



# BLACK FILM CENTER & ARCHIVE

## October 2022 Newsletter

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### Job Announcement:

### Director, Black Film Center & Archive

The Media School at Indiana University looks to hire the next director of its [Black Film Center & Archive \(BFCA\)](#), the only university-based archival repository in the world that is wholly dedicated to collecting, preserving, and making available historically and culturally significant films by and about Black people. For more than 40 years, the BFCA has promoted scholarship on Black film and serves as an open resource for scholars, researchers, students and the general public. In recent years, the BFCA has worked closely with the [IU Cinema](#), the [Eskenazi Museum of Art](#), the [IU Library's Moving Image Archive](#), the journal [Black Camera](#), the [Lilly Library](#) (housing the papers of African writers and filmmakers such as Ousmane Sembene and Ngugi wa Thiong'o) and others on programming, curatorial and scholarly activities, including undergraduate and graduate instruction. On the international level, the BFCA regularly partners with [FESPACO](#), the most prestigious film festival based in Ouagadougou and dedicated to the cinematic works of African and diasporic filmmakers and the [June Givanni Pan-African cinema archive](#) (UK). It now houses a FESPACO collection and the recently acquired personal papers of Paulin Soumanou Vieyra, a pioneer of African cinema.

Applications should include a cover letter addressing fit for the position and a vision for the BFCA, curriculum vitae, teaching statement, diversity statement outlining contributions and commitment to equity and inclusion, and a list of academic or professional references. Applications will be reviewed immediately, and the position will remain open until filled. Applications received by October 28, 2022 will be given full consideration. Interested candidates should submit application materials online at <https://indiana.peopleadmin.com/postings/13567>. The expected start date is August 1, 2023.

Indiana University is an equal employment and affirmative action employer and a provider of ADA services. All qualified applicants will receive consideration for employment based on individual qualifications. Indiana University prohibits discrimination based on age, ethnicity, color, race, religion, sex, sexual orientation, gender identity or expression, genetic information, marital status, national origin, disability status or protected veteran status. Diversity and inclusion are central to The Media School's mission.

Indiana University is located in Bloomington, Indiana, a vibrant city full of cultural life, diversity, and opportunity, with a population of some 85,000 people from all over the world. It is not uncommon to bump into world-renowned poets, professors, musicians, and researchers at one of the city's notable local restaurants, cafes, or breweries. IU Bloomington is home to a lively arts community, with independent local theaters, university orchestras, and one of the best university cinemas—[Indiana University Cinema](#)—in the country. Other relevant resources on campus include the [Center for Research on Race and Ethnicity in Society](#), [Department of African American and African Diaspora Studies](#), [Neal-Marshall Black Culture Center](#), and the [African American Arts Institute](#).

Questions regarding this position or the application process should be directed to the chair of the search committee, Associate Professor Akinwumi Adesokan, at [adesokan@indiana.edu](mailto:adesokan@indiana.edu). See more about The Media School at <https://mediaschool.indiana.edu/index.html>.

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## Fall 2022 Open House at the Black Film Center & Archive



We've restarted offering open house dates, at the beginning of each semester. Many thanks to everyone that joined us, for our Fall 2022 dates! If you weren't able to attend, please be on the lookout for upcoming opportunities!



If you'd like to make a special appointment for you or a small group to come for a tour, please email us at [bfca@indiana.edu](mailto:bfca@indiana.edu). We'd be happy to welcome you all to come take a look, meet us, and learn about our resources, facility, and history.



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## Cicada Cinema Screening

On Friday, September 30, the BFCA was very pleased to co-host a screening of the 1976 film *The Bingo Long Traveling All-Stars and the Motor Kings* with Bloomington pop-up cinema, Cicada Cinema, and the City of Bloomington Parks & Recreation Department on the baseball field at Butler Park. The film, which stars Billy Dee Williams, James Earl Jones, and Richard Pryor, follows an all-Black baseball team in the 1930s as they travel around Midwestern towns trying to earn a living by playing local teams with Harlem Globetrotters-like performances. The event featured popcorn, hot dogs, hamburgers, and an opening pitch! Thank you to Cicada Cinema, the City of Bloomington Parks and Recreation Department, and everyone who attended the screening for making it such a success! If you missed the screening and would like to learn more about *The Bingo Long Traveling All-*



Stars and the Motor Kings or how you can see it yourself, contact us at [bfca@indiana.edu](mailto:bfca@indiana.edu).

