

Indiana University

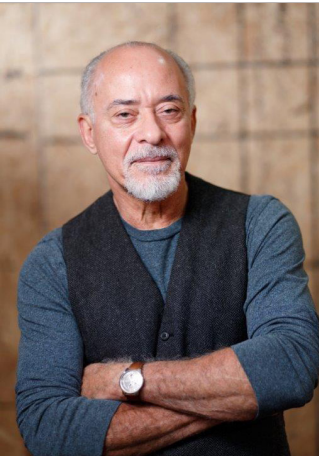
Black Film Center/Archive

YEARBOOK 2014–2015



Director’s Notes

Michael T. Martin



Greetings from the Black Film Center/Archive

In my greetings for the 2013-14 Yearbook, I declared that the BFC/A was “well, ever more committed to and animated by its programs and activities, and that it has achieved several important benchmarks.”

For 2014-15, I’m no less pleased to extoll further the BFC/A’s achievements as a premier research center devoted to the study and documentation of the Black cinematic experience.

Our work, recognized here in the United States and abroad, is unique for its robust and expanding publication programs with Indiana University Press: The award winning *Black Camera: An International Film Journal*, now having completed six volumes of original essays, trenchant interviews, and close-ups oft cited in the literatures; and the book series, *Studies in the Cinema of the Black Diaspora*, with eight projects in development for publication.

So, too, and key to our work, have our efforts to acquire new materials yielded two extraordinary collections: While the first by Belva Davis, co-founder of the Black Filmmakers Hall of Fame, significantly expands our holdings on the BFHFI, the Josef Gugler donation on African film underscores our commitment to cinematic developments on that continent and further builds on our impressive African film poster and FESPACO collections. Indeed, the BFC/A can boast the largest and most diverse African cinema poster collection in the United States.

A site for both the promotion of filmmakers and exhibition of films, the BFC/A was privileged to host/co-host several directors and visual artists during the year, among them Bridgett M. Davis, Jamaican-American Renée Cox, Zeinabu irene Davis, Mauritanian Abderrahmane Sissako, experimental filmmaker, painter, and blues musician Mike Henderson, Ghanaian-American Akosua Adoma Owusu, and Afro-Cuban Gloria Rolando.

Together, they foreground the artistic achievements and contributions of such filmmakers and artists to world cinema in general and Black diasporic cinematic traditions in particular.

Consider, too, grant awards we obtained to support our preservation work and conferences, along with programming activities and partnerships that make the BFC/A the hub and catalyst for all manner of research, study, teaching, exhibition, and preservation that it is.

And last, read about our professional staff and graduate research assistants, each in their own right contributing palpably to the good work of the BFC/A as archivists, researchers, editorial assistants, programmers, and administrative/fiscal staff.

Michael T. Martin

Director & Professor
Cinema and Media Studies,
The Media School

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Senior Archivist's Notes

Brian Graney



The College of Arts and Sciences, the oldest and largest academic division of Indiana University, has been steadfast in its ongoing commitment to the Black Film Center/Archive as a research center under its administration, whether by engaging as a partner in our major initiatives, or providing dedicated funding for special events through the College Arts & Humanities Institute and the Ostrom grants program. In 2014, the College again demonstrated its commitment to the development of the BFC/A's unique archival collections, and to the donors who entrust us with their stewardship, by appointing a new, full-time professional archivist. Ronda Sewald joined our permanent staff in September 2014 and has already proven herself invaluable through the expedited processing of the new Black Filmmakers Hall of Fame and Josef Gugler collections and her expert oversight of the BFC/A's participation in the campus-wide Media Digitization and Preservation Initiative.

Ronda's was one of two new full-time archivist positions created at BFC/A in this year. The second, a Project Archivist position posted as the 2014-2015 year drew to a close, was funded in full for two years through a major grant award from the National Endowment for the Humanities Division of Preservation and Access. Megan MacDonald joined our staff at the beginning of 2015-2016 to oversee this Humanities Collections and Reference Resources project and will report in the new year on her exciting progress in reprocessing and digitizing the BFC/A's Richard E. Norman papers, one of our earliest and most important collections.

2014 also brought the long-anticipated inauguration of The Media School at Indiana University, a new school embracing former programs of the School of Journalism, the Department of Telecommunications, and the Department of Communication and Culture. With critical support from the College and the incoming administration of The Media School, the BFC/A has made a successful transition into the new school, where we are joined by several outstanding research centers, both new and established. As the momentum of our recent growth carries us forward, we enjoy this new opportunity to contribute to the success of The Media School and to its fundamental project of re-envisioning media education and research at Indiana University.

