

# BLACK FILM CENTER/ ARCHIVE

REVIEW 2013-2014



*The Black Film Center/Archive is a research center and archive of the College of Arts and Sciences, the oldest and largest academic division of Indiana University. The BFC/A gratefully acknowledges the continuing support of the College and their generous engagement as partners in our major initiatives and programs of 2013-2014.*



Back row, left to right: Michael T. Martin, Mark A. Hain, Ja Quita Joy Roberts, Brian Graney, Katrina Overby; front row, left to right: Nzingha Kendall, Jordache Ellapen, Ardea Smith, Joyce "Eli" Bevins.

#### 2014 Staff

Michael T. Martin - *Director*  
 Brian Graney - *Archivist and Head of Public and Technology Services*  
 Ja Quita Joy Roberts - *Office and Financial Assistant*  
 Ronda Sewald - *Archivist*

Joyce Bevins - *Media Assistant*  
 Jordache Ellapen - *Publications Assistant*  
 Noelle Griffis - *FY14-15 Graduate Assistant*  
 Mark A. Hain - *Assistant Editor, Black Camera*  
 Nzingha Kendall - *Programming Assistant*  
 Katrina Overby - *Collections and Outreach Assistant*  
 Ardea Smith - *FY13-14 Graduate Assistant*



- 1 About the Black Film Center/Archive
- 2 Collections and Preservation
- 3 Grants
- 4 Programming
- 5 Partnerships
- 6 Publications



# GREETINGS FROM THE BFC/A

*I am very pleased to inform our patrons and supporters that for operating year 2013-2014, the Black Film Center/Archive is well, ever more committed to and animated by its programs and activities, and that it has achieved several important benchmarks.*

*Highlights include:*

- *The acquisition of the Black Filmmakers Hall of Fame Collection. This unique assemblage includes three hundred linear feet of written records, audiovisual materials, photographs, posters, original musical compositions, and memorabilia, nearly doubling the archive's holdings. When processed it will significantly enhance research and teaching capacities of the Center.*
- *The completion of five successful years of publication of our award-winning scholarly film journal, Black Camera. Now subscribed to by over 2800 institutions world-wide, Black Camera's essays and interviews with filmmakers are increasingly cited in the research literatures, and reprinted in anthologies and other publications.*
- *The organization and sponsorship of a two-day national conference, Regeneration in Digital Contexts: Early Black Film, supported by a Digital Humanities Start-up Grant from the National Endowment for the Humanities.*
- *The establishment of a book series with Indiana University Press, Studies in the Cinema of the Black Diaspora, which will publish the first volume in the series on the landmark 1964 film, Nothing But a Man.*

*Now, on to next year, confident of the merits of our labors.*

Michael T. Martin, Director  
Professor, Communication and Culture & American Studies



*"The Black Film Center/Archive is arguably the single most important resource in the U.S. for the study of cinema of African Americans."*

-James Naremore  
Professor Emeritus, Indiana University

# ABOUT THE BLACK FILM CENTER/ARCHIVE

The study of Black film emerged in the late 1960s-70s from obscurity to become a subject of scholarly address largely because of the pioneering work of film historians, such as Pearl Bowser, Thomas Cripps, Donald Bogle, and Edward Mapp; the exhibition of distinctive films by Charles Burnett, Jessie Maple, Haile Gerima, Barbara McCullough, and Larry Clark among others that heralded a “New Black Cinema”; and by the 1980s the compelling need to address the inadequate preservation of Black film, paucity of teaching resources, and absence of screening venues that offered an alternative to Hollywood portrayals of Black life, culture, and history. Together, these developments enabled Black cinema to become a distinct field of study.

The BFC/A, established at Indiana University in 1981, was one of the first national research entities and university repositories for films and related materials by and about African Americans. Film scholar Phyllis R. Klotman was appointed its first Director (1981-1998) and under her tenure, the BFC/A garnered national recognition. What followed this foundational period was the diversification of the archive’s collections under the next director, Audrey T. McCluskey (1998-2006), who expanded its purview to include Africa and the Caribbean among sites for study.