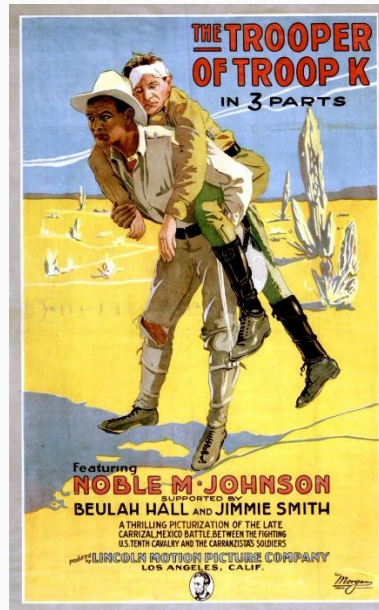


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## **Guest Blog Post: Dr. Cara Caddoo on Rediscovered Footage from *The Trooper of Troop K (1916)***

According to the Library of Congress, more than 85% of movies from the silent era of cinema history (1896-1927) are now lost or decayed beyond salvaging. This statistic is even more dire for films made by Black producers and directors, which were nearly always produced and circulated outside the mainstream film industry circuits. While recent rediscoveries and reappraisals have drawn more attention to the silent film achievements of “race” filmmakers like Oscar Micheaux, Alice B. Russell, Richard Maurice, Richard E. Norman, David Starkman, and Sherman H.

Dudley, film historians have still struggled to locate any surviving Black-produced footage from prior to 1920. (Put another way, our historical record of the first 25-plus years of commercial film history is devoid of images of Black people made by themselves.)



[In her quest blog post this month](#), Indiana University professor Cara Caddoo, a close and frequent collaborator of the BFCA, shares her exciting discovery at the Library of Congress of a fragment from *The Trooper of Troop K*, a 1916 production of the Lincoln Motion Picture Company that is now the earliest known surviving footage from a Black-operated film business. In addition to sharing this rediscovered fragment from *Trooper*, Dr. Caddoo discusses the history of the Lincoln Company and its importance to our still-incomplete understanding of early film history and Black cinematic culture.



To learn more about the process involved in identifying The Trooper of Troop K, [click here](#) to read the post at the Library of Congress's Now See Hear! blog.

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## Maya Cade visit





We welcomed Maya Cade, founder of [www.blackfilmarchive.com](http://www.blackfilmarchive.com), and friend of the [Black Film Center & Archive](#) back to the IU campus from September 26 – September 30, for another visit. Ms. Cade, a previous visiting researcher at the BFCA, curated HOME IS WHERE THE HEART IS: BLACK CINEMA'S EXPLORATION OF HOME as IU Cinema's Guest Programmer-in-Residence, which was well received by attendees. September 30, she and filmmaker Isabel Sandoval hosted a public conversation, delving into her curatorial process, her favorite finds from the archives, what's to come beyond the Black Film Archive, and much more. The conversation was followed by screenings of *African Woman, U.S.A.* (Ijeoma Iloputaife 1980) and *My Brother's Wedding* (Charles Burnett 1983).





To accompany Cade's program, the BFCVA contributed an exhibit on the basement level of IU Cinema that included the original script for *My Brother's Wedding* and other items from our collections that explore themes of Black homemaking.



## Isabel Sandoval visit

On September 30, the BFCA was delighted to welcome a visit to our office from Filipina actress and filmmaker Isabel Sandoval. Director of the award-winning feature *Lingua Franca* (which premiered at the 2019 Venice Film Festival), Ms. Sandoval was touring IU Libraries facilities prior to her onstage conversation with Maya Cade at the IU Cinema's Jorgensen Lecture Series.



(Filmmaker Isabel Sandoval (far right) examines materials from the BFCA's Richard E. Norman and Black Filmmaker Hall of Fame Collections with BFCA archivists Amber Bertin and Dan Hassoun (left) and director Rachael Stoeltje. Photo by Brittany Friesner.)