Brian Graney
Archivist and Head of Public and Technology Services

News

[UPCOMING] OUTSIDE MINOR IN BLACK CINEMA AND MEDIA STUDIES

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

-- James O. Naremore
Distinguished Professor Emeritus,
Indiana University, 2009

The third major initiative of our strategic plan for the years ahead engages with the role and contribution of the Black Film Center/Archive to the teaching mission of Indiana University Bloomington. In partnership with several faculty, the BFC/A has developed an outside minor in Black cinema and media studies, which has been approved, in the first stage of the review process, by the Undergraduate Curriculum Committee of The Media School.

The minor will present opportunities for students pursuing majors outside The Media School to study Black filmmaking and media within historical, artistic, formal, and national contexts; utilize rich collections and engage with professional staff in a structured environment; and enable an integrative approach to archival practice, scholarly research, and educational programming to support rigorous academic instruction. Administered by the BFC/A, we are hopeful that the minor will be offered Fall 2016.

Cooperatively conceptualized and devised by esteemed Media School faculty Akin Adesokan, Cara Caddoo, and Terri Francis with BFC/A director Michael Martin, the five-course minor will arguably be the first of its kind nationally. It will utilize rich collections and engage archival staff of the BFC/A, providing a structured environment for students to participate in the wider world of Black film culture, media study, and scholarship.

The minor will also serve as both a culmination and active utilization of the collections, research publications and public programming featured throughout this 2015 Annual Yearbook. The Black Film Center/Archive plays a dynamic role in the Indiana University community, and this new educational initiative opens up yet another venue for the promotion and appreciation of Black cinema and media as visual and narrative art forms, cultural practice, and historical activity.



BFC/A Staff



Ronda L. Sewald, archivist, holds a Ph.D. in Folklore and Ethnomusicology and a Masters of Library Science from Indiana University, Bloomington. Her work has appeared in *American Quarterly* and *Anthropology News*.



Megan MacDonald, archivist, is currently working on the Richard Norman Collection. She comes to us from the Indiana University Liberian Collection. She received her Masters in Library Science with a specialization in archives and records management at Indiana University in 2007.



Ja Quita Joy Roberts is an alumna of Indiana University. She has worked for IU in various capacities and is the Financial and Office Assistant of the Black Film Center/Archive. In 2008 she founded the Women of Color Leadership Institute (WOCLI) on the IU Bloomington campus, which continues to this day.



Katrina Overby is a fifth year doctoral candidate and adjunct instructor in The Media School's Journalism Institute. Katrina's dissertation-in-progress focuses on representations of race, class, gender, and sexuality in Blaxploitation pressbooks that are among the BFC/A's holdings.



Nzingha Kendall is a doctoral candidate in the Department of American Studies. At the BFC/A, she has managed original programming, exhibit design, content development for online and print publications, and processing of new accessions.



Noelle Griffis served as a 2014/2015 graduate assistant at the BFC/A. She is a doctoral candidate in the Film and Media Studies program at IU. Her work focuses on filmmaking practices and the politics of location shooting in New York City during the 1960s and 1970s.



Mark Hain served as a 2014/2015 graduate assistant/assistant editor of *Black Camera*. Mark received his Ph.D. in Film and Media Studies from Indiana University. He is an instructor in the Department of Theatre and Film at Bowling Green State University.



Jezy Gray served in 2015 as a graduate assistant at the BFC/A. He holds a Master of Arts in English from the University of North Texas. He is a freelance arts and culture writer for publications like *PopMatters*, *This Land*, *D Magazine*, *Oxford Karma*, *Bloom*, and *The Dallas Observer*.



Dorothy Berry is a 2015/2016 graduate assistant. She is completing her final year as a dual masters student in the departments of Folklore & Ethnomusicology and Library Science. She has previously worked at the National Museum of African American History and Culture, and the Archives of African American Music and Culture.



Amanda Fleming is a 2015/2016 graduate assistant/assistant editor of *Black Camera*. Amanda is a Ph.D. candidate at Indiana University. Her chapter "In Search of the Child Spectator in the Late Silent Era" is forthcoming in *Making Sense of Cinema: Empirical Studies into Film Spectators and Spectatorship* (Bloomsbury, 2016).



Roosevelt Faulkner is a third year Ph.D. student in Instructional Systems Technology in the School of Education where he focuses on designing modern learning spaces and instructional design. He brings those graphic design skills to the BFC/A working on websites and publications. His previous work includes onboard training for Habitat for Humanity and evaluation of the Student Academic Center at Indiana University.

RICHARD E. NORMAN

National Endowment for the Humanities Grant

The National Endowment for the Humanities awarded the BFC/A \$150,000 to fund the project “Richard E. Norman and Race Filmmaking: Reprocessing and Digitization.”

In the early 1900s, Norman, a southern-born white filmmaker, was among a small group of so-called “race filmmakers” who set out to produce Black-oriented pictures for Black audiences. Norman, a progressive entrepreneur, hoped that his films would contribute to racial uplift.

