery. His girlfriend (an accomplice during the robbery) arrives at their shared apartment and also willingly consents to a search of her locked desk, giving the officers the key. Concealed behind a drawer are money orders from the robbery. The film explains how, despite arrest and constraint and even show of force - the "totality of circumstances" indicated that the evidence will be admissible. The officers, for example, holstered their weapons prior to seeking consent, neither suspect exhibited any attitude to indicate their consent was not willingly given, and the location of the evidence indicated the motive for the suspect's cooperative attitude was their confidence the evidence would not be found. Instructor's guide available.

THE CORRECTIONAL OFFICER: CELL SEARCHES
1978/AIMS/15 min.

Audience: CT

A cell is a simple place. It was designed that way partly because periodically correctional officers have to go in and search them. But as this program makes clear, there is nothing simple about a cell search. Tough questions are asked of experienced correctional officers to help them determine if they are as systematic and thorough as they think they are. As the program points out, "Only two people know for sure: you and the inmate."

THE CORRECTIONAL OFFICER: COURTROOM DEMEANOR
1978/AIMS/11 min.

Audience: CT

Reviews the basic requirements for effective courtroom testimony by correctional officers. A single officer is followed from the moment he witnesses a crime on his rounds to his ultimate appearance on the witness stand. Particular emphasis is placed on note-taking preparing for the court appearance, the pretrial conference and demeanor.

THE CORRECTIONAL OFFICER: DINING ROOM CONDUCT
1978/AIMS/13 mins.

Audience CT

It is said that more inmate disturbances have started in dining rooms than anywhere else in correctional institutions. This program seeks to reduce dining room disturbances by identifying the causes of disturbances and how assigned correctional officers can eliminate those causes through skillful exercise of their responsibilities.

AUDIENCE LEVELS: E-elementary school JH-junior high
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THE CORRECTIONAL OFFICER: EMOTIONAL DISTURBANCES IN A
CORRECTIONAL FACILITY

1976/AIMS/16 min.

Audience: CT

Signs that typical human frailties common to us all are growing into real emotional disturbances are analyzed to help the officer know when an inmate needs help--such common frailties as lying, forgetting, preoccupation, desire for solitude, talking to oneself, worrying about what others think: mere human quirks but serious human problems when carried to extremes. A moving film with much insight that can only result in more humane treatment by correctional officers.

THE CORRECTIONAL OFFICER: INMATE BODY SEARCHES (CLOTHED) I
1978/AIMS/16 min.

Audience: CT

An essential tool in maintaining an orderly inmate environment is the inmate body search. While accounting for varying search techniques among correctional officers, this program offers an extremely thorough analysis of the clothed body search of both male and female inmates. The interweaving of rules for searching and realistic techniques makes this program of definite value to both new and experienced correctional officers.

THE CORRECTIONAL OFFICER: INMATE BODY SEARCHES (UNCLOTHED) II
1978/AIMS/13 min.

Audience: CT

Techniques and rules for male and female unclothed body searches are illustrated in detail to ensure the highest standards of thoroughness and professionalism for both new and experienced officers. Considerable emphasis is also placed upon the reasons why each aspect of the search is being conducted as it is.

THE CORRECTIONAL OFFICER: OFFICER OBSERVATION
1978/AIMS/13 min.

Audience: CT

When an escape or gang war or large disturbance is planned by inmates, an experienced correctional worker will say, "you can feel it in the air". This program gives time-tested examples of significant unusual inmate behavior. In order to "stay alert for the unusual", the new correctional worker is shown the need to first understand what is normal behavior in his institution, and the importance of reporting unusual behavior to assist his or her fellow workers in creating an overall picture of what is going on within the inmate population. Armed with evidence that "something is about to happen" usually something can be done to prevent it from ever happening.

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THE CORRECTIONAL OFFICER: OFFICER SAFETY
1978/AIMS/12 min.

Audience: CT

Designed to begin a discussion among correctional workers of how you can be hurt and even killed by inmates, and what you can do about it. How should you escort a prisoner? How should you walk in a cell search? How should you break up a fight? What should you do if confronted with an irrational and violent inmate? These questions and more are dramatically illustrated and answered to help correctional workers make sure that next day on the job is not their last day.

THE CORRECTIONAL OFFICER: STAFF-INMATE RELATIONS I
1978/AIMS/14 min.

Audience: CT

This program is an opportunity for the correctional worker to analyze his or her own behavior when supervising inmates. A wide variety of staff-inmate interactions form a background for asking pointed questions of the viewer: Do you have consistent work standards? Do you criticize too much? Do you praise too much? Do you feel self confident in your job, or not? What does "be firm but fair" mean to you? Running the institution is a cooperative venture between staff and inmates. This program helps correctional workers assess their ability to enhance that cooperation.

THE CORRECTIONAL OFFICER: STAFF-INMATE RELATIONS II
1978/AIMS/13 min.

Audience: CT

Are you afraid of certain inmates? How do you really feel about people of another race? Are you the same person at home that you are at work? Are you becoming constantly suspicious? Are you trying to help too much? Are you different with inmates when another staff member is around? These questions and others probe for the real feelings correctional staff members carry about their relations with inmates. This program assists in a self analysis designed to identify areas where the viewer can see "there is room for improvement."

THE CORRECTIONAL OFFICER: SECURITY IN A CORRECTIONAL
FACILITY

1976/AIMS/23 min.

Audience: CT

Inmates know it's not bars or walls or steel doors that keep them in, it's the correctional officers and their knowledge of the elements of security. One by one, under the three objectives of "no escape, no contraband, no disorder", the elements are analyzed to job analysis, firearms control, key control, counts, searches and shakedowns.

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THE CORRECTIONAL OFFICER: SUPERVISION OF INMATES
1976/AIMS/23 min.

Audience: CT

What is the best approach? What are you trying to accomplish? What is supervision and discipline? What are inmate attitudes toward you? What should you watch out for? What have you done wrong? What have you seen other officers do wrong? The answers from seasoned officers anticipate problems and provide solutions from years of experience.

THE CORRECTIONAL OFFICER: TRANSPORTATION OF PRISONERS
1978/AIMS/13 min.

Audience: CT

There are plenty of sad stories of prisoner escapees and correctional officers hurt or killed during transportation. This specialized task is reviewed in detail with thoroughness and safety in mind. Principles for transporting and important questions for the transportation officer are presented to ensure that the viewer has not deviated from appropriate practices.

CRIME IN THE HOME
1975/AIMS/23 min.

Audience: HS-A

Dramatic vignettes demonstrate effective means of protecting yourself and your property. Covers: doors, windows, locks, guns, confrontation, property identification, empty houses, etc. Preventive tips on how to make the home more secure and minimize the threat of property crime.

A DAY IN THE DEATH OF DONNY B.
1969/Nat. Inst. of Mental Health/22 min

Audience: HS-A

A tragic picture of heroin addiction by a young boy addict. Examines the status of drug abuse and what it leads to, also rehabilitation and research projects.

DEATH NOTIFICATION
1977/Harper & Row/23 min.

Audience: LET

This film offers police officers an opportunity to focus on a subject which is most important for their professional and personal self image. The experience of notifying a person of the death of a loved one is difficult enough without added pressures brought on by feelings of inadequacy. At the very moment of the death notification there are very few police officers who have not asked themselves: "What am I doing here?" The film provides answers to this question on two levels: 1) it proposes reasons for the officer's role in the death notification process; and 2) it proposes techniques for the officer to consider in delivering the notification. Instructor's guide available.

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DEFENSIVE DRIVING I (DEFENSIVE DRIVING ATTITUDES)
1971/Motorola/20 min.

Audience: LET

Arnie Happle is an easy-going policeman who doesn't let things bother him. He knows his job, but never seems to employ the self-discipline to do it efficiently. The story of Arnie's day is a humorous one; until, suddenly and without warning, he and his wife are killed in an automobile accident. From here on, the camera follows the accident investigation officer as he covers areas such as responsible driving attitudes, anticipating emergencies, tunnel vision, etc. Excellent photography emphasizes each point in the program. Fills a long-sought-after need for police training directors. Instructor's guide available.

DEFENSIVE DRIVING II (ON-CALL DRIVING)
1971/Motorola/20 min.

