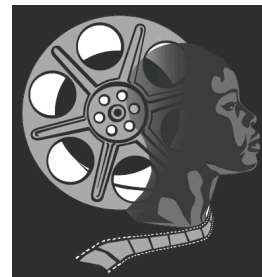


Black Film Center/Archive



VOLUME 1, ISSUE 2

JUNE 2010

LESLIE HOVIN, EDITOR

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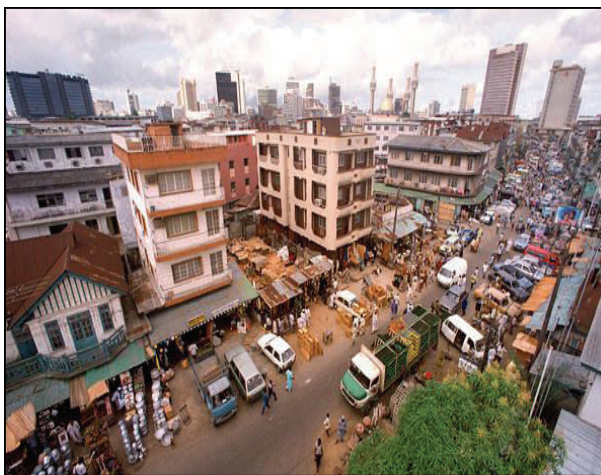
Are you a filmmaker or actor who wants to ensure the preservation of materials documenting your career? Are you a collector who has materials related to the study of black film (i.e. film, videocassettes, posters, etc.) who wants to donate materials to be included in our research collection? If so, [email us](#), or call us at (812) 855-6041.

Nollywood

"I saw *The Exorcist* at the Plaza, on the big screen," reminisced actress Ajoke Jacobs during a [2004 round table discussion with Trenton Daniel](#). "But now? If I never took my children abroad, they wouldn't even know what a big screen was!"

Jacobs provokes an image that is intriguing and, at the same time, frightening. During the 1980s, the International Monetary Fund had the Nigerian government implement a Structural Adjustment Program (SAP). The SAP removed subsidies for public services and devalued the naira, the Nigerian currency. This new policy made filmmaking almost impossible, and cinemas in Nigeria, as well as West Africa, began to close.

Tunde "TK" Kelani, Nige-



GETTY IMAGES: Lagos, Nigeria

rian film director and also a participant at the round table discussion, remembers, "Making films in the traditional way required foreign exchange, and the exchange rate was just prohibitive. So everybody practically stopped making films. Video technology offered a way out, coupled with the fact that there was instability and political unrest and all that. So everybody stayed indoors and wanted to be entertained at home. Video technology came at the right time."

As in all economies, where there is a demand, there is a
(continued on page 3)

Indiana University Cinema: Inaugural Director Jon Vickers



Jon Vickers

On March 22, 2010, Jon Vickers began his position as the first director of the Indiana University Cinema.

Currently working from the Black Film Center/Archive until the IU Cinema construction is complete, Vickers maintains a steady flow of students and faculty interested in involvement with the IU Cinema. The excitement for this new institution can be heard and felt in the air as cinephiles come and go through the archive.

Prior to coming to Indiana University, Vickers was the managing director of DeBartholomeo Performing Arts Center at the University of Notre

Dame. The center is comprised of five different performance venues: Leighton Concert Hall, Decio Mainstage Theatre, Philbin Studio Theatre, THX-certified Browning Cinema, and the Reyes Organ and Choral Hall.

Since 1996, Vickers and his wife, Jennifer, managed the Vickers Theatre, an independent art house cinema in Three Oak, Michigan. Vickers also served as co-chair of the Downtown Development
(continued on page 7)

Cinematic Representations of Racial Conflict in “Real Time”

Sam Greenlee, novelist and screen-play writer of *The Spook Who Sat By the Door*, closed the March 2010 symposium, *Cinematic Representations of Racial Conflict in “Real Time,”* with a final statement: “I’m a bad m—f—.”

The general public’s attitude towards this film and *Nothing But a Man* seemed to affirm that Greenlee and Robert M. Young are indeed bad mofos. During this symposium, we were able to hear the back stories to two of the most influential films in black cinema.

Young, 85, described his filmmaking career as that of empathy for the “other”. As a Jew, he quickly understood at a young age that he could easily connect with people of different minority backgrounds because of a common-

ality in discrimination. In 1964, Young and Michael Roemer decided to film an African-American love story that involved a man’s personal fight to be “nothing but a man” rather than a “boy”—something that had never been attempted before.

In another genre, Greenlee, 80 and a former military lieutenant, wrote a novel about a black CIA operative who decides to use his skills to organize an armed struggle in Chicago. The 1973 film adaptation was removed from cinemas without explanation after a successful opening at the box office. His poignant and colorful descriptions of the struggles to distribute *The Spook Who Sat By the Door* provided a more personal lens into the era of the racially

turbulent 1960s.