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## **BFCA materials on display at the Academy Museum's exhibition *Regeneration: Black Cinema 1898-1971***

The Black Film Center & Archive was very honored to loan objects from our collections to the Academy Museum of Motion Pictures' exhibition, *Regeneration: Black Cinema 1898 – 1971*. The exhibition, open from August 21, 2022 – April 9, 2023, explores the contributions of Black performers and filmmakers in the United States from cinema's infancy in the 1890s through the height of the civil rights movement. It fills seven galleries in the museum and features rarely seen moving images, as well as photographs, scripts, drawings, costumes, equipment, posters, and historical materials that document the Black experience in both independent production and the studio system. Some of the items on display from the BFCA include sheet music for *Stormy Weather*, tap shoes worn by the Nicholas Brothers, an original poster for *Reform School* (1939), and ephemera from Norman Studios. If you would like to learn more about the exhibition or how to visit, you can do so at the following link: <https://www.academymuseum.org/en/exhibitions/regeneration-black-cinema>







**Check out the new poster display in our shared study table area.**





The BFCA's collections include hundreds of original posters and promotional materials from productions across the breadth of Black film history. We recently rotated in a new themed exhibit of posters (entitled "A Woman's Touch: Black Women and the Power of Solidarity") to observe the start of the fall 2022 semester. If you are in Wells library, please stop by our reception area on the ground floor level for a quiet place to hang out or study while being surrounded by beautiful historical examples of Black film promotional art.



## Social Media Highlights

### Phyllis Klotman



On September 9, we recognized the birthday of our founding director Dr. Phyllis Klotman (1924-2015). As professor at Indiana University's Dept. of African American and African Diaspora Studies (then called the Dept. of Afro-American Studies), Klotman dedicated her professional life to addressing the alarming lack of academic, archival and public attention she noticed being bestowed on Black film history. Many early films made by or about people were obscure, disregarded, or lost. In her book, *Frame by Frame: A Black Filmography* (1979) and through the courses she designed and instructed at IU, Dr. Klotman began some of the earliest work of developing a formal canon of Black film.



With the creation of the BFCA in 1981, she established the first (and, to date, only) center in the world dedicated entirely to collecting, preserving, and promoting these works. During her tenure as director, Klotman founded the journal *Black Camera* (initially the BFCA's newsletter), amassed collections of thousands of films and related materials, and made Indiana a regional hub for visiting filmmakers and events celebrating Black film history. (The Media School at Indiana University Bloomington is the current home to both the BFCA and *Black Camera*.)



In Klotman's obituary in the *New York Times*, director Charles Burnett said, "One of the first forums that we had was at her school. And for many of us, it was the first time that we had some exposure on this level, in a university setting."





(Photos from the BFCA's General Collection show Klotman with Maya Angelou, Scatman Crothers, Marlon Riggs, Julie Dash, Gordon Parks, and Shirley Chisholm).



