

**FOR
LAW
ENFORCE-
MENT**



The Electronic Video Recording (EVR) System consists of a Motorola Teleplayer Unit and EVR cassettes, viewed on a standard TV set.

"If the public attitude toward police is to improve, it won't be solely because of highly touted community relations programs, but because policemen are handling their order-maintenance functions with greater skill, understanding and compassion."

**Dr. Morton Bard
Professor of Psychology
Central College of New York**

Anyone in the law enforcement profession who does not recognize the magnitude of the present crisis in law enforcement in this country is either dead or not paying attention. America is undergoing a period of profound social change. Right now, all of our social institutions feel the strain of necessity for change, and law enforcement institutions are always among the first to feel the pressure.

We at Motorola can hardly escape feeling that same pressure. For over 25 years Motorola has been a major supplier of law enforcement communications. As a result of our close involvement with law enforcement activities, our management has a strong empathy for police problems. Many of our people are as familiar with public safety problems, goals and objectives as anyone in the field. Equally important, we are also a company of people with a stake in our country's future. We're concerned, and we want to help.

THE MOTOROLA TELEPROGRAM CENTER

Recently we have become involved in a new technology which has major applications in police work: EVR—

Electronic Video Recording. EVR is a unique method of bringing sound and sight communications to people through the intimate, highly personal medium of television—with improvements. The room need not be darkened and there is no projector noise. EVR offers special capabilities such as push button instant replay and freeze action that give an instructor or speaker total control of the program materials. He can repeat segments, stop the program for a demonstration, or initiate discussion and idea exchange at any point. He controls the material and the pace—it doesn't control him. The possibilities for professional training, personal development and community discussions are virtually limitless.

One important thing remains: programming. No medium—books, films, lectures or what have you—is worth much unless what it says is interesting, accurate and relevant to the intended audience. Recognizing this, the Motorola Teleprogram Center has assembled in this catalog the best of the available law-enforcement programs:

- **Law Enforcement Training:** programs to help develop the policeman's professional skills plus material that stresses the policeman's understanding and involvement as a member of our human society.
- **Command and Control:** a series of management and personal development programs applicable to the Law Enforcement field.
- **Use and Abuse/Dangerous Drugs:** programs for police officers and their communities, discussing the growing problem of drug abuse. One of the films, 11:59 . . . Last

Minute to Choose, is perhaps the most powerful anti-drug film ever made.

- **Cops and Other Humans:** Thought-provoking films dealing with human relations and community problems of many kinds. Used to spark your community interaction program, they can illustrate a point, promote discussion, and encourage a lively, productive dialog between your officers and your community.

We believe that a major part of the answer to today's challenge in Law Enforcement lies in the increased flow of information, a greater interchange of ideas and more intensive, more relevant police education and training. This first catalog, then, is part of our continuing commitment to supply the means and materials to help you achieve this.

We wish to thank the many sincere and dedicated police officers, law enforcement agencies, professionals in all fields of technology and human behavior, and the concerned citizens who have helped us select, produce, and organize our EVR Programs for Law Enforcement.

"The physician is an authority with the power of life and death in situations which involve physical disorder. The policeman, on the other hand, is an authority with the power of life and death in situations of social disorder. And yet, the average physician receives a minimum of 11,000 hours of training to prepare him for his role; the average policeman receives less than 200 hours of training to prepare him for his."

Dr. Morton Bard

Law Enforcement



Law Enforcement Training

Professionalism in police training is a primary objective of the Motorola Teleprogram Center. Changing social conditions, growing population pressures, and the bewilderingly rapid strides in technology have changed the policeman's traditional role. The image of the policeman as an uneducated, gun-toting cop is no longer appropriate, if indeed it ever was. On the contrary, today's policeman has a tremendous need for the broadest kind of special training in modern police techniques, medicine, social sciences, management, psychology, law, and communications. Such training increases professional skill and competence, builds the policeman's pride in himself and generates confidence among the other humans he works with—the public.

Yet, in spite of the absolute necessity for more and better training, the means have often been hard to come by. The lack of adequate facilities, budget limitations, and especially the dearth of appropriate training materials have been major obstacles. That's where EVR and the Motorola Teleprogram Center can help.

Through EVR, your men can look over the shoulders of experts working in dozens of law enforcement agencies thousands of miles apart. You can simulate with startling reality, situations your men might not otherwise experience until that moment of reality on patrol when it's too late for instruction. EVR can bring the best of police experience, the police academy and the university into your department at a tuition you can afford.

Motorola Teleprogram Center *Specially Produced Films*

Early in our research into Law Enforcement's training requirements we discovered that there was a great need for really good material. We determined to do something about that. Consequently, we have undertaken an ambitious, long term program to research the needs and produce the programs to fill those needs—programs that can maintain interest; programs that fit the real world of law enforcement; programs to help equip the policeman to handle his job with skill and sensitivity; training to help build the police officer's decision-making capability. The programs listed in this special section are the first in that series.