Bob Young splits his time between Los Angeles and New York. He continues to direct television shows and films, and individuals can learn more about his career by watching *An Independent Portrait* (Muniain, 2006). Sam Greenlee is a poet, a journalist, a political activist and, since 1988, a radio talk show host in Chicago.

The BFC/A appreciated the participation of all the visiting scholars (Terri Francis, Devorah Heitner, Denis Mueller, Marilyn Yaquinto, Lamont Yeakey), IU professors (Karen Bowdre, Khalil Muhammad, Frederick McElroy) and the interested public involved with this symposium.

From the Postcolonial to the Global Postmodern? African & Caribbean Francophone Filmmakers and Scholars in Conversation

The BFC/A would like to thank everyone who participated in the symposium, *From the Postcolonial to the Global Postmodern? African & Caribbean Francophone Filmmakers and Scholars in Conversation*. The filmmakers and scholars (Gaston Kabore, Jo Ramaka, Jean-Marie Teno, Euzhan Palcy, Francoise Pfaff, Akin Adesokan, and Kenneth Harrow) provided thoughtful and provocative discussions on African and African Diaspora film and its future. The filmmakers were also able to screen and discuss some of their films with the general public. The event was a wonderful opportunity for the Indiana University—Bloomington campus to meet and familiarize themselves with these filmmakers and scholars.



Marissa Moorman and Euzhan Palcy at the reception.

Photographs courtesy of Heather Essex.



Jean-Marie Teno leads a discussion after a screening of his film, *Sacred Places*.



Gaston Kaboré, Eileen Julien, and George Hutchison mingle during the reception.



Joseph Gai Ramaka during the Filmmaker/Scholars forum led by Eileen Julien and Michael Martin.

Nollywood continued from page 1

supply. Nigerians still wanted to be entertained, and directors saw an opportunity to fulfill this desire. Many directors who once produced soap operas began creating home videos to be viewed on television stations, such as the South Africa-based pay television MultiChoice, or in video clubs. These directors burst into production with affordable films such as *Zinabu* (1987), *Living in Bondage* (1992), and *Glamour Girls* (1994) shot with digital cameras that shun the more expensive classical 35mm format.

A decade later, Nollywood, based out of Lagos, Nigeria, has become the second biggest filmmaking industry after India's Bollywood, surpassing Hollywood in 2006 by nearly 400 films.

Akin Adesokan, assistant professor of Comparative Literature at Indiana University Bloomington, discusses the importance of a cinematic development in Nigeria, but the term "Nollywood" itself is a bit vague. "The first time I saw that term, 'Nollywood,'" Adesokan recalls, "I experienced a feeling of dread. It was the kind of naming that you knew wouldn't do justice to what it was talking about, but you also knew that it was most likely to stick. It's serviceable-Hollywood, Bollywood. And now, Nollywood. It put Nigeria in the same league as the US and India, so to speak. But what people forget is that these two prior film industries are better organized."

Problems of disorganization within the Nigerian film industry aside, the industry provides two things for the country: first, the film industry provides jobs for people. The success of a film depends on many people: actors, set designers, technical specialists, chefs and kitchen staff. And the industry is not exclusively successful for the young—elders who are otherwise out of work due to mandatory retirement are able to find roles as elders, mother-in-laws, and midwives. A French study estimated the Nollywood created three to four thousand jobs, which [John C. McCall](#), associate professor of anthropology at Southern Illinois University, calls a "conservative number" which does not count all the job opportunities



created in distribution, retail, poster design and packaging.

Second, the industry creates a platform for Nigerians to view films made by themselves that feature stories about themselves without the immediate need for assistance from other countries. Zeb Ejoro, Nigerian film director, states, "Before 1998, if you went to the video club, 80 percent of the movies were foreign movies. Now 80 percent are Nigerian movies. That's a huge success. Nigerians appreciate their own story lines."

So what consists of a Nollywood film? Adesokan points out that there is no one standard type of Nollywood film. Whether inspiration comes from historical folklore, religion, politics or current events, the typical Nollywood film is very narrative, contains a positive message, and can go on to have many sequels in order to continue a story.

Folklore and oral tradition are often regarded as the backbone of African cinema. This narrative tradition can be confusing for non-Africans, but Adesokan suggests that if they, "relate to these films as stories of everyday human decisions in unpredictable circumstances, they will understand them better."

While stylistic and technological differences are apparent when compared to other film industries, Nigerian direc-

tors know that their films and the Nollywood film industry itself will continue to improve, grow and gain popularity throughout African and the African Diaspora. "Nigerian filmmakers have been able to touch a sort of sensibility of the people—their life, their aspirations, their family values, their worldview, their cosmology, spiritual and otherwise," states film director Kabat Esosa Egbon. "The content, the form, is African."