The primary programs and activities of the BFC/A are research/publishing, collection/preservation, public service, and creative activity. Relocating from the Smith Research Center to Wells Library in 2010 has enabled the archive to palpably engage with the teaching mission of the College of Arts and Sciences and the University. Indeed, its residency in Wells Library has been no less than transformational, markedly improving the archive’s capacities and services, as well as relations with the campus community, especially with IU Libraries and IU Cinema fostering productive partnerships. It has also facilitated access to our collections and archival materials, achieving substantial economies both administrative and logistical.



## Mission

- To originate and disseminate research about the Black cinematic experience in the United States and other cinematic formations in the African diaspora.
- To contribute to the development of Black cinema studies by documenting film as a visual and narrative art form, cultural practice, and historical activity.
- To support research, teaching, and graduate education at Indiana University.

## Goals

- To collect, preserve, and make accessible all manner of film, artifact, memorabilia, and related media that is the artistic, cultural, and historical heritage of and about people of African ancestry.
- To collaborate with researchers and partner with film institutes and programs worldwide to promote innovative research, study, and cultural exchanges.



Recent Filmmaker Visits

Madeline Anderson	USA
Mo Asumang	Germany
S. Torriano Berry	USA
donnie l. betts	USA
KB Boyce	USA
Charles Burnett	USA
Celeste Chan	USA
Pedro Costa	Portugal
Julie Dash	USA
Claire Denis	France
Nelson Pereira dos Santos	Brazil
Ava DuVernay	USA
Cheryl Fabio	USA
Gilberto Martínez Gómez	Cuba
Werner Herzog	Germany
Gaston Kaboré	Burkina Faso
Shola Lynch	USA
Mariette Monpierre	Guadeloupe
Denis Mueller	USA
Stanley Nelson	USA
Ondjaki (Ndalú de Almeida)	Angola
Euzhan Palcy	Martinique
Jefferson Pinder	USA
Joseph Gai Ramaka	Senegal
Yoruba Richen	USA
Gloria Rolando	Cuba
Amy Serrano	USA
James Spooner	USA
Jean-Marie Teno	Cameroon
Kevin Willmott	USA

Opposite page, left to right, top to bottom: Catherine Ruelle; Sam Greenlee; Claire Denis; Nzingha Kendall; Manthia Diawara, Leslie Houin; Nelson Pereira dos Santos; Charles Burnett; Pedro Costa; Jon Vickers, Dr. Marion Kraft, Dagmar Schultz, Tiffany Florvil, Claudia Dreiling, IU student, Brian Graney, Nzingha Kendall; Madeline Anderson, Karen Bowdre

"Every shut eye ain't sleep, every goodbye ain't gone, and thanks to the Black Film Center/Archive, every film ain't lost."

Warrington Hudlin, Filmmaker and President, Black Filmmaker Foundation

"Indiana University is indeed fortunate to be the home of both the BFC/A and *Black Camera*, rich and unique resources for our community and the film world at large."

Karen Hanson  
University of Minnesota  
(former Provost of Indiana University)