Audience: LET

A sensitive opening scene, narrated by an officer's wife, sets the stage for this excellent film, which stresses development of professional attitudes in the patrol function. The role of the vehicle as the officer's communications center and business office is treated, with emphasis on careful inspection before the shift. Techniques of patrol driving - both do's and don't's are presented including anticipation driving, knowledge of the area and its hazards, avoidance of U-turns, inside passing, etc. Patrol driving is examined with respect to community relations. The film deals with planning the most effective route on a call...what to do on arrival...communications techniques...and attention to the "nitty-gritty" at all times. Instructor's guides available.

DEFENSIVE DRIVING III (CODE 3 DRIVING)
1972/Motorola/20 min.

Audience: LET

Involves code 3 calls. While high speeds are of major importance, the techniques of apprehending violators in chase situations are not the purpose of this program. Rather, the intent is to outline the various factors relevant to speed during emergencies, where the trainee might expect to encounter difficulties. Consideration is given to the trainee's need for high speed experience, his or her responsibility as a driver, and the obligation to understand the physical laws governing the control of one's vehicle. This presentation should be the beginning of a lifelong professional interest in the techniques of high speed defensive driving. Instructor's guide available.

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DEFENSIVE DRIVING IV (PURSUIT DRIVING)
1972/Motorola/22 min.

Audience: LET

This program demonstrates the mechanical, physical, and mental demands of pursuit driving. After reviewing the laws of motion, the program expands into the types of pursuit; criminal fleeing, hazardous traffic violator, etc. Care is given to the use of the siren, lights, types of roads, business or residential areas, etc. Also covered are the human aspects of pursuit driving, such as mental attitude, previous training, responsibility, and "the common sense test". Special requirements for overtaking, passing, cornering, and use of safety equipment are covered in detail. Instructor's guide available.

DEFENSIVE TACTICS I (HAND-TO-HAND TACTICS)
1971/Motorola/20 min.

Audience: LET-CT

This film program is designed to aid in teaching the officer the use of defensive tactics without the use of weapons. Re-enacted defensive situations are shown and then applied to gymnasium instruction. The instructor in the film is Jack Williams, black belt judo expert and one of the few men in the world schooled in Japan in their specialized defensive tactics for law enforcement officers. Methods are not only demonstrated but explained in detail. An excellent program which can be used with or without an instructor. Instructor's guide available.

DEFENSIVE TACTICS II (USE OF THE SHORT BATON)
1972/Motorola/20 min.

Audience: LET-CT

Departmental regulations concerning the mandatory use of the baton may vary from city to city; but its actual use and value are universally accepted. The baton is presented as an acceptable, publicly approved, second-level weapon. The film stresses the need for such equipment in the police arsenal. Although training scenes are included, it does not attempt to teach actual techniques. Rather, it is intended as an introduction to the ideas for and behind the baton. This film has proven highly successful in police discipline training programs. Instructor's guide available.

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DEFENSIVE TACTICS III (SURVIVAL TACTICS)
1972/Motorola/22 min.

Audience: LET-CT

This emotionally-charged film deals directly with the problem of extremist attacks. It is geared to aid the officer in self-defense whenever he or she encounters situations of extreme and unexpected danger. Focus is on an exploration of fighting techniques necessary for the survival of a sudden desperate physical attack. Attackers wielding knives, home-made flame throwers, bottled acid, and other sinister weapons are featured. It is not the purpose of this program to teach actual street fighting; but rather to explore the thinking of the adversaries the officer is likely to encounter in situations of this type and to point out the kind of violence they might practice against him or her. A firm understanding of the principles of balance and momentum is presented, with application to the intelligent and practiced use of "personal" weapons such as hands, feet, and elbows. Instructor's guide available.

DISTURBANCE CALLS
1971/Motorola/24 min.

Audience: LET

Shocking facts grimly point out that mishandling routine emotional disturbance calls account for 20% of all police fatalities. This film takes the officer through the important steps of the who, what, where, when, and how of any complaint. Shows why it's important to get the facts, so the officer answering the call can exercise caution, yet deal with compassionate authority. Re-enactments of the most typical complaints take the officer on the premises to help resolve personal problems, restore the peace, and use preventive action to reduce arrests. Throughout the film, alertness is stressed to prevent the officer from placing himself in jeopardy. This tops the list as a "must" for any law enforcement training program. Instructor's guide available.

EMERGENCY CHILDBIRTH
1965/H.E.W./28 min

Audience: A

Helping the mother during childbirth in a disaster situation or or delay in transportation to medical facility. This film covers the fundamental techniques to be followed in assisting a normal delivery.

EMERGENCY VEHICLE OPERATION COURSE
1963/AIMS/18 min.

Audience: LET

A California Highway Patrol training film. Pursuit driving techniques as practiced by the Academy's high speed test track and skid pan. Pointers that can improve drivers skill at any speed.

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EVERY HOUR, EVERY DAY
1965/IACP/29 min.

Audience: HS-A

A film designed to illustrate the role of the law enforcement officer from the early colonial days to the tasks, dangerous and otherwise, that the officer must face to safeguard and protect his community. A good public relations film for school systems and general audiences where improving the police image is important.

FEDERAL CIVIL RIGHTS ACT: CRIMINAL LIABILITY OF POLICE OFFICER

1972/AIMS/35 min.

Audience: LET

Every time a law enforcement officer goes into the field he or she is subject to criminal liability under the Federal Civil Rights Act. The nature and scope of this law is explored with a true-life examination of how three officers were so charged. Regardless of the truth or falsity of such charges, it nonetheless places the officer and the entire department in an unfavorable light. How to avoid this problem altogether is the common theme of this film.

FELONY VEHICLE STOPS

1975/Motorola/11 min

Audience: LET

Emphasizes caution and attention to detail in making safe apprehension of felons fleeing the scene. Covered are such subjects as pull-over techniques, communications back-up utilization, handcuffing, searching, etc. Discussion guide available.

FIELD INTERVIEWING

1974/Motorola/25 min.

Audience: LET

Emphasized is the difference between interview and interrogate and the effects of Miranda upon questioning technique. Included is a discussion covering the areas of custodial and accusational questioning in relation to a field investigation. Instructor's guide available.

FLOWERS OF DARKNESS

1971/NAC Films/22 min.

Audience: HS-A

Traces the history of opium to the present day use of heroin, the most destructive and highest priced commodity in the world. Examines Asian usage, looks at the methods and procedures of organized crime trafficking the drugs to U.S., and portrays its toll on the streets. Addicts in this country talk about their compulsion for drugs and experts describe methods of combating the problem.

FRACTURES AND SPLINTING

1965/H.E.W./28 min.

Audience: A

The student learns how to recognize fractures, dislocations and sprains, and how to treat them with improvised splints. Improvisation and ways of caring for possible complications are also covered. Particular attention is paid to follow-up care.

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GOOD GUYS ARE FASTER

1968/AT&T/15 min.

Audience: HS-A

Describes various forms of police communication systems to include LETS & NCIC. Shows how the law enforcement process is dependent upon a swift accurate exchange of information in order to be effective in combating crime.

HANDLING JUVENILE OFFENDERS

1975/Motorola/24 min.

Audience: LET-CT

Designed to improve understanding of juvenile crimes and proper handling of perpetrators. Traces a young offender from first encounter with a petty larceny to an attempt on an officer's life as an older juvenile. Instructor's guide available.

IDENTIFYING THE ALCOHOL IMPAIRED DRIVER I

1974/Cent. Missouri St. U./20 min

Audience: LET

In the first element, approximately fifteen minutes, Sgt. Mike Boyle instructs at the Academy, states the objective, describes an approach to achieving it, and spells out in detail what the officer should look for in an attempt to identify the impaired driver, while driving. The second element, approximately one and one half minutes, is a concise review of the objectives by Sgt. Robert Livingston of the Kansas City, Missouri Police Department.

IDENTIFYING THE ALCOHOL IMPAIRED DRIVER II

1974/Cent. Missouri St. U./20 min.

Audience: LET

In the first element of this reel, approximately eleven minutes, Sgt. Boyle describes cues to look for in determining impairment after the driver has been stopped. The second element in this reel, approximately six minutes, is a complete review of all basic concepts in both part one and two, by Sgt. Livingston.

I'M NO FOOL AS A PEDESTRIAN

1956/Walt Disney/8 min.

Audience: E

Tells how to walk properly and with safety. Shows the pedestrian how to handle various safety problems.

I'M NO FOOL WITH A BICYCLE

1956/Walt Disney/8 min.

