AFRICAN AMERICAN STUDIES DOCUMENTARIES

A. PHILIP RANDOLPH: FOR JOBS & FREEDOM
CALL NUMBER: 323.4 R192Zph vhs

87 minutes; c1995; director, Dante J. James; produced by Dante J. James

PARTIAL CONTENTS  Music: Jesus is a rock in the weary land -- La Guiablesse: Entrance of Les Porteuse
-- Night -- Let’s all be Americans now -- On Jersey shore -- Get on board -- Now let me fly -- Pullman
porter blues -- Hold the fort -- Mean low blues -- Happy days are here again -- Defense factory blues
--I’m so glad -- We shall overcome.

SUMMARY Biographical of the African American labor leader, journalist, and civil rights activist, A. Philip
Randolph. Randolph won the first national labor agreement for a black union, The Sleeping Car porters.
His threat of a protest march on Washington forced President Roosevelt to ban segregation in the federal
government and defense industries at the onset of WWII and again he forced Truman to integrate the
military. Finally with the 1963 March on Washington, Randolph succeeded in placing civil rights at the
forefront of the nation’s legislative agenda as he passed the torch to Martin Luther King, Jr. Includes
music of the labor and civil rights movements.

ADAM CLAYTON POWELL
CALL NUMBER: 973.92 P882Zad vhs

55 minutes; 1992; directed by Richard Kilberg; produced by Richard Kilberg and Yvonne Smith

SUMMARY "A dramatic portrait of the Harlem minister and Congressman who became one of the most
powerful, controversial politicians of his time. The film highlights the remarkable achievements of
Powell’s career and shows how he brought about his political ruin."

AFFIRMATIVE ACTION: THE HISTORY OF AN IDEA
CALL NUMBER: 331.133 A2557 vhs

56 minutes; c1996; directed by Joseph Camp; producers: Ronald Bailey, Robert Schurgin

SUMMARY This program explores the historical roots of affirmative action and the current debate over its
usefulness. The program looks at several different affirmative action programs today, from the
University of California, Berkely, to the city of Chicago. The program includes archival footage and
features interviews with a wide array of academic scholars.

AFFIRMATIVE ACTION: REMEDY OR DISCRIMINATION?
CALL NUMBER: 305.80097 D286 vhs

119 minutes; 2000; C-SPAN

SUMMARY Hentoff and Edley debated the practice of affirmative action, then responded to questions by
the panel, McFadden, and the audience. Among issues addressed were class based discrimination versus
race based discrimination, the place of affirmative action in scholastic institutions, and the current state
of race relations. Assembled by Oxford University Press and Annenberg School for Communication. At

AFFIRMATIVE ACTION UNDER SIEGE: WHAT’S AT STAKE FOR OUR CAMPUSES,
CAREERS & COMMUNITIES?
CALL NUMBER: 342.73087 A256 vhs

120 minutes; 1995; producers, William E. Cox and Frank L. Matthews

SUMMARY  A panel discussion of affirmative action and the issues that affect us today. Program traces
the history of affirmative action from the 1964 Civil Rights Act to the present. Panelists discuss the
threat of abolishment of affirmative action and the lasting effects its absence might bring about.
AFRICA TO AMERICA TO PARIS: THE MIGRATATION OF BLACK WRITERS  
CALL NUMBER: 820.9896 A2583 vhs  
53 minutes; c1997; a film by Jacques Goldstein and Blaise N'Djehoya.  
SUMMARY Traces the path of African-American literature from the shores of the U.S. to the Left Bank of Paris at the end of World War II through the late 1960s. The program provides context by first exploring the New Orleans salon poetry of Desdunes and then discussing the historic suppression of black activists in the U.S. after the Harlem Renaissance. This program primarily traces the lives of James Baldwin, Richard Wright and Chester Himes who immigrated to Paris seeking greater intellectual freedom. Includes remembrances of fellow artists and readings from their diaries and works.

AFRICAN AND AFRICAN-AMERICAN RELIGIONS  
CALL NUMBER: 299.6 A2579 vhs  
50 minutes; c1998; producer/director, Coley Coleman.  
SUMMARY Discusses the cultural diversity of Africa through its many religions. Shows how shared elements of various customs serve as unifying threads across tribes, centuries, and continents.

AFRICAN-AMERICAN HISPANIC COALITION: NEWS CONFERENCE  
CALL NUMBER: 327.7305 U584 vhs  
35 minutes; c1993; C-SPAN  
SUMMARY Andres Tobar and John Robinson focus on racial tensions between Afro-Americans and Hispanic Americans in Northern Virginia and try to find solutions to their serious problems.

AFRICAN-AMERICAN QUILTING  
CALL NUMBER: 746.97 A258 vhs reels 1 and 2  
38 minutes on 2 videocassettes; c1998; produced by Esperanza G. Martinez and Linda Roennau;  
CONTENTS Reel 1. The cloth sings to me (16 min) -- reel 2. The spirit of the individual (22 min).  
SUMMARY In the first part, African women quilters display their colorful works, many incorporating African fabrics. Part two introduces fiber artists Michael Cummings and Peggie Hartwell; relates their work to African American folk traditions in art, story telling, music and religion.

AFRICAN-AMERICAN THEOLOGY IN TODAY’S SOCIETY  
CALL NUMBER: 230.08996 W516a vhs  
82 minutes; 1999  
SUMMARY West speaks about the relationship between Christian faith and individuality in turbulent times, and about the history of African-American theology, the influence it has carried, and its practical applications today. Followed by audience questions. At the University of Chicago Divinity School, Apr. 3, 1998.

AFRICAN AMERICANS AND THE POLITICAL PROCESS  
CALL NUMBER: 323.1196 A2585 vhs  
140 minutes; c1993; directed by Brad Speare; produced by Anne Preloh  
SUMMARY Members of the Senate Black Legislative Staff Caucus discuss how Congress will address Afro-American economic and political concerns. Includes questions from the audience.

AFRICAN AMERICANS IN THE 103RD CONGRESS  
CALL NUMBER: 328.73 C6192jZb vhs
7 minutes; c1992

**CONTENTS** Black Americans in Congress (30 min.) -- African Americans in the 103rd Congress (7 min.) -- The Role of television in the Senate (51 min.).

**SUMMARY** Walters presents a short history of Blacks in Congress, explains how effective a role they played during the 20th century, and what their role will be in the 103rd Congress in 1993.

**AFRICANS IN AMERICA**
CALL NUMBER: 305.89607 A25814 dvd

30 minutes; 2004; producer/director, Ray LeJeune

**SUMMARY** Africans who have immigrated from Ethiopia, Ghana, Nigeria, Sierra Leone, and Uganda talk about their beliefs, experiences, and living in America.

**AFRO-AMERICANS AND THE NEW CONGRESS**
CALL NUMBER: 323.1196 A2584 vhs

43 minutes; c1994; C-SPAN

**SUMMARY** Discussion about Republican public policy issues and how they might affect Afro-Americans.

**AFROCENTRICITY**
CALL NUMBER: 791.4375 A258 dvd

160 minutes; 2000

**CONTENTS**: True / filmmaker, Charles Stone III
Breakdown / starring Vanessa Williams; filmmaker, Jeff Byrd
A gut feeling / executive producer, Spike Lee; filmmaker, Lee Davis
Breakfast at Ben’s / filmmaker, Chuck Wilson
Kings / director, Niva Dorell
Hip hop: the new world order / featuring Public Enemy; filmmaker, Muhammida El Muhajir
The Gift / filmmaker, Tanya Boyd.

**SUMMARY** A compilation of seven short films, in-depth interviews and commentary by emerging African American film directors. "Meet here the next generation ... unadulterated by the Hollywood filmmaking process."

**ALBERTA HUNTER: MY CASTLE'S ROCKIN'**
CALL NUMBER: 781.643 H945Za vhs

57 minutes; c1988; produced and directed by Stuart Goldman

**SUMMARY** Follows up the life of Alberta Hunter a famous Blues singer, from her early years through her death in 1984. Discusses her success in the States and overseas. Talks about her early retiring from singing, becoming a nurse and finally her returning to singing in her latter years.

**ALICE WALKER: A PORTRAIT IN THE FIRST PERSON**
CALL NUMBER: 813.54 W177Za vhs

25 minutes; 1989; produced by Jim Hanley & David Lee

**SUMMARY** Walker tells about her deep sense of personal mission and a strong sense of self that helped her to triumph over her humble beginnings as the eighth child of a Georgia sharecropper. Her discussion includes family violence and the status of Black women in the USA.

**ALICE WALKER: POSSESSING THE SECRET OF JOY**
CALL NUMBER: 813.54 W177pZa vhs
SUMMARY Alice Walker talks about her novel "Possessing the Secret of Joy" which addresses issues of female genital mutilation and social protest in Africa and America. Filmed segments, including archival film, illustrate some of the points made.

AMAZING GRACE WITH BILL MOYERS
CALL NUMBER: 782.27 A4895 vhs

88 minutes; c1991; produced and directed by Elena Mannes.

SUMMARY Documentary explores the moving history of the timeless, inspirational hymn "Amazing grace", and traces the lyrics back to its author, John Newton, an English slave ship captain turned country preacher. Includes archival film footage, and variations sung by different performers.

AMERICAN BEACH: RACE, WEALTH, AND MEMORY
CALL NUMBER: 305.80097 R995aZ vhs

57 minutes; 1999


AMERICA BEYOND THE COLOR LINE
CALL NUMBER: 305.89607 A5117 vhs pt 1-2

220 minutes on 2 videocassettes; 2003; directors, Daniel Percival, Mary Crisp

SUMMARY Henry Louis Gates, Harvard's Chair of Afro-American Studies, travels to the east coast, the deep South, inner city Chicago, and Hollywood to investigate modern black America and interview influential African Americans, including Colin Powell, Quincy Jones, Samuel L. Jackson, Alicia Keys, Maya Angelou, and Willie Herenton.

AMONG BROTHERS: POLITICS IN NEW ORLEANS
CALL NUMBER: 320.97633 A523 vhs

60 minutes; 1986; produced and directed by Paul Jeffrey Stekler.

SUMMARY Using the 1986 New Orleans mayoral race as a focal point, this film examines how political races among blacks changes the nature of city politics; both for blacks, who are forced to choose between viable black alternatives, and for the new "minority" white voters, many of whom have never voted for a black candidate before.

AMOS 'N' ANDY: ANATOMY OF A CONTROVERSY
CALL NUMBER: 791.4472 A525Za vhs

55 minutes; c1986; directed by Stanley J. Sheff; produced by Bob Greenberg

SUMMARY Traces the history of the radio (Chicago, 1926) and television (CBS 1951-1954) series Amos 'n Andy, includes film clips from the television series. Through interviews with the performers and prominent personalities such as Jesse Jackson and Redd Foxx, this production attempts to determine if the series was a positive first step for Blacks into the world of entertainment.

ANARCHY U.S.A.
CALL NUMBER: 320.57 A5335 vhs

78 minutes; 1983

SUMMARY This radical anti-negro, anti-communist, anti-civil rights propaganda documentary was made shortly after the Watts riots. Employing newsreel footage this film traces the methods used by communists to take over China, Cuba and Algeria, and then attempts to demonstrate that the same tactics have been used by the U.S. civil rights movement.
THE ANDERSON PLATOON
CALL NUMBER: 959.70438 A5525 vhs

64 minutes; c1966; produced and narrated by Pierre Schoendorffer

SUMMARY French producer Pierre Schoendoerffer spent six weeks filming the men of an integrated combat unit led by Lt. Joseph B. Anderson, a black West Pointer, as they ate, slept, fought and died in the Vietnam War.

ANDREW YOUNG
CALL NUMBER: 973.92 Y68Za vhs

34 minutes; 1998

Andrew Young was interviewed at Iliff School of Theology, Denver, Colorado on January 29, 1998, Interviewers: Vincent Harding, Rosemarie Freeney Harding

ANGELOU ON BURNS
CALL NUMBER: 821.6 B96Zangevhs

48 minutes; 1996; produced and directed by Elly Taylor

SUMMARY Maya Angelou makes a pilgrimage to Scotland in search of Robert Burns, a poet she developed an affinity for from the time she first learned to read.

THE ANGRY HEART: THE IMPACT OF RACISM ON HEART DISEASE AMONG AFRICAN AMERICANS
CALL NUMBER: 616.12308 A593 vhs

57 minutes; 2001; produced and directed by Jay Fedigan.

SUMMARY Through the story of a 45-year-old who has already suffered two heart attacks and bypass surgery, this film analyzes the impact of such factors including depression, stress, and diet on heart diseases, but makes clear that for African-Americans these lifestyle issues are inseparable from racism.

ANNE WORTHAM
CALL NUMBER: 305.8 A6135 vhs

28 minutes; c1988; produced & directed by Betsy McCarthy

SUMMARY "Anne Wortham could not bring herself to join the civil rights movement because it violated her beliefs. A graduate of the all-black Tuskegee Institute, she stands apart in her criticism of the civil rights movement and its leaders for what she says is the promotion of reverse racism and the welfare state. Wortham shares her experiences with the civil rights movement in the north and south, highlighting the fact that all blacks do not share one common experience. Wortham also talks about affirmative action, busing, and other issues concerning black Americans."

AS I REMEMBER IT: A PORTRAIT OF DOROTHY WEST
CALL NUMBER: 813.5 W517Za vhs

56 minutes; 1992; produced and directed by Salem Mekuria

SUMMARY "Although her father was born a slave, author Dorothy West grew up in a middle-class African American family in Boston during the early 1900s. Still spry at 83, West, at home in Martha's Vineyard, fondly recalls her extended family, who inspired many of her stories, particularly her autobiographical novel, Living Is Easy. Stills, archival footage, and period music weave a backdrop for her recollections and excerpts from her work, letters, and journals, which portray not only her life, but also some of the African American writers, musicians, and artists of the Harlem Renaissance in the 1920s."
THE ART OF ROMARE BEARDEN
CALL NUMBER: 759.13 B3682a vhs

30 minutes; 2003; Produced, written, and directed by Carroll Moore.

SUMMARY "Romare Bearden's art captures the diversity and richness of his life. With roots in North Carolina, Bearden migrated North at an early age, living in industrial Pittsburgh, vibrant Harlem, and, later in his life, on the Caribbean island of St. Martin. These four locales and his memories of their people, music, colors, and stories form the basis of Bearden's collages and paintings, whose style exhibits a unique blend of cultural influences from Harlem, Europe, and Africa. This film traces Bearden's entire career, including his paintings and watercolors of the 1940s, experimental collages of 1964, mature collages of the next two decades, large-scale public murals, and late landscapes. The documentary also features commentary by art historians, artists, and others who knew Bearden, including Wynton Marsalis, Albert Murray, and Emma Amos."--Container.

AT THE RIVER I STAND
CALL NUMBER: 331.89281 B422a vhs

59 minutes; c1993; produced and directed by David Appleby, Allison Graham, and Steven John Ross

SUMMARY Documentary examines two events in 1968: sanitation workers strike in Memphis, Tenn., and the assassination of Dr. Martin Luther King, Jr. Shows how the Black community and local civil rights leadership mobilized behind the strikers in mass demonstrations and a boycott of downtown businesses and AFSCME supported the strikers. Includes archival film footage.

AUGUST WILSON
CALL NUMBER: 306.85 M393 vhs

28 minutes; c1988; Produced & directed by Kate Roth Knull

SUMMARY "According to black American playwright August Wilson, everyone has to find his own song. In this program, Wilson shares his insights on the influence of blues music on literature and the ways it has shaped his philosophy of life and drama. He also talks about finding the Afro-American cultural identity and the portrayal of black America on such TV programs as The Cosby Show.

BASKETS OF GOLD
CALL NUMBER: 746.412 B315 vhs

22 minutes; c1998; producer Angela Meredith
BEN CHAVIS SPEAKING ABOUT THE NAACP
CALL NUMBER: 301.451 N277Zbc vhs

55 minutes; c1993; C-SPAN.

**SUMMARY** Executive Director Ben Chavis speaks about the role of the NAACP in the struggle to improve the lives of Afro-Americans with emphasis on civil rights. Includes a discussion about Black nominees selected for positions in the Clinton Administration, and questions from the audience.

PLAYTHELL BENJAMIN, AUTHOR, “RECONSIDERING THE SOULS OF BLACK FOLK”
CALL NUMBER: 973.8 D81sZcZ vhs

80 minutes; 2003


BERNICE JOHNSON REAGON: SNCC FREEDOM SINGER AND FOUNDER OF SWEET HONEY IN THE ROCK
CALL NUMBER: 781.7296 R287Zb vhs

40 minutes; c1997

**SUMMARY** Bernice Johnson Reagon was interviewed in Denver, Colorado, on October 27, 1997, Interviewers: Vincent Harding, Rachel Harding

CALL NUMBER: 305.89607 B561 vhs

55 minutes; 1988; Series executive producer, William Greaves

BEYOND THE DREAM: A CELEBRATION OF BLACK HISTORY
CALL NUMBER: 973.0496 B573 vhs

150 minutes; 1989; A Black Issues in Higher Education production.

**SUMMARY** Live, interactive satellite program featuring prominent scholars, live discussions and pre-recorded features on the past, present and future of Black participation in American society and culture. Looks at the contribution of Blacks in the fields of education, politics, business and economics, social issues, the military, the arts, entertainment and sports.

BEYOND THE DREAM II: A CELEBRATION OF BLACK HISTORY
CALL NUMBER 973.0496 B5735 vhs

120 minutes; c1990; senior producer/director, Norman A. Klotz ; producer, Yolanda Parks

**SUMMARY** Summary: Interactive satellite program featuring prominent scholars, live discussions and pre-recorded features on the past, present and future of Black participation in American society and culture. Includes appearances by several successful Black musicians and artists. Looks at the contributions of Blacks in a variety of fields, including education, politics and business.

BEYOND THE DREAM III: A CELEBRATION OF BLACK HISTORY: THE GLOBAL PERSPECTIVE
CALL NUMBER: 973.0496 B5733 vhs

120 minutes; c1991

**SUMMARY** In order to shed light on issues affecting Blacks around the world today, this program poses as a news broadcast made fifty years into the future. Takes a hard look at the political, economic and educational barriers Blacks face as they move beyond the initial dream of Dr. Martin Luther King into the
global village of the 21st century.

BEYOND THE DREAM IV: A CELEBRATION OF BLACK HISTORY
CALL NUMBER: 973.0496 B5734 vhs

120 minutes; 1992; A Black Issues in Higher Education production


CALL NUMBER: 305.2 B573 vhs

120 minutes; 1993; director, Mark While; producer/director Jason Vogel

SUMMARY A live, interactive satellite videoconference featuring prominent African American writers. It focuses on the impact of African American literature as it pertains to American culture and life. Examines the evolution of stories and the importance of storytelling for the understanding and preservation of culture and heritage.

BEYOND THE DREAM VI: A CELEBRATION OF BLACK HISTORY; BLACKS IN POLITICS; A STRUGGLE FOR INCLUSION
CALL NUMBER: 323 1196 B573 vhs

120 minutes; 1994; director, Tom Howard; producer, Sonya D. Ray

SUMMARY Teleconference focusing on Black political power and participation at the local, state, and federal levels. Includes profiles of Congresswoman Maxine Waters and Congressman Kweisi Mfume. Also includes discussion on building coalitions with other political groups to pursue common interests.

BEYOND THE DREAM VII: A CELEBRATION OF BLACK HISTORY: THE VANISHING BLACK MALE, SAVING OUR SONS
CALL NUMBER: 305.38896 B573 vhs

120 minutes; c1994; director, L.D. Holland; producer, Sonya D. Ray

SUMMARY A live, interactive satellite videoconference that examines the African-American male crisis and presents solutions and programs that work.

BEYOND THE DREAM VIII: A CELEBRATION OF BLACK HISTORY; SUCCESSFUL BLACKS IN THE AMERICAN BUSINESS & ENTREPRENEURIAL WORLD
CALL NUMBER: 338.04 B573 vhs

120 minutes; c1996

SUMMARY Examines the future of Black businesses and today's business climate, explores the ways of operating a successful business, looks at the impact of affirmative action and addresses the role of education in preparing the nation's next generation of Black entrepreneurs and CEOs.

BEYOND THE DREAM IX: THE WISDOM OF OUR ELDERS, THE EAGERNESS OF THOSE TO FOLLOW
CALL NUMBER: 325.26 B573 vhs

120 minutes; c1997; director, Wally Ashby; producer, Sondra Ray

SUMMARY Through the use of oral tradition, many generations of African-Americans have benefitted from the wisdom of elders. This tape builds on the importance of keeping that tradition alive.

BIG MAMA
CALL NUMBER: 306.8745 B592 vhs
40 minutes; c2000; produced and directed by Tracy Seretean.

**SUMMARY** Depicts Viola Dees, a devoted, elderly grandmother, in her struggle to raise her orphaned grandson in South Central Los Angeles. She must contend with her own declining health and a bureaucratic and legal system that continually threatens to force them apart.

**BITTER CANE**
CALL NUMBER: 972.94 B6244 vhs

75 minutes; c1993

**SUMMARY** "This award-winning, clandestinely filmed documentary examines the history and contemporary reality of Haiti, from the 1804 revolution, to the occupation (1915-34) by U.S. Marines, to the repressive Duvalier regimes of 'Papa Doc' and 'Baby Doc.' Interviews with peasants, landowners, merchants and U.S businessmen reveal the workings of the semi-feudal agricultural sector, as well as their consequences, including growing unemployment in the U.S. and the perilous ocean voyage of Haitian refugees. Despite the recent flight of the Duvaliers, and the present politically volatile situation in Haiti, the film's analysis and insights remain as relevant as ever, making Bitter Cane a classic documentary on the Caribbean's oldest and poorest nation."

**BLACK AMERICA AND THE EDUCATION CRISIS**
CALL NUMBER: 370.8996 B6272 vhs

45 minutes; c1997/8; director, Max Schindler, Jr.; producer, Gina Screen

**SUMMARY** Syndicated columnist Juan Williams moderates a town meeting at Howard University on the crisis of education in the black community. Educators, politicians and other prominent personalities discuss such issues as why black children score lower on standardized tests, how to improve academic performance, and Ebonics.

**BLACK AMERICAN CONSERVATISM: AN EXPLORATION OF IDEAS**
CALL NUMBER: 320.52097 B6277 vhs

58 minutes; c1992; produced & directed by M. Zack Richter; co-produced and co-directed by Robin Downes

**SUMMARY** Interviews with a number of successful Black business people and activists who discuss their views of Black conservatism. Self-help strategies and the results of some of those strategies on Black communities are also examined. Includes archival film footage.

**BLACK AMERICAN LITERATURE**
CALL NUMBER: 810.9896 B6272 vhs
CALL NUMBER: 810.9896 B6272 vhs guide

52 minutes; c1988; producers, Matthew J. Bruccoli and Richard Layman

**SUMMARY** "This tape features Valerie Smith on black writers from 1900 to 1940. She begins by arguing that themes in 19th century slave narratives continue in 20th century writings. Next she holds that Charles Chestnutt and Paul Laurence Dunbar contributed new subjects and a new audience for black writers, work continued by authors of the 1920's and 30's. She also adds a number of women to the familiar roster of the Harlem Renaissance; along with James Weldon Johnson, Claude McKay, Jean Toomer, and Countee Cullen, she lists Jesse Redmon Fauset, Nella Larsen, Alice Dunbar Nelson, Angelina Grimke, Georgia Douglas Hurston, and Zora Neale Hurston."

**BLACK AMERICANS IN CONGRESS: BOOK REVIEW**
CALL NUMBER: 328.73 C6192jZb vhs

30 minutes; c1992; directed by Brad Speare; C-SPAN

**CONTENTS** Black Americans in Congress (30 min.) -- African Americans in the 103rd Congress (7 min.) -- The Role of television in the Senate (51 min.).
SUMMARY Rep. Clay reviews his most recent book "Just permanent interests", and describes his motivation for writing the book, which examines the history of all Black elected officials in Congress, including the Congressional Black Caucuses. Includes questions and answers from the audience.

THE BLACK ATHLETE: WINNERS OR LOSERS IN ACADEMIA?
CALL NUMBER: 796.0922 B627 vhs

120 minutes; c1990; director, Tom Howard.

