

47 Free Films Dealing with Racism that Are Just a Click Away (with links)

[Ida B. Wells : a Passion For Justice](#) [1989] [San Francisco, California, USA] : Kanopy

Streaming, 2015. Video — 1 online resource (1 video file, approximately 53 min.) : digital, .flv file, sound Sound: digital. Digital: video file; MPEG-4; Flash.

Summary

Documents the dramatic life and turbulent times of the pioneering African American journalist, activist, suffragist and anti-lynching crusader of the post-Reconstruction period. Though virtually forgotten today, Ida B. Wells-Barnett was a household name in Black America during much of her lifetime (1863-1931) and was considered the equal of her well-known African American contemporaries such as Booker T. Washington and W.E.B. Du Bois. *Ida B. Wells: A Passion for Justice* documents the dramatic life and turbulent times of the pioneering African American journalist, activist, suffragist and anti-lynching crusader of the post-Reconstruction period. Nobel Prize-winning author Toni Morrison reads selections from Wells' memoirs and other writings in this winner of more than 20 film festival awards. "One had better die fighting against injustice than die like a dog or a rat in a trap." - Ida B. Wells "Tells of the brave life and works of the 19th century journalist, known among Black reporters as 'the princess of the press,' who led the nation's first anti-lynching campaign." - New York Times "A powerful account of the life of one of the earliest heroes in the Civil Rights Movement...The historical record of her achievements remains relatively modest. This documentary goes a long way towards rectifying that egregious oversight." - Chicago Sun-Times "A keenly realized profile of Ida B. Wells, an African American who used her potent skills as writer and orator to fight racism and sexism." - Los Angeles Times.

[more...](#)

Online

- [Kanopy Streaming Video](#)

[Hate crimes in the heartland](#) [2014] Cincinnati, OH : Lioness Media Arts Production, 2014.

Video — 1 online resource (52 min). Digital: data file.

Summary

Hate Crimes in the Heartland is an award-winning documentary film and community outreach project that explores our national epidemic of hate crimes through the lens of Tulsa, Oklahoma. Emmy-winning producer Rachel Lyon explores two stories, over 90 years apart, that both dissect current issues of civil rights and the media's impact on justice. The film begins in Tulsa in 2012, where two white men drove through the African-American Greenwood neighborhood targeting blacks at random, killing three and leaving two others in critical condition. The film follows the murders, the ensuing social media uproar, the manhunt, and ultimate prosecution and death penalty sentencing of two suspects. The film ties this crime back to the 1921 Tulsa Race Riot, an

event that left 300 dead, 10,000 homeless, and 35 square blocks of the African-American community burnt to cinders. Sadly, the 1921 Tulsa Race Riot and the 2012 murders are not merely events of the past, but current events that we see echoed in society today, from Ferguson's Michael Brown to Florida's Trayvon Martin. This powerful documentary depicts how racial animosity has defined much of American culture for more than 90 years, and asks important questions about media, race, crime, and punishment.

Online

- [Academic Video Online](#)

[Unnatural causes. In sickness and in wealth](#) [2008] [San Francisco, California, USA] : Kanopy

Streaming, 2014.Video — 1 online resource (1 video file, approximately 57 min., 24 sec.) : digital, .flv file, sound Sound: digital. Digital: video file; MPEG-4; Flash.

Summary

What are the connections between healthy bodies, healthy bank accounts and skin colour? Our opening episode travels to Louisville, Kentucky, not to explore whether medical care cures us but to see why we get sick in the first place, and why patterns of health and illness reflect underlying patterns of class and racial inequities. The lives of a CEO, a lab supervisor, a janitor, and an unemployed mother illustrate how class shapes opportunities for good health. Those on the top have the most access to power, resources and opportunity and thus the best health. Those on the bottom are faced with more stressors unpaid bills, jobs that don't pay enough, unsafe living conditions, exposure to environmental hazards, lack of control over work and schedule, worries over children and the fewest resources available to help them cope. The net effect is a health-wealth gradient, in which every descending rung of the socioeconomic ladder corresponds to worse health. And it's not just the poorest among us who are suffering, but the middle classes too. Louisville Metro Public Health Department data maps reveal 5- and 10-year gaps in life expectancy between the city's rich, middle and working-class neighborhoods. We also see how racial inequality imposes an additional burden on people of colour. But how do racism and class get under the skin? Experiments with monkeys and humans shed light on chronic stress as one culprit. Like gunning the engine of a car, constant activation of the stress response wears down the body's system, resulting in higher rates of disease and early death. Compared to other countries, the U.S. has the greatest income inequality and the worst health. Today, the top one percent of Americans owns more wealth than the bottom 90% combined. Economic inequality is greater than at any time since the 1920s. One out of every 5 children in the U.S. lives in poverty (21%) compared with approximately 4% of Sweden. Social spending makes up most of the difference: in Sweden, social spending reduces child poverty by 70%, while in the U.S. it reduces child poverty only 5%, down from 26%. Solutions being pursued in Louisville and elsewhere focus not on more pills but on more equitable social policies. Louisville's new Center for Health Equity is the first of its kind: a collaboration between community members, local government, private business and health care organizations focusing on the social conditions that underlie our opportunities for health and wellbeing.

Online

- [Kanopy Streaming Video](#)

[Laid to waste : a Chester neighborhood fights for its future](#) [1997] **Berkeley, CA : Berkeley**

Media, 1997.Video — 1 online resource (53 minutes) Digital: data file.

Summary

Simply put, this acclaimed documentary is the best case study of environmental injustice and racism available on video. In the economically depressed, largely African-American 'West End' of Chester, Pennsylvania, Zulene Mayfield lives next door to the fourth-largest trash-to-steam incinerator in the nation and a few doors away from a large processing facility for infectious and hazardous medical waste. The county's sewage treatment plant sits adjacent to her neighbors' homes a block away, and additional waste-processing facilities have been proposed for the community. Daily, trucks from Pennsylvania, Delaware, and as far away as Virginia roll past homes on Chester's Second Street, delivering thousands of tons of waste. Residents believe that their lives are being disrupted, their health threatened, their community destroyed, and the very air they breathe dangerously polluted. A grassroots organization called Chester Residents Concerned for Quality Living (CRCQL) has taken an active role in opposing the facilities and in publicizing the plants' impact on their community. Representatives of the waste-processing companies argue that their facilities are safe and that they bring much-needed jobs to Chester. "Laid to Waste" documents a community's attempt to deal with the complex issues of environmental injustice. The story unfolds dramatically as the residents seek to discover and confront the forces that have chosen their community for such facilities. Though CRCQL receives threats and its office is vandalized, the group continues to protest and to challenge the waste industry. Ultimately, a controversy surrounding an obscure legal maneuver used by the Pennsylvania Supreme Court draws statewide attention to the situation, and brings the Pennsylvania House Judiciary Committee to Chester's West End to investigate allegations of corruption and collusion at the highest levels of government and the waste industry. 'Laid to Waste' is a must-see in any course dealing with environmental issues, urban studies, public policy, African American studies, sociology, or social problems. It was produced by Robert Bahar and George McCollough.

Online

- [Academic Video Online](#)

[Independent lens. Birth of a movement : the battle against America's first](#)

[blockbuster](#) [2017] **Arlington, VA : Public Broadcasting Service, 2017 Video — 1 online resource (55 minutes) Digital: video file.**

Summary

In 1915, civil rights activist William Monroe Trotter waged a battle against D.W. Griffith's notoriously Ku Klux Klan-friendly blockbuster *The Birth of a Nation*, which unleashed a fight still raging today about race relations and representation, and the power and influence of Hollywood. Includes interviews with Spike Lee, Reginald Hudlin, Henry Louis Gates, Jr., and DJ Spooky

Online

- [Academic Video Online](#)

[White like me : race, racism & white privilege in America](#) [2013] [San Francisco, California, USA] : Kanopy Streaming, 2014.

Video — 1 online resource (1 video file, 66 min.) Sound: digital. Digital: video file; MPEG-4; Flash.

Summary

White Like Me, based on the work of acclaimed anti-racist educator and author Tim Wise, explores race and racism in the US through the lens of whiteness and white privilege. In a stunning reassessment of the American ideal of meritocracy and claims that we've entered a post-racial society, Wise offers a fascinating look back at the race-based white entitlement programs that built the American middle class, and argues that our failure as a society to come to terms with this legacy of white privilege continues to perpetuate racial inequality and race-driven political resentments today. For years, Tim Wise's bestselling books and spellbinding lectures have challenged some of our most basic assumptions about race in America. *White Like Me* is the first film to bring the full range of his work to the screen to show how white privilege continues to shape individual attitudes, electoral politics, and government policy in ways too many white people never stop to think about.

Online

- [Kanopy Streaming Video](#)

[Tim Wise on white privilege \[electronic resource\] : racism, white denial & the costs of inequality](#) [2008] Northampton, MA : Media Education Foundation, 2008. Video — 1 online resource (57 min.).