Murry Woroner Films has produced five of these special films for the Motorola Teleprogram Center. The first of the new series 'Shoot/Don't Shoot,' has already won three major film festival awards, including a first place at the Atlanta Film Festival. The series has been prepared with the assistance and cooperation of the following law enforcement agencies:

Amarillo, Texas Police Dept.
Cedar Rapids, Iowa Police Dept.
Chicago, Illinois Police Dept.
Houston, Texas Police Dept.
Los Angeles, California Police Dept.
Metro Dade County PSD
Miami, Florida Police Dept.
Northern Virginia Police Academy
Oklahoma City, Oklahoma Police Dept.
Tulsa, Oklahoma Police Dept.
Washington, D.C. Police Dept.
State of Florida, Dept. of Law Enforcement

Third Party Intervention: The Human Element was produced for us by the Educational Video Corporation with one of the nation's foremost experts in police training methods, Dr. Morton Bard, who also appears in the film. Dr. Bard, a former cop and now professor of psychology at CCNY, has developed a theory on police intervention in family disturbances which he put to work with amazingly practical and successful results in one of New York City's toughest precincts. His methods are now being successfully applied by police departments in Dallas, Oakland and St. Louis.

Patrol Procedures I, Violent Crimes

20 minutes/color. □ "The investigative principles here are basic . . . the transfer of materials underlies the whole thing. An armed robber comes on this 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 seriously wounded. Clearly outlines the role of the police in such a situation.

Woroner Films/for the Motorola Teleprogram Center.

AC-35

Law Enforcement Training

Defensive Driving I

20 minutes/color. □ Arnie Happle is an easygoing 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 humorous 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 need long sought after by police training directors.

Woroner Films/for the Motorola Teleprogram Center.

AC-33

Shoot/Don't Shoot

24 minutes/color. □ A stunning new method of showing law enforcement personnel the basic rules which apply in all "Shoot-Don't Shoot" situations. In place of the old means-mood-position, this program shows the officer the new concept of ability-opportunity-jeopardy for the time will come when he may be forced to shoot in a situation where the lives of innocent bystanders could be jeopardized. Over a dozen filmed-on-the-streets segments take the officer through the potential dangers he'd encounter during a routine watch. This project was produced in cooperation with 13 police departments, and wherever it has been seen the response has been terrific. Most chiefs consider it a "must" for their training program. An instructor's guide is included, which will help develop interaction with the trainees so that the instructor will know the trainee understands the program.

Woroner Films/for the Motorola Teleprogram Center.

AB-36

Defensive Tactics I

20 minutes/color. □ A program designed to aid in teaching law-enforcement officers defensive tactics without the use of weapons of any kind. Re-enacted defensive situations are shown and then applied to gymnasium instruction. The instructor 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. A fine program for use with or without an instructor.

Woroner Films/for the Motorola Teleprogram Center.

AC-34

Disturbance Calls: General #1

24 minutes/color. □ Shocking facts grimly point out that mishandling of routine emotional disturbance calls account for 20% of all police fatalities. This program takes the officer through the important steps of 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 program, alertness is stressed to prevent the officer from placing himself in jeopardy. This tops the list as a "must" for any police chief's training program. An instructor's guide is included which will help develop an interaction with trainees so that the instructor will be able to determine the trainees' understanding of the program.

Woroner Films/for the Motorola Teleprogram Center.

AB-37

Third Party Intervention: The Human Element

50 minutes/b&w. □ Most cops hate to answer the call of a domestic disturbance and for a good reason. The FBI reports one out of five officers are killed in the line of duty (and a higher percentage seriously injured) while trying to settle what seemed to be a routine "family disturbance." But the unescapable truth shows that ninety percent of a cop's working time today centers upon interpersonal services to his community, yet little of the police officer's training prepares him to render these services with skill and compassion. Today's social conditions such as population density, social mobility and changes in family patterns have given the police new responsibilities which require skills unforeseen as recently as twenty years ago. If handled incorrectly, these daily interpersonal problems can become full-blown crises in which the lives and property of many are in sudden danger. This program shows officers how to handle these hazardous situations with a new-found psychological, yet humane firmness, developed by one of the nation's foremost experts in police training methods, Dr. Morton Bard. It should be a "must have" for both small and large departments.

Produced by Educational Video Corporation/for the Motorola Teleprogram Center.

ZZ-11

*"In teaching,
the greatest sin
is to be boring."*

J. F. Herbart

Law Enforcement Training

Here is a collection of valuable law enforcement films, produced by leading film-makers, dealing with a wide variety of subjects pertinent to police activities. The WGBH-TV, Boston series was produced in conjunction with the Department of Justice. Participants included over 350 law enforcement agencies and many highly regarded authorities in the law enforcement field.

Report Writing

25 minutes/b&w. □ Covers the basic purposes of report writing, and discusses various types of reports, statistical information, descriptions, and recommendations for a Uniform Report System. This program has more direct benefits to the officer and his department than possibly any other in the series.

On the same cassette with . . .

The Policeman as a Witness

25 minutes/b&w. □ The duties of a police officer do not end with the arrest of a suspect and his booking at the station house. Policemen are frequently called upon to testify at the trial of the accused. Proper training will make him more certain of himself and more objective in what he says. This program explores the policeman's role as a witness in considerable detail.