Audience E

Jiminy Cricket traces the development of the bicycle and presents specific safety rules for bicycles.

INFORMERS I (ELEMENTS OF THE TWO PART TEST)

1975/AIMS/25 min.

This film emphasizes the importance of information gained from informers. Such information is not only potentially helpful as a source of substantive evidence, but also is often invaluable in justifying such indispensable law enforcement action as arrests and searches. Also covered is the "reasonable man" standard of conduct as it applies

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INFORMERS I continued---

to arrests and searches, information received through police channels and disclosures of informers. Instructor's guide available.

INFORMERS II (FOCUS ON RELIABILITY)
1975/AIMS/29 min.

Audience: LET

A discussion of reliability involving informers. Also the use of citizen informer, corroboration and trustworthiness of information from criminal participants. Instructor's guide available.

INTERVIEWING THE ABUSED CHILD
1978/Motorola/22 min.

Audience: LET

Through a series of actual and recreated interviews, children of various age levels, subjected to different types of abuse, are seen and heard as professionals talk with them. Instructor's guide available.

INVESTIGATORY PROCEDURES--STOP & FRISK, LINE UPS, &
INCRIMINATING STATEMENTS

1973/AIMS/20 min.

Audience: LET

Three of the most commonly followed law enforcement procedures are carefully examined. The routine "Stop & Frisk", web of judicial restraints, can pose a trap for the uninformed officer. Identification through line-ups, photographs, field I.D.'s, and confessions in violation of the Miranda are frequently challenged by the defense; yet the officer who knows how to be effective within these limits is an asset to department and the community. Instructor's guide available.

IS IT ALWAYS RIGHT TO BE RIGHT?
1971/Bosustow/8 min.

Audience: A-LET-CT

Right to be right? is the perfect tool for expanding the officer's objectivity. A fast moving parable designed to provoke thought and discussion both within the department and out in the community it handles the subject of conflicting groups and opinions with humor and insight. A color combination of both animation and live action, brilliantly narrated by Orson Welles. This outstanding film has won numerous international awards.

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IT'S YOUR MOVE SERGEANT
1974/Motorola/24 min.

Audience: LET

This involving film and discussion program designed for MTI by Frank L. Augustine, chairman of the police science department of Miami Dade Community College, utilized the unique case study approach. Six simulated "street" situations each presenting a common supervisory problem are realistically set up on the screen. But no solutions are ever presented. Instead, at the moment of decision for each problem, the narrator challenges the viewer to reach his or her own solution. The discussion leader uses the just shown situation to facilitate a discussion into the "who-what-where-why-hows" of the problem and what alternative courses might be taken toward resolution. Topics covered include ethics, integrity, theft, sleeping on duty, violation of direct orders, harassment by a subordinate, and chain of command pressures. A comprehensive discussion guide is provided.

LAW ENFORCEMENT & PRIVACY I (EXPECTATIONS OF CONFIDENTIALITY)
1975/AIMS/26 min.

Audience: LET

There must be "reasonable expectation" of privacy before use of monitored conversation in court can be said to violate 4th amendment rights. Six re-enactments show when that rule applies and when it does not. First, the general rule is explained by showing that bugging a telephone booth, even from outside it, is illegal since the caller reasonably expects his conversation will be private. The following vignettes then show: that a person may not reasonably expect that his or her voluntary admissions to one person will not be passed on to others; that, if criminal proceedings have been instituted, statements obtained from a defendant in the absence of his attorney are not admissible in court; that it is not reasonable to expect in-jailhouse conversation will be confidential, but that law enforcement's conduct can change that rule; that communication between a defendant and his or her attorney or physician or clergyman is privileged; and that federal provisions against wiretapping do not apply to self-contained jail intercoms.

LITTLE WHITE LINE THAT CRIED
195-/AAA/5 min.

Audience: E

A discussion about safety in crossing the street between the white lines of the crosswalks.

MANAGING CONFLICT

1976/Universal Commercial-Industrial/24 min.

Audience: LET

This film is directed towards the non-violent solution of a conflict situation. The officer is taught to achieve and maintain an objective third party position and to represent a neutral authority figure. Among the suggestions given are separating parties, recognizing the difference between emotion and fact, avoiding surprises by preparing people for the next move, being a good listener and developing alternatives to conflict.

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A MOVEABLE SCENE

1971/NAC films/22 min.

Audience: HS-A

A serious and dramatic look at some of today's young people and their use of hallucinogenic drugs. Includes quick visits to the hippie's favorite meeting grounds in San Francisco, New Orleans, and New York. In addition, the camera explores the drug scene in London, Europe, the Middle East and the high Himalayas.

THE NEW POLICE

1972/NAC films/22 min.

Audience: HS-A-LET

Educational documentary covering innovative work of police agencies in the area of this key social problem. A specially trained family crisis intervention unit of the Oakland, California Police Department is seen on two disturbance calls attempting to handle the delicate and dangerous problems. Two types of calls are presented: 1) The thorough analysis and problem solving approach where the officers take two hours to get at the roots of an alcoholic's problem and provide counsel; 2) "Oil on the Water" approach to keep the lid on the problem and hurry back out on the street as soon as possible. Interesting contrasts in methods of handling volatile problems by one of the country's most innovative departments in the area of crisis management. Discussion guide available.

NURSING CARE OF THE SICK AND INJURED

1965/H.E.W./28 min.

Audience: A

The student learns how to properly care for sick and injured persons for long periods of time in situations where trained medical personnel may be unavailable. Stressed is the techniques of follow-up care for injuries and prevention of contamination between patients in confined areas.

OBSERVATION AND PERCEPTION

1976/Motorola/22 min

Audience: LET

This film is designed to help officers develop accuracy in what is perceived. Helps identify practical techniques for better observation, use of human senses for sight and sound. Also discussed are the different ways individual's perceptions are affected by experience, motion, distance, light level and alertness. Short vignettes recreate patrol encounters involving viewer decision-making.

OFFICER DOWN...CODE 3

1975/Motorola/26 min.

Audience: LET

A film dedicated to the critical examination of the circumstances of police fatalities and relate them constructively to the issue of police survival. An identification of the ten most basic mistakes which pose a recurring threat to an officer's life and guidelines for prevention.

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OFFICER SURVIVAL I: THE DAY EVERYTHING WENT WRONG

1977/Harper & Row/22 min.

Audience: LET

Focuses on three major causes of officer assaults: The officer's demeanor, attitude, and lack of skill in using proven psychological techniques to control the behavior of enraged disputants. The situations presented in the film give officers the opportunity to identify, analyze, and openly discuss these causes. Instructor's guide available.

OFFICER SURVIVAL II: APPROACHING POTENTIALLY EXPLOSIVE CONFLICTS

1977/Harper & Row/22 min.

Audience: LET

It is critically important to periodically restress the potentially dangerous nature of disturbance calls. Too many officers "set themselves up" by falling into routine patterns. This film uses replays after each careless approach and entry to show how the use of more caution could have prevented the injuries and fatalities shown, and to stimulate discussion about the effectiveness of the approach and entry techniques as they are used in the situations. Instructor's guide available.

OFFICER SURVIVAL III: DEFUSING HOSTILE INDIVIDUALS

1977/Harper & Row/22 min

Audience: LET

This film provides officers with a series of psychological control techniques which will assist in restoring order in an inflamed or hostile situation without resorting to the use of physical force unless absolutely necessary. The film stresses the need to re-establish a peaceful atmosphere conducive to a logical, orderly examination of the underlying issues which provoked the outburst. Before an officer can explore the reasons underlying the conflict, the disputants must be calm enough to "think straight" about what the problem is. Two common dispute situations have been developed to illustrate the series of psychological control techniques. Instructor's guide available.

OFFICER SURVIVAL IV: PROBLEM IDENTIFICATION: DETERMINING THE UNDERLYING ISSUES OF A CONFLICT

1977/Harper & Row/22 min.

Audience: LET

The incidents that precipitate a dispute are often not the real cause of the dispute. This film is designed to help teach officers how to identify the underlying issues of the conflict through the use of a process of calm, orderly information-gathering. Once the disputants recognize the real issues, they can begin to work out a rational solution. Without such recognition, the issues will often receive repeated call-backs. Instructor's guide available.