Summary

For years, acclaimed author and speaker Tim Wise has been electrifying audiences on the college lecture circuit with his deeply personal take on whiteness and white privilege. In this spellbinding lecture, the author of *White Like Me: Reflections on Race from a Privileged Son* offers a unique, inside-out view of race and racism in America. Expertly overcoming the defensiveness that often surrounds these issues, Wise provides a non-confrontational explanation of white privilege and the damage it does not only to people of color, but to white people as well. This is an invaluable

classroom resource: an ideal introduction to the social construction of racial identities, and a critical new tool for exploring the often invoked - but seldom explained - concept of white privilege.

Online

- [Academic Video Online](#)

[Tim Wise : on white privilege](#) [2008] [San Francisco, California, USA] : Kanopy Streaming, 2014.

Video — 1 online resource (1 video file, 57 min.) Sound: digital. Digital: video file; MPEG-4; Flash.

Summary

For years, acclaimed author and speaker Tim Wise has been electrifying audiences on the college lecture circuit with his deeply personal take on whiteness and white privilege. In this spellbinding lecture, the author of *White Like Me: Reflections on Race from a Privileged Son* offers a unique, inside-out view of race and racism in America. Expertly overcoming the defensiveness that often surrounds these issues, Wise provides a non-confrontational explanation of white privilege and the damage it does not only to people of color, but to white people as well. This is an invaluable classroom resource: an ideal introduction to the social construction of racial identities, and a critical new tool for exploring the often invoked - but seldom explained - concept of white privilege.

Online

[Kanopy Streaming Video](#)

[Race to execution \[electronic resource\]](#) [2007] [Lyon, Rachel V.](#) New York, NY : Filmmakers

Library, 2007. Video — 1 online resource (54 min.).

Summary

"Race to Execution" is a gripping documentary that offers a compelling investigation of America's death penalty, probing how race discrimination infects our capital punishment system. The film neither advocates nor repudiates the death penalty; instead, it enlarges the conversation regarding capital punishment, focusing attention on race-of-jury as well as race-of-victim. Research reveals that our justice system is far worse than arbitrary and capricious; it has deteriorated significantly in the last twenty years. Highlighted is a well-documented indicator of this trend - the higher value placed on the lives of white victims. Once a victim's body is discovered, the race of the victim and the accused deeply influence the legal process: from how a crime scene is investigated, to the deployment of police resources, to the interrogation and arrest of major suspects, to how media portrays the crime, and, ultimately, jury selection and sentencing. The film traces the fates of two death row inmates: Robert Tarver in Russell County, Alabama, and Madison Hobley in Chicago. Their compelling personal stories are enlarged and enriched by attorneys who fought for these men's lives, and by prosecutors, criminal justice scholars, and experts in the fields of law and the media. These varied voices contribute to a thoughtful examination of the factors that influence who lives and who dies at the hands of the state. While recent death penalty documentaries have focused on innocence and the wrongfully accused,

"Race to Execution" tackles a more difficult, more complex issue: the prevalence and influence of racial bias in capital punishment cases.

Online

[Academic Video Online](#)

[Scottsboro : an American tragedy](#) [2000] [United States] : Social Media Productions, Inc. :

Films Transit, 2000. Video — 1 streaming video file (84 min.) : digital, sound, color Sound: digital.

Digital: streaming video file.

Summary

In March 1931, two white women stepped from a boxcar in Paint Rock, Alabama to make a shocking accusation: they had 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.

Online

- [Film Platform](#)

[Ethnic notions \[electronic resource\] : black people in white minds](#) [1987] San Francisco,

CA : California Newsreel, 1987. Video — 1 online resource (58 min).

Summary

Ethnic Notions is Marlon Riggs' Emmy-winning documentary that takes viewers on a disturbing voyage through American history, tracing for the first time the deep-rooted stereotypes which have fueled anti-black prejudice. Through these images we can begin to understand the evolution of racial consciousness in America. Loyal Toms, carefree Sambos, faithful Mammies, grinning Coons, savage Brutes, and wide-eyed Pickaninnies roll across the screen in cartoons, feature films, popular songs, minstrel shows, advertisements, folklore, household artifacts, even children's rhymes. These dehumanizing caricatures permeated popular culture from the 1820s to the Civil Rights period and implanted themselves deep in the American psyche. Narration by Esther Rolle and commentary by respected scholars shed light on the origins and devastating consequences of this 150 yearlong parade of bigotry. Ethnic Notions situates each stereotype historically in white society's shifting needs to justify racist oppression from slavery to the present day. The insidious images exacted a devastating toll on black Americans and continue to undermine race relations. Ethnic notions has quickly become a mainstay of university, high school, and public library collections. It is a basic audio visual text for American History, Sociology, Black Studies, Anthropology, Social Psychology, Media Studies, and any training program concerned with stereotyping and cross-cultural understanding. Approaching a complex and delicate subject with

great sensitivity, Ethnic notions equips viewers to view media and other cultural representations with a more critical eye. It's a direct challenge to those who say, "It was just a joke."

Online

- [Academic Video Online](#) & [Kanopy Streaming Video](#)

[Black is black ain't.](#) [1995] **California Newsreel, 1995. [San Francisco, California, USA] : Kanopy Streaming, 2018.Video — 1 online resource (streaming video file) (89 minutes) : digital, .flv file, sound Sound: digital. Digital: video file; MPEG-4; Flash.**

Summary

The final film by filmmaker Marlon Riggs, *Black is ... black ain't*, jumps into the middle of explosive debates over Black identity. *Black is ... black ain't* is a film every African American should see, ponder and discuss. White Americans have always stereotyped African Americans. But the rigid definitions of "Blackness" that African Americans impose on each other, Riggs claims, have also been devastating. Is there an essential Black identity? Is there a litmus test defining the real Black man and true Black woman? Riggs uses his grandmother's gumbo as a metaphor for the rich diversity of Black identities. His camera traverses the country, bringing us face to face with Black folks young and old, rich and poor, rural and urban, gay and straight, grappling with the paradox of numerous, often contested definitions of Blackness. Riggs mixes performances by choreographer Bill T. Jones and poet Essex Hemphill with commentary by noted cultural critics Angela Davis, bell hooks, Cornel West, Michele Wallace, Barbara Smith and Maulana Karenga to create a flavorful stew of personal testimony, music, and history. While *Black is ... black ain't* rejoices in Black diversity, many speakers bare their pain at having been silenced or excluded because they were perceived as "not Black enough" or conversely "too Black." *Black is ... black ain't* marshals a powerful critique of sexism, patriarchy, homophobia, colorism and cultural nationalism in the Black family, church and other Black institutions. Cornel West concludes, "We've got to conceive of new forms of community. We each have multiple identities and we're moving in and out of various communities at the same time. There is no one grand Black community." Riggs' own urgent quest for self-definition and community, as a Black gay man dying from AIDS, ties the multiple perspectives together. Hooked up to an IV in his hospital bed, Riggs takes strength for his struggle against AIDS from the continual resilience of the African Americans in the face of overwhelming oppression. As his death nears, he conjures up the image of a Black community nurturing and celebrating the difference and creativity in each one of us.

Online

- [Kanopy Streaming Video](#)

[3 1/2 minutes, ten bullets](#) [2015] **Sausalito, California : Ro*co Films Educational, 2015.**

Video — 1 streaming video file (98 min.) : digital, sound, color Sound: digital. Digital: streaming video file.

Summary

On Black Friday 2012, four African-American teenagers stopped at a gas station to buy gum and cigarettes. One of them, Jordan Davis, argued with Michael Dunn, a white man parked beside them, over the volume of music playing in their car. The altercation turned to tragedy when Dunn fired 10 bullets at the unarmed boys, killing Davis almost instantly. *3 1/2 MINUTES, TEN BULLETS* explores the danger and subjectivity of Florida's Stand Your Ground self-defense laws by weaving Dunn's trial with a chorus of citizen and pundit opinions, and with Jordan Davis' parents' wrenching experiences in and out of the courtroom. As conversations about Trayvon Martin, Michael Brown, Walter Scott, Freddy Gray, and other victims of senseless violence play out on the national stage, *3 1/2 Minutes, Ten Bullets* dives deep into the aftermath of Jordan Davis' murder.

Online

- [Film Platform](#)

[The house we live in \[electronic resource\]](#) [2003] **San Francisco, CA : California Newsreel,**

2003.Video — 1 online resource (57 min.).

Summary

Third in a three-part series exploring the history of race perceptions and behaviors towards races in the United States, within the context of recent scientific discoveries which have toppled the concept of biological race. This segment focuses on how institutions shape and create race, giving different groups vastly unequal life chances. After World War II, whiteness increasingly meant owning a home in the suburbs, aided by discriminatory federal policies. European "ethnics" blended in to reap the advantages of whiteness while African Americans and other nonwhites were locked out. Advances have been made since the Civil Rights Movement but the playing field is still not level.