The reintegration, reprocessing, and digitization of the Richard E. Norman collection will contribute to the growing, but still significantly under-researched, field of scholarship dedicated to the race film circuits of the late 1910s through the 1930s, particularly in the segregated South.

The collection is remarkable for its extensive records of the Norman Film Manufacturing Company, benefiting researchers of Norman specifically as well as historians of social migration, itinerant filmmaking, and silent era race films.

Beyond Norman’s substantial achievements, his well-documented relationships with other performers, filmmakers, studios, and theater operators connected to the race circuit make this one of the most significant collections of a scarcely documented culture.

The collection was donated by Norman’s son, Capt. Richard E. Norman Jr., to the Black Film Center/Archive under founding director Phyllis Klotman.

Below: Production photo from Green Eyed Monster (1919). Opposite: Production photo from Regeneration (1923).





Left: Jessie Maple. Right: Photo from the filming of *Twice as Nice* (1989).

The BFC/A was awarded a 2015 grant from the National Film Preservation Foundation (NFPF) to preserve the second feature by filmmaker Jessie Maple, *Twice as Nice* (1989). Produced with support from the New York State Council on the Arts, *Twice as Nice* follows the diverging paths of twin sisters Caren and Camilla Parker, both basketball stars on a powerhouse college women's team. The Parker sisters are played by real-life twins and University of Southern California basketball legends Pamela and Paula McGee who, along with Cynthia Cooper (Damita Jean Johnson in *Twice as Nice*), led the University of Southern California's women's basketball team to back-to-back NCAA championships in 1983 and 1984.

Filmmaker Jessie Maple learned her craft in the early 1970s as a student of the New York-based NET Channel 13 and Third World Newsreel training schools. She soon established herself as a pioneer in 1975 when she successfully fought against union discrimination to become the first African American woman admitted to the International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts (IATSE) in New York. In 1981 Maple broke ground again with the release of her first narrative film, *Will*, often cited as the first independent feature film produced and directed by an African American woman. *Will* was preserved in 2008 by the BFC/A with support from the Women's Film Preservation Fund. It has since generated a new wave of interest in Maple and been welcomed recently by audiences at the Museum of Modern Art and the Film Society of Lincoln Center.

In 2005 Maple placed her collection with the BFC/A, which includes films and logbooks, photos and news clippings, correspondence, and much more.



Above: African American protesters from the NAACP at a screening of *Birth of a Nation* in the 1940s.

Marking the centennial of *The Birth of a Nation*, the Black Film Center/Archive at Indiana University will be hosting a two-day symposium exploring the film's legacy and relevance to contemporary cinematic, political, cultural, and transnational affairs. The event will feature keynote addresses by internationally distinguished film scholars Linda Williams (UC Berkeley) and Melvyn Stokes (University College London), along with three panels exploring the film's relation to current-day issues in race relations, immigration, media representations of race, and inequality in the American experience.

The symposium will also include a screening of *The Birth of a Nation* at IU Cinema, with live musical accompaniment by pianist Rodney Sauer. The *Birth of a Nation* symposium is sponsored by the Black Film Center/Archive in partnership with The Media School and Indiana University Cinema, with special thanks to the Office of the Provost and the Executive Vice President. It is cosponsored by the Cinema and Media Studies Unit, Department of African American and African Diaspora Studies, Department of American Studies, Center for Research on Race and Ethnicity in Society, Department of History, and the Poynter Center for the Study of Ethics and American Institutions.

Generous additional support has been provided by The College Arts and Humanities Institute (CAHI), Indiana University's College of Arts and Sciences Ostrom Grants Program, and Indiana University's New Frontiers in the Arts and Humanities Program.

Naked Acts

Image Making and Black Female Sexuality



With a grant from the College Arts & Humanities Institute, the BFC/A sponsored a two-day workshop in September with novelist and filmmaker Bridgett M. Davis and artist Renée Cox on Black female sexuality and representation. The IU Cinema hosted a screening of Davis' 1996 film *Naked Acts*. Renée Cox, who appears in the film, also gave an artist talk on her daring photography that celebrates Black womanhood.

As part of their visit, Davis and Cox participated in the IU Cinema's Jorgensen Guest Filmmakers series, where they engaged in discussion on gender and sexuality. The Jorgensen discussion was moderated by professor LaMonda Horton-Stallings of the IU Department of Gender Studies.

Both Davis and Cox made a guest appearance in Ph.D. candidate Marsha Horsley's undergraduate course, "Images of Blacks on Film, 1903-1950s." The workshop concluded with a reading by Davis from her acclaimed 2014 novel, *Into the Go-Slow*.



Opposite: Promotional still from *Naked Acts*. Above: Renée Cox and Bridgett M. Davis interviewed by Professor LaMonda Horton-Stallings.