Black Film Center/Archive  
CLAIRE DENIS



# COLLECTIONS & PRESERVATION

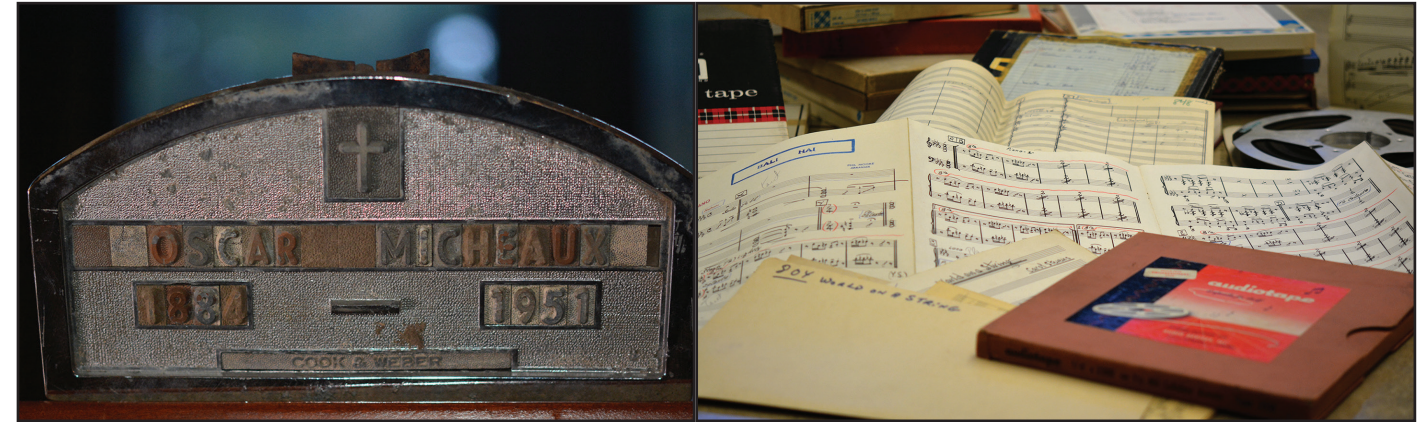
2



*"The Black Filmmakers Hall of Fame collection is a treasure. It illuminates the Black presence in film history and adds to our historical understanding of the growth of Black filmmaking — both Hollywood and independent — over the late 20th century."*

-Brian Graney  
Archivist, BFC/A

## Mary Perry Smith Collection



In 2014, the BFC/A received a significant donation from Mary Perry Smith, co-founder of the Black Filmmakers Hall of Fame, Inc. (BFHFI). The contribution includes over 300 linear feet of written records, audiovisual materials, publications and memorabilia from the BFHFI and it constitutes a unique and unmatched collection. The donation and transfer of the collection to Indiana University proceeded with major support from the College of Arts and Sciences, the Indiana University Foundation and Indiana University Libraries.

Initially established as an initiative of the Oakland Museum of California in 1974, the BFHFI became an independent non-profit organization in 1978. For twenty years the BFHFI hosted the Oscar Micheaux awards, which honored notable African Americans who worked both behind and in front of the camera. The organization was instrumental in supporting independent Black film, especially through their founding of the Black Filmworks Festival and the International Black Independent Film, Video and Screenplay Competition.

Mary Perry Smith was born in 1926 and lived in Indiana during her youth, traveling throughout Indiana because of her father's role as a minister in the African Methodist Episcopal church. After majoring in math/science at Ball State and earning a master's degree in education at Purdue, Smith dedicated her life to education. Smith also mentored Phyllis Klotman, founder and former director of the BFC/A, during its establishment and early years at Indiana University. The BFHFI records maintained by Smith illuminate the Black presence in film history.

Clockwise from left: Mary Perry Smith, 1974, co-founder of the Black Filmmakers Hall of Fame, Inc.; filmmaking pioneer Oscar Micheaux's original grave marker; original musical scores and arrangements by musician Phil Moore, the first African American arranger on staff at a major Hollywood studio.



# FESPACO Poster Collection

The FESPACO poster collection, created in 2007, is the largest and most diverse African film poster collection in the United States. Founded in 1969, the Pan-African Film and Television Festival of Ouagadougou (FESPACO) has since become the most prominent festival for Black cinema in the world and is held biannually. Items in the collection include rare posters from official selection films as well as films and videos that screened outside competition. Over 150 new posters were added to the collection in 2013, processed by graduate student volunteers Chinedu Amaefula and Jason Slutsky.

Posters of FESPACO prize-winning films in the collection include:

2013  
*Le marechalat du roi-Dieu / The Marshal of the God-King* (dir: Yveline Nathalie Pontalier | Gabon)  
*Les enfants de Troumaron / The Children of Troumaron* (dir: Harrikrisna Anenden, Sharvan Anenden | Mauritius)  
*Moi Zaphira / My Zaphira* (dir: Apolline Traore | Burkina Faso)

2011  
*Le mec idéal / The Ideal Guy* (dir: Owell Brown | Ivory Coast)  
*Notre étrangère / The Place In Between* (dir: Sarah Bouyain | Burkina Faso, France)

2009  
*Le fauteuil / The Armchair* (dir: Missa Hebié | Burkina Faso)  
*Mascarades* (dir: Lyes Salem | Algeria)  
*Nothing But the Truth* (dir: John Kani | South Africa)

2007  
*Le Président, a-t-il le SIDA? / Does the President Have AIDS?* (dir: Arnold Antonin | Haiti)  
*Making Of* (dir: Nouri Bouzid | Tunisia)