BLACK ATHLETES: FACT & FICTION
CALL NUMBER: 796.08996 B627 vhs

58 minutes; c1989; directed by John Bianco; produced by Jon Entine

SUMMARY "Explores an extremely touchy subject: why blacks 'dominate in so many sports these days.' Includes interviews with researchers whose findings suggest that blacks have a 'genetic edge' when it comes to sports, but critics see such theories as manifestations of a deeply rooted prejudice in America. Sociologist Harry Edwards attributes the prominent number of black athletes to institutional racism, saying that blacks are denied access to 'high-prestige occupations' and are 'channeled' toward sports. Others offer views, including Carl Lewis, Julius Erving, Mike Schmidt, Arhtur Ashe and Robert Malina."

THE BLACK 14
CALL NUMBER: 323.1196 B6285 vhs

54 minutes; c1997; director, Tony Pedersen; producer, Mike McElreath

SUMMARY Documentary on the case of 14 Black football players dismissed from the University of Wyoming team in 1969 because they wanted to wear black armbands during the game with Brigham Young to protest the fact that the Mormon church did not then admit Blacks to priesthood. Archival footage and numerous interviews with those involved, on the protest, dismissal, ensuing court cases that brought up constitutional issues of freedom of speech versus freedom of religion, and some later developments.

BLACK FRATERNITIES AND SORORITIES: A GLORIOUS, PAST, THE ROAD AHEAD
CALL NUMBER: 378.19855 B627 vhs

120 minutes; 1990

BLACK HISTORY
CALL NUMBER: 973.0496 B62738 dvd

55 minutes; c2005; executive producer, Perry Wolff.

SUMMARY Documentary "'Significant.' 'Moving.' 'Devastating.' These are words that were used to describe this news report on African-American history when it aired in July of 1968 ... Featured segments spotlight the changing image of black Americans through film and TV clips ranging from The birth of a nation, to Amos 'n' Andy, to Guess who's coming to dinner; Freedom Day School in Philadelphia, where African-American children were taught about their heritage and racial identity; and some of America's less familiar black heroes, including Daniel Hale Williams, the first doctor to perform open heart surgery in America"--Container.

BLACK HISTORY/BLACK VISION: THE VISIONARY IMAGE IN TEXAS
CALL NUMBER: 704.0396 B6274 vhs

41 minutes; c1989; director, Luther Bradfute; producer, Lynn Adele

SUMMARY Documentary features interviews with Black Texas visionary artists such as John W. Banks, Ezekiel Gibbs, Frank Jones, Naomi Polk, Rev. Johnnie Swearingen, and Willard "The Texas Kid" Watson.
BLACK IN WHITE AMERICA
CALL NUMBER: 305.896 B6277 vhs

49 minutes; c1989; director, George Paul.

SUMMARY "This special is told in three parts. Simpson explores the difficulties of a minority within a minority: affluent blacks trying to deal with the struggle to maintain their cultural heritage. Thomas visits Chicago to cover the plight of impoverished blacks living in public housing. And Strait reports on the hardships confronted by the Tuskegee Airmen during World War II as they strove to be accepted on equal terms and fight for their country.

There are some profound subtleties to be found in this documentary. Most notable are the opening scenes involving Dr. Margaret Spencer, who has been studying racial stereotypes for more than 20 years. Holding up a drawing of a white child and a black child, Spencer asks her young, black students to point out which is the 'dirty boy' and which is the 'pretty girl.' One by one, the black children pick out the black picture as the dirty boy and the white picture as the pretty girl.

There are many reasons for black children accepting the negative stereotypes of their race, but Spencer points to one telling factor: 'Black children watch more TV, unfortunately, than any other minority group,' she says. 'And they're bombarded with all these fast-paced images, which for the most part leaves them invisible.'

To that extent, *Black in White America* takes a step forward in presenting some positive black images, such as Maryland businessman Josh Smith, whose computer company is the ninth-largest black-owned business in America. The path to racial equality is economic, Smith contends.

'Blacks are not in business ... we are consumers,' he notes. 'We've got to trade that Rolex for a Rolodex of investments.'

In Chicago, Thomas travels to the CHA's Wabash Building, where drugs and violence and hopelessness rule the day. Thomas focuses on the Dunn family: mother Judy, daughters June and Ellen, and son Charles. There is a cruelly moving moment when Thomas asks 16-year-old June, already a mother, what she wants to be when she grows up. She would like to be an artist.

'How much money do you want to make in a year?' Thomas asks.

'About 2,000,' June awkwardly answers, revealing how little about the world outside the CHA she understands.

Sometimes these little snapshots underscore the larger issues of racism and despair. On that point, *Black in White America* remains a poignant study of how far we've come as a society in dealing with racism, and how much farther we still have to go."

BLACK INDIANS: AN AMERICAN STORY
CALL NUMBER: 970.00497 B627 vhs

60 minutes; c2000; director, Chip Richie.

SUMMARY Explores what brought Native Americans and African Americans together, what drove them apart, and the challenges that they face today.

BLACK IS—BLACK AIN'T: A PERSONAL JOURNEY THROUGH BLACK IDENTITY
CALL NUMBER: 973.0496 B62714 vhs

88 minutes; c1995; director/producer, Marlon Riggs

BLACK ISSUES IN HIGHER EDUCATION AT 10 YEARS
CALL NUMBER: 370.19342 B6274 vhs

120 minutes; 1994.

SUMMARY Teleconference discussing the higher education community since 1984 and the course to be followed in the decade beyond.

BLACK LIKE ME
CALL NUMBER: 791.4372 B6272 ld

107 minutes; c1964; director, Carl Lerner

SUMMARY "This is the gripping, real life story of journalist John Howard Griffin, a white man who, during
the racial unrest of the 1950s, dyed his skin black and traveled throughout the deep South. The terror and humiliation he suffered became a series of controversial articles (and later a best seller) that focused attention on the racist atrocities this nation chose to ignore."

BLACK MOTHER, BLACK DAUGHTER
CALL NUMBER: 305.40971 B627 vhs

30 minutes; c1989; direction, Sylvia Hamilton and Claire Prieto; producer, Markandrew Cardiff

SUMMARY Through historical photographs and the stories of present-day residents of Nova Scotia, documents the culture and traditions that provide the foundation for continuity in Black families and the Black community. Points out how Black mothers, in particular, have given their daughters the legacy of a strong sense of identity and positive self-worth.

BLACK NATIONS/QUEER NATIONS?
CALL NUMBER: 306.766 B627 vhs

52 minutes; 1996; produced and directed by Shari Frilot.

SUMMARY On March 9, 1995 an historic conference took place in New York City about the state of affairs among lesbians, gay men, bisexuals and transgendered people of African descent. What resulted will shape debates around race, gender, sexuality and sexual practice well into the next century.

BLACK PANTHERS: HUEY NEWTON: BLACK PANTHER NEWSREEL
CALL NUMBER: 322.42 B6271 vhs

53 minutes; c1984; Presented by American Documentary Films in cooperation with the Black Panther Party.

SUMMARY From 1968, newsreel footage of demonstrations and the Free Huey rally during the trial of Huey Newton and interviews with Newton, Eldridge Cleaver, and Bobby Seale.

BLACK PANTHER: SAN FRANCISCO STATE ON STRIKE
CALL NUMBERS: 332.42097 B627Zbl vhs

35 minutes; 1998; California Newsreel

SUMMARY Black Panther: Interviews with founding members, Huey P. Newton, Eldridge Cleaver, and Bobby Seale, and documentary footage of the organization's meetings and marches reveal a pragmatic and still relevant outline for African American communities' self-determination and development. San Francisco State: on strike: Recounts how students of color led a six month long strike in the fall of 1968 at San Francisco State to make their university’s curriculum and admission policies more relevant and succeeded in creating the establishment of the first Ethnic Studies department in America.

BLACK POLS/WHITE PRESS
CALL NUMBER: 071.7311 B627 vhs

30 minutes; c1984; director, Marian Marzynski; executive producer, Chris Koch

SUMMARY Explores the relationship of the black former mayor of Chicago, Harold Washington, with the predominantly white press corps. Highlights the feud between Washington and reporter Walter Jacobson.

THE BLACK PRESS: SOLDIERS WITHOUT SWORDS
CALL NUMBER: 017.3 B267 vhs

86 minutes; 1998; Produced and directed by Stanley Nelson

SUMMARY "Too long have others spoken for us". A History of African-American newspapers and journalism from the mid-19th century through the 20th century. With commentary by historians, journalists, and photojournalists, tells of the struggles against censorship, discrimination and for freedom of the press.
BLACK STUDIES AT THE CROSSROAD
CALL NUMBER: 305.89607 B6287 vhs

120 minutes; c1994; produced by Cox, Matthews & Associates

SUMMARY In this program educators discuss Black Studies, focusing on 3 major themes: origins, current status and the future of Black Studies.

BLACK THEATRE - THE MAKING OF A MOVEMENT
CALL NUMBER: 792.08996 B6278 vhs

110 minutes; c1992; produced and directed by Woodie King, Jr.

SUMMARY Traces the rise of the Black theatre from Raisin in the Sun through the Black plays and musicals on Broadway in the late '70's. Includes interviews with directors, producers, writers and technicians as well as archival film clips from productions.

THE BLACK UNICORN
CALL NUMBER: 811.5 R187Zb vhs

60 minutes; c1995; produced and directed by Melba Joyce Boyd

SUMMARY Provides a history of the Broadside Press and a biography of its founder, Dudley Randall. Includes interviews with Mr. Randall and other authors involved with the press over a twenty-five year period.

BLACK WOMEN ON: THE LIGHT, DARK THANG
CALL NUMBER: 305.89607 B6291 vhs

52 minutes; c1999; directors, Celeste Crenshaw and Paula Caffey

SUMMARY Explores the politics of color within the African-American community. Afro-American women, representing a variety of hues, speak candidly about the longstanding "caste system" that permeates black society and share personal stories about how being perceived as too light or too dark has profoundly influenced their life and relationships.

BLACKDOM
CALL NUMBER: 978.90049 B6279 vhs

28 minutes; c1997; producer & director, Cindy Gaillard.

SUMMARY Tells the story of Frank Boyer, the son of a free Negro from Georgia, and his struggle to establish Blackdom, the first all-black settlement in the New Mexico territory.

BLACKS AND THE CONSTITUTION
CALL NUMBER: 305.89607 B631 vhs

60 minutes; c1987; director, Tom Williamson; producer, John Scott

SUMMARY A film record of a wide-ranging panel discussion on blacks and the Constitution. Norma Quarles moderated a panel of three prominent black scholars and lawyers, made up of Tyrone Brown, Edwin Dorn, and Robert L. Woodson. The discussion centered on the Constitution and its legacy for black Americans. The Constitution is seen as a conservative economic document formulated to maintain the status quo and to protect property, including black slaves. The Supreme Court and the Constitution are inseparable, and the panelists argue that the Supreme Court gradually undermined this original concept of the Constitution, thus making change possible.

BLACKS & JEWS
CALL NUMBER: 305.89607 B6313 vhs

85 minutes; c1997; directors, Alan Snitow, Deborah Kaufman; producers, Bari Scott, Deborah Kaufman and Alan Snitow.
SUMMARY: Early in the 20th century black and Jewish Americans joined forces against bigotry and for civil rights but in the late 1960's each group turned inward and the coalition fell apart. This film examines the history of this collaboration and recent racial conflicts between Afro-Americans and Jews and attempts at understanding and reconciliation, with particular emphasis on events in New York City and Oakland, California.

BLACKS IN APPALACHIA: FROM INVISIBILITY TO IMPORTANCE: A SYMPOSIUM, SEMINAR, AND CELEBRATION
CALL NUMBER: 974.00496 B632 vhs reels 1-3

360 minutes on 3 videocassettes; 1987

SUMMARY: Conference held May 19-20, 1989, at Berea College as the inaugural observance of the establishment of the Goode Professorship of Black and Appalachian Studies.

CONTENTS
Reels 1-2: Overview of the Black Experience at Berea College -- Reel 3: Black Appalachians: Demographics and Discourse on daily life.

BLOOD IN THE FACE
CALL NUMBER: 305.80097 B6552 vhs

77 minutes; c1993; produced and directed by Anne Bohlen, Kevin Rafferty and James Ridgeway.

SUMMARY: Documents behind-the-scenes activities and individual philosophies and views of members of the Ku Klux Klan, Aryan movement, Nazi skinheads, and Neo-Nazis. Includes interviews with the former, and archival film footage of George Lincoln Rockwell speaking.

BLOODLINES & BRIDGES: THE AFRICAN CONNECTION
CALL NUMBER: 305.896 B655 vhs

54 minutes; c1991; directed by Cato Weatherspoon III, Ron Pearson; produced by Darryl Wood, Debra Mims

SUMMARY: Shows several examples of how Black Americans in Detroit learn about and celebrate their African heritage. Personal commitment to African values is the focus of the program.

THE BLOODS OF 'NAM
CALL NUMBER: 959.7043 B6552 vhs

58 minutes; 1989; produced, directed and photographed by Wayne Ewing

SUMMARY: "Although black soldiers accounted for only 10% of the total American population, during the Vietnam War blacks represented 23% of the total casualties. Frontline follows Wallace Terry, author of Bloods, a national bestseller on which this program is based, as he examines the lives of black soldiers who fought the Viet Cong. Terry finds that these soldiers fought discrimination in the army, and disillusionment when they returned home."

BLUE EYED
CALL NUMBER: 370.114 B658 vhs

93 minutes; c1996; directed by Bertram Verhaag; produced by Claus Strigel and Bertram Verhaag

SUMMARY: Jane Elliott conducts a workshop where an arbitrarily selected group of individuals is targeted to experience prejudice and bigotry. Based on the blue eyed-brown eyed exercise.

THE BLUES ACCORDIN' TO LIGHTNIN' HOPKINS
CALL NUMBER: 784.53 H794Zb vhs

31 minutes; c1968; directed by Les Blank and Skip Gerson.

SUMMARY: In his own words and music, bluesman Lightnin' Hopkins reveals the inspiration for his music.
With: *The Sun’s Gonna Shine* by Les Blank with Skip Gersow; featuring Lightnin’ Hopkins (10 min.).

**THE BOMBING OF WEST PHILLY**  
CALL NUMBER: 974.81104 B695 vhs  
60 minutes; c1987; produced & directed by Martin Smith.  
**SUMMARY** Documents the confrontation between the city of Philadelphia and MOVE, a small radical group, which took place on May 13, 1985. Describes the complaints of the neighbors whose lives were disrupted by the police assault against MOVE with tear gas, automatic weapons, and bombs.

CALL NUMBER: 302.23097 B7474 vhs  
59 minutes; c1992; directed by David Deutsch; produced by Michael Quinn  
**SUMMARY** Members of the Boston news media, and others, discuss how the police and news media did their job in the case of Carol Stuart, who was shot and killed while in the car with her husband, Charles Stuart, on October 23, 1989, as well as the role that public opinion played in the case.

**BREAKING THE COLOR BARRIER IN BASEBALL**  
CALL NUMBER: 796.357 R662Zb vhs  
59 minutes; c1997  
**SUMMARY** The widow of Jackie Robinson, the first African-American allowed to play major league baseball in the United States, discusses the significance of her husband’s achievement and the status of race relations in American society today. Followed by audience questions. At the National Press Club, Washington, D.C., 5/13/97.

**BROTHER OUTSIDER: THE LIFE OF BAYARD RUSTIN**  
CALL NUMBER: 323 R971Zb vhs  
83 minutes, 2002, producers/directors, Nancy Kates, Bennett Singer

**THE BUFFALO SOLDIERS**  
CALL NUMBER: 973.7415 B929 vhs  
47 minutes; c1991; produced by Bill Armstrong Productions  
**SUMMARY** A photographic history of the two black cavalry regiments that served to keep peace on the frontier from 1867 to 1891. Also shown is the dedication ceremony at Fort Leavenworth of a monument to the buffalo soldiers by sculptor Eddie Dixon, with speeches by Gen. Colin Powell and other high ranking black officers of the U.S. Armed Forces.

**BUT THEN, SHE’S BETTY CARTER**  
CALL NUMBER: 781.655 C3232Zb vhs  
56 minutes; c1992; produced, directed and written by Michelle Parkerson  
**SUMMARY** "For three decades Betty Carter has consistently been acknowledged by musicologists and professional contemporaries as one of the greatest living exponents of jazz, but she has only recently received popular recognition. Uncompromised by commercialism throughout her career, she has forged alternative criteria for success—including founding her own recording company and raising her two sons as a single parent. This video captures her musical genius, her paradoxical relationship with the public and her fierce dedication to personal and artistic independence." Includes film clips from live performances.
THE CALL OF THE JITTERBUG
CALL NUMBER: 793.33 C156 vhs

35 minutes; c1988; directed by Jesper Sorensen, Vibeke Winding, and Tana Ross.

SUMMARY Documentary on the jitterbug and lindy hop, said to be synonymous by Norma Miller and other dancers active in Harlem in the 1930s. Delilah Jackson, Mama Lu Parks, George Lloyd, Sugar Sullivan-Niles, Frank Manning, Sandra Gibson, and musicians Bill Dillard and Dizzy Gillespie also reminisce about dancing at the Savoy Ballroom and other popular clubs, which are seen in historical film footage. Parks and Manning are shown teaching the dance, which continues to be performed in clubs and on stage. Performers appearing also include Margaret Batiuchok, the Congaroo Dancers, the Mama Lu Parks Dancers, David Thorton Carnes-Butts, Darlene Chandler, Richard Harris, Roe Edward Johonson, and Deborah Youngblood.

CAN WE ALL GET ALONG?
CALL NUMBER: 303.623 C2125 vhs

120 minutes; c1991

SUMMARY Charlayne Hunter-Gault interviews academicians and journalists to examine the real causes of the 1992 Los Angeles riots: race relations in America.

CAPTAIN OF SOULS: REVEREND WILLIAM WHITE
CALL NUMBER: 286.1716 w589Zc vhs

23 minutes; 1999; directed by Fern Levitt; producer, Peter Raymond

SUMMARY Tells the story of Reverend William Andrew White, known as Canada's Martin Luther King Jr. Born in Virginia to former American slaves who had purchased their freedom, White brought solace and pride to the black community of Nova Scotia.

JIM CARRIER, AUTHOR, "A TRAVELLER’S GUIDE TO THE CIVIL RIGHTS MOVEMENT"
CALL NUMBER: 323.1196 C316tZ vhs

50 minutes; 2004; C-SPAN broadcast

SUMMARY Mr. Carrier talks about his book, A Traveler's Guide to the Civil Rights Movement, an illustrated history of places, people, and events relevant to the struggle for racial equality.

CHICAGO BLUES
CALL NUMBER: 781.643 C5326 vhs

48 minutes; 1991; produced and directed by Harley Cokliss

SUMMARY Traces the evolution of blues music from its origins in the rural south to the contemporary electric sound shaped in the ghettos of Chicago. Shows examples of the harsh experiences of Blacks in America and the liberation performances of such people as Muddy Waters, Junior Wells, Floyd Jones, J.B. Hutto, Dick Gregory, and many others.

A CHILD FROM THE SOUTH: A LOVE STORY IN A COUNTRY AT WAR
CALL NUMBER: 791.4372 C5364 vhs

92 minutes; c1993; directed by Sergio Rezende; produced by Gavrik Losey

CITIZEN KING
CALL NUMBER: 323.1196 K53Zci dvd

120 minutes; c2004; director/writer, Orlando Bagwell and W. Noland Walker.

SUMMARY This story begins on the steps on the Lincoln Memorial in August 1963 when a 34-year-old preacher galvanized millions with his dream for an America free of racism. It comes to a bloody end almost five years later on a motel balcony in Memphis, Tennessee. In the years since those events
unflooded, the man at the center, Dr. Martin Luther King Jr., has become a mythic figure, a minister whose oratory is etched into the minds of millions of Americans, a civil rights activist whose words and image are more hotly contested, negotiated and sold than almost anyone else's in American history.

**CLARENCE THOMAS AND ANITA HILL: PUBLIC HEARING, PRIVATE PAIN**
CALL NUMBER: 347.73262 T462Zc vhs

55 minutes; c1992; produced and written by Ofra Bikel

**SUMMARY** Examines the Senate hearings concerning sexual harassment charges made by Anita Hill against Clarence Thomas. Frontline reporters reveal how the dynamics of race, being Black in America, were inescapably at the heart of the story. Includes interviews with prominent journalists and Afro-Americans.

**A CLASS DIVIDED**
CALL NUMBER: 303.385 C614 vhs

58 minutes; 1985; Produced and directed by William Peters

**SUMMARY** Following the assassination of Martin Luther King, an Iowa school teacher developed a classroom exercise to show the effects of discrimination to her students. This documentary shows film of the initial exercise, then revisits the students fifteen years later to examine their reactions to seeing the film again. It also traces the evolution of the exercise, which has since been used with numerous other groups.

**CLIFTON CHENIER AND HIS RED HOT LOUISIANA BAND**
CALL NUMBER: 781.7241 C5184Zc vhs

58 minutes; 1992; produced and directed by Carl Colby

**SUMMARY** Chenier is considered to be the undisputed master of Zydeco, folk-blues played and sung by French-speaking blacks in Southern Louisiana and Southern Texas. In this biography both public and private aspects of his life are shown. Includes segments of live performances.

**COLLECTED POETRY OF NIKKI GIOVANNI**
CALL NUMBER: 811.5 G5121coZ dvd

58 minutes; c2003.; C-SPAN Archives.

**SUMMARY** Poet Nikki Giovanni talks about her book, "The Collected Poetry of Nikki Giovanni, 1968-1998," which compiles her first seven volumes of poetry with an introduction, chronology, and notes. Ms. Giovanni, who helped take the Black Arts Movement to national prominence and was a voice of black militancy, discusses her life and work as well as her poetry.

**COLONOWARE AND AFRO-CARIBBEAN WARE**
CALL NUMBER: 738.30972 A258c vhs

120 minutes; c1995

**SUMMARY** Displays and explanations of shards of earthware, dated between the 17th and 19th centuries, unearthed in the Americas.

**COLOR ADJUSTMENT**
CALL NUMBER: 305.89607 C719 vhs

90 minutes; c1991; Producer, director, writer, Marlon T. Riggs; producer, Vivian Kleiman.

**SUMMARY** Analyzes the evolution of television's earlier, unflattering portrayal of blacks from 1948 until 1988 where they are depicted as prosperous, having achieved the American dream, a portrayal that is inconsistent with reality.

*Part 1: Color Blind TV? 1948-1968 (48 min.*) "World War II gave rise to two of the most powerful
forces shaping present-day America: the Civil Rights movement and prime time television. Television assumed an ever-expanding role in America's post-war, baby boom families, defining the American Dream night after night.

As black soldiers returned from defending democracy in Europe they confronted early television programming like *Amos 'n Andy*. In prime time, a segregated black society could only parody, never equal, white America. Just as the Supreme Court was poised to overturn school segregation, *Beulah* was telling black Americans they had only one role in the ideal prime time family: servants.

By the late 50s African Americans proudly watched the suave Nat King Cole become one of the first black TV hosts welcomed into American living rooms. But with the acceleration of the Civil Rights movement, Southern whites saw Cole as a symbol of integration: and nervous sponsors refused to back the show. Soon racial conflict dominated the nightly news but in prime time entertainment blacks almost became invisible.

Diahann Carroll and producers Hal Kanter (*Julia*) and Sheldon Leonard (*I Spy*) recount how prime time became 'integrated' only after a new consensus had emerged around civil rights. The new shows, however, portrayed only successful, assimilated 'white Negroes,' the image of black Americans white Americans were willing to embrace."

*Part 2: Coloring the Dream, 1968-1988 (42 min.*) "By the late 60s, urban insurrection, 'white backlash,' the anti-war movement and youth counter-culture were tearing the 'American family' apart. TV innovator Norman Lear explains how he used comedy to accommodate the explosive social conflicts of the 60s 'all in the family.'

Lear's series, *Good Times*, also broke new ground by focusing on the hardships and triumphs of ghetto life. But Esther Rolle recalls how enthusiastic audience response to the clownish 'J.J.' turned the series into a kind of televised minstrel show. At a time when the War on Poverty was being abandoned, white viewers were reassured that humor was all it took to 'get by' in the ghetto.

With *Roots*, prime time finally found a way to acknowledge black oppression without fundamentally challenging the American Dream. Producer David Wolper deliberately framed the saga of Kunta Kinte as a 'black Horatio Alger' story. White Americans easily identified with a family finding success through unity and hard work.