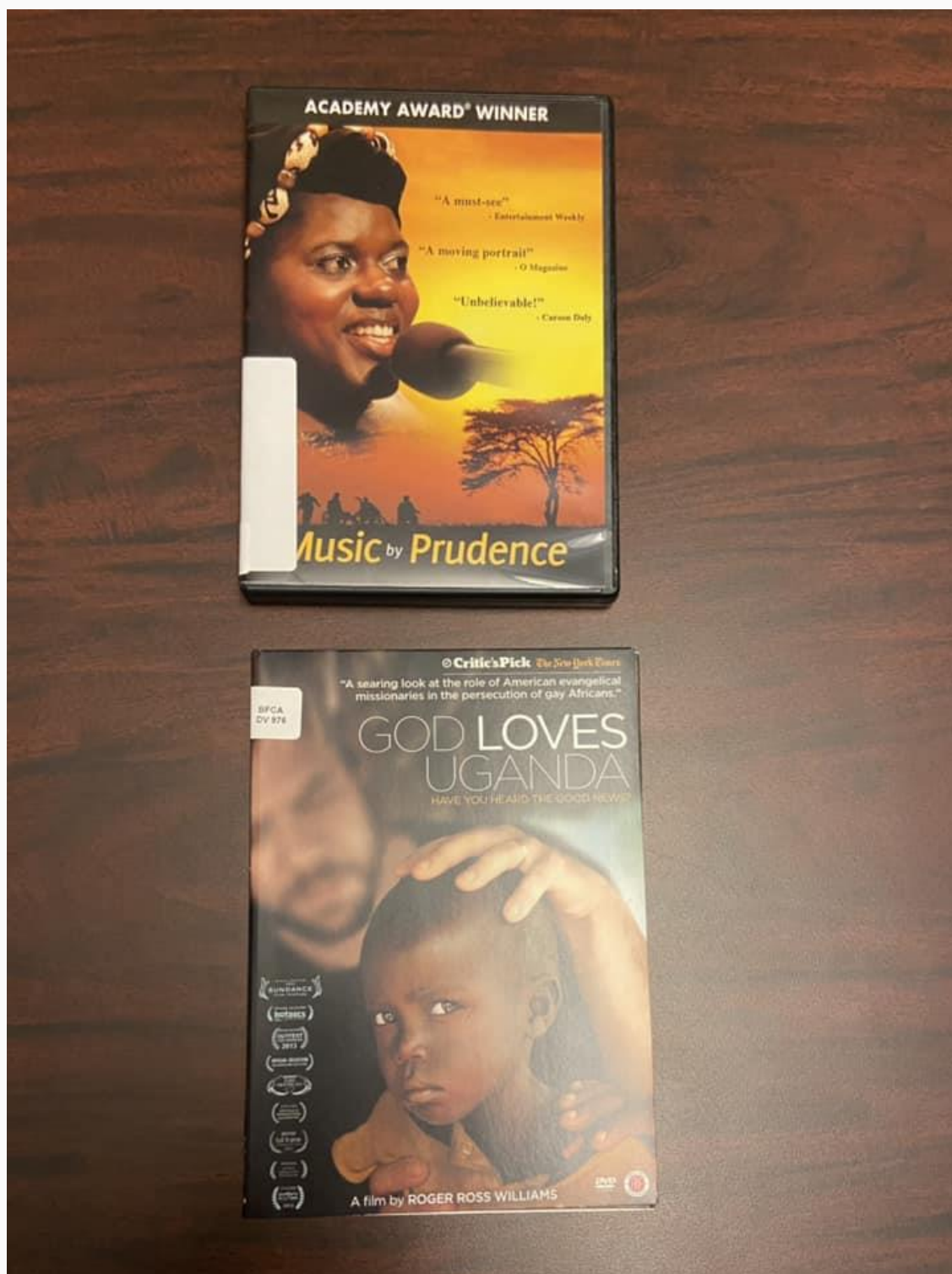


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## Roger Ross Williams



On September 16, we wished happy birthday to director/producer Roger Ross Williams, born 1962! Mr. Williams has won wide critical acclaim and award recognition for his documentaries like *God Loves Uganda* (2013), *Life, Animated* (2016), and *The Apollo* (2019), as well as his innovative Oculus virtual reality experience *Traveling While Black* (2019). In 2010, Williams became the first Black American director to win an Oscar, for his *Music by Prudence* (Best Documentary, Short Subject). Since its 2019 founding, Williams's production company One Story Up has financed numerous projects by underrepresented filmmakers, including a 2020 feature-length HBO adaptation of Ta-Nehisi Coates's memoir *Between the World and Me* (directed by Kamilah Forbes). Williams is currently in production on his debut narrative feature *Cassandro*, starring Gael García Bernal.



(DVDs from the Black Film Center & Archive's General Collection; Oscar photo from Michael Caufield via Getty Images.)