## Media Digitization and Preservation Initiative

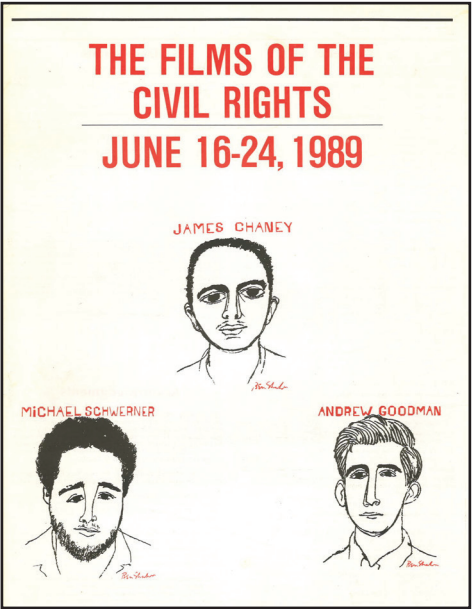
Through the MDPI, the BFC/A will digitize media holdings to make them more widely available to scholars and the general public. The MDPI is a five-year, \$15M project, announced by Indiana University President Michael McRobbie in October 2013; it calls for a comprehensive effort to preserve the vast audio, video, and film holdings held on the Bloomington campus.



## Bridgett M. Davis Collection

In 2013, Bridgett M. Davis, an award-winning independent filmmaker, author, and professor, donated a collection of production materials and film elements for *Naked Acts* (1996). It is acknowledged as the first feature film written, directed and distributed by an African American woman. The paper collection includes the shooting script, production notes, journals, press kits, and other items.

Top left to right: Josephine McRobbie examines VHS at the BFC/A; Bridgett M. Davis on the set of *Naked Acts*; Gerald O’Grady’s *The Films of The Civil Rights* tabloid, donated by Darlene Sadlier.



## Other Donations

The scope of the BFC/A collections is enriched by the many donations of important materials we receive from individuals, ranging from films and DVDs to festival programs, posters, and tabloids. Recent donors to the BFC/A collections include Erna Beumers, Howard Breckenridge, Angela Mai, Jessie Maple, Edward C. Mapp, Audrey McCluskey, Cornelius Moore, Steve Ryfle, Darlene Sadlier, Dagmar Schultz, Jon Vickers, and Bianca White.





Left to right: NEH Digital Humanities Start-Up Grant funded *Regeneration in Digital Contexts: Early Black Film* conference and workshop, Jacqueline Stewart (University of Chicago), Leah Kerr (The Academy Museum of Motion Pictures), Mike Mashon (Library of Congress), Jan-Christopher Horak (UCLA Film & Television Archive)



# NEH Digital Humanities Start-Up Grant

## Regeneration in Digital Contexts: Early Black Film



The Black Film Center/Archive received a 2013 National Endowment for the Humanities Digital Humanities Start-Up Grant in support of the project, "Representing Early Black Film Artifacts as Material Evidence in Digital Contexts," exploring important questions bearing on the digital representation of film artifacts and ephemera through the study of race films, the early motion pictures produced for Black audiences in the first decades of the 20th century. Additional support for the project was provided by the College of Arts and Sciences and IU Cinema.

At the November 2013 conference and workshop, Regeneration in Digital Contexts: Early Black Film, leading scholars, archivists, and digital humanities specialists met for two days to discuss the new methodologies and questions emerging through recent scholarship on race film; to establish the technological groundwork for enacting these modes of inquiry; and to envision experimental approaches to presenting extant documentation in dynamic structures for discovery, presentation, and analysis.

Among the successes of Regeneration was the building of an ongoing collaborative partnership among its participants to realize a long-term vision for developing advanced digital resources for the study of race film.

The full proceedings of Regeneration have been videotaped, transcribed, and made publicly accessible through an Omeka-based website, online at [indiana.edu/~regener8/regeneration](http://indiana.edu/~regener8/regeneration).