Online

- [Academic Video Online](#)

[In search of justice](#) [2015] **New York : Purchase College Foundation, 2015.**

Video — 1 online resource (23 minutes) Digital: data file.

Summary

In Westchester County, New York three unarmed black men were shot and killed by the police between 2008 and 2012. This is the story of one of those killings, and of the fight for justice for all the victims who came before and all who have come after.

Online

- [Academic Video Online](#)

[Jena 6 \[electronic resource\]](#) [2007] **Pottstown, PA : MVD Entertainment Group, 2007.**

Video — 1 online resource (29 min.)

Summary

Jena, LA - In a small town in Louisiana, six families are fighting for their sons' lives. Two nooses are left as a warning to black students trying to integrate their playground, fights break out across town, a white man pulls a shotgun on black students, someone burns down most of the school, the DA puts six black students on trial for attempted murder, and the quiet town of Jena becomes the site of the largest civil rights demonstration in the South since the 1960s. 'The Jena 6' is the story of hidden racial inequality and violence becoming visible. It is a powerful symbol for, and example of, how racial justice works in America - where the lynching noose has been replaced by the DA's pen.

Online

- [Academic Video Online](#)

[Olympic pride, American prejudice](#) [2016] [**United States**] : **Coffee Bluff Pictures, 2016.**

[**Vienna**] : **Autlook Filmsales, [2017]**Video — 1 streaming video file (73 min.) : **digital, sound, color**
Sound: digital. Digital: streaming video file.

Summary

Olympic Pride, American Prejudice delves into the climate surrounding the courageous 18 African American athletes who carried the weight and hopes of an entire movement on their shoulders as they boarded a ship to Berlin Olympic Games in 1936 - a Nazi propaganda pageant that did not welcome their participation and considered them second class citizens. Their heroic turn at the Games became a seminal precursor to the Civil Rights Movement.

Online

- [Film Platform](#)

[Still standing](#) [2006] **New York, NY : Educational Video Center, 2006.**

Video — 1 online resource (49 minutes) Digital: video file.

Summary

Still Standing provides an intimate portrayal of the challenges faced by Hurricane Katrina survivors six months after the storm. Daina is a single mother looking for housing, employment, and the chance to reunite with her children. Ms. Gertrude is a determined grandmother struggling to return home and rebuild. Her son Bilal's post-Katrina experiences in New York City drive him to become politically active. These three individual's stories reveal all-too familiar issues in urban American communities: the neglect of poor and minority neighborhoods, the inadequacy of public assistance to provide long-term solutions, and the struggles necessary to bring about positive change.

Online

- [Academic Video Online](#)

[I am not your negro](#) [2016] Kino Lorber Edu, 2016. [San Francisco, California, USA] : Kanopy Streaming, 2017. Video — 1 online resource (streaming video file) (94 minutes): digital, .flv file, sound Sound: digital. Digital: video file; MPEG-4; Flash.

Summary

An Oscar-nominated documentary narrated by Samuel L. Jackson, I AM NOT YOUR NEGRO explores the continued peril America faces from institutionalized racism. In 1979, James Baldwin wrote a letter to his literary agent describing his next project, Remember This House. The book was to be a revolutionary, personal account of the lives and successive assassinations of three of his close friends--Medgar Evers, Malcolm X and Martin Luther King, Jr. At the time of Baldwin's death in 1987, he left behind only thirty completed pages of his manuscript. Now, in his incendiary new documentary, master filmmaker Raoul Peck envisions the book James Baldwin never finished. The result is a radical, up-to-the-minute examination of race in America, using Baldwin's original words and flood of rich archival material. I AM NOT YOUR NEGRO is a journey into black history that connects the past of the Civil Rights movement to the present of #BlackLivesMatter. It is a film that questions black representation in Hollywood and beyond. And, ultimately, by confronting the deeper connections between the lives and assassination of these three leaders, Baldwin and Peck have produced a work that challenges the very definition of what America stands for.

Online

- [Kanopy Streaming Video](#)

[Profiled](#) [2016] Women Make Movies, 2016. [San Francisco, California, USA] : Kanopy Streaming, 2018. Video — 1 online resource (streaming video file) (53 minutes) : digital, .flv file, sound

Summary

This powerful documentary knits the stories of mothers of Black and Latin youth murdered by the NYPD into a powerful indictment of racial profiling and police brutality, and places them within a

historical context of the roots of racism in the U.S. Some of the victims—Eric Garner, Michael Brown—are now familiar the world over. Others, like Shantel Davis and Kimani Gray, are remembered mostly by family and friends in their New York neighborhoods.. Ranging from the routine harassment of minority students in an affluent Brooklyn neighborhood to the killings and protests in Staten Island and Ferguson, Missouri, PROFILED bears witness to the racist violence that remains an everyday reality for Black and Latin people in this country. PROFILED gives us a window on one of the burning issues of our time.. Official Selection at the Reel Awareness Human Rights Film Festival.

Online

- [Kanopy Streaming Video](#)

[Winnersville](#) [2014] **New York, NY : Filmmakers Library, 2014. Video — 1 online resource (54 minutes) Digital: data file.**

Summary

Who is winning in Winnersville? An exploration of the disparity of the races in a southern town in the 21st century. How far have we come since the beginning of the Civil Rights movement? "Winnersville is a devastating expose of the consequences of structural racism in the educational system of a modern southern town. While it focuses on the school to prison pipeline and gentrification consequences of Valdosta, Georgia, its lessons could be applied to cities across the South and across the country. It presents the dangers of white privilege and chronicles the historical pitfalls of a Jim Crow town trying to evolve into a New South identity. Valdosta tries to use the success of its high school football team to make that transition, but loses many of the other elements of modernity in the process. Winnersville is a film that is as important as it is entertaining." -Thomas Aiello, Associate Professor of History and African American Studies, Valdosta State University.

Online

- [Academic Video Online](#)

[60 minutes. The N-word](#) [2011] **New York, NY : Columbia Broadcasting System, 2011.**

Video — 1 online resource (12 minutes) Digital: data file.

Summary

A publisher's sanitized edition of 'Huckleberry Finn' that replaces the N-word with 'slave' over 200 times is the focal point for a debate on the use of the controversial word in American society. Byron Pitts reports.

Online

[Academic Video Online](#)

[Isaac Pope : the spirit of an American century](#) [2018] [Place of publication not identified] :

Paula J. Caplan Productions, 2018.Video — 1 online resource (59 minutes) Digital: video file.

Summary

This is the story of Isaac Pope - an African-American centenarian, grandson of slaves, son of sharecroppers, and unassuming WWII veteran and unsung hero of the civil rights and workers' rights movements. This film gives viewers an intimate view of 100 years of American history captured through Isaac Pope's spellbinding storytelling. It's the tale of his – and the nation's – spirit, loss and love, the story of an extraordinary ordinary man. Mr. Pope reflects on his struggle to achieve the “American Dream” and reveals a path forward toward racial peace and harmony in the South.

↓

Online

- [Academic Video Online](#)

[Color of justice \[electronic resource\]](#) [2011] Westport, CT : Rediscovery Productions, [2011?]Video — 1 online resource (24 min.).

Summary

This film explores judicial decisions that have shaped America's racial attitudes ... the Dred Scott case, Plessy vs. Ferguson, the 1970 court order to integrate the schools of Lamar, South Carolina. It also reviews the efforts of modern political and judicial leaders to help break the color line ... at Little Rock, Arkansas, at the University of Mississippi, in the nation's schools, voting booths, courtrooms, and public accommodations.

Online

- [Academic Video Online](#)

[The angry heart : the impact of racism on heart disease among African](#)

[Americans](#) [2001] [Boston, Massachusetts] : [Distributed by] The Fanlight Collection, [2017]

Video — 1 streaming video file (57 min.) : digital, sound, color

Summary

African-Americans die from heart disease at disproportionately higher rates than white Americans, yet many in this community are painfully unaware of the scope of the problem. This film spotlights this modern epidemic through the story of 45-year-old Keith Hartgrove, who has already experienced two heart attacks and quadruple bypass surgery. Together with the experts who are interviewed in this important documentary, he analyzes the impact of a wide variety of factors including depression, stress, diet, smoking and other lifestyle issues, but makes clear that, for African-Americans, such factors are inseparable from racism, and from the discrimination, poverty, segregation, substandard education, and day-to-day tensions which racism engenders.

Online

- [Docuseek2](#)

[Welcome to New Orleans \[electronic resource\]](#) [2006] **Copenhagen, Denmark : Danish**

Broadcasting Corporation, 2006.Video — 1 online resource (58 min.).

