



## NATIONTIME

**A film by William Greaves**

1972 / U.S. / 80 min. / In English

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## **About NATIONTIME:**

NATIONTIME is the long-lost film that William Greaves made about the National Black Political Convention of 1972, when 10,000 black politicians, activists and artists went to Gary, Indiana, to forge a national unity platform in advance of the Republican and Democratic presidential conventions. The delegates included a wide array of political thinkers — Black Panther co-founder Bobby Seale, Pan-Africanist Amiri Baraka, PUSH founder Jesse Jackson, elected officials Ron Dellums, Charles Diggs, Walter Fauntroy, Richard Hatcher, Carl McCall, plus key women in the fight for racial equality -- Coretta Scott King, Betty Shabazz, Fannie Lou Hamer and Queen Mother Moore (who was arguing for reparations). Entertainers Harry Belafonte, Dick Gregory, Isaac Hayes and Richard Roundtree lent their star quality and entertained the crowds. Sidney Poitier & Harry Belafonte narrate the film.

One of the most powerful films Greaves ever made, this is the director's original 90-minute version that was never released. Found in a Pittsburgh warehouse in 2018, the 48-year-old negative was painstakingly restored by IndieCollect under the supervision of Louise Greaves, the director's widow and filmmaking partner. It re-emerges at a time when the Black Lives Matter movement is galvanizing support across the nation. As we head into the presidential conventions of 2020, NATIONTIME is a must-see for all who care about ending racist attitudes and practices in this country, once and for all.

William Greaves (1926–2014) directed over 100 documentary films focusing on African American history, politics, and culture, and co-founded and hosted the groundbreaking TV news magazine, "Black Journal," which won an Emmy Award under his aegis. His body of work is the subject of a forthcoming book from Columbia University Press and numerous retrospectives starting in 2021.

## Notes on William Greaves and the Production:

The National Black Political Convention took place at West Side High School in Gary, Indiana, from March 10-12, 1972. Its organizers intended to forge a unity platform in advance of the Democratic and Republican conventions scheduled for August of that year. The city coped valiantly to accommodate 3,000 official delegates and 7,000 attendees – many more than anticipated.

Despite lighting and audio challenges, William Greaves and his crew captured the excitement and ferment of the Convention – rousing speeches by the Reverend Jesse Jackson, Gary's mayor Richard Hatcher, Amiri Baraka, and Betty Shabazz; breaks for entertainment by comedian-activist Dick Gregory and musician Isaac Hayes; and backstage interviews. The participants included leaders from across the political spectrum and stars of stage and screen: Harry Belafonte, Coretta Scott King, Queen Mother Moore, Richard Roundtree, Bobby Seale, and Representatives Charles Diggs and Walter Fauntroy, among many others. The debates centered on issues that are at the center of the national dialogue today: police brutality, economic equity, voting rights, and unequal access to quality education and health care by people of color.

William Greaves financed the film himself, serving as producer, director, chief cameraman, and editor. He enlisted son David Greaves to shoot second camera and brother Donald Greaves to record sound. His friends and acting colleagues Sidney Poitier and Harry Belafonte read narration and poetry by Langston Hughes and Amiri Baraka, and their voices offer a poignant counterpoint to the convention proceedings.

Sandra Schulberg, who headed the IndieCollect restoration team said, "Once again, we are headed into Republican and Democratic conventions in August with a critical presidential election to follow. As our nation reckons with institutionalized racism, NATIONTIME becomes essential viewing for all who care about advancing civil and human rights."

Born in Harlem, William Greaves [1926-2014] was an African American filmmaker who trained at the National Film Board of Canada because he found himself blocked in the U.S. He returned to New York to document the civil rights and black power movements of the 1960s. "I became infuriated by the racially degrading stereotypes that white film producers threw up on American screens. It became clear to me that unless we black people began to produce information for screen and television there would always be a distortion of the 'black image.'"

Greaves went on to serve as co-host and executive producer of *Black Journal*, the ground-breaking TV newsmagazine, which won an Emmy Award under his aegis. Over this long career, Greaves produced many provocative documentaries including *Still A Brother: Inside the Negro Middle Class* (1968), *The Voice of La Raza* (1972), *The Fight* (1974), *Ida B. Wells: A Passion for Justice* (1989), *Ralph Bunche: An American Odyssey* (2001). He also appeared in the cast of *Lost Boundaries* (1948), a drama about racial discrimination, and other movies. In 1968, he wrote, directed and produced a movie that defies convention, *Symbiopsychotaxiplasm (Take 1)*. It would not be released until 40 years later, at which point it was acclaimed by film

critics and younger filmmakers who formed a cult around Greaves. It was named to the National Film Registry of the Library of Congress in 2015.