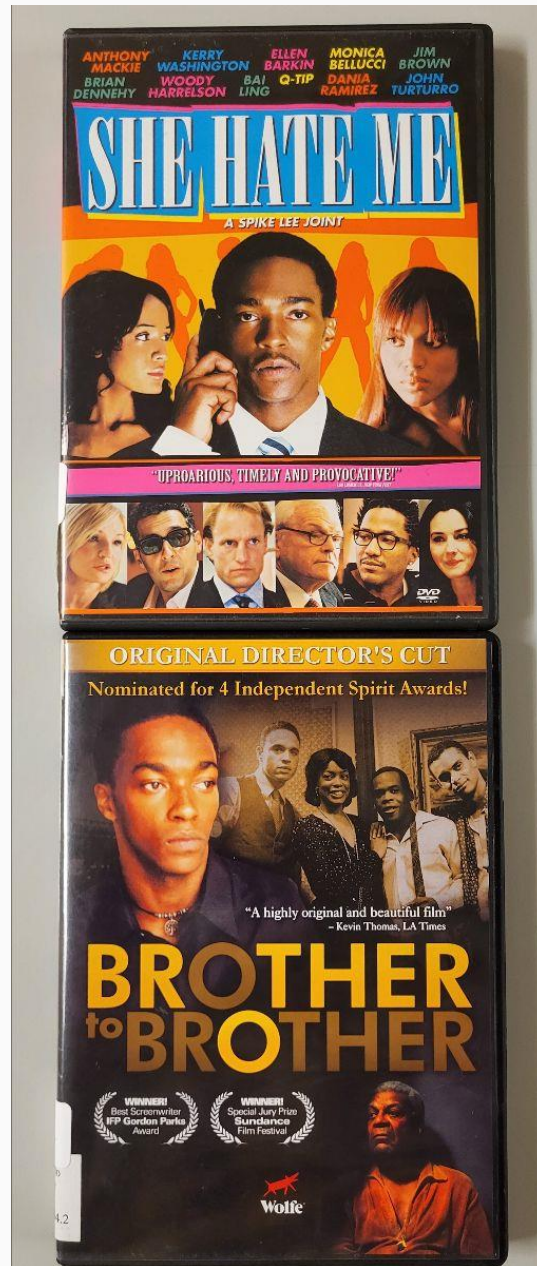
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## Anthony Mackie



September 23 marked the birthday of actor Anthony Mackie, born 1978! Internationally known as Falcon/Captain America in the Marvel Cinematic Universe, Mackie has been a prolific leading man in both independent and big-budget productions since his screen debut in 8 Mile in 2002. Versatile across dramatic and comedic roles, Mackie has collaborated with directors like Spike Lee (She Hate Me [2004]), Jonathan Demme (The Manchurian Candidate [2004]), Michael Bay (Pain & Gain [2013]), and Kathryn Bigelow (The Hurt Locker [2008] & Detroit [2017]), as well as headlining films as varied as the LGBT drama Brother to Brother (2004), holiday comedy The Night Before (2015), and coming-of-age drama The Hate U Give (2018). As his star has grown, Mackie has vocally advocated for Black representation both in front of and behind the camera,

criticizing Marvel Studios in 2020 for rarely employing POC crew outside of specific productions like Black Panther: “If you only can hire the Black people for the Black movie, are you saying they’re not good enough when you have a mostly white cast?”



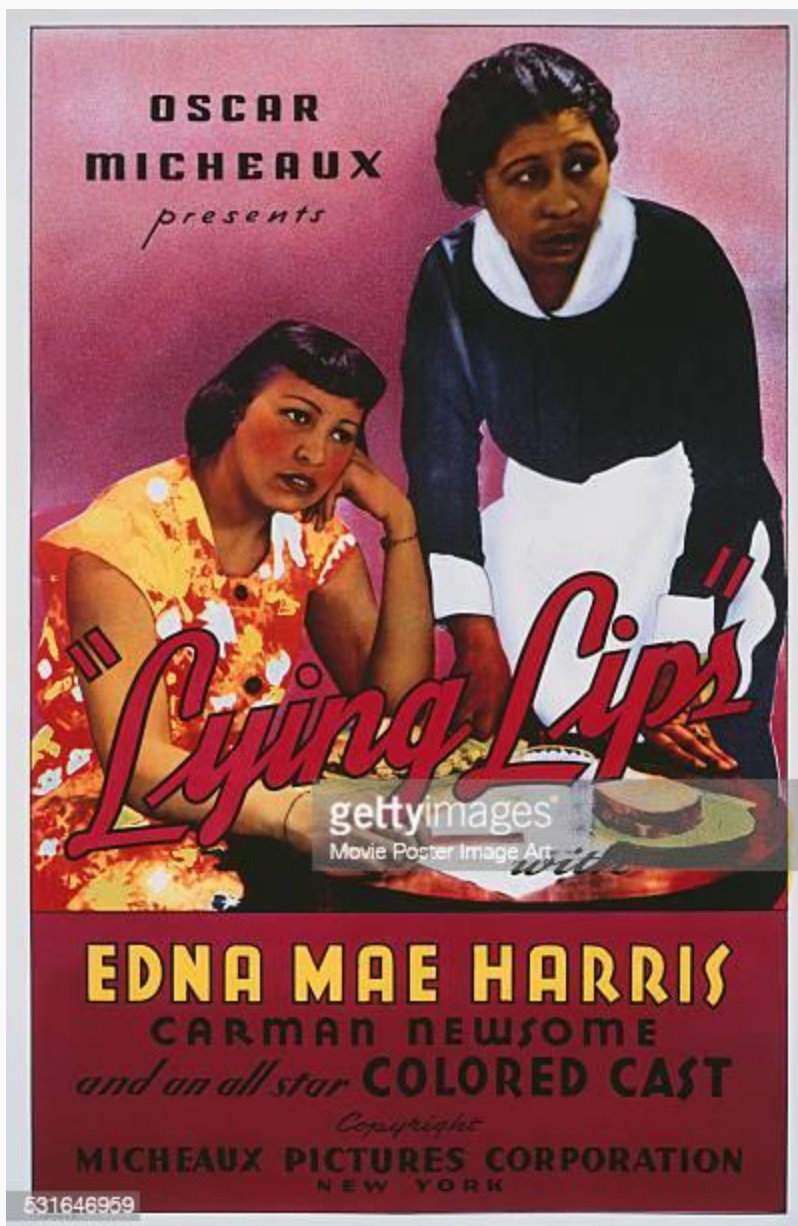
(DVDs from the BFCA General Collection; photo from Stefanie Keenan Via Getty.)