*"The two-day event beautifully balanced keynotes, presentations, and discussions; and the silent film showings (of Norman's *The Flying Ace* on Friday evening and Micheaux's *Within Our Gates* on Saturday afternoon) were an especially welcome treat."*

- Barbara Tapa Lupack  
Author, *Richard E. Norman and Race Filmmaking*

Clockwise from left: Regeneration Conference, Indiana University Cinema; Shola Lynch (Curator, Schomburg Center for Research in Black Culture, New York Public Library) delivers her keynote address, at Indiana University Cinema; Professor in the Department of Communication and Culture and Associate Dean for the Arts and Humanities, John Lucaites delivers the conference welcome; Participants in Panel One: The State of Research and Platforms for Access from left to right: Moderator Gregory Waller (Indiana University), Cara Caddoo (Indiana University), Dana White (Emory University), Matthew Bernstein (Emory University)



## IU Women's Philanthropy Council Fund Grant



With a 2013 grant from IU Women's Philanthropy Council (WPC), the BFC/A, in partnership with IU Cinema, kicked off the academic year with "A Call to Action: Ava DuVernay + AFFRM." This free, seven-film series provided a showcase for DuVernay and other filmmakers represented through her pioneering distribution venture, the African American Film Festival Releasing Movement (AFFRM), a strategic alliance of a network of African American, African, and African diasporic film festivals. DuVernay visited the Bloomington campus for several screenings and special events.

The BFC/A was one of 12 recipients of WPC support in 2013, selected from 40 applicants over seven IU campuses. The WPC provides annual funding to support a wide range of projects and ventures in education, health care, and cultural enrichment including programs that bring "attention to the increasing influence of women in the world."



## National Film Preservation Foundation Preservation Grant

Thanks to a NFPF Preservation grant, the BFC/A worked with Cheryl Fabio in 2013 to restore her 1975 MA thesis film, *Rainbow Black: Poet Sarah W. Fabio*. The newly restored version of the film is now available at the BFC/A for research, classroom use, and exhibition. Since its premiere at the IU Cinema as part of the "Black Revolutionary Poets" film series, the restored film was screened in conjunction with the "AfriCOBRA in Chicago: Philosophy" exhibit at the Logan Center for the Arts, University of Chicago, and at a special event hosted by the Sarah Webster Fabio Center for Social Justice in Oakland, California.

Cheryl Fabio's documentary portrait of her mother, Sarah W. Fabio, offers an intimate look at the daily struggles and revelations of this activist, poet, performer, literary critic, educator, and icon of the Black Arts movement.



## IU College of Arts & Humanities Institute Grant

The BFC/A obtained a grant from Indiana University College Arts & Humanities Institute (CAHI) to support "Naked Acts: Image Making and Black Female Sexuality," a program slated for Fall 2014.

The BFC/A recently acquired Bridgett M. Davis' 1996 film *Naked Acts*, the first feature film written, directed, produced and self-distributed by an African American woman. Davis and her creative partner Reneé Cox will be present for a two-day workshop organized around the expressly Black feminist themes of the film, and of their individual work in other media.

Events will include a film screening and Jorgensen Guest Filmmaker Lecture at IU Cinema; an artist talk with Reneé Cox, and a reading by Bridgett M. Davis.

Above left: Sarah Webster Fabio; above right: Jake-Ann Jones as Cecily in *Naked Acts*



# PROGRAMMING



"I consider Ava DuVernay's visit to be one of the most engaging and productive filmmaker visits the IU Cinema has had to date. She was great with our audiences, articulate and inspiring."

- Jon Vickers  
Director, IU Cinema

## Highlights

Building on the BFC/A's rich history of innovative programming, this year featured 14 public film programs, promoting the diversity of Black film culture.



### ***A Call to Action: Ava DuVernay + AFFRM (African American Film Festival Releasing Movement)***

Ava DuVernay, trailblazing entrepreneur and filmmaker, kicked off the year's programming with five of her narrative and documentary films, as well as two from AFFRM's catalog. DuVernay was a featured Jorgensen Guest Filmmaker lecturer, and led two post-screening public discussions and a master class during her campus visit.

### ***African American Independent: The Films of Kevin Willmott***

Independent filmmaker Kevin Willmott visited in early October to present his films *CSA: Confederate States of America* (2004) and *Destination: Planet Negro* (2013) at the IU Cinema. De Witt Douglas Kilgore, Professor of English, led a public discussion with Willmott for the Jorgensen Lecture Series and conducted a more in-depth interview that will appear in a forthcoming issue of *Black Camera*. The BFC/A also hosted screenings of *The Battle for Bunker Hill* (2008) and *The Only Good Indian* (2009) prior to Willmott's visit.