The impact of William Greaves's legacy is just beginning to be assessed. A major New York film retrospective is planned for February 2021.

A book about his life and work, *William Greaves: Filmmaking as Mission*, edited by Scott MacDonald and Jacqueline Najuma Stewart will be published by Columbia University Press in the spring of 2021: <https://cup.columbia.edu/book/william-greaves/9780231199599>

The official online resource for the life and work of William Greaves is <http://www.williamgreaves.com/>.

## **David Greaves' Memories of the Production:**

At the convention, dad had the floor camera and I had the high camera, and a very smooth Doug Harris was filming near the podium. It was a week of little sleep and constant activity. One day our production assistant was driving dad and me to film Mayor Richard Hatcher. As we were approaching a railroad crossing, the bells began to ring, signaling the approach of what looked like a mile-long freight train. When the assistant quite properly began to stop the car, both my father and I erupted, "What are you doing!" and in unison (me pounding on the seat back and dad on the dashboard), we yelled, "GO! GO! GO!" She floored the pedal and raced across the tracks as the crossing arms were coming down. My father and I were both manic at that point and thought it was hilarious. The assistant was hunched over the steering wheel, holding tightly with both hands, saying, "Ya'll are crazy! Ya'll are crazy!"

Back in the editing room after the shoot, I faced one of those invisible challenges an assistant editor faces: we had no synch sound. The sound was drifting and had to be corrected. But in the end, all that was needed for each shot was a start synch, a tail synch, some high school math to determine the percentage of change, a speed controller for the Nagra, and a 16mm mag transfer machine in the editing room for immediate transfers.

In synching the footage, I came to the Jessie Jackson speech. This was when Jackson was at the height of his oratorical powers, and when he finished his speech, no more work could be done, as the conventioners, unable to contain the emotion and energy that Jackson had brought, jumped from their seats. The music was up, and everybody was dancing. In my camera I could see my father panning, focusing, zooming, but later I could not find those shots anywhere in the footage. Of course, this is why assistant editors sleep on editing room floors!

When we were viewing the footage and came to the overhead shot where we see him shooting, I told Dad I'd looked at every roll of film we had but couldn't find that one. Dad said I wouldn't find it: "There was no film in the camera." "Then what were you doing?" He responded wistfully "It was such a great shot, I didn't want to miss it."

Excerpted from the forthcoming book *William Greaves: Filmmaking as Mission*

by Scott MacDonald and Jacqueline Najuma Stewart

## **Byron Lewis' Memories of Producing the Event:**

“For me and my team, it was about producing and promoting a major 3-day political event. We landed on Gary, Indiana! It was more than a film shoot! You would need a thousand films and books to capture what happened in Gary! As a cofounding co-director of the event—we were producing a major event in a city with 1 major hotel, a school gymnasium venue that overturned its 8000 capacity that included Civil Rights activists, community people, who were local and from across the country, entertainers and celebrities, and hundreds (over 500) of media. My main job was media, press, publicity, promotions, marketing, event management.

### *What it cost*

Pressure. Lots of crunch time, mental, creative, emotional energy, and money.

Realizing that we were not prepared for the costs!

I had to determine on the day before - How are we going to do everything by curtain time?

Racist hotel staffers would not honor our credit cards—so we needed cash money. I suggested that we call my mentor, Mr. John H. Johnson, in nearby Chicago, Ebony and Jet Magazine, founder, in the middle of the night. He sent his chauffeur with cash to help us cover expenses for 3 days event. Mr. Johnson quietly contributed unlimited funds so that we were able to do this event. Some celebrities donated their appearance. But we had to pay many bills.

### *The night before—*

#### *Getting inside the space*

We could not start set-up —because James Brown, the Godfather of Soul, was performing and he would/could not budge for us—although he was in support of the event. My team did approach him. That encounter between him and us would make a great comedy scene. (“You want me to do what, so you could do what!!!”) So, we had to wait until after Mr. Brown’s concert and his wild and adoring audience, fans who demanded many encores, left the building! So, way past midnight we waited and waited to get inside to set up.