AUDIENCE LEVELS: E-elementary school JH-junior high
HS-high school A-adult
LET-law enforcement training programs
CT-correctional officer training programs

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OFFICER SURVIVAL V: CONFLICT RESOLUTION, MEDIATING DISPUTES
1977/Harper & Row/22 min. Audience: LET

Working out a negotiated settlement through mediation has many advantages to the officer. It makes the officer's job smoother and brings a positive and abiding, mutually agreed-upon and thus authentic resolution to the issues which underlie the dispute. In specific terms, it means fewer repeat calls, citizens feeling they have received help with a problem, and thus feeling good about the police, and police officers leaving the call with positive feelings of accomplishment, all in one sweeping stroke. The film includes two situations which illustrate the use of mediation as well as certain details necessary for mediation to be a proper solution alternative. Instructor's guide available.

OFFICER SURVIVAL VI: CONFLICT RESOLUTION, UTILIZING
COMMUNITY RESOURCES

1977/Harper & Row/22 min. Audience: LET

While officers who use mediation will significantly reduce the number of call-backs over a period of time, some problems are either not negotiable or go beyond the officer's ability and training (alcoholism, chronic marital discord, separation and resultant loneliness, threatened suicide, etc.). Recognizing that police officers cannot be social workers the situations in the film show officers how to make effective use of referral resources available in their community. Instructor's guide available.

OTTO GOES ICE SKATING
1971/AAA/5 min. Audience: E

Points out why a driver might not see a child pedestrian even though the child would appear to be in plain sight.

PATROL CAR RADIO
1975/Motorola/10 min. Audience: LET

Proper etiquette for radio transmission, procedures for giving and receiving information, physical treatment of equipment, and effective interaction with dispatch services. Discussion guide available.

PATROL PROCEDURES I: VIOLENT CRIMES
1971/Motorola/20 min. Audience: LET

"The investigative principles here are basic...the transfer of materials underlies the whole thing. An armed robber comes on the scene and he leaves something and he takes something away...I don't care how minute...he leaves footprints, fingerprints, bullets, weapons, tools, toolmarks, blood, fluid, semen, fiber, something... and he takes something away with him." So says the investigating officer at the scene of the crime. A stirring re-enactment of a robbery in a home where the awakened occupants are shot and killed and a neighbor is seriously wounded. Clearly outlines the role of

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PATROL PROCEDURES I: VIOLENT CRIMES continued--

the police officer in such a situation. Instructor's guide available.

PATROL PROCEDURES II: ROUTINE PATROL
1971/Motorola/24 min. Audience: LET

Covers the major points of pre-patrol preparation and observation. The officer is made aware of the necessity for proper mental attitude, physical condition, and his image as a peacekeeper, servant of the people, and arresting officer. Subjects include roll call bulletins, laws (local and federal), and geography of patrol areas. Many points are considered through the eye of the camera as the trainee is given an opportunity to test his powers of observation and perception in dealing with distance, darkness, size, movement, and personal characteristics. Emotional and psychological factors are also considered. The film develops the idea that the patrolman is the eyes of the department and interpreter of the laws of society. Instructor's guide available.

PATROL PROCEDURES III: CRIMES IN PROGRESS
1973/Motorola/24 min. Audience: LET

The dramatic techniques of this film follow three events concurrently. A burglary safe-cracking, an armed robbery, and a prowler/peeping tom. Patrol procedures are studied in tactical detail and cover the following: driving techniques; communications procedures; first unit response; single-man response; two-man patrol; back-up units; observation techniques; appropriate legal definitions; look-outs; and building search techniques. The burglary sequence develops into the shooting of a service station attendant and one offender fleeing. This situation requires several judgment calls that test the trainees knowledge and comprehension of the problem. In the third sequence, the peeping tom is watching a female undress. The material concerns the danger he represents and techniques used by the officers in apprehending the offender. Instructor's guide available.

PATROL PROCEDURES IV: SPECIAL SITUATIONS
1971/Motorola/25 min. Audience: LET

This film deals with the officer's first contact response to citizen trouble calls (mostly non-violent and non-criminal). Emphasis is on proper attitude, attention to detail, and the ability to relate sympathetically and effectively to the mental and physical states of people involved. Through a series of behavioral studies, the officer sees the necessity for remaining objective in the handling of emotional and/or repulsive situations. The responsibility for the protection of life and the necessity for understanding a complex and often violent society are explored. Situations include: suicide by hanging, mental illness, reported rape, lost child, tenant dispute, threatened jumper, diabetic coma, runaways, missing person, and drug OD. An additional sequence at the morgue points out procedures for handling bodies and

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PATROL PROCEDURES IV: SPECIAL SITUATIONS continued--
recognizing symptoms and causes of death. Instructor's guide available.

PATROL PROCEDURES V: FIELD PROBLEMS
1973/Motorola/25 min.

Audience: LET

This film goes one step further in the handling of citizen trouble calls, combining first contact with follow-up response. By viewing a given situation from several different angles, as would witnesses standing in different positions, the officer is given the opportunity to evaluate the interpretation between assumption and fact and the techniques used in compiling facts from a variety of sources to get at the truth. The analysis of hysteria and the holding of witnesses at the scene are covered, as are getting testimony from witnesses, questioning victims, and the use of discretionary authority. Situations include: prostitution, drunk and disorderly, rape investigation, purse snatching, possible sex offenders, and handling of juveniles. Instructor's guide available.

PERCEPTION OF DANGER

1976/Universal-Commercial-Industrial/24 min.

Audience: LET

This film characterizes the physical and emotional changes that take place in an officer when faced with danger in their work, individually assess each situation, and react accordingly. How to accept, admit and handle fear, avoid carelessness and prevent over-reaction.

PLAY IT COOL

1979/MacMillan/15 min.

Audience: LET

Designed as an effective tool to help your officers handle potentially violent situations. This film deals with on-the-scene confrontations with potentially explosive mobs, small groups and individuals. An explanation of how an officer's behavior affects hostility and develops negative or positive reactions. Typical situations include street corner gangs, bar room brawls and campus demonstrations.

POLICE: THE HUMAN DIMENSION

1975/Harper & Row/8 reels-23 min.

Audience: LET

This series was made in recognition of the recommendation made by the Police Task Force of the National Advisory Commission on Criminal Justice Standards and Goals.

The Task Force report in setting forth standard 16.4 states: "Every police agency should immediately develop and improve the interpersonal skills of all officers".

Thru a total of forty incidents an effort is made to identify the kinds of interpersonal problem situations which are most likely to cause an officer some sort of trouble (whether social, psychological, administrative or legal). cont'd---

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POLICE: THE HUMAN DIMENSION continued--

Particular emphasis was placed on actual human relation incidents in which experience had demonstrated that an officer was poorly equipped to handle because he had little or no advance preparation.

Each film is divided into "stop action" group discussion sequences that present a problem to the class and then allows for discussion led by an instructor's guide.

AUTHORITY (PART A)

This film involves the use and misuse of authority invested in police officers to include the "roust" of an ex-con, a conflict between the "letter" and the "spirit" of the law, on the spot justice to a child beater, the weight of personal values in handling homosexuals, tension between black and white officers, and white officers handle a "noise complaint" involving a party of blacks in an apartment.

AUTHORITY (PART B)

This film involves the use and misuses of the authority invested in police officers to include public demands which force two officers to fake a charge to get results, a juvenile shoplifter and the use of police discretion in field situations, the handling of abuse and insults, the effects of an officer's age, appearance, race on a situation and an officer pressured to over-look a situation because of the violator's position or status.

COMMUNITY (PART A)

This film involves police-community relations providing services to all segments of the community to include how a cynical and disinterested officer handles "another routine call". The confronting of human tragedy and how officers become insensitive, the serving of the entire community including a "man down" call which turns out to be a "wino", stereotyping and the insensitivities it produces in a rape charge, and the officer's conduct off duty in public.

COMMUNITY (PART B)

This film involves police-community relations, providing police services to all segments of the community to include the avoidance of monotonous calls, problems at social gatherings, the effect of a loss of patience on citizens, the frustrations of going by the book. Conflicts between officers with overlapping jurisdictions.

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POLICE: THE HUMAN DIMENSIONS continued--

ETHICS (PART A)

This film involves the many problems a police officer encounters in trying to maintain his professionalism to include the drinking patrol partner, moral temptations with an encounter with a female violator, the taking of bribes by a senior officer, the sleeping of a senior officer on duty, and the taking of the law into your own hands.

ETHICS (PART B)

This film involves the many problems a police officer encounters in trying to maintain his professionalism to include police corruption, stretching the truth on a case, unethical conduct involving larceny, and police brutality.