Summary

"... documentary about the city of New Orleans during the first year after Katrina. This film depicts ... all the violence and racism in the impoverished American South. This is a story about the bottom-side of United States--a society that has been left to fend for itself. But more importantly, this film is about hope, in the face of overwhelming adversity. "Welcome to New Orleans" depicts the ravaged city through the eyes of Malik Rahim, a 58-year-old former member of the Black Panthers, who stayed during and after Hurricane Katrina, in order to help residents. He has become a local hero, as he has built up his grassroots organization, Common Ground Collective, over the past two years." -- Veterans for Peace website.

Online

[Academic Video Online](#)

[Booker's place \[electronic resource\] : a Mississippi story](#) [2012] **New York : Filmmakers**

Library, 2012.Video — 1 online resource (91 min.).

Summary

In 1965, filmmaker Frank De Felitta filmed a documentary focused on changing times in the American South, particularly the tension-fraught Mississippi Delta. The film was broadcast on NBC News in May of 1966 and outraged many Southern viewers, in part because it included an extraordinary scene featuring a local African American waiter named Booker Wright. Wright, who worked at a local 'whites only' restaurant in Greenwood, Mississippi, went on record to deliver a stunning, heartfelt, inflammatory monologue about the realities of racism in the community. The fallout for Booker Wright was extreme. He lost his job. He was beaten and ostracized by those who considered him 'a traitor.' Booker's Place, his place of business, was torched. Forty-five years after Booker's television appearance, Frank De Felitta's son, director Raymond De Felitta, journeyed

into the Mississippi Delta with Wright's granddaughter to learn more about who Wright was, the mystery surrounding his courageous life and untimely death, and the impact of the NBC News documentary.

Online

- [Academic Video Online](#)

[Richard Wright : Black Boy.](#) [1994]

Video — 1 online resource (1 video file, approximately 89 min.) : digital, .flv file, sound Sound: digital.
Digital: video file; MPEG-4; Flash.

Summary

Richard Wright - Black Boy is an Emmy Award winning film -- the first documentary film on the life, work and legacy of Richard Wright. Born outside Natchez, Mississippi in 1908, Wright overcame a childhood of poverty and oppression to become one of America's most influential writers. His first major works, *Native Son* and *Black Boy*, were runaway best sellers which are still mainstays of high school and college literature and composition classes. According to critic Irving Howe, "The day *Native Son* appeared American culture was changed forever." Three years in the making, underwritten by the National Endowment for the Humanities and produced by Eyes on the Prize veteran Madison D. Lacy, *Richard Wright - Black Boy* is destined to become a definitive literary biography. It skillfully intercuts dramatic excerpts from Wright's own work with historical footage and the recollections of friends, associates and scholars such as Ralph Ellison, Margaret Walker, and Wright's daughter, Julia. They trace Wright's later development as a writer back to the brutality and racism of his Southern childhood - his father deserted the family, his uncle was lynched and he often went hungry. Wright's indelible portrayal of Bigger Thomas in *Native Son* and his own autobiography *Black Boy* lay bare the tragic connection between racism and powerlessness, despair, and self-destructive violence in many black males. Wright played an important role in many of the important social movements of his time. The film follows his journey through the Chicago black cultural Renaissance of the '30s, the Communist Party during the Depression, the witch-hunts of the McCarthy era and the American expatriate community in Paris in the '50s. This biography urges us to take a fresh look at the often-neglected work of Wright's exile years including *The Long Dream* and his championing of Pan Africanism and the newly emerging nations of Africa and Asia. By the time of his mysterious death in 1960 at age 52, Wright had left an indelible mark on African American letters, indeed, on the American imagination. This film biography demonstrates Wright's life-long belief that "words can be weapons against injustice." It will encourage students of American Literature, Black Studies and 20th Century American History to revisit Wright's work with fresh enthusiasm and deepened understanding. "Revealing and moving...expands our understanding of a genuine literary genius. Enthusiastically recommended to teachers and students, and to writers--veterans and apprentices both." - Charles Johnson "Powerfully presents an unforgettable record of the life, times, achievements, and influences of one of the key figures of 20th century literature. Scholarly and creative, it is an ideal introduction." - Keneth Kinnamon, University of Arkansas "A fine teaching tool...The impressive commentators give an admirable sense of the intellectual/discursive legacy of Richard Wright." - Houston A. Baker, Jr., Duke University "Valuable as a film, it is priceless as a teaching tool with its vivid scenes and highlighted commentary...A soaring testimony to the man and his work." - John A. Williams "A thoughtful, artistic film. Required viewing, whether Richard Wright is an old friend or

this is your introduction to one of America's greatest novelists." - John Edgar Wideman, Brown University.

Online

- [Kanopy Streaming Video](#)

[A Question of Color](#) [1993] [San Francisco, California, USA] : Kanopy Streaming, 2015.

Video — 1 online resource (1 video file, approximately 58 min.) : digital, .flv file, sound Sound: digital.

Digital: video file; MPEG-4; Flash.

Summary

A Question of Color is the first documentary to confront a painful and long taboo subject: the disturbing feelings many African Americans harbor about themselves and their appearance. African American filmmaker Kathe Sandler digs into the often subconscious world of "color consciousness," a caste system based on how closely skin color, hair texture and facial features conform to a European ideal. A Question of Color traces "colorism" back to the sexual subjugation of black women by slave owners and the preferential treatment their mixed-race children received. The film is especially sensitive to the burdens borne by black women who often feel devalued by white standards of beauty. Disturbing scenes with teen-age rappers, a Harlem plastic surgeon, a television news anchor and a writer indicate the color problem is still very much with us, affecting employment, friendship and marriage. This unusually sensitive film can help viewers examine the complex interplay between racial identity, culture and self-image in society and within themselves. Kathe Sandler is a filmmaker whose work includes *The Friends* (1996), *Remembering Thelma* (1982), and *Finding a Way: New Initiative in Justice for Children*. Her work has won a Guggenheim Award and two Prized Pieces Awards from the National Black Programming Consortium. She is currently pursuing a Ph.D. in Women's and Gender Studies at Rutgers University/New Brunswick. "An extraordinary accomplishment... This documentary is unforgettable. I urge you to see it." - Michelle Wallace, *One*. "Its sensible, positive messages about self-acceptance in the face-off racism resonate strongly." - *New York Times*. "Sandler's revelatory exploration is certain to spark conversation and controversy." - *New York Daily News*. "A free-flowing conversation within the extended family that is black America. Sandler's tone, by itself, can begin healing the wounds it uncovers." - *New York Newsday*.

Online

[Kanopy Streaming Video](#)

[Skin Deep](#) [1995][San Francisco, California, USA] : Kanopy Streaming, 2015.

Video — 1 online resource (1 video file, approximately 53 min.) : digital, .flv file, sound Sound: digital.

Digital: video file; MPEG-4; Flash.

Summary

A multi-racial group of college students in a weekend racial sensitivity workshop discuss affirmative action, self-segregation, internalized racism and cultural identity. *Skin Deep* chronicles the eye-opening journey of a diverse and divided group of college students as they awkwardly but honestly confront each other's racial prejudices. Academy Award nominated filmmaker Frances Reid follows students from the University of Massachusetts, Texas A&M, Chico State, and U.C. Berkeley to a challenging racial awareness workshop where they confront each other's innermost feelings about race and ethnicity. She also accompanies them back to their campuses and on visits home in an attempt to understand why they think the way they do. An Italian American from Boston asks why the African American students seem to look at everything in terms of race; he wants to be judged as an individual. A Latina daughter of California farmworkers vigorously defends the affirmative action program which enabled her to go to college. A Native American poignantly admits the pain of internalized racism which has long crippled his self-concept. An African American woman says she's tired of having to correct white students for their blind, racist behavior - and is called hypersensitive. A Vietnamese American comments that people have trouble remembering what his real name is. Issues of self-segregation on campus, feelings of hurt and discrimination, conflicts over affirmative action, and ultimately, students' personal responsibility for making a difference all enter the interracial dialogue. The students eventually learn to hear each other, arrive at new levels of trust and understanding, and take their first tentative steps towards building community. *Skin Deep* will trigger thoughtful discussion and encourage students to address the deep-seated barriers to building a campus climate which respects diversity. It is ideal for student development, residential life, counseling, and staff diversity training as well as courses in sociology, psychology, education, and ethnic and multicultural studies. "An exemplary film which will enrich and deepen discussions by college students, faculty, and community groups addressing the complex issues of race and racism." - Dr. Reginald Wilson, Senior Scholar, American Council on Education "Captures the attitudes, experiences, and beliefs behind racial conflict on campus...Reveals aspects of racial ideology and all of its contradictory elements. Points the way towards increased tolerance of diversity." - Michael Omi, University of California, Berkeley "Captures the subtle nuances and the raw simplicities of today's students struggling to deal with racial, ethnic, and cultural differences. This is an important work." - Troy Duster, University of California, Berkeley.

Online

- [Kanopy Streaming Video](#)

[Banished](#) [2007] [San Francisco, California, USA] : Kanopy Streaming, 2015.

Video — 1 online resource (1 video file, approximately 84 min.) : digital, .flv file, sound Sound: digital. Digital: video file; MPEG-4; Flash.