Meanwhile...people kept coming, the hotel overflowed, the gym parking lot overflowed, the media kept coming. While at the gymnasium to meet Mr. Brown, he did let us do quick walkthrough to ‘eyeball’ so we could imagine how we would set up to accommodate hundreds of media, in the morning.

### *Why me?*

As a co-founding director-Imamu Baraka called me in to be a co-founding director with him, Rev. Jesse Jackson, and Gary’s Mayor Richard Hatcher. We are all longtime friends. Our Black world was small back then. Imamu was impressed with my work (Uniworld Group (UWG) on the original film Shaft in 1971. UWG produced the promotions for the film, posters, radio, print. I was instrumental in getting Isaac Hayes, his band and actor Richard Roundtree to the Gary event. Imamu liked my work and I had already worked with him on Civil Rights using grassroots marketing efforts that combined mainstream and Black media to help elect Kenneth Gibson as Newark, NJ’s first Black mayor and other work with celebrities on my agency’s commercials.

*Marketing, promotions, and media—How we did it!*

We worked the phones, mail and ‘word of mouth’! Media was done the old-fashioned way—barbershops, beauty salons, churches, HBCUs, Black Muslim Temples, playgrounds, mimeographed neighborhood flyers, networking, press releases sent to many press lists. Outreach to writers, photographers, filmmakers, journalists from TV, radio, newspapers, magazines! Digital was not invented yet!

Set up – A wooden media platform had to be built for the world press TV camera operators, cables had to be connected and re-connected. It was tight quarters; everyone wanted the front seats. Media wanted to get as close as possible so they could get to the stage and action. White press had to crawl and stay low so as to not piss off the Black delegates.

Excitement and tension because the world’s attention was on us Black people. We and ‘they’ wanted to see ‘How we/Black people conduct our business.’ My team arranged all the access for press interviews with significant participants—celebrities, leaders with various media—was very exhausting, exciting, and exhilarating.

We gave filmmaker William Greave total carte blanche access to all proceedings to produce his documentary.

Seating—the bleachers had to set up with sections for each state delegates and organizations.

Atmosphere – An air of expectation. Would we all get along—Democrats, Civil Rights, Nationalists, Black Panthers, Black Muslims, Church people etc.?

Black people were different in 1972—America was different in 1972... That’s the lens that you must use when looking at this film and thinking about this event.

The atmosphere reminded me of the March on Washington in 1963. I was there in ‘63. We all had a feeling—an air of expectancy—and a sense of Black community, of freedom, of full citizenship coming—"Nation Time!" was a phrase coined at this Gary event in Jesse Jackson’s speech.

There was a high degree of optimism and drama in the air. The press was anxious to see, witness, and document it. Expectations was to see unity of national Black leadership and a new Black Agenda that went way beyond societal integration to make political and economic gains.

The atmosphere was Festive-Business—Black pride, Black artists, Black expression-Afros, Afro-centric garb, the sounds of African music, drums and Black is Beautiful everywhere. With a serious Black Agenda! So much of the Civil Rights movement had been tragic by 1972. So, Gary was a landmark for us setting a new day, a renewed way and time. Gary was a miracle, a privilege and a highlight of my career.”

– Byron Lewis, UniWorld Group, Chairman Emeritus; Co-founder and co-director of the 1972 National Black Political Convention in Gary, Indiana



**Sidney Poiter's Opening Narration:**

Our story continues. It is an old story, one that started along the Nile Valley thousands of years ago.

It is a story of triumph and tragedy of dark ages and golden ages, of freedom and slavery.

Out of the long winter night of our oppression in America we are witnessing the birth of a new golden age for our people. Did this age begin in Selma or Harlem, Gettysburg or Watts, with Crispus Attucks or Angela Davis.

In the years to come, some may say it began in Gary, Indiana at the National Black Political Convention held on March 10, 1972.

Some will say that is the time when we as a people seriously began to confront the basic issues confronting our centuries-long oppression in America.

## **Jesse Jackson's Nationtime Speech:**

Brothers and Sisters, what time is it?

It's Nationtime. It's Nationtime for all of the tribes from Boston to Birmingham, Mississippi to Minnesota, San Diego to Seattle and Galveston to Gary.

What time is it?

For 13 black congressmen, 1 U.S. senator, 81 black mayors, 677 black school members, 873 black elected officials in 11 southern states, 2000 black elected and appointed officials in legislatures and governments.