In a sense, *The Cosby Show* updates *Roots* for the 'post Civil Rights,' Reagan/Bush Era. Echoing conservative calls for 'self reliance' and 'family values' over 'welfare dependency,' *Cosby* reaffirms 50s ideology in a 90s guise--a hip, upscale, black *Father Knows Best.*"
in the future. Main issues presented are: urban education, police and community relations, economic and community development, and racial relations.

CONGRESSIONAL BLACK CAUCUS: NEWS CONFERENCE IN ATLANTA
CALL NUMBER: 324.97309 C7496 vhs

34 minutes; c1992; C-SPAN

SUMMARY Members of the Congressional Black Caucus met with recently elected new members of the 103rd Congress for a legislative orientation session to discuss the future of Afro-Americans on Capitol Hill. The discussions were led by Representatives Donald Payne, James Clyburn and John Lewis.

CONTEMPORARY GENDER RELATIONSHIPS ON CAMPUS
CALL NUMBER: 370.19345 C761 vhs

120 minutes; c1994; presented by Cox, Matthews & Associates

SUMMARY "Focuses on a wide range of gender-related issues on campus from interracial dating to faculty/student relations. Gives insight into how students, faculty, and administrators can minimize the adverse effects of gender insensitivity, while helping build a climate that fosters gender equity."

CONVERSATION WITH CORNEL WEST
CALL NUMBER: 305.896 W516Zco dvd

87 minutes; c2004; C-SPAN.

SUMMARY Ms. Morrison talks with Mr. West about his career and writings, the state of race relations in the U.S., American culture, and the use of literary styles to convey messages.

CONVERSATIONS WITH ST. CLAIR DRAKE
CALL NUMBER: 960.07 C7665 vhs reels 1-6

673 minutes on 6 videocassettes; 1991

CONTENTS (Reel 1) 117 min. -- (Reel 2) 98 min. -- (Reel 3) 95 min. -- (Reel 4) 132 min. -- (Reel 5) 131 min. -- (Reel 6) 98 min.


CORETTA SCOTT KING: A SPEECH
CALL NUMBER: 323.1196 K532Zc vhs

65 minutes; c1993; C-SPAN

CONTENTS Coretta Scott King (65 min.) --1994 Federal Budget (58 min.).

SUMMARY Coretta King speaks about the progress made by Blacks in America during the last 25 years, since the assassination of her husband Martin Luther King, and suggests more improvements needed to be made in the future.

CLOSING THE ACHIEVEMENT GAP
CALL NUMBER: 371.829 C645 dvd

56 minutes; c2004.; Producer and director, Zach Richter ; Reporter and writer, Clarence Page.

SUMMARY "This is the story of Amistad Academy, a charter school founded in 1999 by a group of Yale Law School students who enlisted the help of local business and community leaders. Amistad serves about 250 students, 97% of whom are black and Latino kids in grades five through eight. 84% of the children qualify for the federal free lunch program. These students represent a population that is traditionally underserved by the district public school system; they enter Amistad in the fifth grade, on average, more than two years below grade level. But by the time they leave Amistad in the eighth grade,
most of these urban kids are doing as well or better than their white suburban counterpart." -- container.

**CREATIVE WAYS OF FINDING & KEEPING FACULTY & ADMINISTRATORS OF COLOR**
**CALL NUMBER:** 378.19829 C912 vhs

120 minutes; c1994; director, Wally Ashby

**CONTENTS**
- Identifying the candidate pool
- Creative recruitment strategies
- Effective ways of retaining faculty.

**SUMMARY**
In this videoconference educators come together to discuss issues concerning faculty and administrators of color at colleges and universities nationwide. The panel deals with perceptions of the roles of administrators and faculty of color as well as reviewing practical methods of recruitment and retention, with a focus on what works, what doesn't, and why.

**CREATIVE WAYS OF FINDING & KEEPING FACULTY & ADMINISTRATORS OF COLOR II**
**CALL NUMBER:** 378.19829 C9121 vhs

120 minutes; 1995; director, Wally Ashby; producer, Sonya D. Ray

**SUMMARY**
Continuing where part I of this videoconference left off, educators come together to discuss issues concerning faculty and administrators of color at colleges and universities nationwide. The panel deals with perceptions of the roles of administrators and faculty of color as well as reviewing practical methods of recruitment and retention, with a focus on what works, what doesn't, and why.

**DANCE BLACK AMERICA: A FESTIVAL OF MODERN, JAZZ, TAP & AFRICAN STYLES**
**CALL NUMBER:** 793.3 D1733 vhs

88 minutes; 1990; produced by Pennebaker Associates,

**SUMMARY**
Film produced from dance productions of the Black American Dance Festival, April 21-24, 1983, at the Brooklyn Academy of Music. The film includes major contemporary Black dancers and dance companies in the context of a historical survey which indicates the African and Caribbean heritage upon which Black American dance is based. "The twelve performances included range from interpretations of traditional African dances (such as Chuck Davis's *Lenjen* and Katherine Dunham's *Shango*), to tap with Chuck Green, Lindy Hop with Mama Lu Parks, and modern with the Alvin Ailey Company's performance of Louis Johnson's *Fontessa and Friends*, and Garth Fagan's *From Before*. The tape is organized in a loosely chronological fashion and includes brief backstage conversations with performers and choreographers."

**DANCE ON THE WIND: MEMOIRS OF A MISSISSIPPI SHAMAN**
**CALL NUMBER:** 793.31973 W317Z vhs

28 minutes; 1992; produced by Marty Frame, Ivor Miller

**SUMMARY**
Street and stage dancer Eno Washington tells the story of how he discovered the West African roots of African-American dance. Included are details of how he learned to dance and the black dance traditions with which he grew up.

**DARK PASSAGES**
**CALL NUMBER:** 380.144 D219 vhs

50 minutes; 1995; director, Wally Ashby; producers, Tanya Hart, Valerie Whitmore

**SUMMARY**
"Shot on location in West Africa and in Virginia, *Dark Passages* tells the story of impact of the Atlantic slave trade. Using a mixture of interviews, slave narratives, and dramatization, this program takes the viewer from the 'Door of No Return' in the House of Slaves on Goree Island off the coast of Dakar, Senegal, to the village of Juffere on the Gambia River. Juffere is the ancestral home of Alex Haley of 'Roots' fame."

**THE DARKER SIDE OF BLACK**
**CALL NUMBER:** 781.6296 D219 vhs
59 minutes; 1994; director, Isaac Julien

**SUMMARY** Gangsta chic, violence and nihilism, the hard edge of Rap and Reggae increasingly dominates the image of black popular culture. This film investigates the issues raised by the genre, such as ritualized machismo, misogyny, attitudes towards homosexuality and religion, and gun glorification. Filmed in dance halls, hip hop clubs, and using interviews and music video clips, film takes us to London, Jamaica and the U.S. to examine the "darker" side of contemporary black music.

**DATELINE FREEDOM: CIVIL RIGHTS AND THE PRESS**
CALL NUMBER: 323.0973 D232 vhs

28 minutes; c1998; directors, Gene Dubey, Britt Fitts, Mark Miller; producer, Sue Ducat

**SUMMARY** "Tells the compelling behind-the-scenes story of how the press covered the civil rights movement. This violent and dramatic time in the nation's history is revealed through archival newsreel footage and personal accounts by many of the reporters who brought this struggle to the public's attention. Many of these journalists, who were mostly white, mostly male and largely southern, share their recollections at a reunion in Oxford, Mississippi, where they talk about how it feels to have a ringside seat in one of the most important movements in recent history."

**THE DEADLY DECEPTION**
CALL NUMBER: 364.142 D2786 vhs

56 minutes; c1993; produced and directed by Denisce DiIanni

**SUMMARY** Documentary investigates the "Tuskegee Study of Untreated Syphilis in the Negro Male", a medical experiment conducted in Alabama from 1932-1972 in which Afro-American men believed they were receiving free treatment for syphilis, but were given worthless medicines by government physicians. Includes interviews with patients, doctors, and medical historians.

**DEATH ROW NOTEBOOK**
CALL NUMBER: 364.66 A165Zd vhs

14 minutes; 1992; produced by Annie Goldson.


**SUMMARY** Short interview from death row in Pennsylvania with Mumia Abu-Jamal, Black civil rights activist and journalist, convicted of killing a policeman. Intercut with historical footage of civil rights actions and material about his trial.

**DEATH OF INNOCENCE**
CALL NUMBER: 305.80097 T574ZtZl dvd

59 minutes; c2004; C-SPAN.

**SUMMARY** Mr. Benson talks about his book, Death of Innocence: the Story of the Hate Crime that Changed America. He describes the life of Mamie Till-Mobley, the mother of murdered 14-year-old Emmett Till, whose actions after the 1955 incident spurred the civil rights movement.

**DEMOCRACY AND RIGHTS: ONE CITIZEN'S CHALLENGE**
CALL NUMBER: 373.76773 D383 vhs

33 minutes; 1988; producer/director, Ronald G. Capalaces

**SUMMARY** Explores the crisis over integration of nine black students at Central High School in Little Rock, Arkansas, during 1957 as told by Ernest Green, one of the students. Also discusses the broader topics of American constitutional law and the civil rights these laws grant.

**DIDN'T WE RAMBLE ON**
CALL NUMBER: 784 D556 vhs
14 minutes; c1991; director, Billy Jackson.

**SUMMARY** Film draws parallels between present-day black marching bands and traditional West African music and dance. Footage traces the history of marching bands from African origins, to Turkey, Europe, and the United States, and focuses on the Florida A & M band and New Orleans street bands.

**DIGGING FOR SLAVES**
**CALL NUMBER:** 973.2 D573 vhs

50 minutes; c1993; producer, Jonathan Dent.

**SUMMARY** Provides fascinating details at excavations of 18th-century slave quarters on Middleburg Plantation near Charleston, SC; at Monticello, Thomas Jefferson's home; and at Colonial Williamsburg.

**DIVERSITY IN HIGHER EDUCATION: CAN WE MEET THE CHALLENGE?**
**CALL NUMBER:** 378 D618 vhs

120 minutes; c1991; director, Wally Ashby; producers, Arna Vodenos, Jason Vogel

**SUMMARY** Videoconference discussing different aspects of higher education, such as the academic environment, the legal and political environment, and the social environment, how they conflict with each other and ways to resolve them.

**DR. MARTIN LUTHER KING, JR.: AN AMAZING GRACE**
**CALL NUMBER:** 323.1196 K53Zdr vhs

62 minutes; c1991; directed by Frank Olivo; produced by Gil Noble

**SUMMARY** Documentary presents an historical overview of the struggle for racial equality in America. Focuses on the role of Martin Luther King, Jr., and includes archival film footage of major events in the civil rights movement.

**DOCUMENTING THE BLACK HOLOCAUST**
**CALL NUMBER:** 306.36209 D6378 vhs

145 minutes; 1994; C-SPAN-2

**SUMMARY** Lecture on the African holocaust and genocide which started 500 years ago. Includes the speakers' opinions regarding the role Jews played in the subject during the last five centuries.

**DORTHY HEIGHT, AUTHOR, “OPEN WIDE THE FREEDOM GATES: A MEMOIR”**
**CALL NUMBER:** 323.092 H465ZZ vhs

59 minutes; c2003; C-SPAN.

**SUMMARY** Height talks about her book, Open wide the freedom gates : a memoir. Born in 1912, she has witnessed most of the major events in the African American struggle for civil rights. She talks about her life work for her cause and about people she knew personally such as W.E.B. DuBois, Eleanor Roosevelt and many others. She also talks about the experience of leading the National Council of Negro Women for 41 years.

**THE EDGE OF EACH OTHER’S BATTLES**
**CALL NUMBER:** 811.5 L867Ze vhs

59 minutes; 2002; producer, director, writer, Jennifer Abod.

**SUMMARY** Documents black lesbian poet and activist Audre Lorde's (1934-92) social vision, using footage from the four-day conference: I am your sisters: forging global connections across differences, held in Boston in 1990. At the conference 1,200 men, women and young people from 23 countries examined the issues of the relations between race, class, gender and sexuality through Lorde's work. Interviews with the organizers of the conference are intercut with conference footage, including
performances, controversies and speeches.

EDUCATIONAL LEADERSHIP: THE VIEW FROM THE TOP
CALL NUMBER: 378.199 E24 vhs

c1995; executive producers: William E. Cox and Frank L. Matthews for Black issues in higher education series.

SUMMARY Addresses the issues of restructuring higher education at the community college level to serve the needs of students of diverse cultural and educational backgrounds and to prepare them for the work force and the educational leadership this requires. The second part of the program examines the need for community colleges to keep abreast of the technological changes in the workplace to prepare students to enter the workplace of the 21st century.

EFFECTIVE TOOLS FOR RESOLVING MINORITY ISSUES IN COMMUNITY COLLEGES: OPPORTUNITIES & OBSTACLES FOR STUDENTS, FACULTY & ADMINISTRATORS OF COLOR
CALL NUMBER: 378.00896 E27 vhs

120 minutes; c1995; Series: Black issues in higher education

SUMMARY A live, interactive satellite videoconference that focuses on solutions, programs that work for recruitment, retention and transfer for students of color in our nations community colleges.

EL HAJJ MALIK EL SHABAZZ (MALCOLM X)
CALL NUMBER: 301.451 L778Ze vhs reel 1-2

56 minutes on 2 videocassettes; 1978; produced by Gil Noble

SUMMARY An Emmy award-winning chronicle of the life of Malcolm X, the man of whom John Killens wrote, "he was a dedicated patriot, dignity was his country, manhood was his government, and freedom was his land." The focus of this film is on the qualities and the characteristics that predicated Malcolm X's rise as a leader in the Nation of Islam. It also raises several unanswered questions about his assassination in 1965.

ELLIS COSE, AUTHOR, ENVY OF THE WORLD, ON BEING A BLACK MAN IN AMERICA
CALL NUMBER: 305.38896 C834eZ vhs

65 minutes; 2002; C-SPAN

SUMMARY Mr. Cose talks about his book, The envy of the world: on being a Black man in America. The book, drawing on his own experiences as well as on interviews with other African-American men, examines the social, psychological and political structures in which some Black men, such as Colin Powell or Michael Jordan, are idolized while others are feared.

THE ENDS OF THE EARTH: PLAQUEMINES PARISH, LOUISIANA
CALL NUMBER: 976.33706 E56 vhs

70 minutes; c1982; produced and directed by Louis Alvarez and Andrew Kolker

SUMMARY Gives a history of the long political domination of Plaquemines Parish, Louisiana, rich in mineral resources and diverse in population, by segregationist Judge Leander Perez, and shows how, in 1980, in "the first open election in 50 years," his dynasty was removed from control. An important multifaceted study of a political dynasty and its decline.

ENHANCING RACE RELATIONS ON CAMPUS: NEW CHALLENGES AND OPPORTUNITIES
CALL NUMBER: 370.19342 E58 vhs

120 minutes; 1992; director, Mark White; producer, Sonya Ray

SUMMARY Interactive video conference discussing a solutions oriented program for sharing positive ideas for productive change in the matter of race relations on America's campuses. Concentrates on curriculum changes and open discussion between all segments of the university population to facilitate a
multicultural environment on college campuses.

**ENTERTAINER’S BASKETBALL CLASSIC AT RUCKER PARK**

CALL NUMBER: 796.32309 E61 dvd

60 minutes; 2003.

**SUMMARY** "The 2002 season, complete with the high-flying dunks, the illest moves, street ball players and NBA Players. All at the Mecca of Street Basketball, Rucker Park in Harlem U.S.A."--Container.

**ETHNIC NOTIONS**

CALL NUMBER: 305.896 E845 vhs

58 minutes; c1986; produced and directed by Marlon Riggs=

**SUMMARY** A compelling survey of the racial stereotypes and images in American history from the 1820's to the present which have fueled anti-black prejudice. The film examines specific stereotypes in detail: loyal Toms, carefree Sambos, faithful Mammies, grinning Coons, savage Brutes, and wide-eyed Pickaninnies. The documentary uses rare archival footage, cartoons, popular songs, greeting cards, advertisements, and household artifacts to show how these portrayals exacted a devastating toll on the black American psyche, and also helped to justify slavery, segregation, and disenfranchisement.

**EYES ON THE PRIZE: AMERICA’S CIVIL RIGHTS YEARS**

CALL NUMBER: 323.40973 E97 vhs reels 1-6
GUIDE: 323.40973 E97

c360 minutes on 6 videocassettes; 1986; produced by Henry Hampton

**SUMMARY** "The civil rights struggle in America between the years 1954 and 1965 has been termed the 'Second American Revolution.' A fight for 'inalienable rights' and equal treatment under law, this struggle brought together millions of blacks and whites in an affirmation of the democratic process. New national leaders emerged in protests for integration and voters' rights. The fight by blacks and whites in the streets, churches, courts and schools of the south changed the very essence of American life. Eyes on the Prize is the most comprehensive television documentary ever produced on the American civil rights movement. The series focuses on the people, the events and the issues of those turbulent years. Dramatic moments, presented chronologically, come to life, through archival footage and present day interviews. This is the story of blacks and whites, civil rights organizers and government officials who were determined to make America live up to its promise of equality."

**CONTENTS**

**AWAKENINGS: 1954-1956 (Reel 1)** This program highlights "the events that began the modern black freedom struggle. Prior to 1954, the south had followed a pattern of racial discrimination in state-sanctioned segregation. Racism was rationalized under a 'separate but equal' doctrine. It was during this time that existing organizations, local leaders and ordinary citizens became involved in the black freedom struggle. The lynching in Mississippi of 14-year-old Emmett Till led to a trial that caught the attention of the national news media. The personal courage of Rosa Parks triggered the 1955-1956 Montgomery Alabama boycott which forced the desegregation of public buses. Prevalent patterns of racial discrimination became the topic of political discussion. Newsreel footage from the period traces the resistance of white southerners to the burgeoning black rights movement. The formation of the Southern Christian Leadership Conference is also featured."

**FIGHTING BACK: 1957-1962 (Reel 2)** "The law has been used as both a tool for change and resistance to change, particularly in its relation to education. Public schools became a battlefield when blacks rejected the notion of 'separate but equal' education. This episode explores the lawsuits brought by parents on behalf of their children, with special emphasis on the critical 1954 Supreme Court Brown vs. Board of Education decision. Viewers follow the story of nine black teenagers who integrated Little Rock's Central High School in 1957. This experience is compared with James Meredith's enrollment at the University of Mississippi in 1962. The program identifies the national organizations involved in the struggle to integrate schools, describing the leaders and their strategies and how they affected the freedom struggle."

**AIN'T SCARED OF YOUR JAILS: 1957-1962 (Reel 3)** "In 1960, large numbers of college students and
young people began to get involved in the black freedom struggle. Sit-ins and freedom rides were added to nonviolent civil rights tactics. The focus of black protest changed from legal battles to personal and group challenges against racial inequities. This program focuses on four related stories: the lunch counter sit-ins of 1960; the formation of the Student Nonviolence Coordinating Committee (SNCC); the impact of the movement on the 1960 presidential campaign; and the freedom rides of 1961, where students found themselves facing death in their attempts to break down segregation in interstate bus travel. Federal vs. States' rights, the prominent issue during the period, is given considerable attention along with the activities of the national and international news media."

NO EASY WALK: 1962-1966 (Reel 4) "Three cities were indelibly linked with the civil rights movement: Albany, Georgia; Birmingham, Alabama; and Washington, DC. In Albany, Georgia, Martin Luther King, Jr.’s strategy of nonviolence was tested by Police Chief Laurie Pritchett. In Birmingham, school children filled the city's jails after they marched against Bull Connor's fire hoses. In the nation's capital, marchers captured national and international attention. This program places the civil rights phenomenon in a broad historical context, describing the growing commitment of activists to nonviolent tactics. In the period between 1962 and 1966, the civil rights struggle became a 'mass movement.' Federal policy shifted in response to these marches and demonstrations. This program highlights the success of various political tactics and the involvement of the federal government in the movement.""
Martin Luther King, Jr. and the Southern Christian Leadership Conference went to Chicago in an attempt to apply southern movement tactics to the urban north. Their strategies were tested as they came up against the powerful political machinery of Mayor Richard Daley. A year later, in Detroit, frustration and anger built to urban violence as blacks and law officers clashed on city streets and America appeared to be a nation out of control.

**POWER!: 1967-1968 (Reel 3)** "Out of the ashes of the urban rebellions, blacks looked for new ways to take control of their communities; the ballot box, the street and the schools became the dominant platforms. In Cleveland, the black community, together with a segment of white voters, achieved an historic victory: the election of Carl Stokes as the first African American mayor of a major city. In Oakland, young black men and women attempted to confront continuing police harassment by forming the Black Panther Party. In Brooklyn, New York, black and Hispanic parents struggled to improve their children's education through community control of schools. While these efforts had varying degrees of success, they nevertheless resulted in greater empowerment for their communities."

**THE PROMISED LAND: 1967-1968 (Reel 4)** "In the final year of Martin Luther King's life, the movement turned its attention to the economic issues confronting the nation and the rumblings of a far off war in Vietnam. Moved by the increasing level of poverty, Dr. King and his staff searched for a strategy to effect an economic redistribution of wealth. They began to organize a Poor People's Campaign, a march of the poor to Washington, D.C., where they would erect Resurrection City to embarrass and motivate a reluctant government. In the midst of organizing the campaign, Dr. King was called away to help black sanitation workers on strike in Memphis. On April 4, 1968, in Memphis, Martin Luther King, Jr. was assassinated. Though devastated by the loss of their leader, King's staff struggled to continue the campaign. Soon after its construction, Resurrection City was shut down, marking the end of a chapter of the civil rights movement."

**AIN'T GONNA SHUFFLE NO MORE: 1964-1972 (Reel 5)** "An awareness and sense of pride emerged though the struggle of World Heavyweight Champion Cassius Clay to be called by his new Islamic name, Muhammed Ali. No longer content to use the mainstream culture as their standard and rejection images which traditionally stereotyped them as servile and inferior, a new generation of African Americans began to redefine itself. Propelled by the Black Consciousness Movement, they celebrated black values and culture and their African roots. Howard University students demanded a more black-oriented curriculum, and African Americans of every persuasion met to forge a new unity at the Black Political Convention in Gary, Indiana."

**A NATION OF LAW?: 1968-1971 (Reel 6)** "By the late 1960s, the anger in poorer urban areas over charges of police brutality was smoldering. In Chicago, Fred Hampton formed a Black Panther Party Chapter. As the chapter grew, so did police surveillance. In a pre-dawn assault by the police, Panthers Hampton and Mark Clark were killed. The deaths came at a time when movement activists were increasingly becoming targets of police harassments at both the local and federal levels through COINTELPRO, the F.B.I.'s Counter Intelligence Program. During this same period, inmates at New York's Attica prison took over the prison in an effort to publicize intolerable conditions. During the police assault which ended the takeover, several inmates and guards were killed. For some, Attica came to symbolize the brutality of a hardened police regime."

**THE KEYS TO THE KINGDOM: 1974-1980 (Reel 7)** This show examines the relationship between law and popular struggle as it chronicles efforts to inject substance into promises of equality. The movement's focus is on the keys to the kingdom: jobs and education. In Boston, black parents organize to improve their children's education through court-ordered integration; the response of the white community was swift and often violent. In Atlanta, Mayor Maynard Jackson, the city's first black mayor, used the legal remedy of an affirmative action program to guarantee black involvement in the construction of Atlanta's airport. Affirmative action programs did not go unchallenged, however, as Allan Bakke took his suit against the University of California all the way to the Supreme Court."

**BACK TO THE MOVEMENT: 1979-mid 1980s (Reel 8)** "The series concludes with an examination of two cities - one southern, one northern. In Miami, Florida, viewers witness the destruction of Overtown, a once-thriving community, as it was ravaged by urban renewal and the construction of an interstate highway. Politically powerless, the community's economic plight was worsened by the steady arrival of another minority group - Cuban immigrants. In 1980, when white police officers were cleared of charges following the beating death of a black businessman, Miami's black community exploded in the largest riot since Detroit, 1967. In the north, frustrated by an unresponsive city administration, black Chicagoans successfully organized for political change through a reform candidate and brought about the election of
Harold Washington, Chicago's first black mayor. The series ends with a look back at the people who made this movement a force for change in America. We listen to those who have worked for justice in the fifties, sixties, and seventies, as they reflect on their on-going struggle. Viewers come to realize how far America has traveled to arrive at this racial crossroads."