Produced by WGBH-TV, Boston with the Department of Justice.

ZZ-47

Drug Abuse

25 minutes/b&w. □ The instructor in this program is Richard Callahan, Regional Director, Bureau of Narcotics and Dangerous Drugs, Boston, Massachusetts. His presentation is designed to promote an understanding of the effects of the physical and psychological dependence that may result from addiction. He also includes identification of the drugs in the language of the user so that the police officer may recognize references to narcotics in the jargon of the street. This is an excellent presentation made up of straightforward and exceedingly helpful information.

On the same cassette with . . .

Organized Crime

25 minutes/b&w. □ In a very broad sense, the term "Organized Crime" may include criminal organizations in a great variety of sizes and types of unlawful activities. This program outlines the various major institutions of our society that come into contact with organized crime. Emphasis is also given to the importance of testimony by police and citizens as witnesses.

Produced by WGBH-TV, Boston with the Department of Justice.

ZZ-48

Traffic Accident Investigation (Part I & II)

50 minutes/b&w. □ The traffic accident investigator must play a variety of roles: police officer, traffic engineer, scientist, doctor and attorney. Training provides him with the basic investigative tools of his profession and experience teaches him to use these tools skillfully. The program material offers sufficient information to adapt the methods and procedures recommended to local ordinances.

Produced by WGBH-TV, Boston with the Department of Justice.

ZZ-35

Crime Scene Search (Part I & II)

50 minutes/b&w. □ A crime scene search is directed toward extracting all possible relevant information from the area in which the crime took place. The information may be in the form of physical clues, statements of witnesses or confessions of suspects.

Produced by WGBH-TV, Boston with the Department of Justice.

ZZ-33

Search and Seizure

25 minutes/b&w. □ A police officer is concerned primarily with those searches that take place incident to an arrest. Patrolmen are not often called upon to use a search warrant. This activity is usually a function of the detective branch of the department. All police personnel, however, should be familiar with the area of search and seizure. If the officer should make a mistake anywhere along the line in his sworn affidavits, in the way the search is conducted, etc., the suspect may go free because of a procedural error, and a serious miscarriage of justice will have taken place.

On the same cassette with . . .

Community Relations

25 minutes/b&w. □ Community relations is one of the most delicate subjects in police work today. The problems that arise in this area touch the most sensitive nerves of both the public and of our own law enforcement organizations. The difficulties are compounded by the fact that every community is different. The primary purpose of the program is to stimulate departments to develop the kinds of programs most productive in their own community. Emphasis is placed upon the police officer's personal knowledge of local conditions.

Produced by WGBH-TV, Boston with the Department of Justice.

ZZ-49

Law Enforcement Training

Police Behavior and Social Change

25 minutes/b&w. □ If anything stands out in all the discussions and studies of crime, it is the fact that this nation is undergoing massive change. This program attempts to examine the kinds, extent and impact of changes which seem to have direct bearing upon the nature of the policeman's duties.

On the same cassette with . . .

Rights of the Accused (Obligations of the Police)

25 minutes/b&w. □ One of the most controversial areas in police procedures stems from recent Supreme Court decisions concerning the rights of the accused in criminal cases. This program explains the significance and meaning of Miranda vs. Arizona, 384 U.S. 436 and the subsequent warnings that must be given to a person who has been taken into custody or otherwise deprived of his freedom in any significant way.

Produced by WGBH-TV, Boston with the Department of Justice.

ZZ-51

Rescue Squad

22 minutes/color. □ Instruction for ambulance crews, nurses, police and fire departments, first-aid classes, etc. Excellent simulation of accidents and procedures for aiding the injured. Also covers suggested equipment for the crew and vehicle.

Robert Bruce.

AA-53

Breath of Life

16 minutes/color. □ Everyone should be prepared to give the breath of life—mouth-to-mouth resuscitation. Valuable for school children, youth groups, parents, teachers and public safety officers alike. Winner of seven international film awards.

Pyramid Films.

AA-77

Scientific Aids

25 minutes/b&w. □ Science is one of law enforcement's most potent weapons against a rising crime rate and the great sophistication of today's criminals. The program covers communications, changes in the physical environment of the community, processing of reports, information centers, etc.

On the same cassette with . . .

Crowd Control and Civil Disorder

25 minutes/b&w. □ Police are expected to control all kinds of crowds, whether hostile or friendly. This program discusses various types of demonstrations, the do's and don't's of crowd control, intelligence functions, communications, snipers, etc.

Produced by WGBH-TV, Boston with the Department of Justice.

ZZ-36

Dealing with the Mentally Unbalanced

25 minutes/b&w. □ Mental illness is one of the most familiar and severe of human problems. This program offers an understanding of the important human and legal considerations necessary for effective police action in these situations: basic legal concepts, commitment, rights of the mentally ill, the nature of mental illness and implementation of a mental health program.

On the same cassette with . . .

Police Interrogation

25 minutes/b&w. □ The most accomplished officers in this field realize that interrogation is a dynamic art. It requires a constant development and perfection of methods and an ability to adapt techniques to individual cases.

Produced by WGBH-TV, Boston with the Department of Justice.