What time is it?

For 7 million five hundred registered black voters. For 6 million unregistered black voters.

What Time is it?

For black democrats, black republicans, black panthers, black muslims, black independents, black laborers, black businessmen, black professionals, black mothers on welfare.

What Time is it?

Black is our common denominator. Brother Malcolm X said on more occasions than one, we saw ourselves as house slaves, field slaves, and yard slaves. Only when we recognize that our common denominator was slavers could we come together and break it up.

I don't want to be the gray of the white elephant. I don't to be the gray shadow of the white donkey. I am 21 in 72. I am a black man. I want a Black party. I do not trust white republicans or white democrats.

It's bad to be in a slum. But it's worse when the slum is in you.

We need more than civil rights. The Black man has been taught to be inferior. He thinks the white man's ice is colder, thinks his sugar is sweeter, thinks his medicine is better. We got to clean off our minds.

We've got to put our mind inside our bodies. If your body is here and your body is in some white camp, you are a schizophrenic.

If the 25 million black Americans constituted a distinct nation, this Afro-American population would be the 26<sup>th</sup> largest nation in the world. We would be the 3<sup>rd</sup> largest black nation in the world. With our 35 billion dollars, we would be the richest black nation in the world. Check out our minds.

We are not dealing with white attitudes. Economics is the issue.

As a result of Dr. King in 1964, we have the civil rights. As a result of the Selma movement, we have our civil power. But we don't have economic power. Economics is the issue. We have found ourselves with the right to move into any neighborhood in America, but we can't pay the note. We have the right to go to any school in America, but we can't pay the tuition. We got the right to buy any car in America, but can't stop it from being repossessed.

We are not arguing about our constitutionality we are raising the basic question: When will we get paid for the work we have already done?

*Transcribed by Sandra Schulberg*

## NATIONTIME

### **The Gary Declaration: Black Politics at the Crossroads**

Transcribed by Sandra Schulberg from the appendix to *The Defeat of Black Power: Civil Rights and the National Black Political Convention of 1972*, by Leonard N. Moore, Louisiana State University Press, 2018.

The Black Agenda is addressed primarily to Black people in America. It rises naturally out of the bloody decades and centuries of our people's struggle on these shores. It flows from the most recent surgings of our own cultural and political consciousness. It is our attempt to define some of the essential changes which must take place in this land as we and our children move to self-determination and true independence.

The Black Agenda assumes that no truly basic change for our benefit takes place in Black or white America unless we Black people organize to initiate that change. It assumes that we must have some essential agreement on overall goals, even though we may differ on many specific strategies.

Therefore, this is an initial statement of goals and directions for our own generation, some first definitions of crucial issues around which Black people must organize and move in 1972 and beyond. Anyone who claims to be serious about the survival and liberation of Black people must be serious about the implementation of the Black Agenda.

#### **What Time Is It?**

We come to Gary in an hour of great crisis and tremendous promise for Black America. While the white nation hovers on the brink of chaos, while its politicians offer no hope of real change, we stand on the edge of history and are faced with an amazing and frightening choice: We may choose in 1972 to slip back into the decadent white politics of American life, or we may press forward, moving relentlessly from Gary to the creation of our own Black life. The choice is large, but the time is very short.

Let there be no mistake. We come to Gary in a time of unrelieved crisis for our people. From every rural community in Alabama to the high-rise compounds of Chicago, we bring to this Convention the agonies of the masses of our people. From the sprawling Black cities of Watts and Nairobi in the West to the decay of Harlem and Roxbury in the East, the testimony we bear is the same. We are the witnesses to social disaster.

Our cities are crime-haunted dying grounds. Huge sectors of our youth – and countless others – face permanent unemployment. Those of us who work find our paychecks able to purchase less and less. Neither the courts nor the prisons contribute to anything resembling justice or reformation. The schools are unable – or unwilling – to educate our children for the real world of our struggles. Meanwhile, the officially approved epidemic of drugs threatens to wipe out the minds and strength of our best young warriors.

Economic, cultural and spiritual depression stalk Black America, and the price for survival often appears to be more than we are able to pay. On every side, in every area of our lives, the American institutions in which we have placed our trust are unable to cope with the crises they have created by their single-minded dedication to profits for some and white supremacy above all.