FACING THE FAÇADE
CALL NUMBER: 378.19829 F141 vhs

55 minutes; 1994; a Jerald B. Harkness, Charles M. Blair production; directed by Jerald B. Harkness

SUMMARY The lives and experiences of eight African-American students attending Indiana University in Bloomington, Ind.

FACING THE TRUTH
CALL NUMBER: 968.065 F141 vhs

120 minutes on 2 videocassettes; c1999; producer and director: Gail Pellett

SUMMARY Bill Moyers describes the efforts of the Truth and Reconciliation Commission (TRC), providing footage of TRC hearings and interviews with apartheid victims and others.

FACULTY RIGHTS, TENURE AND GOVERNANCE: NEGOTIATION VS. LITIGATION
CALL NUMBER: 378.122 F143 vhs

120 minutes; c1989; senior producer/director, Norman A. Klatz; producer/writer, Kelly G. White

SUMMARY Presents an in-depth look at the legal and institutional implications surrounding faculty rights, tenure and governance on college and university campuses. Combines presentations, experienced analysis, in-depth reporting and live interactive discussions with noted experts from the academic and legal arenas.

FAMILY ACROSS THE SEA
CALL NUMBER: 305.896 F198 vhs

58 minutes; c1990; director/writer, Tim Carrier; director/videographer, Domino Boulware

SUMMARY "The ancestors of the Gullah were African slaves brought to the Sea Islands in South Carolina because of their expertise in rice cultivation. Family Across the Sea documents how the Gullah incorporated many aspects of African culture in the daily life of the plantations. The Gullah language contains over 3,000 words of African origin and resembles the Krio language of Sierra Leone. The film concludes with the 'homecoming' of a delegation of Gullah to the West African brothers and sisters they hadn't realized they had."

FAMILY MATTERS
CALL NUMBER: 306.85 F1985 vhs

30 minutes; 1984; directed by David Gluck

SUMMARY A portrayal, using cinema verite vignettes, of two real families and their efforts to rear their children and to provide a decent life for themselves. One family is a single-parent family headed by a black female; the other is white, with two working parents.

Both families are similar in the age of parents and children. Surprisingly, in a reversal of stereotypes, the single-parent family copes far better than the white family, which is seen in crisis and closer to the margin. The film clearly shows the stresses and the supports felt by these two families in their relationships at work, in school, in their neighborhoods, and with relatives.

FAMILY NAME
CALL NUMBER: 756.59 A464f vhs

89 minutes; c1997; director, Macky Alston.

SUMMARY A documentary of race relations, Alston travels to family reunions, picnics, housing projects,
churches, graveyards & the original Alston plantations to find people who share his family name.

**THIS FAR BY FAITH**  
**CALL NUMBER:** 200.8996 T448 vhs 1-6

6 videocassettes of 60 minutes each; 2003

**CONTENTS**  
Episode 1. There is a river / produced, directed and written by W. Noland Walker, edited by Michael Simollari --  
episode 2. God is a Negro / produced and directed by June Cross, edited by Tracy Baumgardner --  
episode 3. Guide my feet / produced, directed and written by Lulie Haddad, edited by Sandra M. Christie --  
episode 4. Freedom Faith / produced, directed and written by Alice Markowitz, edited by Jonathan Sahula -  
episode 5. Inheritors of the faith / produced, directed and written by Valerie Linson, edited by Jean-Philippe Boucicaut --  

**SUMMARY**  
Documents the African-American religious experience during the last three centuries from the early African slaves, through the Civil War, Reconstruction, Jim Crow, the Great Depression, the Civil Rights Era, and into the 21st century. Explores the struggle of African-Americans in their faith and how it became a force for social, political and cultural change in the United States.

**FARRAKHAN ADDRESSES BLACKS IN GOVERNMENT**  
**CALL NUMBER:** 323.1196 F239Zf vhs

105 minutes; c1989; C-SPAN

**SUMMARY**  
Speaker Rev. Louis Farrakhan addresses the 11th Annual Blacks in Government Conference.  
"Farrakhan exhorts blacks working in government to strive for more than personal success. After recalling a litany of black leaders, he comments on the increasing conservatism and decadence that threaten both blacks and the country."

**FEBRUARY ONE**  
**CALL NUMBER:** 323.1196 F289 dvd

94 minutes; c2004; executive producer, Dr. Steven Channing; producer, Rebecca Cerese; writer/co producer, Daniel Blakesmith.

**SUMMARY**  
"February One tells the inspiring story of four remarkable young men who initiated the lunch counter sit-ins in Greensboro, NC on February 1, 1960. Based largely on first hand counts and rare archival footage, the film documents one volatile winter in Greensboro that not only challenged public accommodation customs and law in North Carolina, but served as a blueprint for the wave of non-violent civil rights protests that swept across the South and the nation throughout the 1960's"--Container.

**FEEL LIKE GOING HOME**  
**CALL NUMBER:** 781.643 F295 dvd

110 minutes; 2003; Executive producer Martin Scorsese, Paul G. Allen, Jody Patton and Ulrich Felsberg

**SUMMARY**  
Scorsese winds his way from the banks of the Niger River in Mali to the cotton fields and juke joints of the Mississippi Delta to trace the origins of the blues in lyrical combination of original performances.
FIGURES OF THE CIVIL RIGHTS MOVEMENT
CALL NUMBER: 323.1196 F477 vhs
18 minutes; 1999; produced and directed by Allison Davenport

SUMMARY This program spotlights two major events in the civil rights movement: the 1960 Nashville sit-ins and the forcible desegregation of Central High School by the Little Rock Nine in 1957.

FIRES IN THE MIRROR
CALL NUMBER: 812.54 S642f vhs
87 minutes; c2003; producer, Cherie Fortis; conceived, written and performed by Anna Deavers Smith; director, George C. Wolfe.

SUMMARY On Aug. 19, 1991 in Crown Heights (Brooklyn, N.Y.) a Hasidic man accidentally ran over a 7-year old Black boy (Gavin Cato). Three hours later a young Jewish scholar (Yankel Rosenbaum) was murdered by Black youths. Four days of fire-bombing and riots ensued. Utilizing verbatim excerpts from interviews she conducted, Anna Deavere Smith acts out the roles of 18 people involved in the racial conflict, trying to present the differing viewpoints. Includes actual film footage of the riots and violence.

FLAG WARS
CALL NUMBER: 307.76097 F574 vhs
90 minutes; 2003; produced by Linda Goode Bryant, Laura Poitras; directed by Linda Goode Bryant; codirected by Laura Poitras

SUMMARY "Flag Wars" is a poignant account of the politics and pain of gentrification. Working-class black residents in Columbus, Ohio fight to hold on to their homes. Realtors and gay home-buyers see fixer-uppers. The clashes expose prejudice and self-interest on both sides, as well as the common dream to have a home to call your own.

FLORIDA V. LOEB - A WHITE SUPREMACIST ON TRIAL: MURDER OR SELF-DEFENSE?
CALL NUMBER: 364.1523 W588 vhs
57 minutes; 1992

SUMMARY A self-avowed white supremacist in Florida is charged with murder in the shooting of a black navy veteran after an argument in a parking lot.

FOCUS REPARATIONS
CALL NUMBER: 305.80097 F652 vhs
11 minutes; 2001

SUMMARY In this program, NewsHour correspondent Elizabeth Brackett reports on a Chicago resolution in support of reparations to descendants of African American slaves. The segment includes interviews with proponents, Dorothy Tillman, a Chicago alderman who sponsored the resolution, and Rep. John Conyers, who has sponsored a congressional bill to form a presidential commission to study the concept. Also interviewed are economist Walter Williams who opposes the resolution, as well as Alderman Brian Doherty, the only board member to dissent.

FOR COLORED GIRLS WHO HAVE CONSIDERED SUICIDE, WHEN THE RAINBOW IS ENUF
CALL NUMBER: 811.54 S528f vhs
80 minutes, 2002, directed by Oz Scott; produced by Lindsay Law

SUMMARY: A "choreopoem" that portrays the visions and frustrations of six young women who are trying to come to terms with themselves and with being African-American.

FOR MY PEOPLE: THE LIFE AND WRITING OF MARGARET WALKER
CALL NUMBER: 813.5 W1818Zf vhs
FORGOTTEN FIRES
CALL NUMBER: 305.80097 F721 vhs
56 minutes; 1998; directed by Michael Chandler; produced by Michael Chandler and Vivian Kleiman

SUMMARY Concerns Ku Klux Klan members burning two black churches near Manning, SC in June 1995.

FORUM ON AFRICAN AMERICAN ISSUES SINCE SEPT. 11
CALL NUMBER: 305.89607 F7447 vhs pts. 1-4
c2002; C-SPAN

FOUR LITTLE GIRLS
CALL NUMBER: 976.1781 F773 vhs
103 minutes; c1998; director, Spike Lee; producers, Sam Pollard, Spike Lee

SUMMARY "The Birmingham Campaign was launched in 1963. Martin Luther King Jr. and other activists were soon jailed ... but it was the participation of the children that advanced the momentum of the Birmingham movement. They marched alongside the adults and were taken to jail with them as well. The 16th Street Baptist Church was close to the downtown area, it was an ideal location to hold rallies and meetings. On Sunday morning, Sept. 15, 1963, dynamite planted by the Ku Klux Klan exploded in the building ... Under the fallen debris the bodies of [four] girls were found--Denise McNair, Addie Mae Collins, Carole Robertson and Cynthia Wesley died because of the color of their skin."--Container.

FREEDOM BAGS
CALL NUMBER: 305.40973 F853 vhs
32 minutes; 1980; produced by Stanley Nelson and Elizabeth Clark-Lewis

SUMMARY "Freedom Bags is the story of African-American women who migrated from the rural south during the first three decades of the 20th century. Hoping to escape from the racism and poverty of the post-Civil War South, they boarded segregated trains for an uncertain future up north. Having had limited educational opportunities back home, most could find jobs only as house workers.

With spirit and humor, the women remember their tactics for self-preservation in the homes of their employers, where they often faced exploitation and sexual harassment. After hours they relished their independence and enjoyed good times with friends and family. Their stories are interwoven with rare footage, still photographs, and period music to create a portrait of the largest internal migration in U.S. history."

FREEDOM ON MY MIND
CALL NUMBER: 305.80097 F853 vhs
Berkeley, Calif.: Clarity Educational Productions, c1994.

110 minutes; produced and directed by Connie Field and Marilyn Mulford

SUMMARY Documentary of the civil rights movement and the events surrounding the Mississippi Voter Registration Project of the early 1960's. Combines archival footage with contemporary interviews.

FREDERICK DOUGLAS: WHEN THE LION WROTE HISTORY
CALL NUMBER: 973.6 D737Zfr vhs
90 minutes; c1994; produced and directed by Orlando Bagwell.

SUMMARY Archival materials and Douglass autobiographical writings are used to present the story of his life.
**FUNDI: THE STORY OF ELLA BAKER**

CALL NUMBER: 323.4 B167Zf vhs

60 minutes; 1981; produced and directed by Joanne Grant.

**SUMMARY** Documentary traces the career of civil rights worker Ella Baker from the 1930’s through the 1960’s and gives a glimpse inside the groups she worked with: the NAACP, the Southern Christian Leadership Congress, the Student Nonviolent Coordinating Committee, and others. Uses news film and interviews with Baker and other civil rights activists, including James Foreman, Julian Bond, and Stokely Carmichael.

**FURIOUS FLOWER**

CALL NUMBER: 811.00989 F984 vhs


369 minutes on 4 videocassettes; 1998; director, John Hodges; producer, Judith McCray.


**SUMMARY** A video anthology of African American poetry from 1960 to 1995. Black verse from the Harlem Renaissance through the Black Arts Movement of the 1960s is discussed and 25 notable poets are introduced and profiled. Included in this anthology are Rita Dove, Amiri Baraka, Sonia Sanchez, Nikki Giovanni and Michael Harper.

**FUTURE OF AFRICAN AMERICAN COMMUNITIES**

CALL NUMBER: 305.896 J156f vhs

55 minutes; c1993; C-SPAN

**SUMMARY** Jacob discusses a "Marshall Plan" for African Americans: improve their education, recruit skilled retired American Blacks to help tutor children, rebuild Black communities beyond just survival to self development. Enforce equal opportunity laws. Create a socially just and economically competitive worldclass workforce.
GOD’S LONG SUMMER  
CALL NUMBER: 305.89607 M365gz vhs

86 minutes; 2000


GODFATHERS AND SONS  
CALL NUMBER: 781.643 G583 dvd

133 minutes; 2003; a film by Marc Levin

SUMMARY  Call them the Blues Brothers 2003-in Marc Levin's film, hip-hop legend Chuck D and Marshall Chess return to Chicago to explore the heyday of Chicago blues as they unite to produce music that seeks to bring veteran blues players together with contemporary hip-hop musicians such as Common and members of the Roots. Along with archival footage of Howlin' Wolf are original performances by Koko Taylor, Otis Rush, Magic Slim, Ike Turner and Sam Lay.

GOIN' BACK TO T'TOWN  
CALL NUMBER: 976.60049 G6157 vhs

57 minutes; c1992; produced by Sam Pollard and Joyce Vaughn

SUMMARY  Documentary describes the all Black "Greenwood" section of Tulsa, a thriving area. On 31 May 1921 angry whites looted and burned Greenwood to the ground. 300 people died. But a tough, enterprising Black community rebuilt Greenwood from the ashes. This is the story of that remarkable rise.

GOSPEL  
CALL NUMBER: 782.25 G676 dvd

93 minutes; c2002; produced and directed by David Leivick and Frederick Ritzenberg.

CONTENT  Waiting on you, I don't feel noways tired, Can't nobody do me like Jesus, Determined to make Heaven my home / Rev. James Cleveland -- He's got it all in control, No charge, (This joy) this world didn't give it to me / Shirley Caesar -- Until I found the Lord, Right on, Goin' to a place, He brought me / Walter Hawkins and the Family -- Mighty high, Walk around Heaven, I came to Jesus / Mighty Clouds of Joy -- What a friend we have in Jesus / Walter Hawkins -- Name it and claim it, Is my living in vain, Hallelujah / Clark Sisters.

GOTTA MAKE THIS JOURNEY: SWEET HONEY IN THE ROCK  
CALL NUMBER: 782.25 S9743Zg vhs

58 minutes; c1990; directed by Joseph Camp; produced by Michelle Parkerson

SUMMARY  The members of the vocal group Sweet Honey in the Rock discuss the development of their group, their backgrounds in Gospel music and the Civil Rights movement, the political and social significance of the music they perform, and their desire as Black artists to make a creative contribution to their musical heritage. Shows Sweet Honey in performance at their 9th Anniversary concert at Gallaudet College and at the Sisterfire Festival '82.

A GREAT DAY IN HARLEM  
CALL NUMBER: 781.65092 G786 vhs

60 minutes; c1995

SUMMARY  A documentary about a photograph taken in 1958 by Art Kane of the jazz greats of the period. Includes home movie footage of that day of the musicians arriving and greeting each other the morning of the shoot. Also includes conversations with musicians and archival performance footage.
GWENDOLYN ZOHARAH SIMMONS: ISLAMIC SCHOLAR AND SNCC ORGINIZER
CALL NUMBER: 364.1524 S592Zg vhs
44 minutes; 1998; producers, Rachel Elizabeth Harding, Sudarshan Kapur
SUMMARY: Gwendolyn Zoharah Simmons speaks about her years in the civil rights struggle and her experience as a Muslim woman.

HANDS THAT PICKED COTTON: BLACK POLITICS IN TODAY’S RURAL SOUTH
CALL NUMBER: 324.975 H236 vhs
60 minutes; 198-?; produced and directed by Alan Bell, Paul Stekler
SUMMARY: An explanation of how blacks mobilize and gain political support in the rural South and the changes, if any, that occur once blacks gain office. The film looks at rural areas in Mississippi and Louisiana and concludes that advances in the post-civil rights era have often been slight in predominately black rural areas where voters may be apathetic, illiterate, or hesitant to openly support black candidates, since whites control the economic climate.

HARDWOOD DREAMS
CALL NUMBER: 796.323 H2677 vhs
47 minutes; 1993; directed by Mike Tollin; produced by Mike Tollin & Brian Robbins;
SUMMARY: This documentary focuses on 5 Morningside H.S. (Inglewood, CA) "Monarchs" basketball players, who want to make millions from professional basketball, but are not making an effort to pass their academic courses. In the end they do make progress and win basketball scholarships to different schools with the hope of becoming college stars and going on to the pros.

HARLEM DIARY: NINE VOICES OF RESILENCE
CALL NUMBER: 301.451 H2842 vhs
100 minutes; c1996; directors, Jonathan Stack, Terry Williams; producer, Jonathan Stack
SUMMARY: Nine Harlem youths use notebooks and video cameras to tell the story of their lives, under the direction of author and socio-ethnographer Terry Williams.

HEATHER MACDONALD, AUTHOR, “ARE COPS RACIST?”
CALL NUMBER: 363.232 M113aZ vhs
59 minutes; c1993; C-SPAN2.
SUMMARY: Heather MacDonald talks about her book Are Cops Racist?: How the War Against the Police Harms Black Americans, which challenges the idea that police routinely engage in racial profiling and suggests that if police targeted groups based on crime statistics, African Americans and Hispanics would be more aggressively targeted. She argues further that anti-profiling campaigns, led by groups like the ACLU, have diverted police from doing their jobs and have critically restrained federal authorities investigating terrorism. Ms. MacDonald is introduced by former New York City police commissioner Bernard Kerik.

HELD IN TRUST: THE STORY OF LIEUTENANT HENRY O. FLIPPER
CALL NUMBER: 355.07 F626Zh vhs
59 minutes; c1996; director, Laura Tate; producers, Scott Martin, Wende Whitus
SUMMARY: Flipper (1856-1940) was the first black graduate from West Point Military Academy. Following assignments with the 10thCalvary 'Buffalo Soldiers', he fell victim to racial prejudice, was framed on trumped up charges of embezzlement and was dishonorably discharged for 'conduct unbecoming an officer'.

HENRY, NEIL, AUTHOR, “PEARL’S SECRET: A BLACK MAN’S SEARCH FOR HIS WHITE FAMILY.”
CALL NUMBER: 973.0496 H523ZpZ vhs
42 minutes; 2001; C-SPAN

**SUMMARY** Prof. Henry talks about his book, "Pearl's Secret: A Black Man's Search for His White Family." He explains what made him seek out the white side of his family, which resulted from a relationship between his white ancestor and a freed slave woman after the Civil War, describes meeting his southern white relatives, and discusses the impact their relations had both on his pride in being a black man and his thoughts about race relations in America.

**HIDDEN HERITAGE: THE ROOTS OF BLACK AMERICAN PAINTING**
CALL NUMBER: 759.13089 H632 vhs

54 minutes; c1990; director, Andrew Piddington; producer, Maureen McCue

**SUMMARY** "Although there is no formal acknowledgement in the credits, this documentary, subtitled "The Roots of Black American Art," is clearly shaped by narrator David Driskell, an artist, scholar, and professor at the University of Maryland. Using the Harlem Renaissance and Aaron Douglas's "Aspects of Negro Life" murals as an organizational focus, he views a handful of artists - from Joshua Johnston, early portraitist of white patrons, through independent expatriate Henry Tanner and urban primitivist Archibald Motley - for their work's reflection of sociocultural experience as well as esthetics. What makes the discussion personal and resonant is Driskell's participation in its filming - he is shown lecturing an audience, returning to his small-town roots in Georgia, and reflecting sympathetically - amid archival pictures and footage, and evocative music, which support the tone of his observations. This approach makes one wish for greater coverage of this rich heritage, but the video remains a coherent, appreciative introduction to black fine art."

**THE HISTORY OF GREAT BLACK BASEBALL PLAYERS**
CALL NUMBER: 796.35764 H673 vhs

45 minutes; c1990; director, Bud Morgan; producers, Melvin B. Bergman and William M. Speckin

**SUMMARY** Examines the accomplishments of great black baseball players from the infancy of the old Negro National League in 1920, through its heyday in the 1930's and 40's; from the first appearance of a black player in the major leagues to the emergence of today's superstars.
HIV/AIDS AND AFRICAN AMERICANS  
CALL NUMBER: 616.9792 H6757 vhs  
13 minutes  
SUMMARY Reviews the facts about the transmission of HIV infections. Presents statistics on HIV infections and AIDS among African Americans.

HOXIE  
CALL NUMBER: 379.26309 H867 vhs  
56 minutes; 2003; a film by David Appleby  
SUMMARY Shows one of the earliest, most important, and least remembered school integration battles in the South

LANGSTON HUGHES  
CALL NUMBER: 811.5 H8932Zlang dvd  
26 minutes; 2003  
SUMMARY Alice Walker and Arnold Rampersad discuss Langston Hughes with Bruce Schwartz. Topics include experiences shaping Langston's youth, how he became a writer, the beauty and style of his writing, and the Harlem renaissance.

I AM A PROMISE: THE CHILDREN OF STANTON ELEMENTARY SCHOOL  
CALL NUMBER: 371.967 I11 vhs  
90 minutes; 1993; directed by Susan Raymond  
SUMMARY Enter an inner-city school equipped with few resources and surrounded by a community where drugs, crime, and poor housing offer a bleak setting in which to grow up.

I'LL MAKE ME A WORLD  
CALL NUMBER: 781.7296 I29 vhs  
360 minutes on 6 videocassettes; 1999; producers, Sam Pollard, Betty Ciccarelli, Tracy Heather Strain, Denise A. Greene  
SUMMARY I'll make me a world profiles Afro-American musicians, artists and authors throughout twentieth century America.

I REMEMBER HARLEM  
CALL NUMBER: 974.71 I113 vhs reels 1-4  
232 minutes on 4 videocassettes; 1981; produced and directed by William Miles  
SUMMARY Harlem is an international synonym for Black America. Once the wealthy part of Manhattan, it became, successively, the home of poor whites, rich Blacks, poor Blacks...and is still changing. This program traces the rise, decline, and regeneration of America's largest Black community over three centuries.

CONTENTS  
THE EARLY YEARS: 1600-1930 (Reel 1) Harlem's growth from fishing village to Dutch farming community, wealthy New York suburb, and finally to burgeoning Black neighborhood; Marcus Garvey and the Harlem Renaissance of the 1920s.  
THE DEPRESSION YEARS: 1930-1940 (Reel 2) Harlem's ethnic heritage, the music and show business
tradition, Father Divine, Joe Louis.

**TOWARD FREEDOM: 1940-1965 (Reel 3)** Harlem's politics of protest, World War II, the emergence of uptown gangs, social growth in the 1960s.

**TOWARD A NEW DAY: 1965-1980 (Reel 4)** Harlem's decline and rebirth, the Harlem churches, some predictions for the future.

**I SHALL NOT BE REMOVED: THE LIFE OF MARLON RIGGS**

CALL NUMBER: 791.43023 R569Z vhs

58 minutes; 1996; director/producer, Karen Everett.

**SUMMARY** A film biography of Marlon Riggs, the gifted, gay, black filmmaker who produced documentary films addressing issues of identity among Afro-Americans and gays. Clips from his films show how he evolved a unique experimental documentary style, mixing poetry, criticism, the personal and the political. It also documents his long battle against AIDS until his death in 1994 and includes interviews with family, friends, and co-workers.

**IDA B. WELLS: A PASSION FOR JUSTICE**

CALL NUMBER: 323.40924 B2612i vhs

58 minutes; c1989; director, William Greaves; producers, William Greaves, Louise Archambault

**SUMMARY** "Born to slaves during the Civil War and educated during Reconstruction, Ida B. Wells backed her gifted pen with valiant courage to fight injustices against her people through her adult life. Telling lithographs and archival photos are enriched by aural and atmospheric musical enhancements to depict the late-nineteenth-century South. Refusing to be cowed by the indignities of segregation, Wells wrote widely circulated newspaper articles and pamphlets and organized enormously successful protests against Memphis lynchings in 1892. Comments from Wells' sociologist grandson, journalism professors, and historians supplement the intensely delivered narration guiding viewers through Wells' relentless campaigns for suffrage, housing, and other efforts to empower her people. Masterfully read excerpts from Wells' memoirs reveal her thoughts and feelings and convey this fiery woman's inspirational style."

**IN BLACK AND WHITE CONVERSATIONS WITH AFRICAN AMERICAN WRITERS**

CALL NUMBER: 810.9896 I35 vhs

151 minutes on 6 videocassettes; 1992; director, Matteo Bellinelli.