ZZ-52

The Bill of Rights in Action: The Right to Privacy

23 minutes/b&w. □ The Bill of Rights guarantees us the right to privacy. But what constitutes an unreasonable invasion of privacy by the police? In this film, an electronic surveillance by the police results in the issuance of a search warrant. Arrests are made and evidence is seized. In a pretrial hearing on a motion to suppress the evidence, attorneys argue whether the constitutional right to privacy of the accused was violated by the surveillance. This dramatic film is left open-ended—the viewers are asked to decide the issue.

A Bernard Wilets Film.

BFA Educational Media.

The Bill of Rights in Action: Story of a Trial

22 minutes/b&w. □ Two young men are accused of a misdemeanor offense. Following them from their arrest through their trial, the film stresses the importance of due process of law. The participating judge, lawyers, and police use their own everyday language of the law courts and law enforcement agencies. This film is a realistic introduction to the procedures which protect the right of all citizens, as guaranteed by our constitution. A Bernard Wilets Film.

BFA Educational Media.

97-ZZ

The Bill of Rights in Action: Freedom of Speech

21 minutes/b&w. □ The Bill of Rights guarantees us freedom of speech. But is it necessary to balance an individual's freedom of expression against the community's need for law-and-order? This film follows the case of an unpopular speaker who is convicted of disturbing the peace. We learn, from this in-depth study, of the importance and complexity of the issues involved in free speech. The viewers are asked to be the judges. A Bernard Wilets Film.

BFA Educational Media.

96-ZZ

Command & Control

A Chief expects his officers to be skilled, sensitive to the needs of the citizens they protect, and more than merely capable . . . they must be effective. These same standards are even more critically applied by the decision-influencers and executives of a community to measure the chief executive of a police department.

To deal effectively with other local government officials, businessmen of a city council, the communications media, citizens' protest committees, and his own officers, today's Chief should be exposed to a continuing program of management development.

The programs in this section will show you how to negotiate conflicts and achieve a positive, decision-making posture in day-to-day interpersonal relations between individuals and groups.

*"Information,
its
communication
and use,
is the web
of society:
the basis
for all human
understanding,
organization
and effort."*

John Diebold

Beyond Automation
Praeger Publishers, 1970

MOTIVATION AND PRODUCTIVITY

This series offers "the total learning experience" in a self-contained training program directed by the research and findings of four outstanding figures in behavioral science—Argyris, Gellerman, Likert, and McClelland—men who are causing a revolution in current management concepts and practices related to the productive use of human resources. Discussion Leader's guides are available.

Strategy for Productive Behavior

20 minutes/color. □ In preparing the viewer for the significant concepts to appear in the films, Saul Gellerman discusses the broad implications of behavioral science for management and frames the major question for which each behavioral scientist in the series offers an answer: What can management do to motivate people toward greater productivity?
BNA Films.
AA-94

Understanding Motivation

25 minutes/color. □ Saul Gellerman explains the individual needs of workers and how their motivation is a product of the kind of world they *think* they live in.
BNA Films.
AA-97

The Management of Human Assets

25 minutes/color. □ Rensis Likert brings his keen understanding of supervision and leadership to bear on the training and direction a company must take to obtain high-producing work-groups.
BNA Films.
AB-02

The Self-Motivated Achiever

25 minutes/color. □ Well-known for his research on the achievement motive, David C. McClelland discusses the problems of identifying individuals with a high need for achievement and how to deal with them when they are discovered in an organization.
BNA Films.
AA-96

Human Nature and Organizational Realities

25 minutes/color. □ Dr. Chris Argyris draws from his experience in motivating employees at lower levels of an organization, and improving interpersonal relations at all levels of management.
BNA Films.
AB-01

Motivation in Perspective

20 minutes/color. □ In this concluding film, Saul Gellerman summarizes, compares and contrasts the research and application of behavioral science and then ties the concepts together to present a unified guide to management action.
BNA Films.
AB-03

Command & Control

THE EFFECTIVE EXECUTIVE

In this series, world-renowned management consultant, author and educator, Peter F. Drucker, plays his accustomed role as management consultant, this time to the mythical Hudson-Lansing Corporation, to show that effectiveness can be learned . . . but only if an executive works at it. Discussion Leader's guides are available.

Effective Decisions

25 minutes/color. □ Peter Drucker shows how effective executives utilize constructive dissent to make sure that each decision is the best choice of alternatives.
BNA Films.
AA-86

What Can I Contribute?

25 minutes/color. □ Any organization is really a group of specialists working together as a team. Each member has a unique contribution to make, but he must focus his contribution where it will do the most good.
BNA Films.
AA-84

Managing Time

25 minutes/color. □ Peter Drucker demonstrates why every executive needs to know where his time goes and how to plan more effective use of it.
BNA Films.
AA-83

A JOE POWELL FILM

Unaccustomed As They Are . . .