The two-part Black Silence series featured films that incorporated markers of silent cinema into contemporary explorations of friendship, social inequality, and Black experience. Filmmaker and UC San Diego film professor Zeinabu irene Davis visited IU in February for a screening of her first feature film, *Compensation* (1999).

Davis, a member of the “LA Rebellion” (the first group of African American, Asian American, Latino, and Native American filmmakers to attend UCLA’s ethno-communications graduate program) also hosted a work-in-progress screening of her current documentary project, *Spirits of Rebellion: Black Film at UCLA*. Black Silence concluded in March with Charles Lane’s *Sidewalk Stories* (1989) paired with Bert Williams’s 1916 comedy, *A Natural Born Gambler*.



Top (left to right): *Compensation* (1999), *Sidewalk Stories* (1989), *A Natural Born Gambler* (1916).
Bottom: Davis interviewed on the IU Cinema stage by Ph.D. candidate Marsha Horsley.



The BFC/A provided partnership and logistical support for a retrospective of films and a Jorgensen guest filmmaker lecture by the renowned Mauritanian filmmaker and recent Academy Award nominee Abderrahmane Sissako. In addition to a sold-out screening of the internationally-acclaimed 2014 film *Timbuktu*, the series included *Bamako* (2006), *Waiting for Happiness/Heremakono* (2002), *Rostov-Luanda* (1998), *Life on Earth* (1998), and a program of short films.

Sissako hosted post-screening Q&As and shared meals with students and faculty, as well as attended visiting lecturer and filmmaker Ougie Pak’s undergraduate course for a screenwriting workshop. Senegalese filmmaker Jo Gai Ramaka joined Sissako for several events and also led a NEMLIA (New Media and Literary Initiatives in Africa) workshop on his current projects *1000 Flash Drives for the Environment* and *Plan Jaxaay*.



Top: Abderrahmane Sissako speaking with Michael Martin at the BFC/A. Bottom Left: Sissako viewing a screenplay in the Lilly Library. Bottom Right: Still from *Timbuktu* (2014).

Mike Henderson: Just Another Notion



Left: Still from *Down Hear* (1972). Right: Detail from *Haight Street Demonstration*, a painting by Henderson.

Painter, blues man, and art professor Mike Henderson is far too little known for his remarkable body of 16mm experimental film. The BFC/A worked with the filmmaker and preservationist Mark Toscano of the Academy Film Archive to curate several of Henderson's most innovative works, created from the late 1960s through the early 1980s, for a presentation at the IU Cinema.

While on campus, the recently retired UC Davis professor spent time discussing filmmaking with undergraduates in Ph.D. candidate Russell Sheaffer's DIY Film Production class and sharing footage from his blues documentary-in-progress with graduate students at the BFC/A. An interview conducted during his visit will appear in a forthcoming issue of *Black Camera*, complete with a Close-Up Gallery of Henderson's extraordinary paintings.

Afrosurrealist Film Society Presents: Akosua Adoma Owusu



Above Left: Akosua Adoma Owusu. Above Right: Still from *Split Ends, I Feel Wonderful* (2012).

Ghanaian-American experimental filmmaker and 2015 Guggenheim Fellow Akosua Adoma Owusu visited IU as a guest lecturer and researcher in November. Afrosurrealist Film Society founder and Media School professor Terri Francis organized the visit and hosted a screening of four of Owusu's films: *Me Broni Ba/My White Baby* (2009), *Drexciya* (2010), *Split Ends, I Feel Wonderful* (2012), and *Bus Nut* (2014). A discussion led by the filmmaker with faculty and students followed the program, which marked one of the first meetings of the Afrosurrealist Film Society at IU.

Blaxploitation Horror of the 1970s

Bill Gunn's 1973 cult classic *Ganja and Hess* kicked off the Blaxploitation Horror of the 1970s program at the IU Cinema which ran from late August through Halloween and culminated with the screening of William Crain's *Blacula* (1972), starring Indiana-born William Marshall.

The underseen and underappreciated 1976 possession thriller, *J.D.'s Revenge*, rounded out the three-part series. All screenings were preceded by vintage 35mm trailers from the collections of the American Genre Film Archive and collector/filmmaker Jenni Olson.



Above: *Blacula* (1972).

