Nikole Hannah-Jones, director. *The 1619 Project*. Hulu, 2023.

James Baldwin once said, "History is not the past. It is the present. We carry our History with us. We are our History." In other words, our History is part of us no matter how far we go back in time. In the 6-part docuseries, *The 1619 Project*, Baldwin's words rings true throughout *The 1619 Project's* exploration of what History means to Black Americans in a racially charged country. As Baldwin said, the reality of being Black in America means carrying our past and dealing with the lingering effects of that History's consequences. *The 1619 Project* links America's discourse surrounding the repercussions of slavery and its effects on America, especially the Black American diaspora. Through this Hulu series adaptation of a previous anthology publication and podcast by the same name, we see author, journalist, producer, and Pulitzer Prize winner Nikole Hannah-Jones explore the Black American experience. Originally published by the New York Times, her work has been the cause of discord and debate among not only journalists but schools, Congress, and the general public. As an investigative reporter, she has written about civil and racial injustices, class, and school resegregation. *The 1619 Project* is the culmination of these topics, explored in a single series.

The first half of the docuseries introduces us to themes of "Democracy," "Race," and "Music," as the focal points laying the groundwork for the following topics we will reach ahead. She begins this series with her and her family's history and the injustices and mistreatment they experienced in the Midwest. "Democracy" discusses the fight for equality politically, socially, and economically in connection to voting rights and the education debate throughout the twentieth century. The guests continue the conversation of enslaved Black people, later Black Americans, longing for a place within this country's democratic system, equality, and overall exhaustion passed down through generations from the continuous fight against oppressive systems. The episode, "Race," explores the origin of the word "race" and the systemic results of the slavery of Black people. However, she explicitly highlights Black women's struggle vs. the medical

stigma that was first forged during slavery. During the third episode, "Music," the narrative takes a different approach as she examines the music industry in connection to Black History. With musical guests and music historians, this episode examines the consumerism and marketing of black vocalists, songwriters, and performers as they attempt to assimilate their music and themself for white audiences. Through the opening episodes, viewers begin to understand the fight and hope Nikole Hannah-Jones, scholars, and guests are trying to convey and reveal.

"Capitalism," "Fear," and "Justice" continue the commentary in the second half of the docuseries. These episodes expand on themes and historical moments of more recent conflicts and struggles within the United States. In "Capitalism," the main argument is that Black History or, more importantly, slavery is an essential and undeniable part of the American narrative. Much of this section focuses on the labor conditions of large companies like Amazon and the ties to slave labor conditions. "Fear," centers on the fear Black people face daily and the white victimization that prevails throughout our modern landscape, "Black people's everyday fear of white violence was itself a product of another type of fear: white fear. White fear of Black progress, prosperity, and freedom." This fifth episode explores the connection, narrative, and lasting effects of slave policing and its evolution into modern policing, revealing the deadly consequences such as Tamar Rice and Ahmaud Arbey's deaths. The last episode, "Justice," examines the conversation of generational wealth and restitution explored closely through the legacy of land and ownership seen through the family of Hannah-Jones and the Georgia community of Harris Neck. The series alludes that this fight has a journey of uncertainty but also hope.

The 1619 Project docuseries is powerful and informative. However, it was at times seen as radical and misguided; former President Trump said in a press conference in 2020 that *the 1619 Project* and Critical Race Theory was "toxic propaganda, ideological poison." He furthered this attempt by announcing he would sign the "1776 Commission" which would promote a more "patriotic education." But this would not stop the conversation for Hannah-Jones or supporters of *the 1619 Project*. Nikole Hannah-Jones intertwines her family's background within this exploration

of Black History to empathize with the material and draw a real connection between them. These connections aid the argument and conclusion to ground the material in something much closer to our present than America tends to argue. Creating a docuseries on such a well-discussed and debated topic can seem redundant, but as some critics state, it is a necessary piece of the story for equality. As for the shortcomings of the anthology publication of *The 1619 Project* and previous articles, the show has received mostly positive responses and critiques. The show's significant point and takeaway is Nikole Hannah-Jones's attempt to humanize this narrative by striving for empathy in reference to the 400 years of struggle and experiences of Black Americans.

Monay D. Brown

Pamela Yates, director. *Granito: How to Nail a Dictator*. Kanopy, 2011.

Special Jury award winner and human rights activist Pamela Yates brings awareness to the world about racism, war crimes, and genocide. She focuses on America and Latin America with an emphasis on legal work. In her 2011 documentary, which won eight awards and was nominated for an Emmy, *Granito*: *How to Nail a Dictator*, Yates shines light on the genocide and oppression of the Guatemalan people, especially the Mayan indigenous community. About 200,000 Guatemalan civilians were executed under the dictatorship of General Rios Montt. Throughout *Granito*, the people questioned how Guatemala could be a city of impunity.

Yates returned to Guatemala after filming her previous documentary, When the Mountains Tremble to establish the human rights case against former General Rios Montt. With the help of human rights activist Rigoberta Menchú, who won the Nobel Peace Prize for traveling internationally to speak out her testimony. Testimonies from within the city, indigenous communities, and guerilla soldiers illustrated that Guatemala needed help to end Montt's doings. In addition to Guatemalan civilians, they gave secret evidence to one of the women who worked along with Yate's film crew. Based on the evidence they