MINORITIES

This film involves police-minority relations and the hardships facing police include a black traffic violator confronted by a white officer, a domestic complaint involving a Latin American family and the problem of stereotyping, white officers assigned to a black ghetto beat discuss "niggers", the problems of a black police officer in a white community, two white officers show different ways of quieting a loud party involving blacks.

STRESS

This film provides vignettes illustrating many of the more common and frustrating incidents which subject patrolmen to high levels of stress on a daily basis as they attempt to handle and react to various forms of verbal abuse, insulting conduct and other tensions both on the job and at home.

POLICE MARRIAGE I: HUSBAND-WIFE PERSONAL ISSUES

1977/Harper & Row/24 min.

Audience: LET

In many ways, police marriages are very special and highly stressful. The officer and his wife are a team. Together they must face the unique pressures of his job as a police officer. If they don't, the marriage may be bitter. Or it may, as is common, dissolve in divorce. Film I shows how police marriage can strain even the most secure relationships.

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POLICE MARRIAGE II: THE POLICEMAN'S FAMILY

1977/Harper & Row/24 min.

Audience: LET

Cops want to be good fathers. Often they succeed. Sometimes they fail. It's hard to join kids at baseball games when you're working Saturday and Sunday. How do you sleep during the day if your kids are active and you've got to work the night shift? Most police officers expect better behavior from their kids. Do they get it? Generally no. What then? Because they see more violence some cops try to overprotect their kids and the kids resent it. How do you deal with this? Teenagers are often embarrassed by peer group pressures when their father is a cop. After all, the teen years are years of challenging authority. And dad is one of the ultimate authority figures. What do you do when your kids break the law? Are you a cop first and a father second? Should you forget you're a cop at all? Being both a father and a cop can cause intense stress. Do your officers know how to handle both jobs?

POLICE MARRIAGE III: SOCIAL ISSUES: THE FAMILY IN THE COMMUNITY

1977/Harper & Row/24 min.

Audience: LET

Being a cop and a family man is stressful enough. But often additional stress comes from in-laws, friends, neighbors and even other officers and it can hit hard against a cop's ego, his morale and his performance.

Sometimes the way the neighborhood can treat a cop's family can be crushing. It all hurts. It hurts the cop. It hurts his family. It can really hurt his approach to his job. It's stress, and it kills both the man and his spirit...if he doesn't know how to handle it.

POLICE PURSUIT

1974/Film Communicators/19 min.

Audience: LET

Narrated by Jack Webb, this film approaches the subject of pursuit as being a weapon, a hazard to the entire world, pursuit drivers included. Covers the necessity of skills in maneuvering, stopping, skid control, cornering and development of alertness to hazardous situations.

POLICEMAN

1979/Aspect IV/11 min.

Audience: E

Presents the police officer as a man whose job is helping people in a great variety of ways. Depicts officers at street crossings, checking shop doors at night, helping stranded motorists, answering calls and comforting lost children. Tells of the training necessary for policemen.

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PROBABLE CAUSE: SEARCH & SEIZURE
1975/Motorola/20 min.

Audience: LET

Demonstrates those hard to find circumstances that build probable cause for search and seizure. Gives illustrations that can be used as guidelines for search of persons, vehicles, rooms, etc. The application of the 4th and 14th amendments to the Constitution, the Mapp Case, also discussed. It is recommended that the instructor read recent court decisions prior to presenting the film. Instructor's guide available.

RAPE I: PROBLEMS & PROOF
1977/AIMS/30 min.

Audience: LET

An in-depth study of the subject, concerning the evidentiary problems encountered at trial and how these problems relate to an officer's initial contact with the rape victim. Shows value of careful investigation and the important role played by the first investigating officer on the scene. Instructor's guide available.

RAPE II: PROVIDING THE PROOF
1977/AIMS/30 min.

Audience: LET

Successful rape prosecutions often depend upon accurate presentation in a court of specialized chemical and scientific evidence. Offers information on procedures; points up detail and the establishment of facts; deals with collection and expert analysis of demonstrative evidence; the chain of possession; identification procedures and protection for the victim. Instructor's guide available.

REPORT WRITING
1974/Motorola/25 min.

Audience: LET-CT

The purpose of this film is two fold: to introduce the trainee to the necessity for clear reporting and to present some of the many problems that interfere with clarity of expression in the written report. By emphasizing the kinds of problems that result from careless or hasty reporting, the film should drive home the necessity for both method and care. This film is set in "stop action" sequences allowing for group discussion. Small vignettes of criminal justice topics such as search and seizure, investigation and interviewing are used as vehicles for classroom interchange in finding solutions to the reporting problems. Instructor's guide available.

THE REVOLVER
1962/AIMS/18 min.

Audience: LET-CT

Procedures for handling a revolver, a California Highway Patrol training film. Procedures for handling, loading, firing, positions, etc.

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RIOT MAKERS
1971/AIMS/27 min.

Audience: HS-A

A documentary film based on the book by Eugene Methvin, an associate editor of the Readers Digest. To capture the spirit and the authenticity of the book, the procedures filmed actual demonstrations and riots, added on-the-scene film shots by news services, T.V. cameramen, army photographers and police departments and blended all of these together into a hard hitting film that exposes the real causes of today's civil commotion.

RIP OFF
1975/APTOS/18 min

Audience: HS-A

Using actual location shots of a variety of commercial establishments and demonstrating security devices and techniques the film shows businessmen exactly how to reduce their chances of losing money, merchandise and even their business.

ROUTINE STOPS
1964/AIMS/15 min.

Audience: LET

Safety in dealing with traffic violators. A California Highway Patrol training film emphasizing that there is no such thing as a "routine stop". Basic points that will provide maximum safety for law enforcement officers dealing with traffic violators - a series of dramatic vignettes.

SAFETY ON DAY PATROL
1977/Motorola/11 min.

Audience: LET

A series of practical vignettes which dramatize the need for greater officer understanding of and attention to safety. Includes vehicular and non-vehicular safety hazards and discussion of overall attitude and physical conditioning. Instructor's guide available.

SAFETY ON NIGHT PATROL
1977/Motorola/11 min.

Audience: LET

Concerns officer visibility on night time duty - the importance of having it and the dangers of not. Consists of a series of practical street situations which visually dramatize the need for greater officer safety. The candid commentary of real police officers is used to reinforce the seriousness of these situations. Instructor's guide available.

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SCOPE OF SEARCH: CHIMEL & PLAIN VIEW
1976/AIMS/25 min.

Audience: LET

The film points out that the purpose of the ChimeI rule - the permissible extent of a search - is to ensure officer's safety. Thus, they may search only for weapons and destructible evidence, and only in the area over which the suspect has immediate control. If the suspect moves, that area is extended. They may not search the rest of the house unless they have "specific articulable facts" upon which to base a search. The sequence dramatized to illustrate these points is then redone with an additional suspect present at the address. Instructor's guide available.

SEARCH WARRANT PREPARATION I: GET THE FACTS
1975/AIMS/29 min.

Audience: LET

This film explores the proper method of obtaining a valid search warrant. Areas covered include the responsibility of acquiring sufficient data to support a valid warrant. The place to be reached, and the things to be seized are emphasized. Instructor's guide available.

SEARCH WARRANT PREPARATION II: FORCIBLE ENTRY & ORAL
SEARCH WARRANT

1975/AIMS/32 min.

Audience: LET

This film is a continuation of the film "search warrant preparation" and centers around the proper execution of the search warrant and emphasizes the validity of the evidence. Areas covered include un-named items in a warrant to be lawfully seized, the keeping of confidential informants anonymous and the procedure of forcible entry. Instructor's guide available.

SECRET OF PUSH BUTTONS
1971/AAA/5 min.

Audience: E

Explains how to use the pedestrian crosswalk buttons.

SHOCK

1965/H.E.W./14 min.

Audience: A

The student learns how to recognize and treat shock. Emphasis is given to the many conditions under which shock can occur. Stress is placed on the seriousness of shock and methods of prevention.

SHOTGUN: SECOND WEAPON
1976/Motorola/25 min.

A training film on the proper use of the shotgun to include styles and makes of weapons, psychology of the shotgun, car mounts, ammunition. Gives an overall understanding of what the shotgun can and can't do, and recreates actual examples of incorrect use which can be avoided with knowledge, care and proper attitude. Instructor's guide available.