Imágenes del Caribe

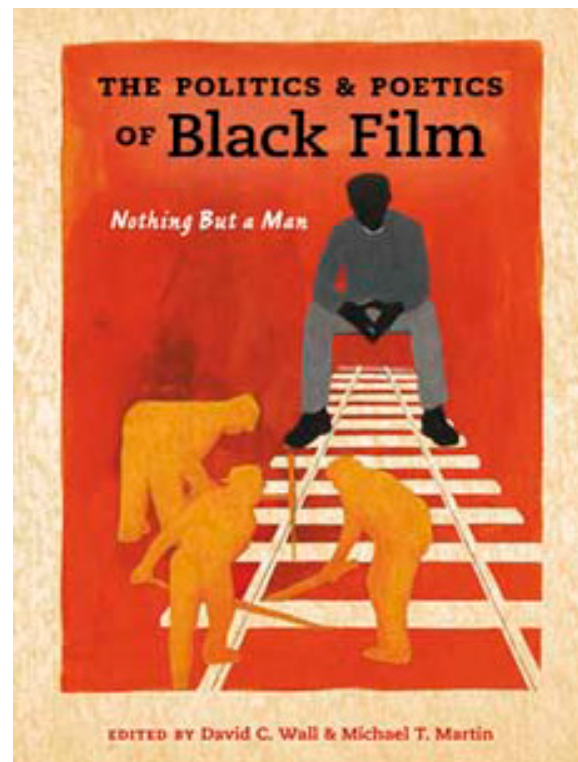
In October, Gloria Rolando, Afro-Cuban filmmaker and founding member of the film collective *Imágenes del Caribe*, visited the IU Bloomington campus with leadership from CUBAmistad and co-sponsorship from IU organizations and departments including the BFC/A.

Two of Rolando's recent documentaries screened at the IU Cinema, where the filmmaker was present: *Reembarque/Re-embark* (2014), which explores intra-Caribbean migration, and *1912, Breaking the Silence* (2013), a three-part series on the history of Cuba's *Partido Independiente de Color* (PIC), which organized in 1908 in response to racial, political, and economic inequality in the early years of the Republic.



Above: Still from *Reembarque/Re-embark* (2014).

The Politics and Poetics of Black Film: *Nothing But a Man*



In partnership with Indiana University Press, the BFC/A has launched a new book series that will focus on the study of Black film and filmmakers in the global diaspora. The series will select both prominent and emerging filmmakers, feature films and short narratives, documentaries and experimental films, all of enduring cultural, aesthetic, historical and scholarly importance. The first book in the series is *The Politics and Poetics of Black Film: Nothing But a Man*, due for release in Fall 2015.

Written and directed by two white men and performed by an all-Black lead cast, *Nothing But a Man* (Michael Roemer, 1964) tells the story of a drifter turned family man who struggles with the pressures of small-town life and the limitations placed on him and his community in the Deep South, an area long fraught with racism. Though unmistakably about race and civil rights, the film makes no direct reference to the civil rights movement. Despite this intentional absence, contemporary audiences were acutely aware of the social context for the film's indictment of white prejudice in America.

To help frame and situate the film in the context of Black film studies, the book gathers primary and secondary resources, including the original screenplay, essays on the film, statements by the filmmakers, and interviews with Robert M. Young, the film's producer and cinematographer, and Khalil Gibran Muhammad, Director of the Schomburg Center for Research in Black Culture.

Fall 2014 Vol. 6 No.1

The Fall 2014 issue of *Black Camera* includes an extensive special feature, "Ava DuVernay in conversation with Michael T. Martin — 'A Call to Action': Organizing Principles of an Activist Cinematic Practice," drawn from discussions held during DuVernay's 2013 visit to the Black Film Center/Archive and IU Cinema.

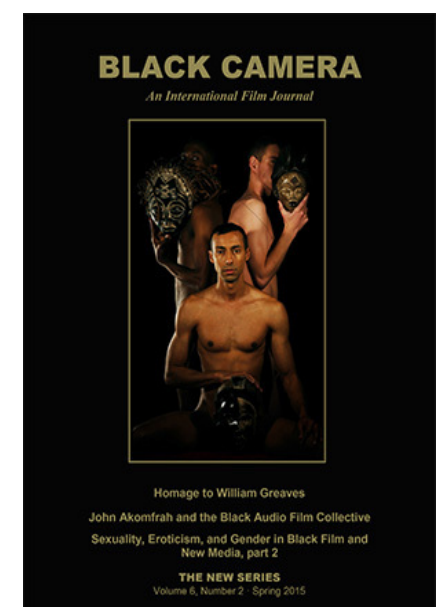
The issue also features a Close-Up on post-colonial filmmaking in French-speaking countries from guest editor Delphine Letort, which includes articles by Benjamin Stora, Isabelle Vandershelden, Florence Martin, Tsitsi Jaji, Jeanne Garane, and Delphine Letort.