25 minutes/color. □ In this "Executive Briefing on Effective Speaking," Joe Powell, nationally known management consultant and public speaker, takes you step by step from the moment you are selected to the time you will deliver your speech. From careful choice of occasion and location to his sage advice to "relax and enjoy," you will find this film thought-provoking and instructive. To help you review and practice each of his points, Joe has prepared a booklet titled "Executive Speaking—An Acquired Skill" which is available.
BNA Films.
AC-28

EFFECTIVE COMMUNICATION

Five interrelated films, featuring Dr. David K. Berlo, noted communication authority, on how to overcome the obstacles to communication at every organizational level. Discussion Leader's guides and viewer's booklets available.

Avoiding Communication Breakdown

24 minutes/color. □ Dr. Berlo calls attention to warning signals of defective communication, and shows how these signals could have been used by communication-conscious managers to prevent breakdown.
BNA Films.
AB-04

Changing Attitudes Through Communication

24 minutes/color. □ The introduction of change often arouses resistance, throwing employees off balance and thereby producing tension. Understanding this will help create acceptance of new policies, says Dr. Berlo.
BNA Films.
AB-07

Communicating Management's Point of View

24 minutes/color. □ Persuasion is a vital part of the manager's job—affecting and changing people's beliefs, attitudes and behavior. Dr. Berlo shows how managers can become more skillful in this aspect of communicating techniques.
BNA Films.
AB-08

Communication Feedback

24 minutes/color. □ Dr. Berlo shows that effective communication is impossible if feedback is ignored, distorted, avoided or simply not perceived.
BNA Films.
AB-06

Meanings Are In People

24 minutes/color. □ Dr. Berlo demonstrates how misunderstandings occur by presenting dramatic reenactments of what was said and what was thought by several managers and subordinates at cross-purposes in typical at-work situations.
BNA Films.
AB-05

"The leader must know, must know that he knows, and must be able to make it abundantly clear to those about him that he knows."

Clarence B. Randall

Use & Abuse/Dangerous Drugs

The urgent problem of dangerous drugs has prompted the Motorola Teleprogram Center to assemble this special collection of outstanding films on Use & Abuse. One of the most powerful, *11:59 . . . Last Minute to Choose*, received overwhelming favorable response when shown recently on coast-to-coast network television. It should head your program on this crucial issue.

For specific information or general discussion these drug abuse films are a valuable adjunct to officer training as well as community awareness. By combining them with films from the 'Cops and Other Humans' series in this catalog, you can put together an effective, high-impact Community Interaction program to help combat the drug problem.

"Consider what heavy responsibility lies upon you in your youth, to determine, among realities, by what you will be delighted, and among imaginations, by whose you will be led."

Ruskin

11:59... Last Minute To Choose

A Multi-award Winning Film

Produced by The Bretano Foundation

Co-Producers: Mary Louise Stine

Mary K. Wolcott

CBS Educational & Publishing Group

Many so called "Drug Abuse" films resort to deliberately exaggerated scare tactics to make their point. 11:59 is a horror film too, but it derives its horror from the basic nature of the subject. It is about drugs that kill—and it is believable.

"The toughest, most vivid, most graphic look at the drug scene that has yet been seen."
LOS ANGELES TIMES

11:59 . . . Last Minute To Choose

25 minutes/color. □ The real experience of drugs as told by the kids who are into it. You see the motivations that lead to the first encounter, the denial of addiction, the narrowing horizons as the habit becomes bigger, and the confrontation with the grim realization that alternatives are closed. The kids tell how it is to rip-off for drug money, to prostitute, to sell one's soul to support a habit . . . the whole ritual of hassle, hustle, brief relief, then panic . . . the sordid surroundings and single-purposed personal relations of the drug culture, the bad trip, the O.D. and drug death.

There is no preaching in 11:59. The kids tell it like it is. No one tells another what to do—the choice is up to the viewer—but it is hard to imagine anyone choosing drugs after having seen this film.

AB-48

"It this shocker cannot dissuade possible drug users, no program can."
PHILADELPHIA ENQUIRER

"Extraordinarily Effective."
NEW YORK TIMES

"If your teenagers shy away or scoff, DARE THEM to watch it. It may be the most important film they can see at this time of their lives."
SAN FRANCISCO CHRONICLE

Use & Abuse/Dangerous Drugs

Up Pill, Down Pill

24 minutes/color. □ This dramatization explores different life styles—life styles through which the central figures try to adjust to disappointments and frustrations. The open-endedness of the film stimulates class discussion of the type of decision all young people will have to make for themselves. A J. Gary Mitchell Film.
BFA Educational Media.

04-AA

Marijuana (two cassettes)

34 minutes/color. □ There are many valid arguments against the use of marijuana. Why do young people challenge these arguments and find reasons to justify their use of it? Sonny Bono, of Sonny and Cher, comments on and explores in detail the reasons so often given to justify the use of marijuana and other drugs. Produced by Max Miller/Avanti Films, Inc.
BFA Educational Media.

06-AA 07-AA

Marijuana: The Great Escape

20 minutes/color. □ George Willis is a young drag racer—one of the best. He knows that to be a top professional driver, he needs complete concentration and perfect reflexes. At 240 mph, he has no room for mistakes. Yet George makes a big mistake—he smokes marijuana. The unavoidable conclusion is that the drug can be an extremely dangerous "escape." A J. Gary Mitchell Film.
BFA Educational Media.