Summary

From 1860 to 1920 hundreds of US counties expelled all of their African American inhabitants. "Banished" visits three of these still all white towns today. Meanwhile the descendants of those displaced and disinherited seek redress. *Banished* vividly recovers the too-quickly forgotten history of racial cleansing in America when thousands of African Americans were driven from their homes and communities by violent, racist mobs. The film places these events in the context of present day race relations by following three concrete cases where black and white citizens warily explore if there is common ground for reconciliation over these expulsions. *Banished* raises this

larger question: will the United States ever make meaningful reparations for the human rights abuses suffered, then and now, against its African American citizens? Can reconciliation between the races be possible without them? Between 1860 and 1920 hundreds of U.S. counties expelled their black residents. The pattern was depressingly similar in almost all cases. The counties tended to have small, defenseless black populations. A black man was rumored to have assaulted a white woman, was lynched and then white rioters attacked black neighborhoods with guns and firebombs. Few black property owners had time to sell their properties nor dared return to repossess them. Whites could then illegally assume ownership of them. African Americans not only lost their hard-won homes, farms and businesses, but saw their communities and families dispersed and their very right to exist violated. The film reveals that even one hundred years later, these racially cleansed communities tend to remain all-white bastions of separatism, sometimes harboring active klaverns of the Ku Klux Klan. Another California Newsreel release, *Trouble Behind* documents the same process in Corbin, Kentucky, home of Kentucky Fried Chicken. *Banished* presents a fascinating detective story through yellowed newspaper archives, registries of deeds, photos from treasured family albums and dimly recalled stories of grandparents and great-grandparents who lived through these traumatic events to reconstruct a dramatic record of the expulsions. The film features black families determined to go to any length to reconstruct their families' past and gain some justice for their ancestors and themselves. It interviews dedicated local journalists, who braved community opposition, to research the banishments in-depth and force their readers to confront their towns' past and present. *Banished* was itself co-produced by award-winning documentary filmmaker Marco Williams and the Center for Investigative Reporting, widely respected for its in-depth, uncompromising coverage of social justice issues. *Banished* first visits Forsyth County, Georgia, now a prosperous suburban sprawl north of Atlanta. In 1912, African Americans were violently driven out; today there is still a saying among black folk: "Don't let the sun go down on you in Forsyth County." In 1987 a bi-racial Martin Luther King Celebration tour was organized through the all-white county. Buses filled with marchers were met by angry mobs, led by seven white supremacist groups and a melee ensued. The governor set up a commission to investigate the incident and to respond to black calls that the stolen land be returned to them. We meet the Strickland family as they return to the 2000 acres once owned by their great grandfather and they restore the neglected family burial ground as a "monument to the past." Although the commission found no deeds for the passage of land from half of the expelled black owners to whites, the white members denied that their community was responsible for any recompense and that statute of limitations had run out for any claims against illegal occupation. The Stricklands were denied not only their land but even the closure that the acknowledgement of past injustices might have given them. The small, peaceful town of Pierce City, Missouri, banished its African American population in 1901; it is still all-white. In 2006, a descendant of one of the expelled families, Charles Brown, decided to exhume the body of his great-grandfather buried in Pierce City and inter it in the family plot in Springfield. He met bureaucratic stone-walling and what emerged as a pattern of denial and avoidance on the part of whites. But the soft-spoken, reasonable Brown persisted and finally convinced the local coroner and a former mayor to help him rebury his ancestor. But when he unexpectedly asked Pierce City to pay the bill as a token of regret for the banishment, the whites felt betrayed, the victims of a "bait and switch." They offered a transparently hypocritical response: the crimes of 1901 were so horrific that no dollar amount could ever compensate, only trivialize them. Sherrilyn Ifill, Professor of Law at the University of Maryland, stresses that reparations are a continuing process, providing recompense whenever and however it becomes possible. Finally, *Banished* travels to Harrison, Arkansas, a small city where a faith-based process for "truth and reconciliation" was initiated, perhaps inspired by the South African example. In 1909, a white mob lynched a black man and then expelled the town's black citizens. It is still all-white, a Klan stronghold with the Confederate flag flying over the Chamber of

Commerce and a refuge for retirees who "who want to live without black people." A Taskforce for Race Relations was formed to deal with this situation in a "substantive" way. It established two college scholarships for black students to attract them to the local schools, named after Aunt Vine, a maid, who was the only black person allowed to remain in Harrison after 1901. But one of the scholarship recipients observes that Harrison is still a "sundown town; " "black people won't spend the night in Harrison." The Taskforce hired a consultant, David Zimmerman, a local historian, who suggested they erect a monument in the city square acknowledging that nearby there once was a flourishing African American community which was destroyed by a white mob. This would provide a public space for acknowledgement, healing and reconciliation but even this modest plan was met with objections. Banished is as much a film about forgetting as remembering. In its understated way, it allows its white subjects to reveal a collective repression of their communities' racial history through selective memory, outright denial and rationalization. While African Americans seem compelled to remember, confront and redress the crimes of racism, many whites want to ignore them, not only to reject any responsibility for them but, more importantly, any responsibility for rectifying them. They do not seem to recognize that a free conscience can begin only with remorse. The theft of property, wealth, community and hope must at least be admitted and repaired to whatever extent practical. Racial cleansing is still rampant in the U.S., it just takes more subtle forms: red-lining, redevelopment, gentrification, gated communities, all-white suburbs, the Katrina Diaspora. This powerful but not rhetorical film makes evident that any reconciliation, any honest healing between the races, will only be possible once denial, the willful banishing of our racial past, has itself been banished. Because it is both a scrupulously researched history film and a probing study of the process of racial reconciliation, Banished is a valuable resource for teaching American History, the Jim Crow era, race relations, cultural competency, prejudice reduction, conflict resolution, and restorative justice as well as journalistic ethics. "BANISHED is a powerful and poignant documentary. Like few other films, it demonstrates compellingly the continuing effects of slavery and its aftermaths upon contemporary African-American families." - Randall Robinson, author of "The Debt...What America Owes to Blacks" "One need not support indiscriminate reparations to appreciate how BANISHED is a powerful, eye-opening film... Like Elliott Jaspin's landmark book, "Buried in the Bitter Waters", Marco Williams' film makes a compelling moral case for tangible recompense to the families whose land was stolen as a result of community-wide white mob violence." - David Garrow, author of "Bearing the Cross: Martin Luther King, Jr. and the Southern Christian Leadership Conference" "BANISHED provides a remarkable exploration of four sundown towns -- places where historically, and even today, African Americans could not live or even spend the night. It is the perfect antidote for those who think we live in a post-racial society." - Dr. James Loewen, author of "Sundown Towns: A Hidden Dimension of American Racism" "A compelling and necessary chapter to the literature of racism in this country." - Hollywood Reporter "Remarkable! This crucially important documentary raises some difficult questions about what can be done in the present to make up for the crimes of the past." - TV Guide "A wrenching investigation of racism, resentment, and reparations." - Village Voice "From the first minutes, viewers know that they are in the hands of a master storyteller. BANISHED has great anthropological value." - Society for Visual Anthropology.

Online

- [Kanopy Streaming Video](#)

[The Black Press : Soldiers Without Swords](#) [1998] [San Francisco, California, USA] : Kanopy

Streaming, 2015.Video — 1 online resource (1 video file, approximately 71 min.) : digital, .flv file, sound Sound: digital. Digital: video file; MPEG-4; Flash.