### **Beyond These Shores**

And beyond these shores there is more of the same. For while we are pressed down under all the dying weight of a bloated, inwardly decaying white civilization, many of our brothers in Africa and the rest of the Third World have fallen prey to the same powers of exploitation and deceit. Wherever America faces the unorganized, politically powerless forces of the non-white world, its goal is domination by any means necessary – as if to hide from itself the crumbling of its own systems of life and work.

But Americans cannot hide. They can run to China and the moon and to the edges of consciousness, but they cannot hide. The crises we face as Black people are the crises of the entire society. They go deep, to the very bones and marrow, to the essential nature of America's economic, political, and cultural systems. They are the natural end-product of a society built on the twin foundation of while racism and white capitalism.

So, let it be clear to us now: The desperation of our people, the agonies of our cities, the desolation of our countryside, the pollution of the air and the water – these things will not be significantly affected by new faces in the old places in Washington, D.C. This is the truth we must face here in Gary if we are to join our people everywhere in the movement forward toward liberation.

### **White Realities, Black Choices**

A Black political convention, indeed all truly Black politics must begin from this truth: The American system does not work for the masses of our people, and it cannot be made to work without radical fundamental change. (Indeed this system does not really work in favor of the humanity of anyone in America.)

In light of such realities, we come to Gary and are confronted with a choice. Will we believe the truth that history presses into our face – or will we, too, try to hide? Will the small favors some of us have received blind us to the larger sufferings of our people, or open our eyes to the testimony of our history in America?

For more than a century we have followed the path of political dependence on white men and their systems. From the Liberty Party in the decades before the Civil War to the Republican Party of Abraham Lincoln, we trusted in white men and white politics as our deliverers. Sixty years ago, W.E.B. DuBois said he would give the Democrats their “last chance” to prove their sincere commitment to equality for Black people – and he was given white riots and official segregation in peace and war.

Nevertheless, some twenty years later we became Democrats in the name of Franklin Roosevelt, then supported his successor Harry Truman, and even tried a “non-partisan” Republican General of the Army named Eisenhower. We were wooed like many others by the superficial liberalism of John F. Kennedy and the make-believe populism of Lyndon Johnson. Let there be no more of that.

### **Both Parties Have Betrayed Us**

Here at Gary, let us never forget that while the times and the names and the parties have continually changed, one truth has faced us insistently, never changing: Both parties have betrayed us whenever their interests conflicted with ours (which was most of the time), and whenever our forces were unorganized and dependent, quiescent and compliant. Nor should this be surprising, for by now we must know that the American political system, like all other white institutions in America, was designed to operate for the benefit of the white race: It was never meant to do anything else.

That is the truth that we must face at Gary. If white “liberalism” could have solved our problems, then Lincoln and Roosevelt and Kennedy would have done so. But they did not solve ours nor the rest of the nation’s. If America’s problems could have been solved by forceful, politically skilled and aggressive individuals, then Lyndon Johnson would have retained the presidency. If the true “American Way” of unbridled monopoly capitalism, combined with a ruthless military imperialism could do it, then Nixon would not be running around the world, or making speeches comparing his nation’s decadence to that of Greece and Rome.

If we have never faced it before, let us face it at Gary. The profound crisis of Black people and the disaster of America are not simply caused by men nor will they be solved by men alone. These crises are the crises of basically flawed economics and politics, and of cultural degradation. None of the Democratic candidates and none of the Republican candidates – regardless of their vague promises to us or to their white constituencies – can solve our problems or the problems of this country without radically changing the systems by which it operates.

### **The Politics of Social Transformation**

So we come to Gary confronted with a choice. But it is not the old convention question of which candidate shall we support, the pointless question of who is to preside over a decaying and unsalvageable system. No, if we come to Gary out of the realities of the Black communities in this land, then the only real choice for us is whether or not we will live by the truth we know, whether we will move to organize independently, move to struggle for fundamental transformation, for the creation of new directors, towards a concern for the life and the meaning of Man. Social transformation or social destruction, those are our only real choices.

If we have come to Gary on behalf of our people in America, in the rest of this hemisphere, and in the Homeland – if we have come for our own best ambitions – then a new Black Politics must come to birth. If we are serious, the Black Politics of Gary must accept major responsibility for creating both the atmosphere and the program for fundamental, far-ranging change in America. Such responsibility is ours because it is our people who are most deeply hurt and ravaged by the present systems of society. That responsibility for leading the changes is ours because live in a

society where few other men really believe in the responsibility of a truly human society for anyone anywhere.