Spring 2015 Vol. 6 No.2

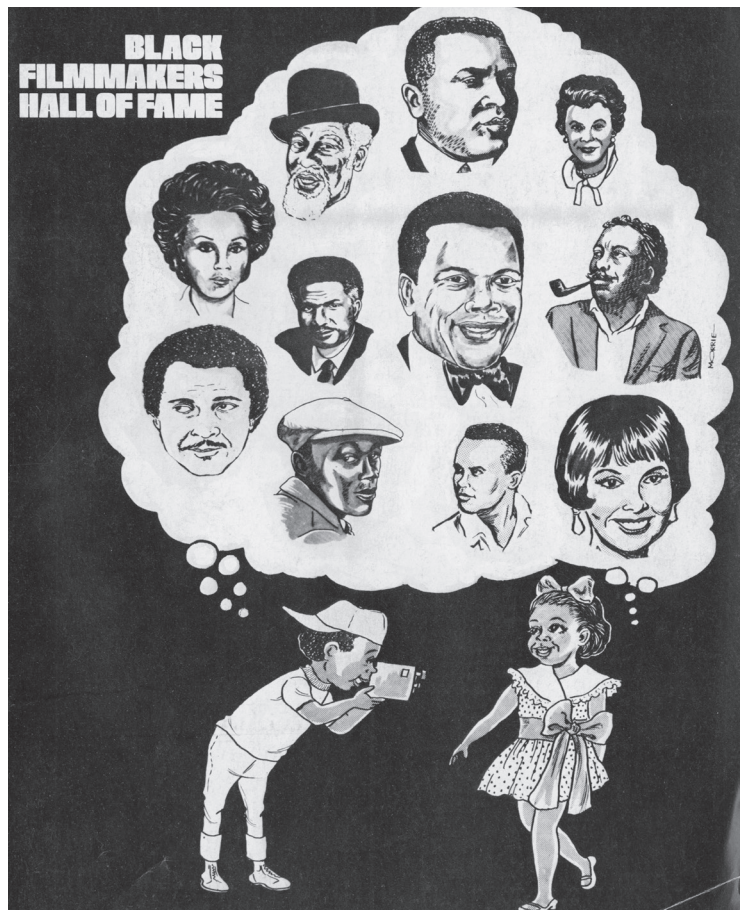
The Spring 2015 issue of *Black Camera* includes two Close-Ups: One on John Akomfrah and the Black Audio Film Collective, from guest editors Matthias De Groof and Stéphane Symons, featuring articles by Stoffel Debuysere, Kobena Mercer, Manuela Ribeiro Sanches, Laura U. Marks, Kass Banning, and John Akomfrah; and the second on Sexuality, Eroticism, and Gender in Black Films and New Media, from guest editor L.H. Stallings, featuring articles by Angelique V. Nixon, Kai M. Green, and Marlon Rachquel Moore.

This issue also features a tribute to William Greaves by Noelle Griffiths; an article on John Kitzmiller by Saverio Giovacchini; and an interview with Kevin Willmott by Derrais Carter.



Black Filmmakers Hall Of Fame

Gifts from Mary P. Smith, Belva Davis, and William Moore



The receipt of Mary Perry Smith's contribution has paved the way for receiving additional materials from the archives of Black Filmmakers Hall of Fame, Inc. (BFHFI). In January 2015, the BFC/A accepted a second donation of materials from Belva Davis and her husband William Moore. Davis was co-founder of the BFHFI, one of the first program directors for the awards ceremony, and an active member of the BFHFI Board of Directors. William Moore recorded much of the footage of BFHFI events included in the collection.

This latest acquisition includes a linear foot of written records and over 250 videocassettes and open reel videos. Among the written records are correspondence



with inductees and production materials such as scripts and schedules for the 2nd and 18th annual Oscar Micheaux Awards Ceremonies hosted in 1975 and 1991. The majority of the video recordings contain footage of BFHFI events hosted from 1978-1993. Highlights include acceptance speeches by celebrities such as Sidney Poitier and Stepin Fetchit; film symposiums and lectures featuring Albert Johnson, Raymond St. Jacques, Geoffrey Holder, Maya Angelou, Gloria Naylor, Rosalind Cash, and Madge Sinclair; and interviews with Sidney Poitier, James Earl Jones, Melba Moore, Julie Dash, Jim Brown, Diahann Carroll,

Sinbad, Tempestt Bledsoe, Jasmine Guy, Patti LaBelle, Richard Pryor, and many others.

Belva Davis is an African American television anchor and journalist. She began writing freelance pieces for *Jet* in 1957. In 1963 she made her television debut on KTVU (Oakland, California), making her the first African American woman television reporter on the West Coast. She started work as an announcer for AM radio station KNEW in Oakland and then was hired by KPIX-TV in 1966, thereby becoming the West Coast's first African American female television journalist.

She is the recipient of eight Emmy Awards as well as lifetime achievement awards from the International Women's Media Foundation, the National Association of Black Journalists, and the Northern California Chapter of the National Association of Television Arts and Sciences. Her work has appeared on radio and television stations in Oakland and throughout the Bay Area, as well nationally on PBS. In 2011 she published her autobiography, *Never in My Wildest Dreams: A Black Woman's Life in Journalism* (Berrett-Koehler Publishers).