Summary

The Black Press: Soldiers Without Swords is the first film to chronicle the history of the Black press, including its central role in the construction of modern African American identity. It recounts the largely forgotten stories of generations of Black journalists who risked life and livelihood so African Americans could represent themselves in their own words and images. The Black Press takes viewers "behind the veil" of segregation to recover a distinctly Black perspective on key events from antebellum America to the Civil Rights Movement. It offers an intimate social history of African American life during these turbulent years - the achievements trumpeted, defeats pondered, celebrities admired, even the products advertised. From the founding of the first Black newspaper, Freedom's Journal in 1827, Black abolitionists like Frederick Douglass recognized the press as a powerful weapon against the enforced silence of slavery. This tradition of crusading journalism was carried on by pioneering scribes like Ida B. Wells, one of the first female newspaper owners in America and a leader in the fight against lynchings and Jim Crow. Robert S. Abbott built the Chicago Defender into the most powerful and successful Black-owned newspaper of all time and is often credited with inspiring the Great Migration of African Americans from the South to northern cities. The Black Press goes on to contrast mainstream coverage of World War II with the nearly forgotten "Double V" campaign spearheaded by the Pittsburgh Courier. Black newspapers, linking the struggle against fascism abroad to segregation at home, terrified J. Edgar Hoover into trying to indict them for sedition, and helped lay the groundwork for the Civil Rights Movement to come. Charlotta Bass, editor and publisher of the California Eagle for 40 years, ran for Vice President on the Progressive Party ticket in 1952, the first African American to run for national office. Ironically, the Black press in a sense became a victim of the success of the very movements it nurtured. During the Civil Rights struggles and urban insurrections of the 1960s, white-owned papers at last began to hire African American journalists and even compete for Black readership. The film asks if integration into the mainstream media has left many communities bereft of a committed Black journalistic presence. The Black Press commemorates a heroic and indispensable chapter in the ongoing struggle for a diverse and democratic media. It demonstrates that the written word has been as fundamental as music or religion to the evolution of African American consciousness. And it will convince students that it is as important today as in the past for Black media professionals to play a vigorous role not just in print media but in the rapidly evolving information technologies of the future. Filmmaker Stanley Nelson is an Emmy and Sundance award-winning director and producer. His works explore African-American lives and issues such as *Two Dollars and a Dream: The Story of Madame C.J. Walker*, America's first self-made African American female millionaire, and *The Murder of Emmet Till*, which won an Emmy award, and the 2006 film *Jonestown: The Life and Death of Peoples Temple* that detailed the journey of religious leader Jim Jones. Nelson has received a CINE Golden Eagle Award, an Emmy, the Sundance Film Festival 2003 Special Jury Prize, and a George Foster Peabody Award for his work. "This excellent film about the history of the Black press will be of enormous value. It brings to life those dynamic newspapermen who used the press to build community, celebrate achievement, and fight for black liberation." - Darlene Clark Hine, Michigan State University "Poignantly illustrates the dynamic impact the Black press had on the social, economic and political evolution of African Americans...an invaluable educational tool." - Kweisi Mfume, President, NAACP. "An excellent work for journalism, communications and social history classes,

better than any single book on the topic available." - Michael Schudson, University of California-San Diego. "Retrieves an important missing page from American history and brings it virtually to life. It's beautifully produced and directed and tells a story as only a powerful film can." - Bill Moyers. "An elegantly crafted statement of the enduring imperative for African Americans to 'plead our own cause.' Only a brother with the sensitive soul of the griot nurtured by the Diaspora could have put this historic documentary together. Wherever we teach African American history, Soldiers Without Swords will always be there." - Chuck Stone, University of North Carolina-Chapel Hill. "Stanley Nelson's stellar documentary masterfully tells the tale of the scribbling pioneers to whom we owe so much and of whom each black writer today is an heir." - Henry Louis Gates, Jr., Harvard University.

Online

- [Kanopy Streaming Video](#)

[We'll meet again. Freedom summer](#) [2018] **Arlington, VA : Public Broadcasting Service, 2018**

Video — 1 online resource (54 minutes) Digital: video file.

Summary

Join Ann Curry for the dramatic reunions of people who lost touch after the Civil Rights Movement. Fatima hopes to thank Thelma for her courage in the face of racism, and Sherie searches for the friend who inspired her commitment to social justice

Online

- [Academic Video Online](#)

[Trouble behind \[electronic resource\]](#) [1990] **San Francisco, CA : California Newsreel, 1990.**

Video — 1 online resource (54 min.).

Summary

White racism is discussed in the context of the town of Corbin, Ky., where on Oct. 31, 1919 a race riot drove all of the Black residents out of town. Since that date few Blacks have attempted to settle in Corbin. Residents are interviewed to give their perceptions of whether or not racism still exists in their town.

Online

- [Academic Video Online](#)

[The Great white hoax \[electronic resource\] : Donald Trump & the politics of race and class in America](#) [2017] **Media Education Foundation, 2017. [San Francisco, California, USA] :**

Kanopy Streaming, 2017.Video — 1 online resource (streaming video file) (72 minutes): digital, .flv file, sound Sound: digital. Digital: data file.

Summary

The Great White Hoax, featuring acclaimed anti-racist educator and author Tim Wise, explores how American political leaders of both parties have been tapping into white anxiety, stoking white grievance, and scapegoating people of color for decades to divide and conquer working class voters and shore up political support. The film's primary focus is Donald Trump's race-baiting 2016 campaign for the presidency. But it also widens its scope to show how Trump's charged rhetoric about African-Americans, Latinos, and Muslims fits within a longstanding historical pattern, offering a stunning survey of how racism and racial scapegoating have shaped American politics for centuries. The Great White Hoax is an ideal resource for courses that look at race relations, white privilege, the intersectionality of race, class, and gender identities, presidential politics, and political propaganda.

Online

- [Kanopy Streaming Video](#)

[Color of freedom. Part 3, Economic racism \[electronic resource\]](#) [1986] **New York : Tony**

Brown Productions Inc., 1986. Video — 1 online resource (27 min.).

Summary

In this edition of Tony Brown's journal, Tony Brown takes an in-depth look at the immigrant groups that make up the United States, and the economic racism affecting Black Americans.

Online

- [Academic Video Online](#)

[Chester Himes \[electronic resource\] : a rage in Harlem, internationally acclaimed](#)

[writer](#) [1996] **Venice, CA : TMW Media Group, 1996.Video — 1 online resource (57 min.).**

Summary

Chester Himes born 1909 in Jefferson, Missouri into a middle class academic black family was an internationally acclaimed African American writer who created a violent and cynical picture of the black experience in America by writing about his encounters with racism. This program is a moving

portrait of a man who used his literary talents to vent his rage against an unjust society. In 1928 when Chester Himes was nineteen, he was chained upside down, beaten by police until he confessed to an armed robbery, sentenced for 20 to 25 years, and incarcerated in the Ohio State Penitentiary. By the time he was paroled in 1936, he had become a nationally known writer publishing stories in the African-American periodicals and Esquire. His novels, short stories and screenplays were mostly about black protagonists doomed by white racism and hate. By the 1950s Himes had decided to settle in France permanently, a country he liked in part due to his critical popularity there. Living among other expatriate writers that included James Baldwin, Ralph Ellison and Richard Wright, he published a series of black detective novels set in Harlem in the 50s and 60s that established Chester Himes international reputation as an author and literary equal of Dashiell Hammett and Raymond Chandler.

Online

- [Academic Video Online](#)

[Tap or Die \[electronic resource\]](#) [2013] **New York : Tap or Die LLC, 2013.**

Video — 1 online resource (62 min.)

Summary

TAP OR DIE is a feature-length documentary that tells the story of master hooper Derick Grant. He brought in the funk with Savion Glover and now he's determined to bring his own hip, rousing show—Imagine Tap!—to Broadway. It was a hit in Chicago, but the show faces a convoluted course of obstacles in the Big Apple—the ghosts of the Big Band Era, the pitfalls of commerce, and an abiding legacy of racism. With an original score by Stomp phenom Nicholas Young and performances by the world's best tap dancers, including Bessie Award winner Michelle Dorrance and Emmy Award winner Jason Samuels Smith, TAP OR DIE is an ode to the genre, an indictment of the system, and a tribute to tappers and their struggle to get their feet where they belong—back on the Great White Way. Throw down the wood, Broadway!

Online

- [Dance in Video](#)

[Living Thinkers](#) [2013] **Women Make Movies, 2013. [San Francisco, California, USA] : Kanopy**

Streaming, 2018. Video — 1 online resource (streaming video file) (75 minutes) : digital, .flv file, sound

Summary

This documentary examines the intersection of race, class and gender for Black women professors and administrators working in U.S. colleges and universities today. Through their diverse narratives, from girlhood to the present, Black women from different disciplines share experiences that have shaped them, including segregated schooling as children, and the trials,

disappointments and triumphs encountered in Academia.. Though more than 100 years have passed since the doors to higher education opened for Black women, their numbers as faculty members are woefully low and for many still, the image of Black women as intellectuals is incomprehensible. And while overtly expressed racism, sexism and discrimination have declined, their presence is often still often unacknowledged. Through frank and sometimes humorous conversations, LIVING THINKERS interrogates notions of education for girls and women and the stereotypes and traditions that affect the status of Black women both in and out of the Academy.. Winner of the Documentary Audience Choice Award at the BlackStar Film Festival.

Online

- [Kanopy Streaming Video](#)

[Anne Braden : southern patriot](#) [2012] [San Francisco, California, USA] : Kanopy Streaming, 2014 Video — 1 online resource (1 video file, approximately 77 min.) : digital, .flv file, sound Sound: digital. Digital: video file; MPEG-4; Flash.