**IN DEPTH: ANGELA DAVIS**

CALL NUMBER: 322.42 O261Zd vhs

180 minutes; c2004; C-SPAN 2.

**SUMMARY** In an extended interview, Angela Davis talks about her career as an author and activist. She speaks about her political experiences and her writings on culture, gender, and race, including her latest book, Are prisons obsolete?
IN DEPTH: CORNEL WEST  
CALL NUMBER: 305.896 W516Zi vhs  
184 minutes on 2 videocassettes; 2002; C-SPAN 2.  
SUMMARY West, a professor of African American studies and religion, discusses his work and responds to audience questions.

IN SEARCH OF OUR FATHERS  
CALL NUMBER: 305.89607 W7253Zi vhs  
61 minutes; c1992; produced and directed by Marco Williams.  
SUMMARY Marco Williams, a young filmmaker from Harvard, decided to try to track down his father, a man he never knew. In searching for his roots, he interviews his large family in which nobody had a known father, in order to find out all he could about his own mysterious father. His mother refused to tell him any details about his father, but in 1987 his mother relented and spoke about the affair. James Berry in Springfield, MA was the man he was looking for. After great effort Berry agreed to meet his son.

IN THE LAND OF JIM CROW: GROWING UP SEGREGATED  
CALL NUMBER: 305.89607 I357 vhs  
27 minutes; c1991; director, Mykola Kulish.  
SUMMARY "The experience of segregation in everyday life before the civil rights era is made quite palpable in this incisive and personalized program. In a tightly edited sequence of cameo recollections and news photos and stills, several adults recall daily experiences from their childhoods living among, but not with, whites in the South. The legalized discrimination and attendant extralegal repression of African-Americans are considered in historic terms, are extended to include Asians and Jews and other spurned groups, and are viewed in moral and political perspectives as both blacks and whites chipped away at segregation through minor acts of resistance and major acts of civil disobedience. Stimulating for deliberation about what laws have changed and what feeling remain from past decades."

IN THE STREET  
CALL NUMBER: 974.71 I35 vhs  
16 minutes; c1996  
SUMMARY An extension of the filmmakers' work on the documentary film The Quiet One which was concerned with the urban environment. This film is a revelation of random behavior filmed in a neighborhood in East Harlem New York during the 1940s. The images are selected to reveal the city street as "theater and battleground."

INTELLIGENCE AND CLASS STRUCTURE IN THE U.S.  
CALL NUMBER: 623.45119 P5784 vhs  
48 minutes; c1994; C-SPAN  
SUMMARY This program presents the Afro-American view of Charles Murray's book "The Bell Curve".

INTERVIEW WITH MINISTER LOUIS FARRAKHAN  
CALL NUMBER: 297.87 F239e vhs  
56 minutes; 199-?  

THE INTOLERABLE BURDEN  
CALL NUMBER: 379.26309 C323Zi vhs  
56 minutes; 2002; directed by Chea Prince; produced by Constance Curry  
SUMMARY Documentary film of how Mae Bertha and Matthew Carter enrolled the youngest eight of their thirteen children in the public schools of Drew, Mississippi in 1965, which were all white. The Drew school
board had initiated a "freedom of choice" plan to bring the district in compliance with the 1964 Civil Rights Act, but Blacks were not expected to choose all white schools.

AN INTRODUCTION TO RICHARD WRIGHT’S FICTION
CALL NUMBER: 813.5 W952Zi vhs

52 minutes; c1988; producers, Matthew J. Bruccoli and Richard Layman

SUMMARY Richard Wright, the foremost black novelist of his time, was both the product and the chief antagonist of the racial injustice of twentieth-century American culture. Valerie Smith describes Wright’s childhood experiences of poverty and oppression which he transmuted into art in his still-powerful and influential first novel, Native Son.

ISSUES FACING BLACKS IN CANADA
CALL NUMBER: 971.00496 W6295Zi vhs

25 minutes; c1993; C-SPAN


JAMES BALDWIN
CALL NUMBER: 813.5 B1811Zjames vhs

54 minutes; 1997

SUMMARY This program covers Baldwin’s life, from his youth in Harlem to later years as an expatriate in Paris to his death in 1987.

JAMES BALDWIN & THE CIVIL RIGHTS MOVEMENT
CALL NUMBER: 813.5 B1811Zjamb vhs

119 minutes; c2002; C-SPAN.

SUMMARY Miller talked about how the works of James Baldwin impacted the civil rights movement. He stressed that Baldwin must be studied in the context of the movement, not just as an author. Followed by audience questions. He also read some poems. In Memphis, Tenn., Mar. 26, 1997.

JAMES BALDWIN AND THE CIVIL RIGHTS MOVEMENT IN THE SOUTH
CALL NUMBER: 813.5 B1811Zc vhs

72 minutes; 1999; C-SPAN2.

SUMMARY Examines the life and writings of James Baldwin, who was a social critic of the hypocrisies and injustices in the world around him, as well as a man who made his readers aware of the state of American race relations.

JAMES BALDWIN: THE PRICE OF THE TICKET
CALL NUMBER: 813.5 B1811Zjam vhs

87 minutes; c1989; directed by Karen Thorsen; produced by Karen Thorsen & William Miles

SUMMARY James Baldwin (1924-1987) was at once a major twentieth century American author, a Civil Rights activist and, for two crucial decades, a prophetic voice calling Americans, black and white, to confront their shared racial tragedy. James Baldwin: The Price of the Ticket captures on film the passionate intellect and courageous writing of a man who was born black, impoverished, gay and gifted. The video uses striking archival footage to evoke the atmosphere of Baldwin's formative years - the Harlem of the '30s, his father's fundamentalist church and the emigre demi-monde of post-war Paris. Newsreel clips from the '60s record Baldwin's running commentary on the drama of the Civil Rights movement. The film also explores his quiet retreats in Paris, the South of France, Istanbul and
Switzerland - places where Baldwin was able to write away from the tensions of America. Towards the end of his life, as America turned its back on the challenge of racial justice, Baldwin became frustrated but rarely bitter. He kept writing and teaching in the strengthened belief that: 'All men are brothers - that's the bottom line.'"

**JAMES LAWSON: TEACHER AND PRACTITIONER OF NONVIOLENCE**

CALL NUMBER: 364.1524 L425Z vhs

40 minutes; c1998

**SUMMARY:** James Lawson was interviewed over several days in June, 1998 in Denver, Colorado. Interviewers: Vincent Harding, Sudarshan Kapur.

**JAMES MCPHERSON**

CALL NUMBER: 813.54 M1721Z vhs

30 minutes; c1989; directed by Dave Smalley; produced by William Price Fox and Ronder Thomas

**SUMMARY** "The folk tale is like a precedent...it points to some wisdom that was derived at a certain point and passed on.' The value of folklore is an important consideration for short story writer James McPherson. He explains how his work is often based on folk tales. He probes the ancient tradition of storytelling and its relevance to today, suggesting that one story can be shaped and enlivened by many imaginations who work it over and pass it on. McPherson speaks frankly about writing frustrations and offers his views on a variety of subjects including black studies and creative writing."

**JESSE JACKSON AND THE PRESS**

CALL NUMBER: 324.973 J585 vhs

30 minutes; c1984; produced by Susan Udelson

**SUMMARY** Discusses the press coverage of Jesse Jackson's 1984 presidential campaign and "how the reporters themselves became part of the story of his candidacy."

**JESSE OWENS RETURNS TO BERLIN**

CALL NUMBER: 796.426 O97Zj vhs

53 minutes; 1988; produced and directed by Bud Greenspan

**SUMMARY** Narrated by Jesse Owens with original film footage of his Olympic Gold Medal victories. Originally produced as documentary film in 1964.

**JESSYE NORMAN, SINGER**

CALL NUMBER: 782.1092 N842j

74 minutes; c1986; directed by Bob Bentley; producers, Harvey Kass, Cathy Palmer

**SUMMARY** "Jessye Norman was born in Augusta, Georgia and grew up at a time when America was torn with racial strife. Today, she is at the peak of her career. Jessye Norman's insights into her cultural roots and evolution as a singer make this a moving commentary on an extraordinary career.

After studying music at Howard University, her career progressed rapidly. She has a vast classical repertoire, but has always sought to extend her vocal capacity, attempting some of the most technically demanding music of the 20th century."

**THE JOHNSON TAPES**

CALL NUMBER: 973.92 J67Zibjta dvd

55 minutes; 2004; producer, David C. Taylor ; executive editor, George Carey ; director, Philip Day

**SUMMARY** During his 1963-1969 presidency, Lyndon B. Johnson tape recorded all his telephone conversations. This videotape uses those conversations to focus on the relationship between FBI director J. Edgar Hoover and Martin Luther King and Johnson's role in that relationship.
JOURNEY TO LITTLE ROCK: THE UNTOLD STORY OF MINNIEJEAN BROWN TRICKEY
CALL NUMBER: 323.1196 T823Zj vhs

SUMMARY "When Minnijean Brown Trickey was sixteen years old, she became involved in one of the most significant acts in the history of the American civil rights movement. She was one of The Little Rock Nine - the nine Black American teenagers who defied death threats, hostile white demonstrators, and even the Arkansas National Guard, to attend the all-white Little Rock Central High in 1957. Minnijean's story did not end there. Little Rock was only the first step in an amazing journey of the heart, mind and spirit."--Container.

JUDITH WINSTON
CALL NUMBER: 378.161 J92 vhs

SUMMARY Winston talks about oral arguments in two cases on whether the University of Michigan's undergraduate college and law school should be allowed to use race as a factor in admissions. She discusses the cases and responds to questions from viewers.

JUNETEENTH
CALL NUMBER: 813.54 E47jZj vhs

SUMMARY John Callahan, Ralph Ellison's literary executor, talked about Juneteenth, Ralph Ellison's second novel, which was unfinished and unpublished during Ellison's lifetime. Callahan edited Ellison's various manuscript drafts and revisions to put together the novel as published in 1999. At the Library of Congress, June 30, 1999.

THE JURISPRUDENCE OF CLARENCE THOMAS
CALL NUMBER: 347.73263 T462ZgZ vhs


JUST BLACK?
CALL NUMBER: 305.80097 J96 vhs

SUMMARY Interviews young men and women of mixed racial heritage, who share with us their struggles to establish, acquire and assert a racial identity.

JUSTICE THURGOOD MARSHALL: LYING IN STATE AT THE GREAT HALL OF THE SUPREME COURT
CALL NUMBER: 305.89607 S7973 vhs

SUMMARY Justice Marshall is shown lying in state in the Great Hall of the Supreme Court shortly after his death in January 1993.

KEEPING THE FAITH
CALL NUMBER: 277.30899 K26 vhs

SUMMARY Interviews young men and women of mixed racial heritage, who share with us their struggles to establish, acquire and assert a racial identity.
SUMMARY Examines the Black church in America as a source of Black heritage and cultural identity, a 
wellspring of social and political action, and a refuge for impoverished urban blacks. Shows how two 
Black churches in Chicago, one with a middle class congregation and one serving the inner-city poor, 
balance the spiritual needs of their members with their mission of addressing the social and economic 
problems facing many disadvantaged Black Americans.

KERRY JAMES MARSHALL
CALL NUMBER: 704.946 M368Zk vhs

20 minutes; 1999; producer/director Branka Bogdanov

SUMMARY Artist Kerry James Marshall describes his paintings and sculptures which include portraits of 
African American cultural and political figures.

KINDRED SPIRITS: CONTEMPORARY AFRICAN-AMERICAN ARTISTS
CALL NUMBER: 759.13089 K51 vhs

30 minutes; c1992; director, Christine McConnell.

SUMMARY Based on the exhibition, Black Art: Ancestral Legacy, which toured the U.S. 1989-91, 
organized by the Dallas Museum of Art. Includes interviews with exhibition artists John Biggers, Bessie 
Harvey, Lois Mailou Jones, Jean Lacy, Ed Love, Charles Searles, and Renee Stout.

KING: A FILMED RECORD, MONTGOMERY TO MEMPHIS
CALL NUMBER: 323.1196 K53Zki vhs

103 minutes; c1988; produced by Ely Landau.

SUMMARY A chronicle of Martin Luther King's role in the struggle for racial equality from 1955 to 1968, 
through newsreel and television coverage.

KINGS ON THE HILL: BASEBALL'S FORGOTTEN MEN
CALL NUMBER: 796.357 K55 vhs

57 minutes; 1993; director, Molly Youngling

LADY DAY: THE MANY FACES OF BILLIE HOLIDAY
CALL NUMBER: 782.42165 H7323Zl vhs

60 minutes; 1991; produced by Toby Byron and Richard Saylor

SUMMARY Documentary features rare TV and movie footage about the life and career of Billie Holiday. 
Includes a commentary by jazz instrumentalists and singers who knew her well, including Carmen McRae, 
Annie Ross, Buck Clayton, Harry "Sweets" Edison, and Mal Waldron.

THE LAND WHERE THE BLUES BEGAN
CALL NUMBER: 781.643 L2537 vhs

60 minutes; c1990; produced, directed, written and narrated by Alan Lomax

SUMMARY The Land Where the Blues Began is the Mississippi Delta, the richest land in the world, where 
thousands of blacks came in search of work more than a century ago. Out of the hard life and sorrows of 
these wandering laborers, who over many generations raised the levee with strong arms and powerful 
voices, came the blues.

Meet the men whose heartcries ring in their music, who describe a lifetime of hollering while you work 
by day and picking the guitar while you rest at night. Listen to them 'converse' with their instruments in 
'hot' rhythms, on homemade instruments that reflect the strong link between Africa and the Delta.

Hear first-hand about the work songs of the muleskinners in the levee camps, the exciting, violent 
lives of the river roustabouts, the bitter hot days of sharecropping, and the music that kept the spirits of 
men in the penitentiary alive.

Pay a visit to the congregation, whose sweet harmonies answer the passionate cries of the preacher,
and to the barroom, where storytellers please the crowd with their rapid-fire toasts. When all is said and sung, you will understand that the big river of the blues flows as strongly as ever in the Mississippi Delta."

**THE LANGUAGE YOU CRY IN**  
CALL NUMBER: 975.00496 L287 vhs

53 minutes; 1999; producer/director: Alvaro Toepke and Angel Serran

**SUMMARY** The film depicts a detective story reaching across hundreds of years and thousands of miles from the 18th century Sierra Leone to the Gullah people of present-day Georgia. It recounts how African Americans have retained links with their African past through the horrors of the middle passage, slavery and segregation. The film demonstrates the contribution of contemporary scholarship to restoring what narrator Vertamae Grosvenor calls the "non-history imposed on Africa Americans." "This is a story of memory, how the memory of a family was pieced together through a song with legendary powers to connect those who sang it with their roots."

**THE LAST ANGEL OF HISTORY**  
CALL NUMBER: 809.8896 L349 vhs

45 minutes; 1996; director, John Akomfrah; producers, Lina Gopaul, Avril Johnson

**SUMMARY** Explores the relationships between Pan-African culture, science fiction, space exploration, and computer technology. Examines science fiction elements in literature and music as metaphors for the Pan-African experience of forced displacement and cultural alienation.

**LAW AND THE CIVIL RIGHTS MOVEMENT**  
CALL NUMBER: 342.75085 D312Zc vhs

97 minutes; 1999; C-SPAN 2

**SUMMARY** Dees talked about his experiences during the civil rights movement, and the purpose of the Southern Poverty Law Center. He founded the Center during the 1960's, and monitors groups such as the Ku Klux Klan. Followed by audience questions. In Montgomery, Ala., Mar. 31, 1997.

**LEARNING TECHNOLOGIES & STUDENTS OF COLOR: STRATEGIES FOR ENHANCING ACCESS AND OPPORTUNITIES**  
CALL NUMBER: 378.1982 L438 vhs

120 minutes; 1997; Black issues in higher education Series

**LEGACY**  
CALL NUMBER: 305.89607 L496 vhs and vhs copy 2

**SUMMARY** Terrell Collins, a 14 year old African American boy living in Chicago's Henry Horner Homes housing project and the son of a crack addict, was an honor student initially intended to be featured in a documentary on "ghetto success stories." On the day filming was to begin, Terrell was fatally shot. His cousin, Nickcole Collins, narrates the documentary that becomes his legacy, chronicling the transformations and triumphs in the life of a family in the wake of a tragedy.

**LET'S RAP!**  
CALL NUMBER: 782.42164 L4696 vhs

6 minutes; c1990; Produced and directed by Alison Burns

**SUMMARY** Rap video on being a woman, performed by women of all ages and races.

**THE LIFE AND ART OF WILLIAM H. JOHNSON**  
CALL NUMBER: 759.13 J71ZI vhs

28 minutes; c1991; produced by Reading & O'Reilly, Inc. Wilton Art Appreciation Program
CONTENTS  Part I: Chronology of life and art --Part II: Art appreciation.

SUMMARY  Documentary about the life and works of William H. Johnson, a gifted Afro-American artist destined to become a great painter. 1000 pieces of his art work were saved from destruction by the National Museum of American Art.

THE LIFE AND LEGEND OF SOJOURNER TRUTH  
CALL NUMBER: 326.92 T874Zl vhs  
57 minutes; 2001; produced, directed & written by Lynn C. Spangler.

SUMMARY  Traces the life and legend of the former slave who could neither read nor write, yet earned a reputation as one of the most articulate and outspoken antislavery and women's rights activists in the United States. Includes interviews with authorities on the subject's life, Calton Mabee, Nell Painter, Roseann Mandzink, Gerald Sorin and Paul Gaffney; accompanied by archival footage, photographs and period music.

LIFE ON THE LOUISIANA PLANTATIONS  
CALL NUMBER: 305.563 C582 vhs  
50 minutes; 1999; C-SPAN.

SUMMARY  Photographers Calhoun and McCormick have spent several years chronicling the lives of African American sugar plantation workers. They explained how increased automation of the sugar harvesting process is forcing many of these workers off the plantations and into the cities. They also talked about doing documentary photography. Followed by audience questions. The last 5 minutes: blues artist Wheeler performs. At St. John Plantation, St. Martinville, La., Mar. 23, 1997.

A LITANY FOR SURVIVAL: THE LIFE AND WORK OF AUDRE LORDE  
CALL NUMBER: 814.54 L867Zl vhs  

1 videocassette (55 min., 30 sec.) : sd., col. and b&w ; 1/2 in. Dates vary: 1995 on cassette label. VHS format.

SUMMARY Audre Lorde, poet and lesbian-feminist talks about being lesbian and black in New York in the 1950s. Includes conversations and readings by Lorde and comments by other writers.

LITTLE ROCK HIGH SCHOOL INTEGRATION  
CALL NUMBER: 373.76773 C582 vhs  
75 minutes; 1999; C-SPAN

SUMMARY Ms. Beals talked about her perspective on the civil rights movement as one of the first African-American students at Central High School in Little Rock, Ark. in 1957. She said that hatred toward other races is no solution to society's problems and that white and black people enabled her to enroll in Central High School Followed by audience questions. At Central High School, Little Rock, Ark., Mar. 25, 1997.

LIVING BELOW THE LINE  
CALL NUMBER: 362.582 L785 vhs  
60 minutes; 1984; produced and directed by Mark Obenhaus.

SUMMARY Examines what daily life is like for residents of Chester, Pennsylvania, who depend on the welfare system for a living.

LONG LIVE THE SPIRIT OF THE MILLION MAN MARCH  
CALL NUMBER: 305.38896 L848 vh  
60 minutes; c1995; produced by Derek Grace.
SUMMARY A follow-up of the impact of the Million Man March.

LORRAINE HANSBERRY: THE BLACK EXPERIENCE IN THE CREATION OF DRAMA
CALL NUMBER: 812.5 H249Z1 vhs

35 minutes; c1988; produced and directed by Ralph J. Tangney

SUMMARY "This video focuses on the life and work of America's leading Black woman playwright, showing her importance as a playwright, a woman, and a black, and how she used the obstacles that confronted her to focus on her artistic vision. It traces her career from Chicago to the University of Wisconsin to Harlem and to Greenwich Village and, finally, to Broadway. Film clips survey her plays, including A Raisin in the Sun with Sidney Poitier, Ruby Dee and Roy Scheider."

LOS ANGELES RIOTS, MEDIA, & ETHNIC COMMUNITY: GUEST SPEAKER, ANGELA OH (KOREAN AMERICAN BAR ASSOCIATION)
CALL NUMBER: 303.623 L8793 vhs

46 minutes; c1992; C-SPAN

SUMMARY Angela Oh "spoke on the effect of the 1992 Los Angeles riots on the Korean-American community in a speech during the national convention of the Asian American Journalists Association. The riots, which occurred following the acquittal of four white police officers charged with beating a black suspect, deeply affected the Korean-American community in Los Angeles, which became a target for civil unrest during the riots. Ms. Oh responded to questions following her prepared remarks."

LOUIE BLUIE
CALL NUMBER: 792.70973 A735Z1 vhs

60 minutes; c1986; produced and directed by Terry Zwigoff

SUMMARY A combination of interviews, photos and drawings, and performances, arranged to form an oral history of noted fiddler-mandolinist Howard "Louie Bluie" Armstrong. Armstrong is an old-time black string musician and talented artist whose story is an inside look at black music during the Twenties, Thirties and Forties.

LOVE AND DIANE
CALL NUMBER: 362.293 L897 vhs

167 minutes; c2002; producer/director, Jennifer Dworkin.

SUMMARY In the 1980s, the crack epidemic in American inner cities left a generation of parents addicted and their children in a cycle of foster care and group homes. This film documents one New York City family's struggle to become a family again ten years after their initial separation. Focuses on Diane, a former addict, and her daughter, Love, who is HIV positive and fighting for custody of her newborn son.

A LYNCHING IN MARION
CALL NUMBER: 364.134 C182Z1 vhs

28 minutes; c1995; director, Nolan Lehman; producer, JoAnne Garrett.

SUMMARY In August, 1930, a 16 year-old African-American named James Cameron survived a lynching. Now, 65 years later, Cameron tells his compelling story in vivid detail.

LINDA MCMURRY, AUTHOR, "TO KEEP THE WATERS TROUBLED"
CALL NUMBER: 323.40924 B2612ZmcZ1 vhs

59 minutes; 1999

SUMMARY Brian Lamb interviews Linda McMurry about her biography To keep the waters troubled.

**MEMPHIS DREAMS**  
CALL NUMBER: 323.1196 K53Zmem vhs  
46 minutes, 1999.  

**SUMMARY:** When Martin Luther King, Jr., was assassinated in 1968 Memphis—like Dallas in 1963—became a symbol of hope extinguished. This program examines the Civil Rights Movement and the last few years of Martin Luther King’s life with emphasis on the sanitation workers strike in Memphis, Tennessee and the killing of America’s greatest civil rights leader, its impact on Afro-Americans and the nation.

**THE MIDDLE PASSAGE**  
CALL NUMBER: 91.4372 M627 dvd  
76 minutes; 2003; director, Guy Deslauriers; producer David Gaines.  

**SUMMARY:** The story of an African slave who was sold into slavery by the King of Dahomey, shackled and transported on a journey shared with some six hundred others—a journey barely half would survive.

**MOVIES OF COLOR**  
CALL NUMBER: 791.43652 M935 dvd  
162 minutes; 2002; producer, Tom Thurman ; director, Tom Thurman.  

**SUMMARY** Black films of the 1920s through mid 1950s are shown as a mirror of the Black experience of the time. They developed as a reaction to the way African Americans were depicted by film makers such as D.W. Griffith. This program focuses on the innovative works of film makers Spencer Williams, Oscar Micheaux, Eloyse Gist, and Clarence Muse. Includes clips from their various works.

**THE MURDER OF EMMETT TILL**  
CALL NUMBER: 305.80097 T574Zm vhs  
60 minutes; 2003; produced and directed by Stanley Nelson  

**SUMMARY** The shameful, sadistic murder of 14-year-old Emmett Till, a black boy who whistled at a white woman in a Mississippi grocery store in 1955, was a powerful catalyst for the civil rights movement. Although Till's killers were apprehended, they were quickly acquitted by an all-white, all-male jury and proceeded to sell their story to a journalist, providing grisly details of the murder. Three months after Till's body was recovered, the Montgomery Bus Boycott began.