William Moore is a photojournalist. Following his graduation from Laney College in

Oakland, Moore was hired as a television news cameraman for KTVU and became the first African American news cameraman to work full-time for commercial television in California. In 1969, he became a freelance photographer for the Associated Press and later became the chief photographer at KTVU. His work as a photographer and cameraman includes coverage of the O.J. Simpson murder trial, the murders of San Francisco Mayor George Moscone and San Francisco Supervisor Harvey Milk, and anti-war and civil rights demonstrations from the late 1960s through the 1970s. He has also served as an adjunct professor at Ohlone College in Fremont. Both he and Davis are active philanthropists.

Mary Perry Smith

Work on the Mary Perry Smith Black Filmmakers Hall of Fame Archives Collection is rapidly progressing. Following the hire of a full-time archivist in late October 2014—a new permanent position generously created by the Indiana University College of Arts and Sciences—the processing of the collection began in earnest. The initial focus was on inventorying over 1200 videocassettes in various formats and nearly



Opposite Left: A promotional cover for the BFHFI. Opposite Right: Michael Martin looking through BFHFI photos with Bill Moore and Belva Davis. Bottom Left: A table at a BFHFI gala reception featuring among others Sammy Davis Jr. and Spike Lee. Bottom Right: Mary Perry Smith in the 1970s.



300 audio recordings to help ensure their digitization by the Media Digitization and Preservation Initiative (MDPI) in time for Indiana University's bicentennial in 2020. A significant portion of the videocassettes consist of submissions to BFHFI competitions and film screenings. Many of these submissions were from student filmmakers, but they also include videocassettes and application materials from filmmakers such as Charles Burnett, S. Torriano Berry, Julie Dash, and Zeinabu irene Davis. For instance, the BFHFI received a copy of four sample scenes from Zeinabu irene Davis's *Compensation* as part of her entry packet for the Sidney Poitier Fellowship Competition in 1993. At this time Davis still envisioned her film as a short period piece. Consisting of shorts, feature films, documentaries, animations, educational films, public service announcements, and television programs, these submissions provide a detailed snapshot of African American independent filmmaking from 1987-2003.

Another highlight of the collection is Phil Moore's personal papers, scores, and recordings. Phil Moore was a jazz musician, composer, arranger, and celebrity vocal

coach active from the late 1930s until his death in May 1987. Although he was one of the first salaried African American composers and arrangers to work for mainstream Hollywood (hired by MGM in 1942), he was unable to receive credit for his contribution to as many as 40 films. Moore also worked with well-known stars such as Marilyn Monroe, Dorothy Dandridge, Judy Garland, Quincy Jones, Lena Horne, Frank Sinatra, Bobby Short, the Supremes, and a host of others, eventually starting his own school and a set of audio training materials titled *For Singers Only*.

Over the next few months, work will proceed with processing Moore's extensive collection of compositions and arrangements and encoding the completed finding aid for online delivery through IU Archives Online. Several items from the collection were selected for display at the Grunwald Gallery of Art from October 15-November 30, 2015 as part of its exhibition *The Wunderkammer: Curiosities in Indiana Collections*.

Founding Women of the Black Filmmakers Hall of Fame Oral History Project

The Black Film Center/Archive has received further University funding to conduct an oral history project with the founding women of the Black Filmmakers Hall of Fame, including Mary Perry Smith, Belva Davis, and Ruth Beckford. All three are over 80 years of age and recognize the pressing importance of recording their accounts of the early history of the BFHFI. The recordings will be made available on-site at the BFC/A, where they will enhance the research value of the BFHFI archives.

In the current phase, Michael Martin and Brian Graney will travel to Oakland, CA, to conduct interviews over one week, with a focus on the BFHFI's contribution to Black film history and its legacy in cinema studies and African American studies. Community historian Nadine Wilmott has been involved in the project as an independent contractor and will contribute research to establish the founders and the BFHFI within the political and social environment of Oakland, CA, from the 1970s through the 1990s. Oakland native Wilmott is an experienced oral historian and has worked previously with Mary Perry Smith through the Regional Oral History Office of the Bancroft Library at University of California, Berkeley.



Opposite Left: A BFHFI-sponsored special screening of *Malcolm X* (1992). Above: Composer and arranger Phil Moore in his studio.





In 2015, University of Connecticut Professor Emeritus Josef Gugler donated his collection of research materials related to African film to the BFC/A. Gugler gathered this collection of posters, films, videos, and other materials during his research which initially emphasized the films of Sub-Saharan Africa and later expanded to encompass Northern Africa. Much of Gugler's research has been inspired by his time spent with his wife teaching in Africa, particularly Nigeria and Uganda. Gugler has shared his research with students at University of Connecticut through his course "Modern Africa: Re-Imagining Africa through Films and Novels," and with the wider scholarly community through publications including his monograph *African Film: Re-Imagining a Continent*, published by Indiana University Press.

The Gugler Collection greatly enriches the BFC/A's holdings related to African film. With over one thousand posters, lobby cards, pressbooks and photos accompanying the audiovisual materials, the Gugler Collection augments and enhances the BFC/A as a foundational resource for the study of African film.