### **We Are the Vanguard**

The challenge is thrown to us here in Gary. It is the challenge to consolidate and organize our own Black role as the vanguard in the struggle for a new society. To accept that challenge is to move independent Black politics. There can be no equivocation on that issue. History leaves us no other choice. White politics has not and cannot bring the changes we need.

We come to Gary and we are faced with a challenge. The challenge is to transform ourselves from favor-seeking vassals and loud-talking, “militant” pawns, and to take up the role that the organized masses of our people have attempted to play ever since we came to these shores. That of harbingers of true justice and humanity, leaders in the struggle for liberation.

A major part of the challenge we must accept is that of redefining the functions and operations of all levels of American government, for the existing governing structures – from Washington to the smallest county – are obsolescent. That is part of the reason why nothing works and why corruption rages throughout our public life. For white politics seeks not to serve but to dominate and manipulate.

We will have joined the true movement of history if at Gary we grasp the opportunity to press Man forward as the first consideration of politics. Here at Gary we are faithful to the best hopes of our fathers and our people if we move for nothing less than a politics which places community before individualism, love before sexual exploitation, a living environment before profits, peace before war, justice before unjust “order,” and morality before expediency.

This is the society we need, but we delude ourselves here at Gary if we think that change can be achieved without organizing the power, the determined national Black power, which is necessary to insist upon such change, to create such change, to seize change.

### **Towards a Black Agenda**

So when we turn to a Black Agenda for the seventies, we move in the truth of history, in the reality of the moment. We move recognizing that no one else is going to represent our interests but ourselves. The society we seek cannot come unless Black people organize to advance its coming. We lift up a Black Agenda recognizing that white American moves towards the abyss created by its own racist arrogance, misplaced priorities, rampant materialism, and ethical bankruptcy. Therefore, we are certain the Agenda we now press for in Gary is not only for the future of Black humanity, but is probably the only way the rest of American can save itself from the harvest of its criminal past.

So, Brothers and Sisters of our developing Black nation, we now stand at Gary as people whose time has come. From every corner of Black America, from all liberation movements of the Third World, from the graves of our fathers and the coming world of our children, we are faced with a challenge and a call: Though the moment is perilous we must not despair. We must seize the time, for the time is ours.

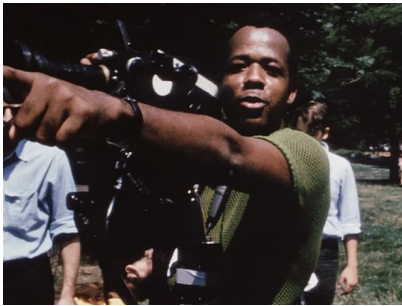
We begin here and now in Gary. We begin with an independent Black political movement, an independent Black Political Agenda, and an independent Black spirit. Nothing less will do. We must build for our people. We must build for our world. We stand on the edge of history. We cannot turn back.



### **About the Restoration:**

NATIONTIME was processed in 1972 by the WRS film laboratory in Pittsburgh, PA. When the lab went bankrupt in 2001, the vault's contents were acquired by collector Jeff Aikman and moved to a nearby warehouse. Carnegie Mellon archivist Emily Davis identified NATIONTIME's 10 original color reversal A&B rolls in 2018 among an estimated 70,000 picture and sound elements – a needle in a haystack. With the blessing of Mr. Aikman, the IndieCollect team took the reels back to New York. After hand-cleaning to remove surface dirt and mold, each frame was captured using IndieCollect's 5K Kinetta Archival Scanner. In-house colorist Oskar Miarka worked for several months to color grade and balance the footage revealed in the raw scans. Louise Greaves opted to have IndieCollect create a B&W version for the film's first public release at the Museum of Modern Art in January 2020, and the original color version – in release through Kino Lorber -- was completed in September 2020.

## Who's Who at the Convention:



Producer of more than 200 documentaries and writer/director of more than half of his works, **William Greaves** (1926-2014) became a pioneer of African-American filmmaking focusing on racism and injustice. Additionally he started Black Journal, a monthly television newsmagazine that aired on public television. Greaves earned many accolades: he was an Emmy winner, an inductee of the Black Filmmakers Hall of Fame and a recipient of an “Indy,” the Life Achievement Award of the Association of Independent Video and Filmmakers.



**Amiri Baraka** (1934-2014) was a pioneering writer, teacher, activist, and poet whose work spanned over 50 years. In the 1960s, he founded The Black Arts Movement channeling activism and black pride through art.