### ***Exploding Lineage: Queer of Color Histories in Experimental Media***

In October BFC/A brought the curated program *Exploding Lineage* as part of the Underground Film Series at the IU Cinema. The program was an eclectic mix of experimental film and video focusing on identity construction in queer of color diasporas. Featured video artists KB Boyce and Celeste Chan led a lively discussion after the screening.

### ***Roots/Routes: Contemporary Caribbean Film***

The Roots/Routes series brought a glimpse of the vibrancy of Caribbean filmmaking to the campus. Mariette Monpierre, acclaimed Guadeloupean filmmaker, visited IU as part of the series. She gave a guest lecture in a Haitian Creole class and participated in a luncheon for graduate students. Monpierre presented her award-winning film *Elza* (2011) at the IU Cinema and engaged with the attentive audience after the screening.





# Film Programs and Visiting Filmmakers

Throughout the year the BFC/A continued its partnership with the Indiana University Cinema (IU Cinema) as the lead sponsor of the following programs:

- *A Call to Action: Ava DuVernay and AFFRM* (September 2013)
- *An African American Independent: Films of Kevin Willmott* (October 2013)
- *Exploding Lineage: Queer of Color Histories in Experimental Media* (October 2013)
- Regeneration in Digital Contexts: Early Black Film Conference (November 2013)
- *The New Black* (January 2014)
- *Roots/Routes: Contemporary Caribbean Film* (February-March 2014)

The BFC/A also co-sponsored the following programs with IU Cinema and other departments:

- Orphans Midwest (September 2013)
- *South Africa: Apartheid and After* (October-November 2013)
- *Cuba: An African Odyssey* (November 2013)
- *LA Rebellion x 2* (November 2013)
- Latino Film Festival and Conference (April 2014)
- *Vanishing Pearls* (June 2014)

A number of programs also featured screenings at the BFC/A:

- *A Call to Action: Ava DuVernay and AFFRM* (September 2013)
- *An African American Independent: Films of Kevin Willmott* (October 2013)
- Digital Paradox: Piracy, Ownership, and the Constraints of African Screen Media (October 2013)
- *Sugar Hill*, Halloween Film Screening (October 2013)

In addition to sponsoring film screenings, the BFC/A hosted visiting filmmakers:

- Ava DuVernay
- S. Torriano Berry
- Kevin Willmott
- Celeste Chan & KB Boyce
- Mariette Monpierre



## Exhibition

*Still: Adele Stephenson and the Art of Film*, an exhibit curated by graduate student and BFC/A intern Dorothy Berry, opened at the Black Film Center/Archive in May. Drawing from the BFC/A's collection of artwork commissioned for *Black Camera*, Berry mounted a selection of Stephenson's works for the exhibit, along with commercial imagery associated with the films.

Stephenson's work drew its inspiration from three African American films featured in *Black Camera: Nothing But a Man* (1964), *Precious* (2009), and *Freedom Riders* (2010). Her mixed media works depict scenes that "make the insignificant significant and reveal the hidden tensions between the material and the imagined."





# PARTNERSHIPS



*"This past year the English Department co-sponsored with the BFC/A a visit by independent filmmaker Kevin Willmott. The event was a great success and Mr. Willmott left town with a nice appreciation for the BFC/A's resources and holdings as well as for our general knowledge and hospitality. "*

- De Witt Douglas Kilgore  
Associate Professor, Indiana University

## 2013-2014 CAMPUS & COMMUNITY PARTNERS

African Studies Program  
Black Graduate Student Association  
Bloomington PRIDE  
Center for Latin American and Caribbean Studies  
Center for the Study of Global Change  
College Arts and Humanities Institute  
College of Arts and Sciences  
Departments of:  
African American & African Diaspora Studies  
American Studies  
Communication and Culture  
English  
Gender Studies  
History  
Spanish & Portuguese  
East Asian Studies Center  
Film & Media Studies Program  
GLBT Student Support Services  
Indiana University Cinema  
Indiana University Libraries  
La Casa/Latino Cultural Center  
Latino Studies Program  
Minority Languages & Cultures Program  
Vice President for Diversity, Equity & Multicultural Affairs  
Women of Color Leadership Institute