## Edna Mae Harris



We recognized the September 29 birthdate of actor Edna Mae Harris (1914-1997)! Ms. Harris encountered show business from an early age through the many performers (including blues icon Ethel Waters) who stayed at her mother's boardinghouse near the famous Lafayette Theatre in Harlem. After several uncredited early roles in Hollywood productions, Harris's screen profile grew after starring in the Warner Bros. all-Black production of *The Green Pastures* (1936) as Zeba, a role she'd previously played on Broadway. Harris's final film projects over the next decade were mostly independently-produced "race" films (including Oscar Micheaux's *Lying Lips* [1939] and *The Notorious Elinor Lee* [1940]). She spent the remainder of her career in live performance, including as a dancer at the Cotton Club and a vocalist with the Noble Sissle Orchestra alongside Lena Horne. Near the end of her life, Harris recounted her film experiences in the documentary *Midnight Ramble* (1994), about the history of Black American movie productions before 1950.

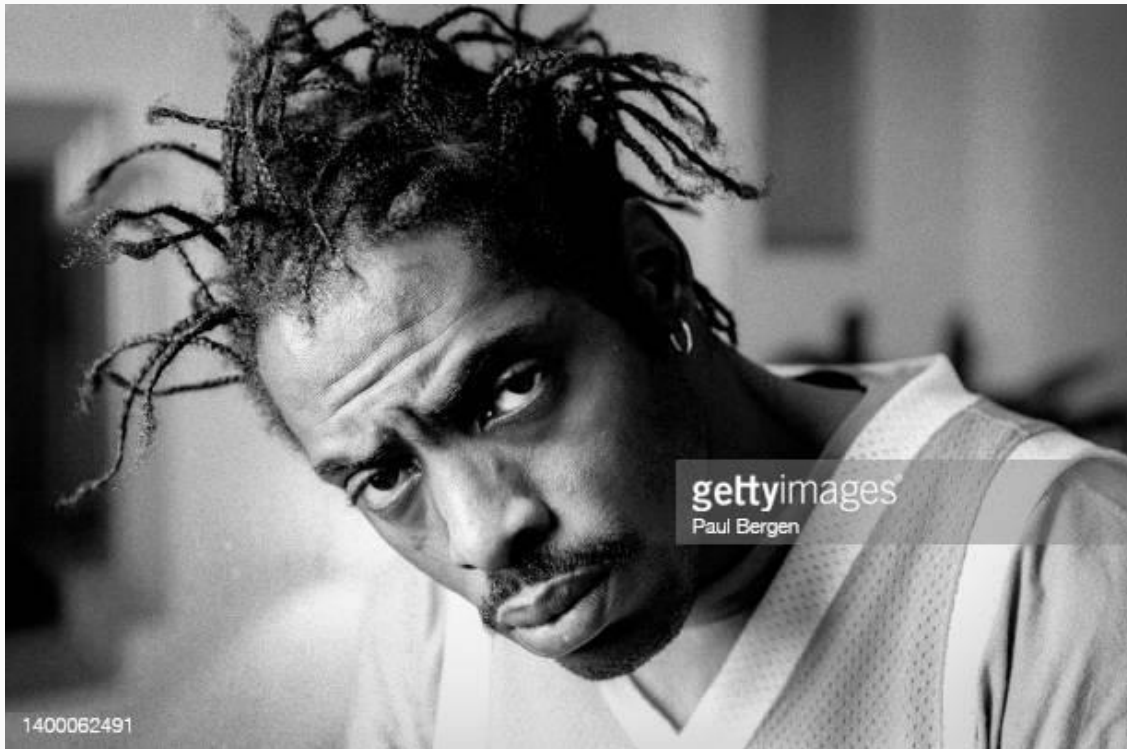


(Screenshot of Harris in The Green Pastures from 16mm print in the BFCA General Collection; Lying Lips poster via Getty Images)

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## In Remembrance

### Artis Leon Ivey, Jr. - Coolio



The BFCA celebrates the life of Artis Leon Ivey, Jr., better known as Coolio (1963-2022). A fixture of the '80s and '90s L.A. hip hop scene, Coolio rose to Grammy-winning fame with the release of his single "Gangsta's Paradise," prominently featured in the film *Dangerous Minds* (1995). Coolio remained a frequent presence in film and TV culture for the next three decades, recording soundtracks for *Space Jam* (1996) and *Kenan & Kel* (1996-2000) and acting in many direct-to-video and made-for-TV movies. (Photo by Paul Bergen via Getty Images.)

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## The BFCA celebrated IU Day, this year!



On April 20, the BFCA joined other programs across the Indiana University campuses and alumni worldwide in recognizing IU Day. In addition to open house tours of our office throughout the afternoon, we also participated in the IU Day block party by the Showalter Fountain, where we met hundreds of undergrads and passed out BFCA-branded pens, magnets, buttons, bookmarks, and other cool swag. Thank you to everyone who donated or stopped by our table to say hi! If you missed us, feel free to stop by our office at Wells 044 and pick up some swag. Additionally, you can still donate! Please click the link below, to support our mission.