02-AA

The Drag

9 minutes/color. □ A color cartoon about tobacco addiction and the difficulty of breaking the habit. The case history of a chain smoker—told on a psychiatrist's couch, with the patient's recollections amusingly illustrated—explains the whole psychology of the smoking habit and the part that cigarette advertising plays in making it stick.

National Film Board of Canada.

AA-75

Speedscene: The Problem of Amphetamine Abuse

17 minutes/color. □ This film offers graphic evidence against use of amphetamines in any form for other than medical reasons. Psychological dependency on these drugs frequently leads to the use of other dangerous, addictive drugs such as heroin. The most malignant form of abuse is the repeated high dosage injection of amphetamine, one form of which is called "speed." In addition to the physical dangers of hepatitis, malnutrition, and death, are the psychological problems inherent in the life style of the "speed" culture and the user's inability to deal with his environment. A Richard Scott Production.
BFA Educational Media.

03-AA

The Circle

50 minutes/b&w. □ An inmate's view of a treatment center for drug addicts on Staten Island, New York, organized by the addicts themselves. The basis of the treatment is to shake each man loose from his excuse. It is at times rough and uncompromising, but the results are regarded by some psychiatrists as a "breakthrough." The people and situations shown are all authentic; only one actor was employed.

National Film Board of Canada.

ZZ-20

Beyond LSD: A Film for Concerned Adults and Teenagers

25 minutes/color. □ This film is about the communication gap between two generations: teenagers and young adults on the one hand, and the generation of those over thirty—"the establishment." The film is an attempt to go "beyond LSD," to stimulate thought and motivate discussions among high school students, college students, teachers, and parents. A Paul Burnford Production.

BFA Educational Media.

01-AA

THE DISTANT DRUMMER SERIES

from the National Audiovisual Center

A Moveable Scene

22 minutes/color. □ A serious and dramatic look at some of today's young people and their use of hallucinogenic drugs. Includes quick visits to the hippies' 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. Narrated by Robert Mitchum. The first film in the Distant Drummer Series.
NAC Films.

AA-55

Flowers Of Darkness

22 minutes/color. □ 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 drug 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 combatting the problem. Narrated by Paul Newman. Second in the Series.

NAC Films.

AA-56

Bridge From Noplace

22 minutes/color. □ Examines the present status of treatment for drug addiction, rehabilitation of addicts, and promising research projects. Narrated by Rod Steiger. Third in the Series.

NAC Films.

AA-57

Cops & Other Humans

*"Indeed,
no lasting
improvement
in law enforcement
is likely in
this country
unless
police-community
relations are
substantially
improved."*

Capt. Howard W. Seay
Upland, Calif.
Police Department.

According to many authorities, more than 90% of a policeman's activities involve interpersonal relations with others. Yet, by some curious and destructive magic, people often forget that police are humans much like themselves—and police sometimes forget that the people they deal with are as human as themselves. Here is a collection of films about the human condition—the hopes, fears, frustrations, happiness, ambitions, courage, ugliness and beauty we all feel. And they are as appropriate for your own officers as for the other people in your community.

At a time when racial and ethnic tensions, poverty and fear lead to misunderstanding and distrust, it is important for the policeman to be a part of the positive emotional life of the people. Recognizing this, most law enforcement agencies have developed community relations programs to help promote mutual understanding, to inform and educate, to turn fear and distrust of the uniform into assurance, friendliness and cooperation. These cassettes from the Motorola Teleprogram Center can help. They do not, of course, constitute a community relations program by themselves—obviously your program must be carefully tailored to the special needs and problems of your own community. But these films can provide some of the material to help you make your program come alive. You might even consider using some of the training films, such as 'Shoot/Don't Shoot,' to help promote a better understanding of the problems your men face in protecting your community.

Is It Always Right To Be Right

8 minutes/color. □ "There once was a land where men were always right"—begins this fast-moving "parable" that highlights the centers of divisiveness of our society—the generation gap, war, poverty, race. All are lifted up and sharply focused in this unique film that interlaces animated and live action sequences. Designed to provoke lively discussion without alienating any group. Ends on a note of challenge and hope. Narrated by Orson Welles. Academy Award winner, 1971.
Stephen Bosustow Productions.
AA-58

To See or Not To See

15 minutes/color. □ Czech film-artist, Bratislav Pojar, makes amusing reflection on our habit of looking before we leap. What he shows is the little man inside each of us, the cautious character we all know, who acts to keep us out of trouble but also keeps us in a state of defeat. Is there a cure for this reluctance to face up to life in the raw? The animated film shows there is. A charming production that makes your worst fears suddenly look silly. Award: Berlin.
National Film Board of Canada.
AB-70

Leo Beuerman

13 minutes/color. □ Unforgettable events take place on a single day in the life of one man. Leo Beuerman has less than other men—yet has something to give to all men. A unique commentary on human values, the film does not ask for sympathy for the handicapped. Leo doesn't need that for he is independent. Each person is related to Leo in a deeply personal way. And all age groups respond to him. His appeal is universal. Awards: Silver Medal, Atlanta Film Festival; Cindy Award, Informational Film Producers Assn.; Gold Medal, International Film & TV Festival of New York; nomination, Hollywood.
Centron Productions.
AA-14