**NAT TURNER**  
CALL NUMBER: 813.00935 T949Zn vhs  
58 minutes; 2002; director: Charles Burnett; producers: Frank Christoper, Kenneth S. Greenberg  

**SUMMARY** Evaluates the authenticity of the earliest source, "The Confessions of Nat Turner", assembled by a white Virginia lawyer from jailhouse interviews. It then follows the controversy over the Nat Turner story played out through history. Alvin Poussaint and Ossie Davis recall how Nat Turner became a hero in the Black community. Religious scholar Vincent Harding and legal scholar Martha Minow reflect on America's attitudes toward terrorism. One of the most bitter race battles of the 1960s is reexamined, when William Styron published his novel, The Confessions of Nat Turner.

**NATIONAL BLACK PROSECUTORS ASSOCIATION**  
CALL NUMBER: 353.00722 W6473i vhs  
9 mintues; c1993; C-SPAN  

**SUMMARY** Barbara Hunt and John Payton discuss the role of public prosecutors in the war on drugs and
crime in the United States.

THE NEGRO ENSEMBLE COMPANY
CALL NUMBER: 792.08996 N3943Zn vhs

55 minutes; 1989; produced and directed by Richard Kilberg

SUMMARY "Since its founding in 1967, the Negro Ensemble Company (NEC) has nurtured many of the country's finest and most famous black actors. A theater of excellence concentrating on imaginative expression of the black experience, the NEC also has provided a stage for such powerful playwrights as Charles Fuller. Gripping scenes from his Zooman and the Sign and the film adaptation of his Soldier's Story illustrate Fuller's intention to illuminate black history and culture through hard-hitting drama. Other alumni of the NEC credit the company's influence on their careers, while generous excerpts highlight such productions as the Tony Award-winning River Niger."

THE NEGRO SOLDIER
CALL NUMBER: 355.00896 N393 vhs

42 minutes; 1985; directed by Frank Capra and Stuart Heisler; produced by the War Dept., Special Services Division, Army Service Forces with the cooperation of the Signal Corps

SUMMARY Shows the contributions and sacrifices by black Americans in virtually all our nation's armed conflicts, while ignoring segregation and discrimination in both military and civilian life.

NEW ORLEANS
CALL NUMBER: 323.1196 M233 vhs

57 minutes; 1999; C-SPAN

SUMMARY Mayor Morial talked about the importance of learning history through experiencing and seeing famous places as a supplement to reading about history. He also talked about the future of the civil rights movement in the United States. He is the son of the first African-American mayor of New Orleans. Followed by audience questions. In New Orleans, Mar. 21, 1997.

NEW YORK V. NELSON - A COMMUNITY TORN: A KILLING IN BROOKLYN, N.Y.
CALL NUMBER: 345.02523 C734 vhs

49 minutes; 1993


NIGHTFIGHTERS
CALL NUMBER: 940.54497 N687 vhs

52 minutes; c1984; directed by Madonna Benjamin; produced by Jeremy Bugler

SUMMARY The 332nd Fighter group has a unique place in the annals of WWII air force fighter groups. The group was completely Black. It confounded the expectations and prejudices held by white Americans in the 1930's and 1940's. The group excelled as pilots and became a crack unit, accomplishing goals others couldn't. Included are interviews with Alfred Anderson, Lee Archer, and Roscoe Brown.

NO MAPS ON MY TAPS
CALL NUMBER: 792.78 N739 vhs

58 minutes; produced and directed by George T. Nierenberg

SUMMARY Veteran jazz tap dancing stars, including Bunny Briggs, Chuck Green, and Sandman Sims, reminisce about their art and careers, documenting a disappearing artistic culture in Black America. Includes scenes of street corner challenge dancing and stills from the 1930's of legendary figures from tap dancing's heyday.
"NON JE NE REGRETTE Rien" = NO REGRET
CALL NUMBER: 362.19697 N8127 vhs

38 minutes; c1992; producer/director, Marlon T. Riggs.

SUMMARY Five gay Black men discuss growing up and living in the United States, focusing on the social pressures and the fear of AIDS.

NON-VIOLENCE AND THE CIVIL RIGHTS MOVEMENT
CALL NUMBER: 323.1196 C58222 vhs

91 minutes; 1999; CSPAN

SUMMARY King talked about the Student Non-Violent Coordinating Committee (of which she was a member) and the influence of the non-violent thought of Gandhi and others on the civil rights movement in the U.S. Followed by audience questions. At the Civil Rights Institute, Birmingham, Alabama, March 3, 1997.

OH FREEDOM AFTER WHILE
CALL NUMBER: 305.563 O36 vhs

57 minutes; c1999; directed by Steven John Ross; produced by Candace O'Connor and Steven John Ross.

SUMMARY "In January 1939, Missouri Bootheel sharecroppers--black and white--staged a dramatic roadside protest to protest unjust treatment by local plantation owners. Their demonstration spurred the U.S. government to develop new housing for displaced sharecroppers. Some demonstrators also established a remarkable farming community--and learned how to make lasting change in their lives"--Container.

ONLY THE BALL WAS WHITE
CALL NUMBER: 796.357 O583 vhs

30 minutes; 1980; produced & directed by Ken Solarz.

SUMMARY Pays tribute to the many top-flight baseball players from the Negro Leagues. Documents a bygone bittersweet era in baseball and the men who were denied stardom by the color line.

OSUN: HER WORSHIP, HER POWERS
CALL NUMBER: 299.64 O85 vhs

30 minutes; c1994; produced by Osuntoki Mojisola.

SUMMARY This ethnographic documentary provides an overview of the Yoruba river deity, Osun, and Osun worship in the towns of Osogbo, Ikoro-Ekiti, Ibajo and Ibadan, Nigeria. Interviews and narrated footage introduce the practices, songs, praises Osun her worship, her powers and religious hierarchy of four Osun chief priests. A Diaspora perspective is given by an African-American priestess of Osun.

PARIS IS BURNING
CALL NUMBER: 306.77097 P232 vhs

76 minutes; c1992; produced and directed by Jennie Livingston.

SUMMARY The story of the young gay men of Harlem who originated "voguing" at costumed balls. Explores their unique social structure, including familial groups called "houses", and their attempt to deal with being poor and gay in New York City.

PAUL ROBESON: HERE I STAND
CALL NUMBER: 325.26 R653pau dvd

117 minutes; c1999; directed by St. Clair Bourne; produced by Chiz Schultz.
SUMMARY Presents the life and achievements of Paul Robeson, an athlete, singer, scholar and champion of the rights of the poor, disenfranchised and people of color.

PASSIN' IT ON
CALL NUMBER: 322.42 B6272Zp vhs

57 minutes; c1992; directed by John Valadez; produced by Peter Miller

SUMMARY Documentary examines urban Afro-American life in the story of New York Black Panther Party leader Dhoruba Bin Wahad. Film offers a view of where American society has been and a glimpse at where it may be going. Includes interviews with the participants, and archival film footage.

PAUL ROBESON: TRIBUTE TO AN ARTIST
CALL NUMBER: 325.26 R653Zpa vhs

72 minutes; c1987; directed by Saul J. Turell.

SUMMARY Examines the career, both artistic and political, of Paul Robeson, from his first Broadway appearance in 1924 to his death in 1976. Includes clips from his films The Emperor Jones and King Solomon's Mines. One segment includes a sequence from The Emperor Jones which was edited from the original because censors at the time objected to showing a black man with a knife.

PERSONAL EXPERIENCES WITH CIVIL RIGHTS
CALL NUMBER: 323.1196 C5822 vhs

95 minutes; 1999

SUMMARY Caldwell talked about his research on African-Americans in the South, especially northeastern Louisiana. Dent talked about his experiences during a personal tour of the South and his visits with civil right leaders and participants. Rowan talked about his experiences as a black journalist during the Jim Crow era in the South and his experiences in college. Followed by audience questions. Program held at Tulane University, New Orleans, Mar. 20, 1997, as part of C-SPAN's Majic bus civil rights tour.

PHILADELPHIA, MISSISSIPPI
CALL NUMBER: 976.2063 P544 vhs

60 minutes; 1994; director, Garth Stein; producers, Joan A. Sadoff, Andrea Perlbinder Stein

SUMMARY Residents of Philadelphia, Mississippi, recall events of 30 years ago when three civil rights workers were murdered in their small town. They comment upon their memories of the events surrounding the murders and the racial tensions which existed in 1964 and expound upon current race relations in their community today, thirty years later.

PIANO BLUES
CALL NUMBER: 781.643 P581 dvd

85 minutes; 2003; a film by Clint Eastwood.

SUMMARY Clint Eastwood explores his life-long passion for piano blues, using a treasure trove of rare historical acts as well as interviews and performances by such living legends as Ray Charles, Fats Domino and Dr. John.

PIANO LEGENDS
CALL NUMBER: 781.65092 P581 vhs

63 minutes; c1986; directed by Burrill Crohn; produced by David Chertok and Burrill Crohn

SUMMARY Survey of jazz pianists and history, relying primarily upon selections from motion pictures and videorecordings made 1941-1986.

PINEY WOODS SCHOOL AND CIVIL RIGHTS
CALL NUMBER: 373.73 C582 vhs
SUMMARY  Beady talked about the Piney Woods School and its history and goals, with comments about cultural diversity and the history of African-Americans. At the school, Apr. 2, 1997.

PIONEER OF COLOR: A CONVERSATION WITH MAL GOODE
CALL NUMBER: 070 G647Zp vhs

58 minutes; c1991; Produced by Howard University Public Television.

SUMMARY  Anchorwoman Doris McMillon interviews retired TV reporter Mal Goode about his education, career, social conditions during his time as a journalist and his family.

PIZZA PIZZA DADDY-O
CALL NUMBER: 796.13 P6953 vhs

18 minutes; c1990; directed by Bess Lomax Hawes and Bob Eberlein

SUMMARY  Shows Afro-American girls playing singing games on a Los Angeles playground. Provides an anthropological and folkloric record of eight of these games.

A PLACE OF RAGE
CALL NUMBER: 305.48 P697 vhs

52 minutes; 1991; Producer/director, Pratibha Parmar

SUMMARY  Prominent black, women comment upon experiences of Afro-American women, upon racial discrimination and its effects upon the American culture and make suggestions which they hope will improve the future. Includes historical footage of civil rights movement in the 1960's.

POET LAUREATE RITA DOVE
CALL NUMBER: 811.54 D743Zp vhs

60 minutes; 1994; director, Joseph Camp; producer, Betsy McCarthy

POLITICS OF CIVIL RIGHTS MOVEMENT
CALL NUMBER: 323.1196 C5823 vhs

83 minutes; 1997; C-SPAN.

SUMMARY  Bond, the first African-American to be nominated for the office of vice president of the U.S., talked about his experiences during the civil rights movement and about the civil rights movement in Atlanta. His source collection Gonna sit at the welcome table is the main text for the Majic bus civil rights tour. Followed by audience questions. At the King Center for Non-Violent Social Change, Atlanta, Ga., Mary 29, 1997.

THE POLITICS OF LOVE IN BLACK & WHITE
CALL NUMBER: 306.734 P769 vhs

32 minutes; 1993; directors, Ed Burley, Chris Weck; producer, Ed Burley;

SUMMARY  In this documentary college students talk about interracial relationships, about the racial legacy they have inherited from the fears of past generations and their current experiences and attitudes both pro and con concerning interracial dating and marriage.
PORGY AND BESS: AN AMERICAN VOICE
CALL NUMBER: 782.1 G3815pZp vhs

84 minutes; c1999; director, Nigel Noble; producer, James A. Standifer

SUMMARY A center of controversy because of its portrayal of African Americans since its debut, Porgy and Bess has thrived amidst a changing social climate for more than 60 years. This extraordinary program, narrated by Ruby Dee, chronicles the history of George and Ira Gershwin's uniquely American folk opera, set against the backdrop of America's turbulent struggle to resolve its racial inequities. Academic experts address the still-volatile racial aspects of the work, while octogenarian Anne Brown, the original Bess, and other illustrious alumni and noted literary figures including Leontyne Price, William Warfield, Diaiahn Carroll, and Maya Angelou are featured in interviews and eloquent performance clips.

PRESENTING MR. FREDERICK DOUGLASS
CALL NUMBER: 791.4572 P933 vhs

56 minutes; 1994; directed by Joseph Camp; produced by Betsy McCarthy

SUMMARY A presentation of the theatrical performance featuring the actor Fred Morsell in his recreation of the abolitionist's famous speech on slavery and human rights, "The lesson of the hour" (1894), held at the Metropolitan African Methodist Episcopal Church in Washington, D.C. where the words were first spoken 100 years ago.

PRESEVING THE AFRICAN AMERICAN EXPERIENCE
CALL NUMBER: 378.75791 P933 vhs

10 minutes; 2000; producer/director, Alada Shinault-Small

THE PROMISED LAND
CALL NUMBER: 305.89607 P965 vhs

270 minutes on 3 videocassettes of 90 minutes each; c1995; director, Edmund Coulthard; series producer, Anthony Geffen; senior producer, Nancy LeBrun.

CONTENTS <1> Any place but here --Sweet home Chicago --<2> Standing at the crossroads --More angry than afraid --<3> The walls of Jericho.

SUMMARY Examines the great migration of African-Americans from the South to Chicago during the 20th Century through the eyes of those who experienced it.

PUBLIC HOUSING
CALL NUMBER: 331.83 P976 vhs

195 minutes on 2 videocassettes; c1997; Director/producer, Frederick Wiseman

SUMMARY Shows the daily life at the Ida B. Wells housing project in Chicago-- looks at the families, the elderly, afterschool programs, tenants council, the police, training programs, drugs, and various government agencies as they intersect with residents.

QUEEN OF THE BLUES: A PORTRAIT OF KOKO TAYLOR
CALL NUMBER: 781.643 T2433Zq vhs

52 minutes; c1991; produced and directed by Dick Carter and Sherry Wormser.

SUMMARY In addition to the electrifying concert, and interviews, there is on-the-road photography that reveals Koko's hard climb from her Tennessee plantation life to the streets of Chicago and her world-wide acclaim.

CONTENTS Wang Dang Doodle -- I'm a Woman -- Let the Good Times Roll -- Fishing Trip -- Beer Bottle Boogie -- Jump for Joy -- I'd Rather Go Blind -- Hey, Baby.
A QUESTION OF COLOR
CALL NUMBER: 305.89607 Q53 vhs

58 minutes; 1993; produced, directed and written by Kathe Sandler

SUMMARY Documentary. This program examines the issue of color consciousness within the Black community. This film explores a caste system based on how closely skin color, hair texture and facial features conform to a European ideal. A variety of African Americans give their experiences and attitudes towards the question of color.

THE QUIET ONE
CALL NUMBER: 618.928 Q6 vhs

68 minutes; 1986; directed by Sidney Meyers; produced by Janice Loeb

SUMMARY Classic 1940's American documentary film shot on the streets of Harlem, showing the ghetto's devastating psychological effects on a ten year old black child.

RACE AGAINST PRIME TIME
CALL NUMBER: 302.2345 R1185 vhs

60 minutes; 1985; produced & directed by David Shulman

SUMMARY Documentary explores how television news coverage of violent racial conflicts at times acts in complicated ways to exacerbate community and individual conflicts. Examples presented are the August 1968, May 1980, and December 1982 Liberty City riots in Miami, Florida.

RACE AND THE MEDIA
CALL NUMBER: 070.08693 R118 vhs

58 minutes; C-SPAN

SUMMARY Ms. Pressley and Mr. McGowan talk about racial representation and participation in journalism, with particular reference to the scandal involving New York Times reporter Jayson Blair, who was fired for inaccurate reporting.

RACE, LIES AND VIDEOTAPE: LOS ANGELES AND THE MEDIA
CALL NUMBER: 303.623 R1186 vhs

180 minutes on 2 videocassettes of 144 and 66 minutes; c1992; C-SPAN

SUMMARY Forum held in Los Angeles, sponsored by Fairness & Accuracy in Reporting, and the Southern Christian Leadership Conference, to discuss the role and influence of the media in the 1992 Los Angeles riots, and the role they should play in rebuilding the city.

RACE: THE FLOATING SIGNIFIER
CALL NUMBER: 305.8 R1184 vhs

85 minutes; c1996; produced and directed by Sut Jhally.

SUMMARY Hall, a renown public speaker and tech, presents a lecture on race and the meaning of racial signifiers (like skin color) at Goldsmith’s College, New Cross, London. Includes a question and answer period at end of lecture. Also includes an interview with Hall by Sut Jhally.

RACISM 101
CALL NUMBER: 378.1981 R121 vhs

58 minutes; c1988; produced by Thomas Lennon; co-produced and directed by Orlando Bagwell.

SUMMARY Examines the problem of racial conflict on American college campuses, focusing on instances and patterns of racism at the University of Michigan and Dartmouth College in 1987 and 1988.
RALPH BUNCHE: AN AMERICAN ODYSSEY
CALL NUMBER: 973.91 B942Zra vhs

117 minutes; c2001; director, William Greaves; producer, Louise Archambault

SUMMARY Discusses the personal and professional life of the statesman and diplomat who was one of the founders of the United Nations and who received the Nobel Prize for his peacemaking efforts.

RALPH ELLISON: AN AMERICAN JOURNEY
CALL NUMBER: 813.5 E48Zra vhs

85 minutes; producer/director, Avon Kirkland

SUMMARY "First documentary on one of the most gifted and intellectually provocative authors of modern American literature ... presents the first scenes ever filmed from Ellison's landmark novel, Invisible Man"--Container.

RALPH ELLISON'S LEGACY
CALL NUMBER: 813.5 E48Zral vhs

12 minutes; 2000

SUMMARY "In 1952 an unknown African-American writer caught the nation's attention with his very first book, which begins, "I am an invisible man." In this program, NewsHour correspondent Elizabeth Farnsworth examines Ralph Ellison's legacy on the occasion of the publication of his novel, Juneteenth, left unfinished at the time of his death. Ellison's literary executor John Callahan and Professor Charles Johnson...consider the man behind the fame and the impact of the posthumous novel on Ellison's literary reputation, first established by Invisible Man"--Container.

RANDALL KENNEDY, AUTHOR, "NIGGER: THE STRANGE CAREER OF A TROUBLESOME WORD"
CALL NUMBER: 305.89607 K36nZl vhs

59 minutes; 2001; C-SPAN

SUMMARY Harvard University Law School professor Randall Kennedy talks about his book "Nigger: the strange career of a troublesome word." The book traces how the word has been used and by whom, while analyzing the controversies to which it has given rise.

RAPUMENTARY = DOCUMENTARY
CALL NUMBER: 782.42164 R2214 vhs

51 minutes; c1993; produced and directed by Cathe Neukum and Dave Sirulnick

SUMMARY Documentary about the history of rap music. From its early (1975) origins in the Bronx (New York City) to its rapid spread to Los Angeles and the rest of the country. Examples are given from live performances. Includes interviews with performers and producers, and examples of New York hip hop.

RECRUITING & RETAINING MINORITY STUDENTS, FACULTY & ADMINISTRATION
CALL NUMBER: 378.1982 R311 vhs

120 minutes; 1992

SUMMARY In a live teleconference, a panel of educators discusses problems of recruitment and retention of minorities on U.S. college campuses. While focusing on recruitment of minority students, they also discuss recruitment of faculty and administrators. Questions are fielded from the studio audience and the teleconference participants.

RED, WHITE AND BLUES
CALL NUMBER: 781.643 R312 dvd

126 minutes; 2003; a film by Mike Figgis
SUMMARY  During the 1960s the UK was the location for a vibrant social revolution. The post-war traditional jazz and folk revival movements sewed the seeds for a new kind of blues music, entirely influenced by the black blues of the USA. Mike Figgis' film mixes interviews with dozens of the key players of the British blues movement with new music from an all-star jam session at the famous Abbey Road studios. Tom Jones, Jeff Beck, Lulu and others revisit classic blues standards, accompanied by band of musicians.

RENAISSANCE: A FRESH LOOK AT THE EVOLUTION OF WESTERN ART
CALL NUMBER: 700.9024 R393 vhs v. 1-6

360 minutes on 6 videocassettes; c2001; produced and directed by John Bush and Paul Tickell.


RE-OPENING OF 1955 EMMETT TILL CASE
CALL NUMBER: 305.80097 T574Zr

15 minutes; c2004; C-SPAN Archives.

SUMMARY Mr. Acosta announces that the Justice Department and the State of Mississippi are reopening the investigation into the 1955 murder of teenager Emmett Till. Information has come to light that more of Till's murderers may still be living in Mississippi.

REPERCUSSIONS: A CELEBRATION OF AFRICAN-AMERICAN MUSIC
CALL NUMBER: 781.7296 R425 vhs reels 1-7

420 minutes on 7 parts on 4 videocassettes; c1984; directed by Geoffrey Haydon and Dennis Marks; producer, Penny Corke

SUMMARY A look at America's Afro-American musical legacy, including the traditional sounds of jazz, soul, blues, gospel, funk, rock and reggae.

CONTENTS
BORN MUSICIANS (Reel 1) Traditional music from the Gambia; The first film in this series focuses on the professional musicians of the West African Savannah and in particular on the Mandinka music of the Gambia, where a powerful and refined tradition of both vocal and instrumental music is maintained. The Mandinka conception of the terms 'music' and `musician' are profoundly different from the European one and this film looks at the traditions of the jalis - the musicians in Mandinka society, not simply by virtue of their profession, but by inheritance. There is a profound feeling of continuity running through the music, with its pride in historical tradition and its connection with old practices of ancestor worship. Played on unfamiliar sounding instruments - the kooraa, baloo, bolongo, moolo, tamoo, dundungo and kontingo - the music is mellifluous and intricately rhythmic and is played in this program by some of the finest Mandinka musicians.

ON THE BATTLEFIELD (Reel 2) Gospel Quartets; In America gospel music is the rock on which the huge industries of funk, soul and disco have been built. Long before the now familiar catch-phrases of 'right on', 'in the midnight hour' and 'I want to take you higher' became the currency of commercial soul music, they rang out across Afro-America. Gospel music goes back to the plantation days, when African musical sensibility came to terms with European church harmony. This film centers on Alabama and seeks out the places where Gospel music has remained impervious to fashion and traditional unaccompanied male quartets still hold sway. It also looks at the Gospel traditions of the inspirational preacher and the lady evangelist. Featured in the program are The Sterling Jubilee Singers, The Four Eagle Gospel Singers, The Birmingham Sunlites, The Harps of Melody and The Pattersonaires.

LEGENDS OF RHYTHM AND BLUES (Reel 3) From California Repercussions tells the story and records the music of some of the greatest living Blues performers: musicians who migrated not along the familiar path up the Mississippi to Chicago, but along an equally important though much less familiar route West. The West Coast generated a Blues style of its own which paved the way for rock 'n' roll. Today California is the home of many of the finest Blues musicians in America. Legendary performers like the late Big
Mama Thornton, creator of `Hound Dog', Lowell Fulson, described by B.B. King as 'the sleeping giant of the Blues', and Lloyd Glenn, one of the best exponents of the Texas Barrelhouse keyboard style, are featured in this film. The past lives on in the present in these heroes of the golden years of Rhythm and Blues who still play with enormous spirit and conviction. Also taking part in this program are Big Jay McNeely, Charles Brown, Margie Evans, Joe Liggins and the Honeydrippers, Johnny Otis and Dick 'Huggy Boy' Hugg.

SIT DOWN AND LISTEN (Reel 4) The Story of Max Roach; This program concentrates on the AfroAmerican tradition at its most sophisticated and daring-the art jazz of the post-war East Coast and focuses on one of the greatest and most articulate performers to emerge from the movement known as bebop, drummer Max Roach. Max Roach's story is almost the history of modern jazz itself. He worked with many of the originators of modern jazz, including Charlie Parker and Dizzy Gillespie, and his own music has never ceased to evolve. This portrait of Roach captures a key segment in the history of African-American music. His career spans the first wave of modern jazz and he is now one of the most creative forces in the current scene. Artists featured in this program with Max Roach include Cecil Bridgewater, Odean Pope, Tyron Brown, the Swedenborg String Quartet, Abdullah Ibrahim and Max Roach's percussion ensemble M'Boom Re:Percussion.

THE DRUMS OF DAGBON (Reel 5) Many American musicians, including Max Roach, have studied the traditional drum music of West Africa in an attempt to wrench the drum from its captivity in the rhythm section and reveal its virtues as a solo instrument. This program is about the Dagbamba drummers in northern Ghana. In Africa, music serves a crucial integrative function. Musicians perform a complex social role, often performing important political functions and in Dagbon these musicians are drummers. This film shows the courtly society of the Dagbamba where the great drum choirs have a central role in the social life of the people, and traces the roots of highlife, the joyous popular dance music of Africa.