**Charles Diggs** (1922-1998) was the first African American to be elected to Congress from Michigan and a fierce supporter of the civil rights movement. He was one of the founding members and the first chairman of the Congressional Black Caucus.



**Walter Fauntroy** (1933-) has lived a life of service as a pastor, civil rights and human rights activist; and US Congressman. He was a leader and/or coordinator to many civil rights marches and President of the Model Inner City Organization. He was one of the founding members of the Congressional Black Caucus.



**Dick Gregory** (1932-2017) was a well-known comedian who wrote satirical works centered on racial injustice. In the 1970s he was a radical civil rights and vegetarian activist.



**Richard Hatcher** (1933-2019) was the first African-American mayor of Gary, Indiana serving for 20 years. As a politician he was a strong civil rights activist who persistently worked on lowering unemployment and crime rates for minorities. He was instrumental in securing the location of the 1972 Black Political Convention in Gary.



**Isaac Hayes** (1942-2008) was one of the biggest soul stars of the '60s and '70s and is a member of the Rock and Roll of Fame and the Songwriters Hall of Fame. His famous works include "Walk On By," "Soul Man" and the score for *Shaft* (1971).



**Jesse Jackson** (1941-) is a civil rights activist, politician and Baptist minister. He was the founder of the nonprofit organization Rainbow/PUSH that strives for social justice, civil rights, and political activism. In 2002, he was awarded the Presidential Medal of Freedom.



Wife of Martin Luther King, Jr, **Coretta Scott King** (1927-2006) was an important activist and leader of the civil rights movement and founder of the Martin Luther King Jr. Center for Nonviolent Social Change. She fought for the Women's movement and later for LGBT rights and opposition to apartheid. She was inducted into the National Women's Hall of Fame and Alabama Women's Hall of Fame.



**Queen Mother Moore** (1898-1997) was a civil rights activist and black nationalist who is known for her work in the Garvey's Universal Negro Improvement Association in Harlem. She founded the Universal Association of Ethiopian Women and later dedicated her life to creating many organizations to advocate for African-Americans such as the Committee for Reparations for Descendants of U.S Slaves, and The Republic of New Africa.



**Richard Roundtree** (1942-) is an actor known for playing the first Black action hero, John Shaft, in the original *Shaft* (1971) and its four sequels. Other acting roles include: *Se7en*, *Desperate Housewives*, *The Closer*, *What Men Want*.



**Bobby Seale** (1936-) is the co-founder of the Black Panther Party, creating a new voice in the Civil Rights Movement by providing protection to African Americans of police brutality. Later in his life, he worked on improving social services in Black neighborhoods and the environment.



Wife of Malcolm X, **Betty Shabazz** (1934-1997) was a civil rights advocate and member of the NAACP and the National Urban League. She dedicated her life to higher education by becoming an associate professor and university administrator in Medgar Evers College. In the 1970s and '80s, she served on the American Revolution Bicentennial Council and the U.S Department of Health and Human Services.



**Harry Belafonte** (1927-) the “King of Calypso” is a Grammy, Emmy and Tony Award-winning singer, songwriter, actor and activist. His activism began during the Civil Rights Movement and he has continued to advocate for humanitarian issues, particularly African causes. In 2014, he was awarded the Jean Hersholt Humanitarian Award from the Academy of Motion Picture Arts and Sciences.



**Sidney Poitier** (1927-) is a trailblazing actor, director and producer. A leading man in films since the 1950s, he was perhaps the first Black actor to achieve stardom in mainstream Hollywood and was the first African American to win an Academy Award for Best Actor (*Lilies of the Field*, 1963). Throughout his career, he sought out roles that went against racial stereotypes. A dual citizen of the US and Bahamas, he has served as an ambassador to Japan and was awarded the U.S Presidential Medal of Freedom.

**Crew**

Directed by William Greaves

Produced by William Greaves

Sound recorded by Donald Greaves

Cinematography by William Greaves, David Greaves and Doug Harris

Edited by William Greaves

Narration by Harry Belafonte and Sidney Poitier

**With**

Amiri Baraka

Charles Diggs

Walter Fauntroy

Dick Gregory

Richard Hatcher

Isaac Hayes

Jesse Jackson

Coretta Scott King

Queen Mother Moore

Richard Roundtree

Bobby Seale

Betty Shabazz