Summary

Anne Braden: southern patriot provides a moving, in-depth biography of an organizer and journalist who for a remarkable 60 years participated in the most significant movements for racial and economic justice in this country's most conservative region - the South. Rev. Dr. Martin Luther King, Jr. praised her steadfast activism in support of civil rights and civil liberties, but she was threatened, attacked, indicted and labeled a "Communist agitator" and "race traitor" by white supremacists. Her conservative background gave her special insight into white racism, why it poses such a great obstacle to social change in this country and what progressive white people can do to end it. Braden's work as a journalist in Alabama and Kentucky in the late 1940's along with her husband, Carl's, activities with unions and the small yet energetic left-wing community in the South, made her sensitive to the social inequalities all around her. In 1951, Braden joined a delegation of white women who traveled to Mississippi to prevent the execution of Willie McGee, a black man falsely accused of raping a white woman. Her experience in that case and others led her to write "A Letter to White Southern Women" a groundbreaking - and controversial - statement on the intersection of race and gender. (Available in full as a .pdf on the DVD and here). The 1954 landmark Brown v. Board of Education Supreme Court decision ignited a fierce backlash and mob hysteria among Southern segregationists. That same year, the Bradens purchased a house in a "white" neighborhood in suburban Louisville on behalf of an African American couple. Racists bombed the house and the Bradens along with other supporters were charged with being responsible and indicted for fomenting discord among the races! Carl Braden was convicted and sentenced to 15 years but, the Supreme Court nullified state sedition laws. The Bradens waged a successful campaign to have all the indictments thrown out. Undaunted, the Bradens joined the staff of the Southern Conference Educational Fund (SCEF). Anne edited their publication, The southern patriot, which became known as the most reliable, up-to-date source on the unfolding Civil Rights struggle. In the late 1960's, the Bradens and SCEF answered the call by some black activists to build progressive movements among poor and working class whites by supporting the Grow Project in Alabama and the Southern Mountain Project in Appalachia (for which the Bradens

were again charged with sedition in 1967). Anne Braden persevered after Carl's death in 1975, fighting an anti-busing campaign and police brutality in Louisville, organizing against a resurgent KKK, leading Jesse Jackson's presidential campaign in Kentucky and challenging the notion of "reverse discrimination". She convincingly countered that whenever black people won gains, poor and working class whites benefitted as well. Cornel West, Bernice Johnson Reagon, Rev. C.T. Vivian, Angela Davis and biographer, Catherine Fosl discuss the far reaching implications of Anne Braden's life of activism for today. This film will enlighten students in American History, Women's Studies, and Social Movements courses as well as Diversity Training programs. Also available is the transcript of a dialogue between Civil Rights Movement veteran activist and strategist Jack O'Dell and the film's director Anne Lewis . O'Dell was a leading advisor to Rev. Martin Luther King, Jr., an editor of the progressive magazine Freedomways, and a colleague of racial and economic justice activist Anne Braden. The conversation took place in Vancouver on May 7, 2013 at the DOXA Documentary Film Festival after the screening of Anne Braden: southern patriot and focused on the lessons of the Civil Rights Movement for today's social change activists. Winner of the 2013 Kentucky History Award for Documentary Film from the Kentucky Historical Society.

Online

- [Kanopy Streaming Video](#)

[Negroes With Guns : Rob Williams And Black Power](#) [2005] [San Francisco, California,

USA] : Kanopy Streaming, 2015.Video – 1 online resource (1 video file, approximately 54 min.) : digital, .flv file, sound Sound: digital. Digital: video file; MPEG-4; Flash.

Summary

Robert F. Williams was the forefather of the Black Power movement and broke dramatic new ground by internationalizing the African American struggle. Negroes with Guns is not only an electrifying look at an historically erased leader, but also provides a thought-provoking examination of Black radicalism and resistance and serves as a launching pad for the study of Black liberation philosophies. Insightful interviews with historian Clayborne Carson, biographer Timothy Tyson, Julian Bond, and a first person account by Mabel Williams, Robert's wife, bring the story to life. Robert Franklin Williams was born in Monroe, North Carolina in 1925. As a young man he worked for the Ford Motor Company in Detroit until he was drafted into the United States Army in 1944 where he learned to take up arms. Back in Monroe, Williams married Mabel Robinson, a young woman who shared his commitment to social justice and African American freedom. After the 1954 Brown v. Board of Education decision, Klan activity in Monroe skyrocketed, successfully intimidating African Americans and nearly shutting down the local chapter of the NAACP. Williams revived it to nearly 200 strong by reaching out to everyday laborers and to fellow Black veterans men who were not easily intimidated. When repeated assaults on Black women in the county were ignored by the law, Williams filed for a charter from the NRA; the Black Armed Guard was born. During a 1957 integration campaign that faced violent white resistance, Williams armed defense guard successfully drove off legions of the Klan and electrified the Black community. In 1961, Freedom Riders came to Monroe, planning to demonstrate the superior effectiveness of passive resistance over armed self-defense. They were bloodied, beaten and jailed, and finally called on Williams for protection from thousands of rioting Klansmen. Despite the threatening mobs, Williams sheltered a white family from violence, only to be later accused of kidnapping them. Fleeing death threats, Rob and Mabel gathered their children, left everything behind and fled for

their lives pursued by FBI agents on trumped-up kidnapping charges. Williams and his family spent five years in Cuba where he wrote his electrifying book, *Negroes With Guns* and produced *Radio Free Dixie* for the international airwaves. They later moved on to China, where they were well received but always longed for their forbidden home. In 1969, Williams exchanged his knowledge of the Chinese government for safe passage to the States. Rob and Mabel lived their remaining days together in Michigan where he died in 1995. His body was returned at long last to his hometown of Monroe, N.C. "The American South was changed forever by the work and words of Robert Williams, and by his unfettered passion for equal access for all. Today, it is the job of the body electorate to pick up the work of creating an equitable society. We have much to learn from this important film, notably how far we've come--and how far we have yet to go." - Congresswoman Cynthia McKinney "Robert Williams' insistence on armed self-defense in response to racist terrorism inspired hundreds of followers, yet his story has been marginalized or erased from Civil Rights history. *Negroes with Guns* revives the powerful words and actions of this legendary Black leader and restores him to his central place in the Black struggle for dignity and human rights." - Kathleen Cleaver, former Black Panther, Professor of law, Yale University. "Rob Williams was a legendary spokesperson for the Black struggle during the 1950s and 1960s. With militancy paralleling Malcolm X, Williams boldly linked the African American freedom struggle with Third World liberation. This extraordinary film helps a new generation of students and activists appreciate the advances he made in the ongoing movement against racism." - Manning Marable, Columbia University. "Robert F. Williams was bold, electrifying, brilliant and iconoclastic, one of the most significant and revealing race rebels of the generation that toppled Jim Crow, created a new Black sense of self, and changed the arc of our nation's history. This film, like Williams himself, is an American original and a classic." - Timothy Tyson, University of Wisconsin-Madison. "Robert Williams was the voice of Afro-America calling for Self-defense, pre Malcolm X. Rob and Mabel Williams were among the most militant and inspirational figures of the 60s. This video will bring people a little further up to speed about two authentic Black revolutionaries." - Amiri Baraka.

Online

- [Kanopy Streaming Video](#)

[Traces of the trade : a story from the deep north](#) [2008] [San Francisco, California, USA] :

Kanopy Streaming, 2014.Video — 1 online resource (1 video file, approximately 86 min.) : digital, .flv file, sound Sound: digital. Digital: video file; MPEG-4; Flash.

Summary

In *Traces of the trade: a story from the deep north*, one family's painful but persistent confrontation with the continuing legacy of the slave trade becomes America's. Katrina Browne uncovers her New England family's deep involvement in the Triangle Trade and, in so doing, reveals the pivotal role slavery played in the growth of the whole American economy. This courageous documentary asks every American what we can and should do to repair the unacknowledged damage of our troubled past. Katrina Browne was shocked to discover that her Rhode Island forebears had been the largest slave-trading dynasty in American history. For two hundred years, the DeWolfs were distinguished public servants, respected merchants and prominent Episcopal clerics, yet their privilege was founded on a sordid secret. Once she started digging, Browne found the evidence everywhere, in ledgers, ships logs, letters, even a family