FESPACO

In the spring of 2015 BFC/A director Michael Martin represented the BFC/A at the 24th annual Panafrican Film and Television Festival of Ouagadougou (FESPACO). While there he collected 200 African cinema posters to further expand the BFC/A's holdings of African film materials, and in particular materials related to the biannual FESPACO. The BFC/A can boast of having the largest African cinema poster collection in the United States.

Media Digitization and Preservation Initiative Update

As of June 2015, the Media Digitization and Preservation Initiative (MDPI) has opened its transfer studios and begun digitizing IU's extensive media holdings. A few of the Sony Betacam videocassettes from the Belva Davis and Mary Perry Smith BFHFI Archives have been digitized. A schedule of audiovisual formats to be digitized by IU's corporate partner was released earlier this summer and the first of the BFC/A's holdings entered the transfer studios in August. Preservation files for the bulk of the BFC/A's video recordings are expected to be completed by October 2018.



University Partners



Schools

- The Media School

Departments

- African American & African Diaspora Studies
- American Studies
- Communication and Culture
- Comparative Literature
- English
- Gender Studies
- History

Programs

- African Studies Program
- Center for Latin American and Caribbean Studies
- Creative Writing Program
- Film & Media Studies Program
- Cultural Studies Program

Organizations

- Afrosurrealist Film Society
- Black Graduate Student Association
- College of Arts and Sciences
- College Arts and Humanities Institute
- GLBT Student Support Services
- Indiana University Cinema
- The Kinsey Institute
- La Casa, Indiana University Latino Cultural Center
- Underground Film Series
- Women of Color Leadership Institute
- Poynter Center for the Study of Ethics and American Institutions



Location and Contact Information



The Black Film Center/Archive is located in room 044 in the Herman B Wells Library on the Indiana University, Bloomington campus, and is open for research from 9:00-5:00, Monday through Friday.

Advance appointments are requested for film viewings and special collections access. To schedule appointments, call (812) 855-6041 or email bfca@indiana.edu.

Websites

Black Film Center/Archive - <http://www.indiana.edu/~bfca>

Black Camera - <http://www.indiana.edu/~blackcam>

BFC/A Blog - <http://blackfilmcenterarchive.wordpress.com>

IN MEMORIAM

Phyllis Klotman

1924 – 2015

Phyllis R. Klotman, founder of the Black Film Center/Archive and professor emerita in the department of African American and African Diaspora Studies, died on March 30th, 2015, at her home in Manhattan. “She was one of the first to preserve black independent films, and in doing that, she encouraged us,” Charles Burnett remarked in his interview with the *New York Times* following Klotman’s passing. Klotman’s numerous achievements and contributions to the study of Black film include the establishment of the BFC/A, the founding of the *Black Camera* newsletter (now *Black Camera: An International Film Journal*), and the publication of *Frame by Frame: A Black Filmography* (1979).

Professor Klotman also conducted interviews with filmmakers Kathleen Collins, Julie Dash, Charles Burnett, Marlon Riggs, and Zeinabu irene Davis, just to name a few. Collecting interviews with filmmakers continues to be part of the Black Film Center/Archive’s project, and Klotman’s transcripts and audio recordings are available on site. In 2012, following celebrations of her legacy upon the 30th anniversary of the BFC/A’s founding, a classroom and screening venue at the new BFC/A facility was named “The Phyllis Klotman Room” in her honor.

“Those early black filmmakers, those artist-entrepreneurs, held a special place in Phyllis’s view, and she meant to ensure that they receive the recognition they deserve and that they never be forgotten.”

—Mary Frances Stubbs
Founding Assistant Director,
Black Film Center/Archive



This Page: Klotman and Scatman Crothers. Opposite Page, Clockwise from top: Gloria Gibson, Mary Frances Stubbs and Klotman; Shirley Chisholm and Klotman; Klotman and Marlon Riggs; Ousmane Sembène and Klotman; Klotman and Maya Angelou; Klotman and Zeinabu Davis,



“Phyllis R. Klotman’s tenure at IU brought to life the words of the late Black studies professor and author, Manning Marable, who wrote that grace is ‘the ability to redefine the boundaries of possibility.’ Phyllis R. Klotman lived a life full of grace.”

—Audrey T. McCluskey
Professor Emerita, African
American and African
Diaspora Studies,
Indiana University



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Poster from the Richard E. Norman Collection.



Photo of Stepin Fetchit (seated) receiving award from the Black Filmmakers Hall of Fame.



BLACK FILM CENTER/ARCHIVE

INDIANA UNIVERSITY

The Media School
Bloomington

Black Film Center/Archive

Wells Library, Room 044 | 1320 East 10th Street, Bloomington Indiana 47405 | 812.855.6041

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