CARIBBEAN CRUCIBLE (Reel 6) From Jamaica and the Dominican Republic Repercussions traces the complex and fascinating ties that bind the music of coastal West Africa to the music of Europe--particularly that of England and Spain. The film shows the pure and passionate African music performed in the remote countryside of these two Caribbean islands and moves through a variety of remarkable Afro-European fusions to the tough and exhilarating sounds of urban Jamaican popular music, including reggae and deejay.

AFRICA COME BACK (Reel 7) The Popular Music of West Africa; Africa's own popular music industry has grown rapidly over the past two decades and has produced its own distinct styles of pop music, including the Highlife of Ghana, the Afro-beat and Juju of Nigeria. However, it is only in the last three or four years that the music industry seems to have built up the courage to develop African popular music for a wider commercial public and musicians such as King Sunny Ade, Fela Anikulapo-Kuti and Segun Adewale have become well-known to European and American audiences. This program looks at the popular music scene in Ghana today featuring musicians including Nana Ampadu and the African Brothers, Koo Nimo, Smart Nkansah and the Sunsum Band and Segun Adewale, exploring why African music continues to offer such a wealth of overwhelming energy and dazzling diversity.

RETURN OF THE LITTLE ROCK 9: A MILESTONE IN AMERICAN HISTORY
CALL NUMBER: 373.76773 R4392 vhs

28 minutes; 1989; directed by Paul Pikla and Rick Lewis; produced by George W. Collins

SUMMARY Thirty years after the crisis over civil rights and school integration, the nine Black students involved met for a class reunion. They are warmly welcomed back and speak about the historic event in American history.

REV. JESSE JACKSON
CALL NUMBER: 323.4 J13r vhs

62 minutes; c1993; directed by Douglas Hayman & Bobby Flowers; produced by Patricia Newman

SUMMARY Rev. Jackson speaks about racism and civil rights in present day American society and how it relates to the American political process.

THE REVIVAL OF BLACK LITERATURE
CALL NUMBER: 810.9896 R454 vhs
120 minutes; 1996; director, Wally Ashby

**SUMMARY** Live videoconference discussing Afro-American literature and writers, past and present. Looks at Afro-American authors and discusses some of the issues, problems and challenges facing them.

**RICHARD WRIGHT: BLACK BOY**
CALL NUMBER: 813.5 W952Zricha vhs
CALL NUMBER: 813.5 W952Zricha vhs  guide

87 minutes; c1994; Written, produced and directed by Madison Davis Lacy

**SUMMARY** Biographical sketch of the Afro-American writer, Richard Wright. Includes a discussion of his literary works and the times in which he lived.

**THE RISE AND FALL OF JIM CROW LAWS**
CALL NUMBER: 305.89607 R595 vhs reels 1-4

224 minutes on 4 videscassettes; c2002; directors, Bill Jersey (ep. 1, 3-4), Richard Wormser (ep. 2, 4); producers, Sam Pollard (ep. 1, 4), Richard Wormser (ep. 2, 4), Bill Jersey (ep. 3-4)

**SUMMARY** The rise and fall of Jim Crow offers the first comprehensive look at race relations in America between the Civil War and the Civil Rights Movement. This definitive four-part series documents the context in which the laws of segregation known as the "Jim Crow" system originated and developed.

**THE RISE IN CAMPUS RACISM: CAUSES & SOLUTIONS**
CALL NUMBER: 305.80097 R595 vhs

120 minutes; 1991

**SUMMARY** A panel moderated by Julian Bond discusses problems of racial prejudice and stereotyping on U.S. college campuses.

**RITES OF PASSAGE: BOYS AND FATHERHOOD**
CALL NUMBER: 306.8742 J688b vhs

84 minutes; 1997

**SUMMARY** Ronald Johnson, former gang member, now executive director of National Family Life Center, spoke about his work with teenage fathers in Los Angeles since 1985. He said young men need to learn to serve society as men before they become fathers, and that what they learn from society about manhood needs to be replaced with more positive views of what it is to be a man in relation to community, women, and children. Keynote address at 2nd state Fathers, Families, & Communities conference, California Dept. of Social Services, Sacramento, 6/25/97.

**THE ROAD TO MEMPHIS**
CALL NUMBER: 781.643 R628 dvd

119 minutes; 2003; a film by Richard Pearce and Robert Kenner

**SUMMARY** Pearce traces the musical odyssey of blues legend B.B. King in a film that pays to the city that gave birth to a new style of blues. He also takes viewers on the road and behind the scence with Memphis blues veterans Bobby Rush and Rosco Gordon. His homage to Memphis features original performances by B.B. King, Bobby Rush, Rosco Gordon, Ike Turner, Rev. Gatemouth Moore, and Little Milton, as well as historical footage of Howlin' Wolf, B.B. King, Rufus Thomas, Little Richard, Fats Domino, The coasters, etc.

**ROCK OF CHANGES: RACE, FAITH, AND FREEDOM ON NANTUCKET**
CALL NUMBER: 379.26309 R682 vhs

30 minutes; c1998; produced and directed by Harlan Reiniger.
SUMMARY Explores the history of Nantucket in the nineteenth century when it was an international capital of whaling, and the site of a landmark battle over school integration.

THE "RODNEY KING" CASE: WHAT THE JURY SAW IN CA V. POWELL
CALL NUMBER: 363.23092 P8845Zr vhs

116 minutes; c1992; director, Dominic Palumbo; producers, Peter Aronson, Kristin Jeanette-Meyers

SUMMARY Documentary presents the key portions of both the prosecution and defense cases. Condenses 150 hours of gavel-to-gavel coverage and includes the 81 second amateur videotape which recorded the events that occurred during the evening of March 3, 1991.

THE RODNEY KING INCIDENT: RACE AND JUSTICE IN AMERICA
CALL NUMBER: 363.23 R694 vhs

56 minutes; c1998; director/producer, Michael Pack

SUMMARY Presents the unedited version of the Rodney King videotape as well as new evidence ignored by the major media at the time. All of the key participants are interviewed, including Rodney King, the police officers, the state trial prosecutor, and former L.A. Police Chief Daryl Gates. All parties offer their divergent points of view about these tumultuous events.

THE ROOSEVELT EXPERIMENT
CALL NUMBER: 378.77311 R781Zr vhs

25 minutes; c1986; Executive producer, Jeff Spitz; co-produced by Kathy Rivera

SUMMARY Documents the founding of Roosevelt College in 1945 as an integrated school and a landmark social experiment. Includes much film footage from early years, and commentary by current Chicago city leaders and other graduates.

ROOTS OF RESISTANCE: A STORY OF THE UNDERGROUND RAILROAD
CALL NUMBER: 975.60049 R7835 vhs

58 minutes; c1990; produced and directed by Orlando Bagwell; co-produced by Susan Bellows

SUMMARY "In the mid-1800s, black men and women traveled a network of escape routes known as the underground railroad. Over dark forest trails, back roads and rivers, they made their way along carefully mapped routes leading to night trains to the north or boats to the south. Their flight from the shackles of slavery in the south was organized by other escaped slaves and their allies.

This program recounts the little-known story of black America's secret railroad to freedom through narratives of escaped slaves. Viewers listen to interviews with descendents of slaves and slaveholders describing personal danger and terrible risks involved in each slave's departure. After the passage of the Fugitive Slave Act of 1850, even a successful flight to free territory didn't guarantee freedom from professional slave catchers who hunted down these men and women and returned them to a life of bondage on southern plantations."

RUBY SALES: EPISCOPALIAN SEMINARIAN AND SNCC ORGANIZER
CALL NUMBER: 364.1524 S163Z vhs

40 minutes; 1998

RUNNING WITH JESSE
CALL NUMBER: 324.97309 R943 vhs

60 minutes; c1988; produced, directed by Orlando Bagwell, Jeanne Jordan.

SUMMARY Chronicles the 1988 Presidential campaign of Jesse Jackson and its coverage by the media.
SATCHMO--LOUIS ARMSTRONG
CALL NUMBER: 785.42 A736Zs vhs

87 minutes; c1989; directed by Gary Giddins with Kendrick Simmons; produced by Toby Byron

SUMMARY "Based on co-director Giddins' book, Satchmo traces Armstrong's roots from his birth in a dangerous red-light district of New Orleans (though not, as he maintained during his life, on July 4, 1900) through his years of playing on riverboats, on to Chicago and eventually national and international acclaim.

This is not simply a retelling of Satchmo's life, but a placement of this popular black artist in the context of his times. From the minstrel show and the constant outrage of racism that Armstrong encountered on to the humiliating stereotypes he was sometimes forced to portray on stage and in movies, Armstrong maintained his dignity, and silenced his occasional critics with his unrivaled musical ability.

Musicians who played with him, including Jack Teagarden and Wynton Marsalis, to jazz contemporaries such as Dave Brubeck and Dexter Gordon, explain why Armstrong was an innovator and the single most important influence on establishing jazz as a significant American idiom.

So meticulous, so comprehensive is this remarkable production that it covers, for instance, such sillinesses as Armstrong doing a cameo in an early Betty Boop cartoon and his being shadowed by the FBI later in his career (for reasons never made clear).

More than just Armstrong's musical accomplishments come across. His humility as a man is evident too. For example, although he became prosperous in his later years, Armstrong refused to move from his modest home in a working-class section of Queens, New York to a more affluent neighborhood. And whether performing with Bing Crosby, Billie Holliday or Barbra Streisand, or seeing his recording of 'Hello Dolly' unexpectedly knock the Beatles off the top of the charts in the '60s, he remained the ebullient Satchmo."

SATURDAY NIGHT, SUNDAY MORNING
CALL NUMBER: 782.25 M822Zs vhs

70 minutes; c1992; produced and directed by Louis Guida

SUMMARY This film documents, through interviews and early photographs, the life of Arnold Dwight "Gatemouth" Moore, a prominent blues singer who left the stage at the height of his career to preach and sing gospel music. Among those interviewed are Moore, Rufus Thomas, Andrew Chaplin, Jr., B.B. King, and Benjamin Hooks.

SAY AMEN, SOMEBODY
CALL NUMBER: 782.25 S274 ld
& 782.25 S274 dvd

92 minutes; 1983; produced and directed by George T. Nierenberg; producer, Karen Nierenberg.

SUMMARY A documentary that follows gospel singer Willie Mae Ford Smith from her home to jumping church services to emotionally galvanic singing convention. Also features Thomas A. Dorsey, her mentor and the man credited with inventing gospel music; Delois Campbell Barrett and other gospel singers.

SCOTTSBORO: AN AMERICAN TRAGEDY
CALL NUMBER: 345.76195 S431 vhs

SUMMARY In 1931, two white women stepped from a boxcar in Paint Rock, Alabama to make a shocking accusation: they claimed to have been raped by nine black teenagers on the train. So began one of the most significant legal fights of the twentieth century. The trials of the nine young men would draw North and South into their sharpest conflict since the Civil War, yield two momentous Supreme Court decisions and give birth to the civil rights movement.

THE SEARCH FOR ROBERT JOHNSON
CALL NUMBER: 782.42164 J688Zs vhs

72 minutes; c1992; produced and directed by Chris Hunt

SUMMARY Documentary about the life and mysterious death of Mississippi blues musician Robert
Johnson. Includes archival film footage, and interviews with jazz experts and friends of Johnson.

**THE SECOND AMERICAN REVOLUTION**  
**CALL NUMBER:** 323.1196 S445 vhs reels 1-2

116 minutes on 2 videocassettes; directed by David Dowe; produced by Ossie Davis

**SUMMARY** The 20th century in America has not always been a period of growth and opportunity, particularly for blacks. For black America, it has been a time of great struggle to achieve equality under the law and in the eyes of all others.

This first program covers the period through 1930, during which the foundations for the civil rights movement were laid. The dawn of the new century was celebrated by the presence of prominent blacks in all fields, although inequities were still persistent. Profiled are such notables as Booker T. Washington, W.E.B. DuBois, Frederick Douglass, Marcus Garvey, Langston Hughes, Eubie Blake, and Henry O. Tanner.

Supreme Court decisions often reflect American public opinion. This was true in 1896 when states were allowed to enforce "separate but equal" laws, and it was true in 1954 with the reversing decision that segregation in public education was unconstitutional. Ossie Davie and Ruby Dee join Bill Moyers to examine the 58 years between these landmark decisions, when America was forced to dismantle the country's institutionalized segregation.

Using vintage film footage, photographs, and documentation, Part II covers in detail the early roots and recent past of the civil rights struggle for equality that ultimately swept across the entire nation. Black leaders profiled in the program include Thurgood Marshall, Dr. Martin Luther King, Jr. and Malcolm X.

**SERMONS AND SACRED PICTURES**  
**CALL NUMBER:** 286.17681 T2436Zs vhs

29 minutes; 1990; produced and directed by Lynne Sachs

**SUMMARY** This video profiles "the life and work of Reverend L.O. Taylor, a Black Baptist minister from Memphis, Tenn. In addition to his ministry work, Rev. Taylor was also an inspired filmmaker with an overwhelming interest in preserving a visual and aural record of the social, cultural, and religious fabric of Black American life in the 1930s and 1940s. The video combines Taylor's black-and-white films and audio recordings with color images of contemporary Memphis neighborhoods and religious gatherings. Commentary by eleven members of the Memphis community forms an intertwined narrative focusing on Rev. Taylor as a pioneering documentarian and social activist in an era in American history just preceding the Civil Rights Movement."

**SEVEN SONGS FOR MALCOLM X**  
**CALL NUMBER:** 301.451 L778Zse vhs

53 minutes; c1993; director, John Akomfrah; producer, Lina Gopaul

**SUMMARY** A collection of testimonies, eyewitness accounts, and dramatic reenactments which tell of the life, legacy, loves and losses of Malcolm X.

**SEXUAL HARASSMENT: SCHOLARLY DEFINITIONS & EVERYDAY REALITIES**  
**CALL NUMBER:** 331.4133 S51808 vhs

120 minutes; c1996;

**SUMMARY** A live satellite videoconference that examines the factor, including individual responsibility, that create a fertile environment for harassment to exist.

**SHATTERING THE SILENCES**  
**CALL NUMBER:** 378.12 S533 vhs

86 minutes; c1996; produced and directed by Stanley Nelson, Gail Pellett

**SUMMARY** Documentary explores issues of faculty diversity in American higher education in the mid-1990s, focusing on the experience of eight minority scholars in the humanities and social sciences at various institutions.
SHARING THE DREAM
CALL NUMBER: 770 L289Zs vhs

45 minutes; 1994;

SUMMARY Pulitzer prize-winning photographer Brian Lanker shares the elements of his two-year project photographing 75 great Black women. The program details how he obtained grant funding, gained access to his subjects, and guided the work into both a book (I dream a world) and a show at the Corcoran Gallery.

SIMPLE JUSTICE
CALL NUMBER: 344.73079 K66s vhs

134 minutes on 3 videocassettes; c1993; directed by Helaine Head; produced by Yanna Kroyt Brandt

SUMMARY Docudrama, based closely on Richard Kluger's book of the same name, recounts the remarkable legal strategy and social struggle that resulted in the U.S. Supreme Court’s landmark ruling in Brown vs. Board of Education of Topeka.

A SINGING STREAM: A BLACK FAMILY CHRONICLE
CALL NUMBER: 975.60049 S617 vhs

58 minutes; c1988; directed and produced by Tom Davenport with Allen Tullos, Daniel Patterson.

SUMMARY History of the Landis family of Granville County, North Carolina, across the life of its eldest survivor, with emphases on the family’s musical talents, religion and Black heritage as factors of familial cohesion.

THE SISTERHOOD & THE ACADEMY: TODAY’S REALITY, TOMORROW’S PROMISE
CALL NUMBER: 378.12 S623 vhs

120 minutes; 1995; director, L.D. Holland; producer, Sonya D. Ray

SUMMARY Live teleconference discussing the role of Black women in academia and the community.

SKIN DEEP
CALL NUMBER: 371.81 S628 vhs

53 minutes; c1995; producer, director, Frances Reid

SUMMARY A diverse group of college students reveal their honest feelings and attitudes about race and racism. Students are interviewed alone, and then discuss the issues in a group setting.

SLAVE REAPARATIONS
CALL NUMBER: 305.89607 S631 vhs

52 minutes; 2003; producer, Arlene Corsano; director, John Eisler

SUMMARY Intellectuals and civic leaders discuss the issue of payment of reparations to African Americans as the descendants of slaves, giving reasons why reparations should be paid and addressing a number of objections that are often raised.

SLAVERY AND THE MAKING OF AMERICA
CALL NUMBER: 306.362 S6317 dvd v. 1-4

240 minutes; c2004; series producer, Dante J. James.

SUMMARY This program examines the history of slavery in the United States and the role it played in shaping the new country's development.
SOCIAL PROTESTS AND THE CIVIL RIGHTS MOVEMENT
CALL NUMBER: 323.1196 C58235 vhs

77 minutes; 1999; C-SPAN2.

SUMMARY Williams gave a rousing talk about his experiences during the civil rights movement; he went to jail more than a hundred times during nonviolent protests. He said that the struggle for civil rights in the U.S. is not over and that in some ways African-Americans are in worse shape now. Followed by audience questions. In Selma, Ala., Apr. 1, 1997.

SOJOURNER TRUTH PORTRAYAL
CALL NUMBER: 326.92 T874s vhs

75 minutes; 1998

SUMMARY Kathryn Woods portrayed former slave and abolitionist Sojourner Truth who lived between 1797 and 1883. Following her portrayal, Ms. Woods took questions from the audience.

THE SONGS ARE FREE: BERNICE JOHNSON REAGON WITH BILL MOYERS
CALL NUMBER: 781.7296 R2875Zs vhs

57 minutes; c1991; produced and directed by Gail Pellett.

SUMMARY "Bill Moyers joins Bernice Johnson Reagon for a celebration of the power of song--the music and singing that continue to preserve and transmit the spiritual strength of African-American culture.

Reagon, the founder and artistic director of the vocal group Sweet Honey in the Rock, is also an activist, scholar, and curator at the Smithsonian Institution. In this video she demonstrates her belief that 'when we sing, we announce our existence. Singing is running this sound through your body. You cannot sing a song and not change your condition.'

Reagon traces the history of communal singing and the repertoire rooted in the Black church--from songs of resistance, courage, and pride to songs of determination and faith--and explores their roles from the Underground Railroad through the Civil Rights movement and into the 90s. She acknowledges the critical challenges the African-American community faces today. 'I really see an immense struggle taking shape in our communities...people are trying to claim them as places where human beings can develop and grow. That struggle might make the Civil Rights movement look like a picnic.'

Reagon affirms the singing tradition of resistance and love, whatever form it takes. 'Younger people today may not sing This Little Light of Mine. They do sing a freedom song, and they are very clear about using their songs to echo the world they look at."

SOUL! EPISODE 54, JAMES BALDWIN AND NIKKI GIOVANNI
CALL NUMBER: 813.5 B1811Zg pt. 2 vhs

58 minutes; 2000; directed by Tony Palmer; writer/associate producer, Alonzo Brown, Jr

SUMMARY Second part of a two-part conversation between authors James Baldwin and Nikki Giovanni on African American writers and social conditions in the African American community.

THE SOUL OF A MAN
CALL NUMBER: 781.643 S722 dvd

127 minutes; 2003; a film by Wim Wenders

SUMMARY Wenders looks at the dramatic tension in the blues between the sacred and the profane by exploring the music and lives of three of his favorite blues artists: Skip James, Blind Willie Johnson and J.B. Lenoir. Part history, part personal pilgrimage, the film tells the story of these lives in music through an extended fictional film sequence, rare archival footage, present-day documentary scenes and voers of their songs by contemporary musicians.
SONIA SANCHEZ: WEAR THE NEW DAY WELL
CALL NUMBER: 810.90054 M9353 vhs reel 7

28 minutes; 1991; produced by Bruce Burger

**SUMMARY** "In May of 1985, police action against a radical black political group burned an entire Philadelphia block. Sonia Sanchez responded with *Elegy: For Move and Philadelphia*, a poem that she describes as history.

For Sanchez, it was the appropriate response. Her writing--both poems and plays--has always been concerned with women and Afro-Americans, offering hope and inspiration. At her home in the Germantown area of Philadelphia, Sanchez talks about her childhood in Alabama, her years of struggle in Harlem, and her two decades in Philadelphia where she is a professor of English at Temple University. "Sonia Sanchez has written five plays and more than a dozen books. Her poetry collection, *Homegirls and Hand Grenades*, is the winner of a 1985 American Book Award."

SOUTHERN JUSTICE: THE MURDER OF MEDGAR EVERS
CALL NUMBER: 323.4 E93Zs vhs

60 minutes; c1994; produced and directed by Christopher Olgiati.


**SUMMARY** The assassination of Medgar Evers is placed within the context of race relations in Mississippi at mid-century by means of archival photography; interviews with Myrlie Evers and convicted murderer Byron dela Beckwith; and reenactments of murder trial scenes.

STATE OF BLACK AMERICA 1993: PRESS CONFERENCE
CALL NUMBER: 305.89607 S7973 vhs

68 minutes; c1993; C-SPAN

**CONTENTS** State of Black America (46 min.) --Justice Thurgood Marshall (10 min.) --State of the Commonwealth Address (46 min.).

**SUMMARY** John Jacobs, President and CEO of the National Urban League, leads a panel discussion on the "State of Black America 1993".

STATE OF BLACK HEALTH CARE
CALL NUMBER: 362.10899 S797 vhs

120 minutes; c1989; produced by Cox, Matthews & Associates, Inc.

**SUMMARY** Presents a national teleconference which explores problems associated with the health of Blacks in America.

STILL REVOLUTIONARIES
CALL NUMBER: 322.42097 S857 vhs

16 minutes; 2000; director, Sienna McLean

**SUMMARY** This compelling documentary explores the lives of two women who were in the Black Panther Party between 1969 and 1975. Katherine Campbell and Madalynn Rucker reflect on the reasons and events that led to their joining the Black Panthers, the type of work they did within the Party, and the challenges they faced as they chose to leave it and reconstruct their lives.

STORIES OF ILLUMINATION AND GROWTH: JOHN BIGGERS’ HAMPTON MURALS
CALL NUMBER: 759.13 B592Zs vhs

29 minutes; c1992; director, Sherri Fisher Staples; producer, Barbara Forst

**SUMMARY** Prominent Afro-American artist John T. Biggers, a graduate of Hampton University in 1948,
returns to Hampton to create two murals for the new library. His art, rich in positive images and traditional symbols, provides a link to Hampton's past and a direction for the future. In this video, which chronicles the creation of the murals, John Biggers discusses his influences and the stories he is telling in his art.

**STORME, THE LADY OF THE JEWEL BOX**

CALL NUMBER: 792.70974 D3394Zs vhs

21 minutes; 1991; producer/director, Michelle Parkerson.

**SUMMARY** This video is a "portrait of Storme DeLarverie, former M.C. and male impersonator with the legendary Jewel Box Revue--America's first integrated female impersonation show. A forerunner of La Cage aux Folles, the multi-racial revue was a favorite act of the Black theater circuit and attracted mainstream black and white audiences during the 1940s through the 1960s, a time marked by the violence of segregation." Includes segments of performances filmed in New York at the Apollo Theater's Jewel Box Revue.

**THE STORY OF ENGLISH**

CALL NUMBER: 420.9 S8883 vhs reel 5

513 minutes on 9 videocassettes of c57 minutes each; c1986; BBC

**SUMMARY** Filmed on location in sixteen countries, the series chronicles the expansion of English from the speech of a small Germanic tribe into today's most significant global language. It details the history of the English language while providing a compelling focus on current English usage worldwide, particularly American usage.

**CONTENTS** Reel 5 Black on White (Black English)

**STRAIGHT UP RAPPIN’**

CALL NUMBER: 973.92 S896 vhs

28 minutes; 199-; produced by Tana Ross and Freke Vuijst.

**SUMMARY** Documentary about rap as it is practiced in the streets -- no music, just words, a powerful street poetry of the nation's disenfranchised.

**STRANGE DEMISE OF JIM CROW**

CALL NUMBER: 976.4141 S897 vhs

57 minutes; c1997; producer, Thomas R. Cole ; co-producer, Bill Howze.

**SUMMARY** Told by the participants themselves, this documentary reveals the behind-the-scenes compromises, negotiations, and the controversial news black-outs which helped bring about the quiet desegregation of commercial establishments in Houston, Texas.