*The two groups [BGSA and BFC/A] have had a history of working together on special film screening collaborations, but we've been able to expand that partnership to include much more than film screenings, as our members had the chance to also meet and greet with filmmakers. We are very grateful to the BFC/A staff, especially Nzingha Kendall and Brian Graney, as they continue to invite BGSA into the BFC/A."*

- Katrina Overby  
Black Graduate Student Association

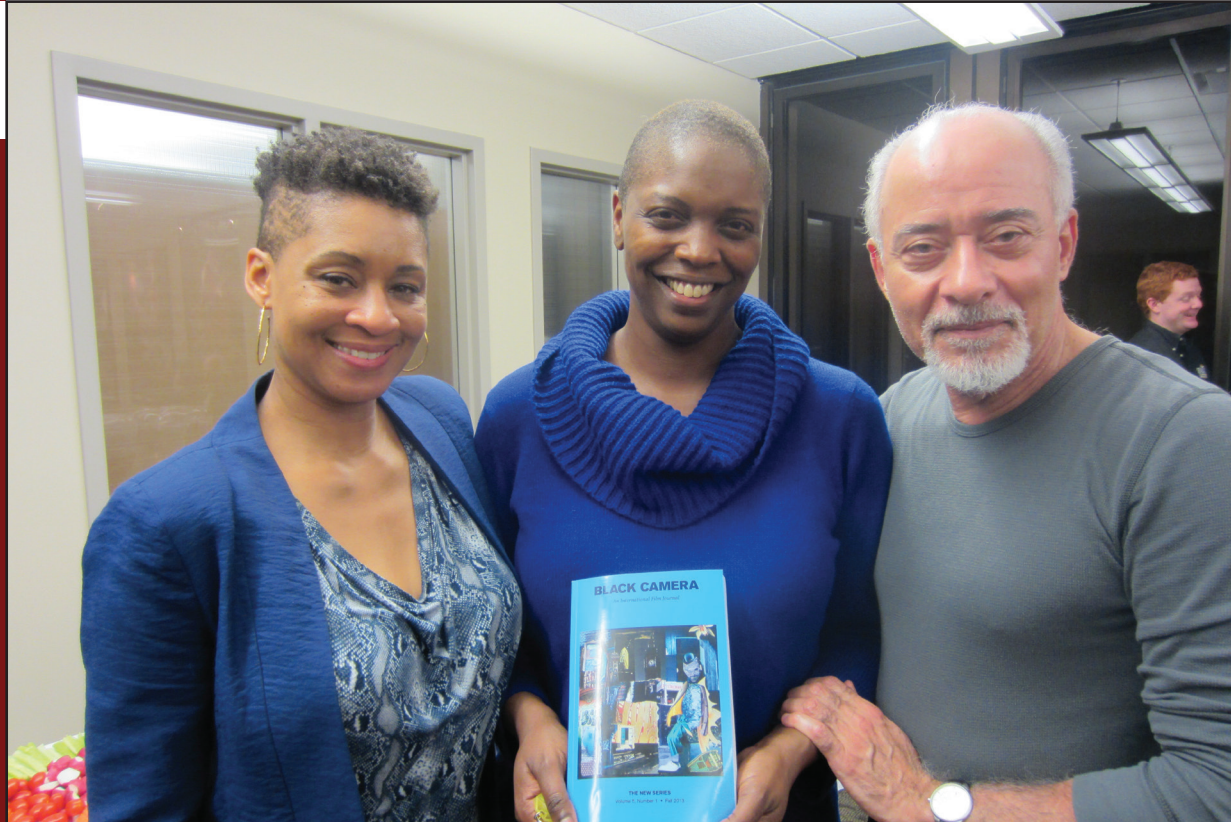


Above right: Katrina Overby and Ava DuVernay; Bottom left: Alexandra Toledo, Mariette Monpierre, Melissa Britton.  
Left page, clockwise from top: Heather Montes Ireland, Alexandra Cotofana, Nzingha Kendall, Mariette Monpierre, Marsha Horsely, Jordache Ellapen and Javier Ramirez; Akin Adesokan and Tunde Kelani; De Witt Kilgore and Kevin Willmott.