[Donate to the BFCA](#)

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### **Reminder: We have a New Name, a New Logo, and a New Website!**

**Starting January 18, 2022, we are officially the Black Film Center & Archive. Our new name can be abbreviated as “BFCA”. We are also proud to debut a new logo design and a fully updated website, featuring a cleaner, more user-friendly interface for exploring the BFCA’s history and collections. Visit us at [bfca.indiana.edu](https://bfca.indiana.edu) to check it out. An example of our new logo is in the title above. We also invite you to email us**



at [bfca@indiana.edu](mailto:bfca@indiana.edu) with any feedback about the new site's appearance or usability, or if you encounter a technical problem.

## Matterport Scan - We've Gone 3D!

Can't physically visit our office? How about a virtual visit instead? The BFCA office on IU Bloomington's campus was recently given a Matterport 3D scan courtesy of the Indiana University IU3D Team. Check out this unique interactive virtual tour, featuring our space, amenities, and several featured items from our archival collections, such as the item pictured below! (Simplex 35mm Projector donated by Jon and Jennifer Vickers from the Vickers Theatre and the collection of Kenneth Marks).

Click the link below and then the play button in the bottom left corner for an automated tour or click around and explore the space at your leisure.

<https://bfca.indiana.edu/about/virtual-tour.html>



For more information about the BFCA, please visit our website [www.bfca.indiana.edu](http://www.bfca.indiana.edu). To subscribe to our blog, please visit our blog

page <https://blogs.iu.edu/bfca/> and click on “Subscribe” in the bottom right of the screen. [Please consider ways to give](#), to continue our efforts and supporting our [mission](#). We sincerely thank you all for your support. We would not be able to complete all of our wonderful programs and awesome events, without your help.

Warmest regards,  
BFCA Interim Director and Staff



THE MEDIA SCHOOL

## BLACK FILM CENTER & ARCHIVE

Indiana University Bloomington



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Phone: 812.855.6041 | Fax: 812.856.5832 | [bfca@indiana.edu](mailto:bfca@indiana.edu)  
Wells Library, Room 044, 1320 East Tenth Street, Bloomington, IN. 47405