Cops & Other Humans

Black and White: Uptight

35 minutes/b&w. □ The myths that perpetuate prejudice against black people in our society and the subtle ways that hate is learned are explored in this film. The social and economic differences that do exist between blacks and whites are caused by historical inequities in education and economic opportunity—and are in some cases even perpetuated by laws. The riots that have erupted in the cities throughout the United States have forced basic issues of injustice to the surface for all Americans to face. There are no easy ways to solve the problems caused by prejudice, but examples are given of areas in which government, business, and black and white people are working together to wipe out the hatred and misunderstanding between races. This film acquaints the viewer with the subtle and sometimes unconscious manifestations of prejudice as well as the more obvious. It will also encourage the viewer to look more closely at his own attitudes. People often ask today, "What can I do to help?" This film provides some answers. Narrated by Robert Culp. Produced by Max Miller/Avanti Films, Inc. **BFA Educational Media.**

99-ZZ

Meeting Strangers: Red Light, Green Light

20 minutes/color. □ This film helps the child to understand when the meeting of strangers might be potentially dangerous and provides him with specific suggestions for behavior at such times. Used as examples are the overly curious adult who seeks personal information from the unaccompanied child; the driver who professes to need the child's help in finding his way; the stranger who offers gifts, food, or affection; and the false repairman who tries to gain entry into the home. Children are motivated to discuss reasonable courses of action in these situations: refusal, retreat, and reporting of the incident. **BFA Educational Media.**

05-AA

You're No Good

25 minutes/b&w. □ Youth, and the impulses of youth, sometimes clash with society's need for circumspection, law and order. The youth is Eddie (played by Michael Sarrazin) and his mistake is to "borrow" a motorcycle parked in front of a bike sales store. He takes his girl for a spin and then the law steps in. A commentary on a society that often offers youth little purpose or sense of accomplishment.

National Film Board of Canada.

ZZ-14

Caroline

25 minutes/b&w. □ To the public she is the pleasant, never-ruffled handler of complaints at the telephone office. But behind her calm exterior are revealed her doubts about her personal life and the domestic world she shares with her husband and child. Awards: Canadian Film Award; Venice.

National Film Board of Canada.

ZZ-21

Caught

24 minutes/color. □ The subject is shoplifting and its increasing rise among all phases of our society. Security and law enforcement personnel relate their experiences and methods used to ease the problem. Very effective for all ages but particularly for elementary and high school students.

Cinematics Concepts Corporation.

AC-56

Neighbors

8 minutes/color. □ Norman McLaren here applies the principles normally used to put drawings or puppets into motion, to animate live actors. The story is a simple parable about two people who come to blows over the possession of a flower. Eight awards, including: Rome; Academy Award "Oscar."

National Film Board of Canada.

AB-82

The Game

25 minutes/b&w. □ A boy-meets-girl game, played without rules, at a time when the boy feels he must prove himself in the chase. The film is about the much-discussed sexual behavior of teen-agers and shows that often "the game" starts with a challenge to the masculine ego from the boy's peer group. Few adults are seen or heard from, and the film does not take sides in this game.

National Film Board of Canada.

ZZ-25

Evan's Corner

23 minutes/color. □ Evan lives in a crowded urban ghetto, in a two-room flat with seven other members of his family. He longs for a place all to himself. With love and wisdom, his mother helps Evan select one corner in their home for his own. Delighted, Evan proceeds to make it his own with a picture, flower, pet and furniture—all acquired through his own efforts. At last, Evan's corner is complete . . . yet, something is missing. Again with his mother's help, Evan learns what it is and also learns one of life's important lessons: to be happy we cannot live alone in a "corner," but must be willing to step out and help others.

Stephen Bosustow Production.

AA-46

One Little Indian

15 minutes/color. □ Puppets demonstrate some traffic safety rules in an absorbing story about a little Indian boy who pays his first visit to a big city. Even though Magic Bow is endowed with magic gifts and thrills the rodeo audience with his acts, the whirl of traffic outside the arena leaves him completely bewildered. From kindly city folk he learns some basic safety precautions. Six international awards. **National Film Board of Canada.**

AB-92

Cops & Other Humans

**"You've got
to have
the people
in the community
on your side
or else
you can forget
about
police work."**

Insp. Vincent T. Agoglia, NYPD

Little White Crimes

25 minutes/b&w. □ A tale from downtown where the morality of business is not always as transparent as the shining glass fronts of the office buildings. The story follows the adventures of a young man on the way up, intent on building an image to match his ambitions. In doing so he leaves a trail of hurt feelings among those he uses as steps toward his goal. Useful for discussion of the business ethic.
National Film Board of Canada.
ZZ-30

Very Nice, Very Nice

7 minutes/b&w. □ A look behind the business-as-usual face we put on life, showing anxieties we want to forget. A compelling montage of dozens of pictures which seem familiar, with fragments of speech heard in passing and, between times, a voice saying, "Very nice, very nice." Awards: Tours, France; Columbus, Ohio; Nomination, Hollywood.
National Film Board of Canada.
ZZ-24