# PUBLICATIONS

6



Left to right: Jacqueline Stewart, Terri Francis, and Michael T. Martin

*"The success of [Black Camera: An International Film Journal], the only one of its kind in the United States, is testament to the quality of research conducted by the BFC/A."*

-Michael A. McRobbie  
President, Indiana University

Unique among film archives in the United States, the BFC/A publishes an award-winning scholarly research journal and book series in partnership with Indiana University Press and the College of Arts and Sciences.

*Black Camera: An International Film Journal*, is published biannually. It privileges neglected and understudied areas of Black filmmaking within diaspora contexts and in relation to historical and globalizing processes. It also provides a forum to debate and challenge received and ensconced views and assumptions about filmmaking in the African diaspora. Recent issues featured guest-edited Close-Up sections highlighting new trends in Black film scholarship:

- Afrosurrealism, Terri Francis (guest editor), Fall 2013
- Nollywood, Carmela Garritano (guest editor), Spring 2014

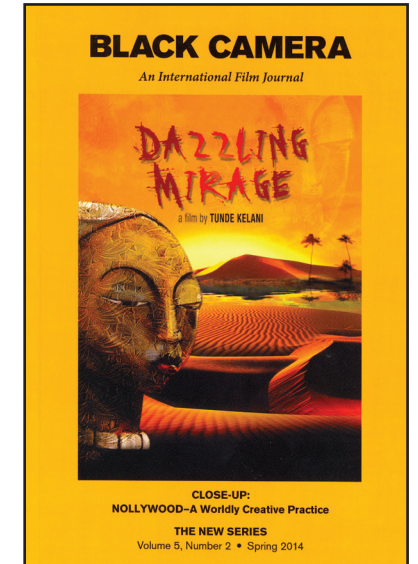
The recently launched book series, *Studies in the Cinema of the Black Diaspora*, addresses careers of Black directors as well as seminal films that are of enduring historical, cultural, and aesthetic importance. Next year the first volume in the series, devoted to Michael Roemer's neorealist classic *Nothing But a Man* (1964), will be released.

*"Black Camera is absolutely unbelievable...consistently, solidly, thoroughly brilliant."*

-Claire Andrade-Watkins  
Associate Professor, Emerson College

*"Your journal remains unique in its appeal and its scholarship and its uncommonly distinguished place in the field."*

- Thomas Cripps  
Professor Emeritus, Morgan State University

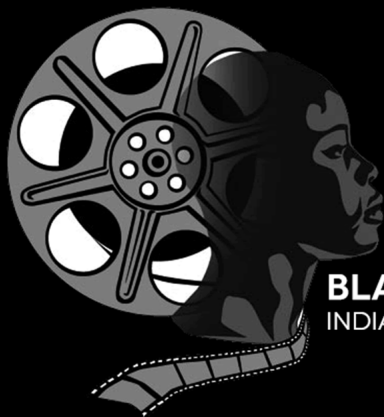


Informing visitors of upcoming programs, showcasing interviews with filmmakers and circulating relevant news about Black film, the BFC/A's blog is written by graduate students. Recent blog posts include:

- Celebrating and Remembering the Life of Dr. Maya Angelou
- 50 Years: The March on Washington 1963-2013
- Damn the Man! Save the Rex: Akosua Adoma Owusu Reinigorates Ghanaian Film Culture

Visit: [indiana.edu/~blackcam](http://indiana.edu/~blackcam) | [blackfilmcenterarchive.wordpress.com](http://blackfilmcenterarchive.wordpress.com)





**BLACK FILM CENTER/ARCHIVE**  
INDIANA UNIVERSITY – BLOOMINGTON

**Black Film Center/Archive**  
**Wells Library, Room 044**  
**1320 East Tenth Street**  
**Indiana University**  
**Bloomington, Indiana 47405**

**Office phone: (812) 855-6041**  
**Fax: (812) 856-5832**  
**E-mail: [bfca@indiana.edu](mailto:bfca@indiana.edu)**  
**<http://www.indiana.edu/~bfca/>**