nursery rhyme. Between 1769 and 1820, DeWolf ships carried rum from Bristol, Rhode Island to West Africa where it was traded for over 10,000 enslaved Africans. They transported this human cargo across the Middle Passage to slave markets from Havana to Charleston and beyond, as well as to the family's sugar plantations in Cuba. The ships returned from the Caribbean with sugar and molasses to be turned into rum at the family distilleries, starting the cycle again. This film explains how the New England slave trade supported not just its merchants but banks, insurers, shipbuilders, outfitters and provisioners, rich and poor. Ordinary citizens bought shares in slave ships. Northern textile mills spun cotton picked by slaves, fueling the Industrial Revolution, and creating the economy that attracted generations of immigrants. It was no secret; John Quincy Adams, sixth president, noted dryly that independence had been built on the sugar and molasses produced with slave labor. *Traces of the Trade* decisively refutes the widely-accepted myth that only the South profited from America's "peculiar institution." Browne invited two hundred descendants of the DeWolfs to join her on a journey to explore their family's past; only nine came, ranging from a 71 year old Episcopal priest to a County Commissioner from Oregon. Intrepid, intellectually and morally engaged, and a little too polite and "Protestant" for at least one among them, they retrace the Triangle Trade from their ancestors' Bristol cemetery to the slave castles of Ghana and the ruins of a family plantation in Cuba. In Ghana, they discuss the impact of the slave trade on Africa with leading scholars, meet students who pointedly ask if they are ashamed of their family's past, and encounter African-Americans on homecoming pilgrimages. They are surprised and humbled when their good intentions are sometimes met with hostility but, exhausted and shaken, they press on. On their return they have a clearer insight into this country's persistent racial chasm, why black and white Americans have two versions of their common history. They join the growing discussion around restorative justice and racial reconciliation. Harvard law professor, Charles Ogletree, co-chair of the Reparations Coordinating Committee, argues for a fund to benefit the descendants of slaves still excluded from American prosperity. Brown economist, Glenn Loury, counters that reparations might alienate more Americans than it would attract. But Harold Fields, facilitator of a ten year long multi-racial, city-wide dialogue in Denver, points out that "maybe reparations is a process not necessarily an event." This compelling film has become a valuable part of that process. Katrina Browne concludes: "In *Traces of the Trade*, we were trying to decide: what is our responsibility? It's important to roll up our sleeves to deal with what we have inherited from our country's history." This film especially asks what the legacy of slavery is for white Americans. It points to the fundamental inequity and institutional racism that persists and to the broken relationship between black and white Americans. It invites every viewer to consider what it will take to move beyond the guilt, defensiveness, fear and anger which continue to divide us.

Online

- [Kanopy Streaming Video](#)

[Zora Neale Hurston : jump at the sun.](#) [2008] [San Francisco, California, USA] : Kanopy Streaming, 2014. Video — 1 online resource (1 video file, approximately 84 min.) : digital, .flv file, sound Sound: digital. Digital: video file; MPEG-4; Flash.

Summary

Zora Neale Hurston, path-breaking novelist, pioneering anthropologist and one of the first black women to enter the American literary canon (*Their eyes were watching God*), established the

African American vernacular as one of the most vital, inventive voices in American literature. This definitive film biography, eighteen years in the making, portrays Zora in all her complexity: gifted, flamboyant, and controversial but always fiercely original. Zora Neale Hurston: jump at the sun intersperses insights from leading scholars and rare footage of the rural South (some of it shot by Zora herself) with re-enactments of a revealing 1943 radio interview. Hurston biographer, Cheryl Wall, traces Zora's unique artistic vision back to her childhood in Eatonville, Florida, the first all-black incorporated town in the U.S. There Zora was surrounded by proud, self-sufficient, self-governing black people, deeply immersed in African American folk traditions. Her father, a Baptist preacher, carpenter and three times mayor, reminded Zora every Sunday morning that ordinary black people could be powerful poets. Her mother encouraged her to "jump at de' sun, " never to let being black and a woman stand in the way of her dreams. Zora's mother died when she was thirteen and for the next fifteen years she hustled, moving from place to place, taking odd jobs as a maid or waitress. Finally, at 28, she achieved her goal of entering Howard University where she began to write. In 1925, at the height of the Harlem Renaissance, she arrived in New York "with {dollar}1.50 in my pocket and a lot of hope." Novelist Dorothy West, doyenne of that generation, remembers her as the self-anointed "queen" of the "niggerati, " a term Zora coined. She became a close friend and collaborator of Langston Hughes, a Mid-westerner who found in Zora a link to the Southern black experience. Zora next entered Barnard, becoming its first black graduate and a protege of Franz Boas, the father of modern anthropology. He obtained a fellowship for her to document the disappearing folklore of the rural South. She returned to Eatonville with "a camera and pearl-handled revolver, " launching her career as one of the leading ethnologists of African American culture. She recorded over 200 blues and folk songs with legendary ethnomusicologist Alan Lomax for the Library of Congress and filmed "religious ecstasy" in the "sanctified" churches of Beaufort, South Carolina with anthropologist Margaret Mead. Zora combined her skill as a trained anthropologist with an inherent respect for the syncretic culture formerly enslaved people had created in the Americas. Where some saw superstition and ignorance, she saw people creating meaning and joy in the few spaces left open to them by white society. Her ethnographic research lay the groundwork for the books and plays which secured her place as an essential voice in American letters. Zora was not ashamed to show everyday African American life, the life of rail yards, "juke" joints and the front porch of the Eatonville general store. Her work unabashedly embraced "incorrect" black English and celebrated the eloquence of its rhythms and rhetoric. Harvard scholar, Henry Louis Gates Jr, names her most famous novel, *Their Eyes Were Watching God*, a classic because its use of black vernacular immerses readers in the consciousness of an oppressed people, exuberantly expressing their freedom, creativity and individual worth through everyday speech. While Zora's writing was by and large well received by the white press, it roused discomfort, if not outright hostility, from the emerging black intelligentsia. Her uncensored pictures of black life and speech, embarrassed some. Black writers were expected to confront their white readers with the injustice of racism as exemplified in Richard Wright's seminal novel *Native Son*. But Zora's work is notably absent of white characters; she refused to write "protest novels" portraying blacks as victims. In the film, biographer Valerie Boyd suggests that while Wright represents the angry, sometimes self-destructive, side of the African American character, Zora expresses the exuberant resilience of black culture. As the Civil Rights struggle gained momentum after World War II, Zora found herself increasingly out of step with her people. A boot-strap Republican and fervent anti-communist, she denounced the landmark *Brown vs. Board of Education* integration decision as "insulting to black people." No court needed to order white people to associate with her; bigots were simply denying themselves the "pleasure of my company" and the riches of African American culture. A turning point in Zora's life came when she was falsely accused of molesting two pre-adolescent African American boys. Although the charges were thrown out of court, she was pilloried in the black press. Devastated, even suicidal, feeling

her reputation ruined, she claimed, "My own race has sought to destroy me." She lived out her life in relative obscurity and poverty in Florida. She died in 1960 at age 69 and was buried in an unmarked grave, leaving behind numerous unpublished works and seven out of print books. As the reassessment of America's literary canon has expanded to include the works of women and people of color, Zora Neale Hurston has been rediscovered. Alice Walker and Maya Angelou both recall how her work inspired their own while a younger generation of writers follow Zora's lead to speak in their own voices without shame.

Online

- [Kanopy Streaming Video](#)

The following – **THE MURDER OF EMMETT TILL**, **AFRICANS IN AMERICA**, and **FREEDOM RIDERS** -- are all multi-part series. **I list only a sample of each below. Just put the series title into Searchworks to get links to scores of specific episodes.**

THE MURDER OF EMMETT TILL [many, many short segments]

[American experience. The murder of Emmett Till. Interview with Warren Hampton, Mississippi resident. 1 of 2](#) Boston, MA : WGBH Educational Foundation, [2003]Video — 1 online

resource (17 minutes) Digital: data file.
Summary

This video contains an interview with Mississippi resident Warren Hampton about Emmett Till, an African-American teenager who was lynched in Mississippi at the age of 14 after reportedly flirting with a white woman.

Online

- [Academic Video Online](#)

AFRICANS IN AMERICA [multiple segments, total of 6 hours] including-

[Africans in America. Part 4, Judgment day. Interview with Eric Foner, professor of history, Columbia University](#) [1998]Boston, MA : WGBH Educational Foundation, [1998]Video — 1 online resource (65 minutes) Digital: data file.

Summary

Eric Foner is interviewed about the Age of Jackson, slavery as political power, slavery and American progress, economic power of cotton, thousands of black people sold south to cotton plantations, end of the Atlantic slave trade, Constitutional Convention and three fifths clause, David Walker's Appeal and the abolitionist movement in the 1830s, northern opposition to abolition, the Amistad case, the Fugitive Slave Act of 1850, Anthony Burns, moral suasion, Bleeding Kansas, the Dred Scott Decision, John Brown, Legacy of slavery.

Online

- [Academic Video Online](#)

[Africans in America. Part 1, The terrible transformation. Interview with David Blight, professor of history and black studies, Amherst College. 2 of 4](#) [1998] **Boston, MA : WGBH**

Educational Foundation, [1998]

Summary

David Blight is interviewed about the contradictions of freedom and prosperity, The Great Awakening of the 1740s, Christianity spreads among black Americans, the Declaration of Independence and the challenge to slavery, The Constitution, free states vs. slave states, free blacks resulting from the Revolutionary War, expansion of southern slavery after the Revolution.

Online

- [Academic Video Online](#)

FREEDOM RIDERS -many, many short segments such as --

[American experience. Freedom riders. Interview with Rev. J. Phillips Noble. 1 of 2](#) [2011] **Boston, MA : WGBH Educational Foundation, 2011.**

Video — 1 online resource (7 minutes) Digital: data file.

Summary

Rev. J. Phillips Noble, author of *Beyond the Burning Bus: The Civil Rights Revolution in a Southern Town*, was pastor of the First Presbyterian Church in Anniston, Alabama, where the events described in this book took place.

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Online

- [Academic Video Online](#)