**STRANGE FRUIT**

CALL NUMBER: 782.42165 A417sZs vhs

58 minutes; c2002; produced, directed & edited by Joel Katz.

**SUMMARY** A history of the anti-lynching protest song made famous by Billie Holiday.

**STRUGGLES IN STEEL: THE FIGHT FOR EQUAL OPPORTUNITY**

CALL NUMBER: 331.6396 S927 vhs

58 minutes; 1996; director, Tony Buba; producers, Ray Henderson, Tony Buba

**SUMMARY** "Struggles in Steel documents for the first time the history of discrimination against black workers and their heroic struggle for equality on the job. It provides badly needed historical background to current angry debates on race and affirmative action. The film is the result of a unique collaboration between black steelworker Ray Henderson and his old high school buddy, noted independent filmmaker,
Tony Buba. Together they interviewed more than 70 retired blacksteelworkers who tell heart-rending
tales of struggles with the company, the union and white co-workers to break out of the black "job
ghetto" of the most dangerous, dirty and low paid jobs.

**SUN RA AND HIS MYTH-SCIENCE ARKESTRA**
CALL NUMBER: 781.65 S957Zs vhs

51 minutes; [1990], c1984; director, Frank Cassenti.

**SUMMARY** Documents performances and rehearsals in Paris, France, 1984. Includes the compositions
Love in outer space, Nuclear war, and 1984 by Sun Ra and the standards Tea for two and Blue Lou, as
well as interviews with Sun Ra and Archie Shepp.

**TAWANA BRAWLEY AND THE PRESS**
CALL NUMBER: 302.23097 T2345 vhs

58 minutes; 1992; directed by David Deutsch; produced by Jerry Crawford Brown and Mark Ganguzza

**SUMMARY** "On November 28, 1987, Tawana Brawley, a black teenager, was found curled up in a garbage
bag with 'KKK' and 'nigger' scrawled on her body. The case had all the elements of a public drama -
racial tension, sexual violence, charges of a cover-up by law enforcement, the participation of high
government officials, and the controversial tactics of Ms. Brawley's advisors. This program addresses the
controversial coverage of the Brawley case in New York by the local and national print and television
media. Panelists include reporter David Diaz, WNBC-TV, New York Post columnist Jerry Nachman, Kim
Dillon, news director, WKIP-Radio; and columnist Sydney Schanberg, New York Newsday."

**TELL ABOUT THE SOUTH: VOICES IN BLACK AND WHITE**
CALL NUMBER: 810.9975 T273 vhs

220 minutes on 3 videocassettes; c1999; producer/director, Ross Spears

**SUMMARY** Tells the story of modern Southern literature from 1915 to present. Features literary careers
of William Faulkner, Thomas Wolfe, Zora Neale Hurston, Jean Toomer, Robert Penn Warren, Richard
Wright, Flannery O'Connor, Eudora Welty, Erskine Caldwell, Ralph Ellison, Walker Percy and many others.

**THAT RHYTHM - THOSE BLUES**
CALL NUMBER: 781.643 T3665 vhs

57 minutes; 1988; produced and directed by George T. Nierenberg; co-producer, Lindsay Fontana

**SUMMARY** Capsule history of Black rhythm and blues music in the 1940's and '50's, in interviews with
performing artists, music industry people, disk jockeys, and fans, and much archival footage. Features
interviews with and performances of Ruth Brown and Charles Brown.

**THELLWELL, EKWUEME MICHEAL, AUTHOR, "READY FOR REVOLUTION."**
CALL NUMBER: 301.451 C287 ZZt vhs

63 minutes; 2003; C-SPAN

**SUMMARY** Mr. Thelwell talks about the book, "Ready for Revolution: the Life and Struggles of Stokely
Carmichael." Carmichael, who changed his name to Kwame Ture in 1978, dictated his story to his friend
Thelwell just before his death in 1998. The book traces his path from immigrant to student activist to
honorary prime minister of the Black Panther Party, and finally to his embrace of Pan-Africanism.

**THELONIOUS MONK, STRAIGHT NO CHASER**
CALL NUMBER: 781.655 M7452Zt vhs

90 minutes; 1992; directed by Charlotte Zwerin; produced by Charlotte Zwerin and Bruce Ricker

**SUMMARY** Documentary about the life and works of Monk. Includes extensive archival footage by Michael
and Christian Blackwell, made in 1968, of Monk performing his own compositions in studio, on tour, and
behind the scenes. With newly added interviews.
THEN I’LL BE FREE TO TRAVEL HOME (PARTS 1 & 2)
CALL NUMBER: 305.89607 T384 vhs
86 minutes (part 1), 56 minutes (part 2); c1999; producer, director, writer, Eric V. Tait, Jr.; producers, Ann S. Hayward, Raymond A. Peterson.

SUMMARY The story of the discovery of the African Burial Ground in lower Manhattan and the fight throughout the 1990’s to preserve it is told in the context of the history of African-Americans in New York during the 17th, 18th and 19th centuries.

ABIGAIL THUUUUUUUUU, AUTHOR, “NO EXCUSES: CLOSING THE RACIAL GAP.“
CALL NUMBER: 371.829 T411nZ vhs
82 minutes; 2003

SUMMARY Stephan and Abigail Thernstrom discuss their book No excuses: closing the racial gap. They examine the impact of Title I, Head Start, and other educational programs and reforms on minority achievement. They find many of the programs ineffective and propose alternatives such as the No Child Left Behind program, standards-based testing, and charter schools.

THUG LIFE IN D.C.
CALL NUMBER: 364.3608 T532 vhs
71 minutes; c1999; directed by Marc Levin; produced by MarcLevin and Daphne Pinkerson

SUMMARY Focuses on Aundrey Burno, a teenager awaiting trial in the D.C. Detention Facility. He faces up to 115 years for shooting a police officer. Includes interviews with his mother and younger brother, as well as the warden of the D.C. Detention Facility and her staff.

THURGOOD MARSHALL: PORTRAIT OF AN AMERICAN HERO
CALL NUMBER: 347.7326 M369Zt vhs
28 minutes; 1985; produced by Wayne C. Sharpe

SUMMARY Recounts "the illustrious career of the first black appointed as Supreme Court Justice. Beginning with his childhood in Baltimore, the program traces his legal studies and private practice, where he concentrated on civil rights. He served as head of the legal division of the NAACP for 23 years, and was appointed Supreme Court Justice in 1967. Emphasizes Justice Marshall's position as a role model and civil rights trailblazer."

TONGUES UNTIED
CALL NUMBER: 305.896 T6653 vhs
55 minutes; c1989; produced and directed by Marlon T. Riggs.

SUMMARY Derogatory accusations, judgments, and jokes in our culture are met head-on by this video about black, male, and gay identity. Poetry, personal testimony, and drama unite to oppose the homophobia and racism that attempt to split a person into opposing loyalties.

TONI MORRISON
CALL NUMBER: 813.54 M882Zt vhs
52 minutes; c1988; produced and directed by Alan Benson

SUMMARY An informative video interview with novelist Toni Morrison, who discusses her novel Beloved, and the problems with writing about ordinary people and their unique experiences. Toni Morrison has established herself as the leading chronicler of the black experience in America and as one of America's finest novelists. This program focuses on Morrison on the eve of publication of her new novel Beloved, which had already won the Pulitzer Prize for fiction. Morrison talks about the problems of dealing with painful material, and of writing about ordinary people whose experiences...
seem monumentally larger than life.

**TONI MORRISON UNCENSORED**

CALL NUMBER: 813.54 M882Ztonm vhs

30 minutes; 1998; director, Gary Deans; producers, Alan Hall, Jana Wendt

SUMMARY "Morrison candidly answers questions regarding how she became a writer, the pain of empathizing with her characters, the sensual nature of her novels, and how it felt to win the Nobel Prize."--container.

**TRESPASSING: SOJOURN IN HALLS OF PRIVILEGE**

CALL NUMBER: 813.54 P239Z vhs

86 minutes; 1998; C-SPAN2

SUMMARY Speaking at Mount Holyoke College on Dec. 2, 1998, Parker talked about her book Trespassing, which is about her upbringing in a middle-class family, her success in academia, law, and business, and racial problems in various guises.

**TREY ELLIS: PLATITUDES**

CALL NUMBER: 810.90054 M9353 vhs reel 2

28 minutes; 1991; produced by Bruce Burger

SUMMARY "With scraps of menus, computer printouts, reading comprehension tests, and other fragments of 20th century life, Trey Ellis comments on stereotypes of blacks in life and literature as he parodies what he calls the 'Afro-baroque glory stories' of traditional black writers in *Platitudes*, his first novel.

In that novel and in this portrait, Ellis, a Stanford graduate of upper middle class origins, speaks from the perspective of one alienated from both traditional black and white worlds. Out of this alienation grows what he refers to as 'The New Black Aesthetic'--a generation of young black artists expanding the boundaries of traditional Afro-American experience in art.

Trey Ellis is one of the few black writers to have a novel published by a major house while still in his twenties. As a freelance journalist, he has published work in *Newsweek*, *Elle*, and *Interview*."  

**TROUBLE BEHIND**

CALL NUMBER: 976.90049 T8593 vhs

54 minutes; c1990; produced and directed by Robby Henson

SUMMARY Part I of *Trouble Behind* uncovers the origins of today's racism in the history of a seemingly typical American small town, Corbin, Kentucky, home of Colonel Sander's Kentucky Fried Chicken. During World War I, like thousands of other sharecroppers, 200 blacks migrated North to Corbin to fill jobs on the railroad. When whites returned from the war, they found their close-knit community changed. One October night in 1919 an armed mob rounded up the black workers, beat many, locked them into box cars and 'railroaded' them out of town. Interviews with eyewitnesses and scholars, new photos and clips from *Birth of a Nation* place that night in the national context of a resurgent Ku Klux Klan, the triumph of Jim Crow and 28 major race riots.

Part II explores how Corbin's present citizens evade and deny their town's 'whites only' reputation. An elderly woman protests she's not racist, she just doesn't like blacks who act 'high and mighty.' Only in the bravado of drunken high school students do the words of hate run uncensored--*in vino veritas*. Black residents of the neighboring towns describe cross burnings, rock throwing and their fear of being in Corbin after dark; there is still only one black family in Corbin."

**THE TRUE MALCOLM X SPEAKS**

CALL NUMBER: 301.451 L778t vhs

120 minutes on 2 videocassettes; c1993
TRUMPET KINGS
CALL NUMBER: 781.65092 T871 vhs

72 minutes; c1985; produced and directed by Burrill Crohn

SUMMARY Host and performer Wynton Marsalis presents an overview of twenty-two twentieth century jazz trumpeters as filmed and videotaped between 1933 and 1984. Among those seen and heard are Miles Davis, Louis Armstrong, Dizzy Gillespie, Freddie Hubbard and Harry James.

TRYIN’ TO GET HOME: A HISTORY OF AFRICAN AMERICAN SONG
CALL NUMBER: 781.6296 B627t vhs

54 minutes; c1993; produced by Kerrigan Black and Larry Cross.

CONTENTS O freedom ---All hid --John Henry --Nobody --Something doing --St. Louis blues --It don't mean a thing --Weary--In the still of the night --How sweet it is; My girl; The tracks of my tears; Stop! In the name of love; Heat wave --Home --Ya gotta know somethin' bout history --Climbing higher mountains (tryin’ to get home).

SUMMARY A musical and dramatic one person show presenting the contributions of Afro-Americans to American music.

TUSKEGEE
CALL NUMBER: 174.28097 T9637 dvd

23 minutes; c2003; producer and writer, Laurence Matlin; director, J.R. Rost.

SUMMARY Between the years of 1932 and 1971, the U.S. government used approximately 600 blacks from Macon County, Alabama, as human guinea pigs for syphilis research under the guise of treatment for "bad blood." This program includes an interview with one of the last surviving participants, Herman Shaw; explains the role of Nurse Rivers; and presents the medical establishment's justification for disguising racism as legitimate medical research.

TWO DOLLARS AND A DREAM: A FILM
CALL NUMBER: 338.76685 W1777Zt vhs

52 minutes; 1988; produced and directed by Stanley Nelson

SUMMARY Documentary is a biography of Madame C.J. Walker, the child of ex-slaves who became America's first self-made millionairess by building a fortune on skin and hair care products for Black women. By interweaving social, economic and political history through the use of interviews, historical stills and unique film footage (including scenes from Harlem's famous Cotton Club) the film offers a view of Black America from 1867 to the 1930's.

UNCHAINED MEMORIES
CALL NUMBER: 306.36209 U54 dvd

75 minutes; 2003; producers, Jacqueline Glover, Thomas Lennon ; writer, Mark Jonathan Harris ; directors, Ed Bell, Thomas Lennon.

SUMMARY When the Civil War ended in 1865, more than 4 million slaves were set free. By the late 1930's, 100,000 former slaves were still alive. In the midst of the Great Depression, journalists and writers traveled the country to record the memories of the last generation of African-Americans born into bondage. Over 2,000 interviews were transcribed as spoken, in the vernacular of the time, to form a unique historical record.

UNEQUAL EDUCATION
CALL NUMBER: 370.9747 L773 vhs

57 minutes; c1994; directors, Joseph Camp, Robert Morris. producers/reporters, Linden Harrigan, Carolie Jenkins, Carol Roman, Dawn Sparks
SUMMARY The initial segment "Failing our children" focuses on inequality in the education available in rich and poor New York neighborhood schools. A group of four recently graduated high school students produced and reported this segment. Also includes Kathleen Hall Jamieson commenting on the 1992 Presidential campaign and a discussion between Jonathan Kazol and John Chubb on school vouchers.

UP SOUTH: AFRICAN-AMERICAN MIGRATION IN THE ERA OF THE GREAT WAR
CALL NUMBER: 973.0496 U65 vhs

28 minutes; c1996; directors, Andrea Ades Vasquez, Pennee Bender, Joshua Brown; producer, Andrea Ades Vasquez.

SUMMARY Between 1916 and 1921, 500,000 African-Americans moved from the South to cities in the North. Mississipians chose Chicago as their destination in the great migration. Their story is told through the recollections of migrants themselves and through letters, oral histories, songs, photographs, and art.

THE VANISHING FAMILY: CRISIS IN BLACK AMERICA
CALL NUMBER: 306.80899 V258 vhs

64 minutes; c1986; produced and directed by Ruth C. Streeter

SUMMARY Focuses on the problems of black single-parent families in Newark, N.J. In conversations with unmarried parents, Bill Moyers talks about patterns of teen-age pregnancy, the role of welfare, and the change in values among black families. The black family is referred to as an "endangered species" which will eventually destroy itself unless something is done to bring black men and women together in committed families.

VINTAGE: FAMILIES OF VALUE
CALL NUMBER: 305.896 V789 vhs

72 minutes; c1995; producer/director, Thomas Allen Harris

SUMMARY A self-reflexive and lyrical meditation on three African American families in which adult gay and lesbian siblings discuss and explore their relationship with each other.

VISIONS OF THE SPIRIT
CALL NUMBER: 813.54 W177Zv vhs

59 minutes; 1989; produced/directed by Elena Featherston.

SUMMARY "This intimate and inspiring portrait of Pulitzer Prize-winning author Alice Walker explores the compassion, insight and strength that have made her one of the most admired women in the United States. Filmed at Walker's California home, in her Georgia hometown, and on location with the film crew of The Color Purple, Visions of the Spirit shows us Walker as mother, daughter, philosopher, activist and, of course, writer. Featherston's videotape explores the roots of Walker's Southern Black feminist consciousness through in-depth conversations with the writer and members of her family. Interviews with Black feminist literary scholar Barbara Christian place Walker in the history of African-American literature; archival footage of the Civil Rights movement provides background for Walker's political vision and the music of Sweet Honey In The Rock complements Walker's serenity and determination."

VOICES OF CABRINI
CALL NUMBER: 363.58509 V889 vhs

31 minutes; c1999; directed by Ronit Bezalel.

SUMMARY Cabrini Green, Chicago's best-known housing development, is being torn down. As surrounding real estate prices skyrocket, residents have increasing reason to suspect that they are being removed from their homes because the land has become too valuable. Voices of Cabrini highlights the many voices of the neighborhood: a father and son; a small business owner, and the residents who speak out at community town meetings. Voices of Cabrini is a film about the loss of a community and the resiliency of its people—some who resist the development, others who welcome it—all with poignant stories to tell.
VOYAGE OF LA AMISTAD: A QUEST FOR FREEDOM
CALL NUMBER: 362.1 V975 vhs

70 minutes; c1998; produced and directed by H.D. Motyl.

SUMMARY  Chronicle of the story of the abducted Africans and their battles for freedom, first on the Amistad and then as they stood trial in a strange land, taking their case all the way to the Supreme Court with various abolitionists and former president John Quincy Adams leading the way.

W.E.B. DU BOIS, A BIOGRAPHY IN FOUR VOICES
CALL NUMBER: 325.26 D816Zweb vhs

116 minutes; 1995; produced and directed by Louis Massiah.

SUMMARY Four prominent African-American writers each narrate a period in the life of the sociologist and author W.E.B. Du Bois, and describe his impact on their work. They chronicle Du Bois' role as a founder of the NAACP, organizer of the first Pan-African Congress, editor of Crisis, a journal of the black cultural renaissance, and author of a series of landmark sociological studies. Anathematized during the McCarthy years, Du Bois immigrated to Ghana, the first independent African state, where he died.

WALK A MILE IN MY SHOES: THE 90-YEAR HISTORY OF THE NAACP
CALL NUMBER: 301.451 W177 vhs v. 1-2

47 minutes on 2 videocassettes; c2000; produced by Gene Davis Group, Inc. and D.R. Lynes, Inc.

SUMMARY This program documents the history and social impact of The National Association for the Advancement of Colored People.

WALKING ON WATER: BLACK AMERICAN LIVES
CALL NUMBER: 305.80097 K33wZ vhs

58 minutes; 2000; C-SPAN


WARMING BY THE DEVIL'S FIRE
CALL NUMBER: 781.643 W277 dvd

106 minutes; 2003; a film by Charles Burnett

SUMMARY Charles Burnett explores his own past as a young boy who was shuttled back and forth between Los Angeles and Mississippi, torn between an uncle who loved the blues and a mother who believed that blues was the devil's music. His film mixes fictional storytelling with documentary footage of a host of blues, legends in a tale about a young boy's encounter with his family in Mississippi in 1955

WE CAN GET ALONG: A BLUEPRINT FOR CAMPUS UNITY
CALL NUMBER: 371.97 W3597 vhs

120 minutes; 1993; producers, Jason Vogel, Arna Vodenos.

SUMMARY Discussion between panel, audience and telephone callers concerning how to increase dialogue among different groups on campus and the problem of separatism on campus. Closes with a look at how Georgetown changed from an all white maleuniversity to a multicultural one.

WE SHALL OVERCOME
CALL NUMBER: 781.592 W361 vhs

58 minutes; 1988; produced and directed by Jim Brown
We Shall Overcome traces the origins of a social movement through a single song. Harry Belafonte narrates as the film uncovers the diverse strands of social history which flowed together to form the Civil Rights movement. This stirring documentary takes us back to the days of slavery when the spiritual I Will Overcome helped blacks endure hardship and brutality. In a 1945 Charleston tobacco strike, workers adapted this song to become their rallying cry. Then, at Highlander Center in Tennessee, white folksingers Pete Seeger and Guy Carawan encountered the song, changed the lyrics to 'We Shall Overcome' and taught it to the young activists of the Civil Rights movement.

Andrew Young, Julian Bond, the SNCC Freedom Singers and other veterans of the Sixties reminisce about what this song meant to them over footage of the sit-ins, voter registration drives and protest marches they led. We watch folksingers Peter, Paul and Mary introduce the song to audiences across the country and Joan Baez sang it at the historic 1963 March on Washington. Today, around the globe, peace, anti-nuclear, and environmental activists, even Bishop Tutu, are still inspired by We Shall Overcome.

WHEN WE WERE KINGS
CALL NUMBER: 796.83 W567 vhs
94 minutes; c1997; directed by Leon Gast and Taylor Hackford.

SUMMARY The untold story of the Rumble in the Jungle. This film offers a ringside seat to witness every breath and drop of sweat between two all-time heavyweight champions.

A WELL SPENT LIFE
CALL NUMBER: 781.643 L767Zw vhs
44 minutes; 1989

SUMMARY A Well Spent Life is a deeply moving tribute to the Texas songster, considered by many to be one of the greatest guitarists of all time. Mance Lipcomb was not "discovered" until 1960, when Chris Strachwitz first recorded him for Arhoolie Records. Before that Mance lived by sharecropping, surviving (and more than surviving) the brutality of a system not much better than slavery. Amazingly, instead of growing bitter, the tough times made him sweet. The film captures Mance's music, sets it off with scenes of his hometown of Navasota, combines it all with the miracle of his love. 'The world is made for everybody,' he said, 'we got to share it. Ain't no loving, ain't no gettin' along. Here's a thousand or two thousand acres of land belong to one man. Well, somebody else ought to have some of that land. If you got a little, me and you's together. We're goin' to be one, one nation of people.'

WHO'S GONNA TAKE THE WEIGHT?
CALL NUMBER: 305.235 W628 vhs
56 minutes; 1997; producer and director, Alonzo Rico Speight.

SUMMARY Interviews with African-American and African youth on topics like politics, education, the importance of things, relationships and music.

WITH ALL DELIBERATE SPEED
CALL NUMBER: 379.263 W822 dvd
111 minutes; c2004; director, Peter Gilbert.

SUMMARY On May 17, 1954, the U.S. Supreme Court ruled in the case of Brown vs. Board of Education that the concept of "separate but equal" school segregation was unconstitutional. Director Peter Gilbert explores the history and legacy of the legal decision.

WITH FINGERS OF LOVE
CALL NUMBER: 746.46097 F853Zw vhs
28 minutes; c1994; director, Carolyn Hales.

SUMMARY Historical profile of the Freedom Quilting Bee, a cooperative in Wilcox County, Alabama that
makes quilts as a business and as art.

**WITHIN OUR GATES**
CALL NUMBER: 791.4372 W824 vhs

79 minutes; 1993; directed and produced by Oscar Micheaux

**WOMEN OF COLOR IN HIGHER EDUCATION: TOO INVISIBLE, TOO SILENT, FOR TOO LONG**
CALL NUMBER: 305.48896 W8717 vhs

120 minutes; c1993

**SUMMARY** A provocative and insightful look at the critical issues relevant to the status of women of color, a frequently overlooked segment of our higher education community.

**WOMEN OF THE INNER CITY**
CALL NUMBER: 305.40979 W872 vhs

28 minutes; c1984; directed by Stephen Peck; produced by Karl Holtsnider

**SUMMARY** Shows poor women (single mothers, refugees, old women) living in the Tenderloin district of San Francisco, surviving and working for neighborhood improvement. The inclusion of Asian refugees provides new material in this study of the feminization of poverty.

**A WORN PATH**
CALL NUMBER: 791.4372 W928 vhs

32 minutes; 1999; a Bruce R. Schwartz Film

**SUMMARY** This program is based on a Eudora Welty short story about a 95-year-old African-American woman who undertakes a long journey into town to get medicine for her ailing grandson.

**YARI YARI**
CALL NUMBER: 810.9352 Y28 vhs

54 minutes; c1999; director and scriptwriter, Jayne Cortez; producer, Manthia Diawara

**SUMMARY** Yari Yari : Black Women Writers and the Future : An International Conference on Literature by Women of African Descent was held at New York University in October 1997. Yari Yari means the future in the Kuranko language of Sierra Leone, West Africa. It was the first major international literary conference of its kind, featuring such renowned writers as Edwidge Danticat, Sonia Sanchez, Maya Angelou, Werewere Liking and Sapphire. The video documents selected scenes from panels, readings, and performances during the conference.

**YEAH, YOU RITE!: A VIDEO TAPE**
CALL NUMBER: 427.97633 Y37 vhs

29 minutes; 1984; directors, Louis Alvarez & Andrew Kolker.

**SUMMARY** A study of the dialects of the various neighborhoods of the city of New Orleans. Examines the historical and cultural influences on these dialects and the social and economic problems of speaking non-standard English.

**YONDER COME DAY**
CALL NUMBER: 784.756 Y555 vhs

28 minutes; 198-?; produced and directed by Milton Fruchtman

**SUMMARY** An anthology of slave culture revealing its Afro-American origins as expressed through the songs and words of a fascinating woman Bessie Jones, a 72-year-old folk singer. The grandchild of slaves, she possesses a rich knowledge of American slave culture.