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SIGNALS & GESTURES IN DIRECTING TRAFFIC
1953/Northwestern U./10 min.

Audience: LET

In a simple and straightforward manner, this film demonstrates traffic control at busy intersections by the traffic officer. This film graphically shows approved and standard signals and gestures being used in actual traffic situations.

THE SILENT KILLER: A CALL TO FITNESS
1978/IACP/20 min.

Audience: LET

Designed to create awareness of the physical demands of police work. Outlines the basic elements of a recommended physical fitness program.

SOMEONE ELSE'S CRISIS
1975/Motorola/25 min.

Audience: LET

A film dealing with the officer's need to tend to victim's psychological and emotional needs prior to starting investigation. Consists of five vignettes: a child with a lost dog, residential burglary, armed robbery, purse snatch and a violent rape. All situations depict individuals in crisis before and after their encounters with police officers. Each vignette shows a different type of psychological trauma to be dealt with.

SURVIVAL SHOOTING TECHNIQUES
1978/Motorola/25 min.

Audience: LET

The incidents in this film are drawn from actual occurrences and feature officers who are skilled in the latest survival tactics. The procedures shown are calculated to help an officer coordinate mind, body and firearm into an effective "weapons system" that will enable him or her to control the outcome of an armed confrontation. Supplementary materials include 40 slides, a cassette tape and an instructor's manual.

TECHNIQUES OF ARREST
1972/Motorola/20 min.

Audience: LET

This film is introductory in nature and attempts to touch upon the wide variety of subjects which fall under the category of "arrest techniques". Realistic scenes of the legal requirements governing the subject of arrest situation is different, demanding its own skills and its own method of approach, planning and execution. The film also points out the dangers inherent in the arrest situation. It is designed to involve the trainee on a dramatic level to offer true insight into his or her reactions and possible future performance. Instructor's guide available.

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TESTIMONY & COURTROOM Demeanor
? /ILEE/24 min.

Audience: LET
Designed as a guide to officers in presenting evidence and conduct when "on the stand". This film depicts the right and wrong ways to testify and the effect upon the case and the public's image of the department.

TRAFFIC DIRECTION & CONTROL
1976/Motorola/20 min.

Audience: LET
Presents variety of traffic and pedestrian control situations - daytime, nighttime, inclement weather, etc. Demonstrates need for consistent traffic direction; hand signals and gestures, correct use of whistle, baton, flashlight, flares, reflector. Tips on dealing with fatigue and rude motorists. Instructor's guide available.

TRANSPORTATION OF THE INJURED
1965/H.E.W./14 min.

Audience: A
Stress is placed upon the use of articles likely to be found in disaster areas during the immediate post-disaster period with which to provide means of moving injured persons. Precautions are described to prevent further injuries.

TRANSPORTATION SAFEGUARD: NUCLEAR MATERIAL
1977/ERDA/14 min.

Audience: LET
A briefing film on federal regulations regarding the transportation of nuclear material. Included is the procedure used by E.R.D.A. courier agents, communications systems, use of weapons, and the necessity for inter-agency cooperation during terrorist attacks.

TWO COPS
1976/Motorola/20 min.

Audience: HS-A-LET
Few experiences are as meaningful to a civilian or a new recruit as being a participant in a police-ride-along program. This fast moving documentary allows the viewer to experience the reality of police work and the community through two patrol officers sharing their world on the street, at home, alone. Designed to provide a realistic and personal insight into all aspects of the job--the sources of satisfaction, the societal aspects, the family problems. Instructor's guide available.

TWO SLEEPING LIONS
? /AAA/5 min.

Audience: E
A discussion about the danger of children crossing between parked cars. The two cars are sleeping lions which could be awakened by the driver at any moment and cause injury.

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USE AND ABUSE OF FORCE
1977/Motorola/20 min.

Audience: LET
Emphasizes operating under rules and guidelines, justifiable use of force vs. "free fire zones". Shows use of force as a consequence of violence or the cause of violence when used improperly. Also addressed is the question of civil liability, both personal and departmental. The recognition and control of prejudice is cited as a step towards the control of excessive force. Temper plus prejudice plus nervousness or fear plus force-trouble.

USE OF THE BATON: THE LAMB METHOD
1976/Harper & Row/22 min.

Audience: LET-CT
Teaches techniques that, if properly used, could help avoid verdicts of police brutality stemming from the use of the service baton. Training manual available.

WHAT'S A COP?

1973/Motorola/27 min.

Audience: HS-A-LET
How does society feel about the modern police officer? How does he or she function in today's difficult new environment? This sensitive film is an attempt to show the public what the cop is all about. What he thinks and feels. The dangers he faces. The decisions he or she makes. The attitudes he or she is subjected to. And above all, why he chooses to remain a cop during these difficult times. An electrifying indepth study, ideally suited for community relations programs, rookie motivation, recruiting, and departmental family relations units.

THE WHOLE WORLD IS WATCHING
1972/IACP-LEAA/30 min.

Audience: LET
This film is set in the metropolitan area of Washington, D.C., during the May Day demonstrations to protest the war in Viet Nam. The district police were successful in keeping the demonstrations peaceful in spite of the attempt of the radical element to make them lose control. The police must be able to deal imaginatively with such situations of civil disorder as there are no manuals telling how to handle each incident.

WITHOUT WORDS

1977/Prentice-Hall/30 min.

Audience: HS-A-LET-CT
Among the topics covered in this production are proxemics (the study of personal space), kinesics (body language), pupillometrics (pupil dilation reflecting emotional changes), cross-cultural/ethnic nonverbal barriers, the impact of uniforms/clothing on viewer perception, and the interaction of all these as they relate to communication.

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WITNESS STAND I: EVIDENCE, TESTIMONY & CROSS EXAMINATION
1973/AIMS/41 min.

Audience: LET

An officer must be armed with the basic principles of evidence and courtroom demeanor. With the information, he or she will be able to gather more effective evidence and accurately evaluate its probative value. What is expected of the officer on direct and on cross examination? When are opinions and conclusions permissible? These are crucial to any successful prosecution and directly reflected in proper crime-scene procedure.

WITNESS STAND II: THE HEARSAY & EXPERT TESTIMONY
1973/AIMS/41 min.

Audience: LET

In a criminal proceeding the officer will be better able to prepare for court and testify in a professional law manner only if he or she has an understanding of the law of evidence. Today, more than ever, such information is essential. If the information secured in the field is hearsay and subject to no exception so as to be inadmissible, time and money have been wasted. When and how may an officer qualify as an expert so as to make his opinions and conclusions admissible? These are essential areas too often overlooked.

WITNESS STAND III: COURTROOM TIGHTROPE
1973/AIMS/24 min.

Audience: LET

An officer can now have a thorough understanding of how the evidence she or he gathers is further reflected in court. How can the officer help avoid the situation where a witness stated one thing for the report and how his or her testimony has changed? Practical tips are given as to what his report should contain. Types of evidence, requirements of relevancy, authentication, and character evidence are all discussed as relating to what the officer must do in the field. This information could help prevent many frustrating and embarrassing moments. It could mean the difference between a conviction and meeting the defendant again on the street.

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ADDENDUM OF NEWLY ACQUIRED FILMS

COURTROOM PERFORMANCE
1979/Motorola/27 min.

Audience: A-LET

Are you unduly apprehensive when you must take the witness stand? This film deals with the preparedness, procedure and demeanor an officer should convey when summoned as a witness. Basic courtroom terminology and personnel are introduced and the importance of how a law enforcement officer handles himself while on the witness stand is stressed. The film is well done and employs a flashback to the crime scene to keep interest level at a maximum. Instructor's manual available.

PROPER AUTHORITIES

1978?/University of Maine/20 min.

Audience: JH-HS-A

This film, shot entirely in Maine, and narrated by Martin Murphy, legal advisor to the Portland Police and former director of the Maine Criminal Justice Academy, documents the public's view of police as authorities, symbols, and most important - human beings. Comments by Judge Jessie Briggs of the Maine District Court, Dr. David Keen of the emergency room at Mercy Hospital in Portland and a former California resident, who has been a victim of crime since moving to Maine, help to shed some light on the police and their job-related frustrations. Accompanying pamphlet available upon request.

SGT. TOM KELLER

1978?/University of Maine/20 min.