The House That Jack Built

8 minutes/color. □ A humorous animated cartoon about a fellow we all know, who builds his house in the best suburb he can afford. He had a picture bride, a picture window, a garden pretty as a "Homes and Gardens" picture. But so did everyone else. He then wanted something special. What he finally got is a moral for all.
National Film Board of Canada.
AC-13

Joshua in a Box

5 minutes/color. □ This non-narrated animated film deals with man's needs, emotions and values. Joshua's unique predicament, his attempts to escape, and his emotional response to frustration can be interpreted in many ways. The symbolic significance of the ending will stimulate many questions and discussions.
Stephen Bosustow Productions.
AB-24

Changing the Law

23 minutes/b&w. □ Designed for the secondary school, this film provides an opportunity to explore some of the vital legal questions confronting society today. "Why should laws be obeyed? Is the law fixed and inflexible?" By using a documented case, the film shows the advantage of changing laws by peaceful rather than violent means. A Bernard Wilets Film.
BFA Educational Media.
95-ZZ

Squarejohns

25 minutes/b&w. □ Follow the adjustment of two paroled prisoners as observed by their parole officer. One of the men, aging and tired, seems resigned to the square life of "the street." He seems more in need of protection than supervision. The other is younger, more demanding of life and so more tempted. How the parole officer works to aid both through the parole period is convincingly shown.
National Film Board of Canada.
ZZ-29

Big Boys Don't Cry

8 minutes/color. □ On an imaginary safari in the woods, a small boy comes to grips with the reality of life and death. He shoots at logs and paper cups instead of animals. But then, when he shoots a bird, a series of real-life war scenes is triggered which appreciably dull his zest for the hunt. A thought-provoking film about war and killing.
Stephen Bosustow Productions.
AB-68

Everybody's Prejudiced

21 minutes/b&w. □ Everybody? Well, there is prejudice and prejudice. From the man who refuses his breakfast egg because experience tells him to, to the man who dislikes his new neighbors for no reason at all, examples of prejudice are offered that everyone will recognize and wish to discuss. Award: Columbus, Ohio.
National Film Board of Canada.
ZZ-42

No Reason to Stay

25 minutes/b&w. □ A look at the school drop-out and what he drops out from. This film takes a deliberately biased look at today's educational system and how it fails, if it does, to give young people the preparation they need for adult life when school doors close behind them. A provocative film for all concerned with the course of education. Awards: New York; Columbus; Melbourne.
National Film Board of Canada.
ZZ-41

Just Like You

6 minutes/color. □ This film deals with man. It tells of his feelings, his concerns, his quest for understanding and help. Love of life, love of mankind, and love of country are deep concerns. We are more alike than different. The question is raised, "Are we going to live in this land and build this land together?"
Stephen Bosustow Productions.
AB-81

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Big Boys Don't Cry	12	8	C	AB-68	\$ 80.00
Bill of Rights in Action: The Right to Privacy	5	23	B&W	98-ZZ	\$120.00
Bill of Rights in Action: Story of a Trial	5	22	B&W	97-ZZ	\$120.00
Bill of Rights in Action: Freedom of Speech	5	21	B&W	96-ZZ	\$108.00
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*Dealing with the Mentally Unbalanced & Police Interrogation	5	50 (total)	B&W	ZZ-52	\$250.00
Disturbance Calls: General I	3	24	C	AB-37	\$275.00
Drag, The	9	9	C	AA-75	\$100.00
*Drug Abuse & Organized Crime	4	50 (total)	B&W	ZZ-48	\$250.00
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11:59 . . . Last Minute to Choose	8	25	C	AB-48	\$300.00
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*Indicates cassettes containing two programs

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No Reason To Stay	12	25	B&W	ZZ-41	\$150.00
One Little Indian	11	15	C	AB-92	\$150.00
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Patrol Procedures I, Violent Crimes	2	20	C	AC-35	\$220.00
*Police Behavior and Social Change & Rights of the Accused	5	50 (total)	B&W	ZZ-51	\$250.00
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<i>*Policeman as a Witness, The (See "Report Writing")</i>					
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Speedscene: The Problem of Amphetamine Abuse	9	17	C	03-AA	\$168.00
Squarejohns	12	25	B&W	ZZ-29	\$150.00
Strategy For Productive Behavior	6	20	C	AA-94	\$200.00
Third Party Intervention: The Human Element	3	50	B&W	ZZ-11	\$350.00
To See Or Not To See	10	15	C	AB-70	\$150.00
Traffic Accident Investigation I & II	4	50	B&W	ZZ-35	\$250.00
Unaccustomed As They Are	7	25	C	AC-28	\$250.00
Understanding Motivation	6	25	C	AA-97	\$275.00
Up Pill, Down Pill	9	24	C	04-AA	\$236.00
Very Nice, Very Nice	12	7	B&W	ZZ-24	\$ 70.00
What Can I Contribute?	7	25	C	AA-84	\$300.00
You're No Good	11	25	B&W	ZZ-14	\$175.00

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