Audience: JH-HS-A

This film documents the working day of a young police officer, who has been on duty for 6 years in Portland, Maine, the city where he was raised, and his view of the public he serves. It opens with a briefing session and then "eavesdrops" on the thoughts of this police officer as he performs his patrol. It delves into what made him become an officer of the law and how this job is not just "battling the dragons of evil," but dealing humanely with the people he is sworn to protect. Accompanying pamphlet available upon request.

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LIST OF MEDIA PROGRAMS

1. Felony in progress calls (53 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
2. Searching Arrested Persons (49 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
3. Principles of Investigation (50 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
4. Traffic Violator (53 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
5. Rescue Breathing (57 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
6. Crime Scene Procedures (53 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
7. Testifying In Court (55 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
8. Directing Traffic (52 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
9. Field Inquiry (55 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
10. Felony Arrests (55 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
11. Crime and It's Prevention (52 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
12. Safe Driving Techniques (54 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
13. Information (52 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
14. Felony (50 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
15. Handling Disturbance Calls (52 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
16. Aggressive Patrol (52 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
17. Crowd Control (53 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.

18. The Accident Scene (53 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
19. Guide to Evidence Collection (53 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
20. The Preliminary Investigation (49 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
21. The Police Image (50 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
22. How to be Supervised (48 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
23. Search & Seizure (48 slides, 1 tape-cassette or reel) n.d./IACP/10 min.
24. Professional Police Ethics (52 slides, 1 tape-cassette or reel)
n.d. /IACP/10 min.
25. Controlling Serious Bleeding (50 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
26. Auto Theft (51 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
27. Use of Firearms (49 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
28. The Affects of Alcohol (51 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
29. Guidelines for Interviewing (53 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
30. Burglary Prevention (53 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
31. Juvenile Delinquency (49 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
32. Skid Mark Evidence (50 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
33. Use of the Police Baton (51 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
34. Principles of Organization (57 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.

35. The Prowler (54 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
36. Severe Mental Illness (50 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
37. Shock (51 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
38. Use of Handcuffs (51 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
39. Reports (54 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
40. Driving Under the Influence (51 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
41. Hit and Run Investigation (52 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
42. Transporting Prisoners (52 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
43. The Nature of Prejudice (51 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
44. Homicide (61 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
45. Witness Perception (54 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
46. Fingerprints (61 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
47. Emergency Care of Fractures (68 slides, 1 tape-cassette or reel)
n.d. /IACP/10 min.
48. One Man Patrol (54 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
49. Follow-up Investigation (61 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
50. Emergency Traffic Control (53 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.

51. Robbery (57 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
52. The Child Molester (54 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
53. Identification and Care of the Diabetic (51 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
54. Improving Officer-Citizen Contact (50 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
55. Investigation of Crime of Rape (50 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
56. The Informer (54 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
57. Aspects of Scientific Investigation (53 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
58. Rules, Regulations and Procedures (49 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
59. Recognition of Drugs (54 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
60. Records (46 slides, 1 tape-cassette or reel)
n.d. /IACP/ 10 min.
62. Preparing Reports (80 slides, 1 cassette-tape)
197-/McGraw-Hill/
63. Techniques of Jail Supervision and Management; Jail Procedures.
197-/AIMS/ 71 slides, 1 cassette-tape)
64. Techniques of Jail Supervision and Management; Supervision of
Prisoners (35 slides, 1 cassette-tape)
197-/AIMS/
65. Techniques of Jail Supervision and Management; Jail Climate
(60 slides, 1 cassette-tape)
197-/AIMS/
66. Techniques of Jail Supervision and Management: Discipline.
(48 slides, 1 cassette-tape)
1978 /AIMS/

67. Foundations of Criminal Justice (4Cassette-tapes)
197-/Police Research Associates/
68. The Jailer's Short Course (2 Cassette-tapes)
197-/Police Research Associates/
69. Aerosol Teargas Techniques (25 slides, 1 tape-cassette or reel)
197-/Police Research Associates/ 10 min.
70. Handcuffing Techniques (79 slides, 1 tape-cassette or reel)
197-/Police Research Associates/ 18 min.
71. Photography for Police: Basic Photographic Techniques.
(140 slides, 1 cassette-tape, 1 manual)
197-/Harper and Row/
72. Photography for Police: General Crime Scene Photography
(140 slides, 1 cassette-tape, 1 manual)
197-/Harper and Row/
73. Vehicle Theft Training: VIN Identification (137 slides,
1 cassette-tape)
n.d. /CA. H.P./
74. Vehicle Theft Training: Motorcycles (71 slides)
n.d. /CA. H.P./
75. Vehicle Theft Training: Detecting and Recovering Stolen Vehicles
(118 slides, 1 cassette-tape)
n.d. /CA. H.P./
76. Vehicle Theft Training: Light Duty Trucks (43 slides)
n.d. /CA H.P./
77. Vehicle Theft Training: Import Vehicles (100 slides)
n.d. /CA H.P./
78. Vehicle Theft Training: Large Trucks (62 slides)
n.d. /CA H.P./
79. Police Instructor's Short Course (2 cassette-tapes)
197-/Police Research Associates/
80. Licensed to Kill (1 3/4" videocassette)
197-/Foundation for Highway Safety/ 28 min.

85. Maine Criminal Code Education Project (10 - 1/2" videotapes)
1976/Maine Attorney General/(see individual titles for running times)
 - a. Introduction of Code and rules of justification/47:19
 - b. Crimes interfering with law enforcement
 - c. Theft Crimes /48:16
 - d. Crimes occurring in public /42:30
 - e. Criminal homicides /42:47
 - f. Other crimes against; the person, including kidnapping/ 47:00
 - g. Sex crimes /39:00
 - h. Crimes involving property and personal danger /43:24
 - i. Forgery, perjury and fraud /42:40
 - j. Drugs and gambling /39:10
86. Volunteers In Criminal Justice, Training Program. (29-3/4" video-cassettes)
197-/Videogroup, Inc/running times not available.
 - 86-1 No. 1. Course Introduction (Judge Keith J. Leenhouts)
 - 86-2 No. 2. Job Therapy, Inc. (Richard Simmons)
 - No. 3. History Of Prisons (Richard Simmons)
 - 86-3 No. 4. Concern In Criminal Justice (Milton G. Rector)
 - No. 6. Partners, Inc. (Robert Moffit)
 - 86-4 No. 5. Juvenile Court Volunteer Program (Judge Eugene A. Moore)
 - 86-5 No. 8. Partners, Inc.-Philosophy and Spirit (Robert Moffit)
 - 86-6 No. 9. Management and Funding (Robert Moffitt)
 - 86-7 No. 10. Expeditions Program (Frederick Ress)
 - 86-8 No. 11a. Expeditions Program (Frederick Ress)
 - No. 11b. Six Month Expedition Trip (Frederick Ress)
 - 86-9 No. 12. A Personal History (Robert Groves)
 - No. 44. It Takes a Lot of Help (a film)
 - 86-10 No. 13a Alcohol and Drug Addition Center (Robert Groves)
 - No. 13b Graduation Day (a film)
 - 86-11 No. 15. Courts As They Are Today (Judge Keith J. Leenhouts)
 - No. 32. College Students Field Trip Experience. (Kathy and Dan)

86-12 No. 16 Pre-Sentence Investigations (Judge Keith J. Leenhouts)
No. 17 Diversion (Judge Keith J. Leenhouts)
86-13 No. 19a Time for Decision (a film)
No. 19b What is Your Relationship (a slide presentation)
86-14 No. 20a One Plus One Equals Many More (a slide presentation)
No. 20b Community Pre-Sentence Program (a slide presentation)
86-15 No. 21 Crime and Corrections (John C. Stoeckel)
No. 22 One Plus One Equals Many More (John C. Stoeckel)
86-16 No. 23 Volunteer Pre-Sentence Program (John C. Stoeckel)
No. 24 Administration and Coordination (John C. Stoeckel)
86-17 No. 25 Volunteers in Institutions (Dr. Ernest L.V. Shelley)
No. 26 Dynamics of the One-To-One Volunteer (Dr. Ernest L.V. Shelley)
86-18 No. 27 Group Counseling (Dr. Ernest L.V. Shelley)
No. 28 Research and Evaluation (Dr. Ernest L.V. Shelley)
86-19 No. 29 Training and Counseling Techniques (Dr. Ernest L.V. Shelley)
86-20 No. 30 Personal History-Experiences in Prison (James Spivey)
No. 41 Role of Volunteer Coordinator (Donald Amboyer)
86-21 No. 31 Minorities and Criminal Justice (Rev. Archie Rich, James
Spivey, and Mrs. Clara Rich)
86-22 No. 33 A Volunteer's Story (W.Peter Kramer)
86-23 No. 34 A Volunteer and Women's Division Coordinator (Barbara Kerby)
86-24 No. 35 A Probationer, Bob (a case study)
86-25 No. 36 Student Volunteers-College Level (John H. Cauley, Jr.)
86-26 No. 40a. Revolving Door (a film)
No. 40b Case Histories of Volunteers (Richard McPartlen)

86-27 No. 42a The Odds Against (a film)
No. 42b Help Me Please (a film)
86-28 No. 43a No Tears For Kelsey (a film)
No. 43b I'm Gonna Be Free (a film)
86-29 No. 45a The Price of a Life (a film)
No. 45b Comments On the Film, The Price of a Life (Judge Keith
J. Leenhouts)
87. Recognizing fraudulent identification. (80 slides, guide)
1978/National Highway Traffic Safety Administration

COMMUNITY JUSTICE PROJECT FILMS

The following films can be borrowed from the Learning Resource Center of the University of Maine at Augusta. They are primarily for the use of agencies in Kennebec and Somerset Counties, but may be borrowed by any agency if not in use or reserved by a primary user.

Lending information can be obtained by contacting Patsy Lannon at 622-7131 Ext. 340 and asking for information about the Community Justice Project films.

BEFORE IT'S TOO LATE
1975/Motorola/28 min.

Audience: A

Crime prevention for the general community. Gives tips on house survey, locks, windows, yards and high visibility house numbers. Included are suggestions on gaining support of insurance companies, town officials, citizens and your department personnel.

THE CLUBHOUSE
197?.Motorola/10 min.

Audience: E-JH

Story about four young boys who have made a small clubhouse with their own hands and now face a boring day. When a rock thrown from outside strikes their clubhouse, they pass it off as mischief by other children. After deciding to go to a local school to play, the youngest boy yields to peer pressure and throws a rock through a classroom window. When the police arrive, only the boy who threw the first rock is caught. The others run back to their clubhouse, only to discover that it too has been vandalized.

CRIME: IT'S A MATTER OF TIME (COMMERCIAL)
1975/Motorola/13 min.

Audience: A

Crime prevention tips for the local businessman. This film follows one unlucky storeowner through a series of events that prove him to be a bad risk to his insurance man. Points expanded upon include unlocked vehicle overnight, keeping the same predictable routine of opening and closing, street windows blocked by advertisements, aisles blocked from view concealing shoplifters, poor door locks, open windows and skylights, bad key control and non-support of police assistance programs.

HITCHHIKE
1975/Disney/17 min.

Audience: JH-HS-A

Is a free ride worth the dangers of hitchhiking? This film, narrated by James Franciscus, shows, from two, viewpoints, a hitchhike/pickup, then explains testimony and credibility for both sides. A teenage girl, dazed and bruised, is found wandering in the desert. She claims a man offered her a ride, then tried to attack her. The driver tells a different story.

AUDIENCE LEVELS: E-elementary school JH-junior high
HS-high school A-adult
LET-law enforcement training programs
CT-correctional officer training programs

COMMUNITY JUSTICE PROJECT FILMS

INVITATION TO BURGLARY
1975/APTOS/20 min.

Audience: A

One of the major causes of residential burglary is the invitation left by homeowners and tenants for the prospective burglar. Preaching burglary prevention, this film tells homeowners and tenants how to make homes and property more secure. This film shows why burglaries happen and how to prevent them.

MACHINERY OF JUSTICE
Filmstrips

Audience: JH-HS

Shows how American justice evolved as well as how justice works in our own time. It starts from the jury and goes through the justice system to the trial.

ME? AN ALCOHOLIC
1976/Motorola/24 min.

Audience: JH-HS

A "Preacher's" approach to today's problem of teenage drinking. This objective film helps develop awareness and gives the teenage viewer a personal insight into the reasons behind and results of alcohol-related behavior along with some possible alternatives. A study of a typical teenage drinker and his progression through the symptom of alcoholism and the underlying "reasons why".

NO COP'S A HERO
1974/AIMS/24 min.

Audience: JH-HS-A

In any city problems and misunderstandings can arise between the police and the community. This film dramatizes a number of everyday situations that are potentially troublesome, and we see them from both the police and the civilian point of view. Each party can learn from the other, and good police-community relations require sympathy and insight on both sides.

AN OUNCE OF PREVENTION
1976/APTOS/18 min.

Audience: A

The citizens in your community can help you prevent and reduce residential burglary! Narrated by Glenn Ford, this film takes you through a step-by-step inspection of a residence; shows homeowners and tenants exactly how to check and evaluate their homes or apartments for security. Also demonstrated is how to make simple and inexpensive modifications to protect property.

RIP OFF
1975/APTOS/18 min.

Audience: A

Using actual location shots of a variety of commercial establishments and demonstrating security devices and techniques the film shows businessmen exactly how to reduce their chances of losing money, merchandise and even their business.

AUDIENCE LEVELS: E-elementary school JH-junior high
HS-high school A-adult
LET-law enforcement training programs
CT-correctional officer training programs

COMMUNITY JUSTICE PROJECT FILMS

SENIOR POWER
1975/Motorola

Audience: A

Crime prevention and community relations officers are frequently called for speaking engagements before senior citizen groups. This film is specifically designed for these situations and covers most of the personal safety and have security tips which senior citizens need to know. Areas discussed include purse snatching, coping with armed robbery, home security and telephone harassment.

VANDALS
1975/Disney/17 min.

Audience: E-JH

Narrated by Angie Dickinson, this film demonstrates the senseless, self-defeating act of vandalism. . .and how convicted juveniles can use probation as a positive experience. Teenagers Ken and Mindy vent their frustrations and anger by vandalizing their school. A Juvenile Court Referee orders them to undergo psychiatric examinations, and then places them on probation--Mindy working with blind children, Ken helping a clean-up crew. Each youngster takes a different view of probation.

VULNERABLE TO ATTACK
1975/MacCrine/30 min.

Audience: A

Narrated by actor, Greg Morris, this film informs women about techniques useful for self-protection, first by preventing the situation from developing, second by "cooling off" the aggressor and finally, by physical self-defense training. Included in this film are dramatic demonstrations on how to restrict information from strangers; locking hardware--especially the no-security common chain lock; types of doors--solid, hollow, etc.; safety strategy on the streets and in the car; purse armament; trained dogs and simple principles of leverage against an attack. VULNERABLE TO ATTACK! gives women's groups what they want to know! When used in a conscientious crime prevention program, this film encourages citizen participation and individual action.

WHY BE DOWN WHEN YOU CAN BE UP?
1976/Motorola/16 min.

Audience: JH-HS

Designed for junior high and high school age groups; this film presents an honest, open dialogue on thk marijuana issue. It offers no sermons, quotes no laws, instead it uses an imaginative blend of contemporary music and video techniques to capture and hold the teenage viewer's interest while it presents the "reasons why" and alternatives to the need to "get high" on grass. This film makes the point that there are a number of ways to feel good - natural ways, not artificial - and it's up to each individual to discover what makes him happy or sad. Due to its unique presentation it is recommended that the officer familiarize himself with the film content through the instructor's guide prior to actual class viewing.

*Note: This film is in poor condition, but will still be circulated as long as the patron realizes the condition of the film. Thank you.

AUDIENCE LEVELS: E-elementary school JH-junior high
HS-high school A-adult
LET-law enforcement training programs
CT-correctional officer training programs

COMMUNITY JUSTICE PROJECT FILMS

YOU BE THE JUDGE
1971/AIMS/13 min.

Audience: E-JH

The concept; respect for rules and laws, in an open-ended discussion-stimulus. Designed for the 11-14 age group who have not yet hardened into delinquents, and yet are mature enough to understand, this unique film gives the viewer an opportunity to witness three typical cases affecting juveniles, and judge each case through "stop projector" techniques. The entire sequence of arrest, detention and booking, and judging by the court is vividly depicted as the viewer becomes the judge. The final decisions are then shown, after a class discussion.

AUDIENCE LEVELS: E-elementary school JH-junior high
HS-high school A-adult
LET-law enforcement training programs
CT-correctional officer training programs

END