The Black Film Center/Archive recently acquired a large amount of Nollywood films. Those who are interested in immersing themselves in Nigeria's cinema may make appointments to view any of these films which are listed on the [BFC/A Latest Acquisitions](#). The archive also has two documentary films about Nollywood: *This is Nollywood* (2007) and *Welcome to Nollywood* (2007).

Leslie Houin is a graduate research assistant and editor of the Black Film Center/Archive e-Newsletter.

In Memorium: Lena Horne (1917-2010)

Lena Calhoun Horne, singer, dancer, actress, and civil rights activist who paved the way for black entertainers and attained worldwide fame as a singer passed away May 9, 2010 in Manhattan. She was 92.

Horne was born in Brooklyn on June 30, 1917 to Edna and Teddy Horne. In 1920, her father moved to Seattle and her mother began her stage career in Harlem. During this period, Horne was raised by her paternal grandparents, who were early members of the NAACP.

Known as the "beautiful Lena Horne," she began her professional career at age 16 as a dancer at the Cotton Club in Harlem. At age 17 she earned her first featured role in the Broadway play *Dance With Your Gods*. Horne continued to gain popularity among black and white audiences in her performances for Noble Sissle's orchestra. However, she still had to conform to racist indignities such as being denied entrance to hotels and facilities where she headlined the stage.

"I was unique in that I was a kind of black that white people could accept," she once said. "I was their daydream. I had the worst kind of acceptance because it was never for how great I was or what I contributed. It was because of the way I looked."

Following *The Duke is Tops* in 1939, Horne was signed as a specialty performer by MGM Studios. For convenience, MGM Studios made sure that the scenes in which Horne sang were separate from the plotline so that they could be edited out for Southern audiences. Despite these terms, Horne went on to have leading roles (albeit amongst an all-black cast) in two feature films, *Cabin in the Sky* and *Stormy Weather*, both made in 1943.

In 1941, she sang with Paul Robeson at Café Society, the first racially integrated nightclub in the United States. While entertaining troops for the U.S.O., she refused to perform for segregated audiences or for groups in which German prisoners of war were seated in front of African American servicemen. Horne stated in a 1990 interview, "The whole thing that made me a star was the war. Of course the black guys couldn't put Betty Grable's picture in their

footlockers. But they could put mine."

Lena Horne became a very visible activist in

the civil right movement, throwing a lamp at a person who used a racial slur in a restaurant in Beverly Hills, California in 1960. Lena was active in the NAACP. She joined 250,000 people at the March on Washington when Martin Luther King Jr. gave his "I Have a Dream" speech and where she also spoke and performed. Horne also met civil rights activist Medgar Evers at a

rally where they both gave speeches just days before his assassination. She was a member of Delta Sigma Theta Sorority, Inc. Horne also collaborated with Eleanor Roosevelt to pass anti-lynching laws.



Scene from *Cabin in the Sky*; Kenneth Spencer, Eddie "Rochester" Anderson, Lena Horne, and Rex Ingram

Her struggles against racism followed her throughout her career and personal life. Hollywood, for instance, did not allow blacks to live in the city. A white man signed for a house as if he was to rent it, though Horne actually lived there. While her neighbors petitioned to have her move out, Humphrey Bogart, who lived across the street from her, stood up for her. In 1947, Horne married Lennie Hayton, a Jewish American musician and music director for MGM Studios. The interracial marriage was performed in France and kept a secret for 3 years. When the union was made

public, the couple received violent threats and hate mail.

Horne had some professional difficulties during the 1950s and was often black-listed from films because of her friendships with leftists such as Robeson. During this period she focused on her nightclub career. From the 1950s to the 1980s, Horne also became a regular on variety TV shows, performed hour long shows with Harry Belafonte and Tony Bennett, and made several appearances on other shows, such as *Sesame Street*, *The Muppet Show*, and *The Cosby Show*.

In 1970, both her father and her son, Edwin, passed away. The following year, her husband passed away as well. The emotional turmoil of her private life disrupted her professional activities, and Horne would only see very close friends and family during this time. Horne only continued to pursue her music after she was persuaded by her friend, Alan King. Much to Lena's surprise, her show *Lena Horne: The Lady and Her Music* was a huge success. The show ran for 14 months and in 1981, Lena received a special Tony Award and her cast won two Grammy Awards. She was also presented with the Grammy Lifetime Achievement Award in 1989.



With Silky Hendricks and the Jungleers

During the 1990s, Horne became increasingly active in recording music, recording an album of songs by Billy Strayhorn and Duke Ellington. Through her relationships with Ellington and Strayhorn, Horne became a talented and expressive vocalist. "I wasn't born a singer. I had to learn a lot," she told Strayhorn's biographer, David Hajdu. "Billy rehearsed me. He stretched me vocally. He taught me the basics of music, because I didn't know anything." Horne performed songs from this album at New York's Supper Club and Carnegie Hall to coincide with the release of the album. A recording of her live performance at the Supper Club was released in 1995 and Horne won a Grammy Award for Best Jazz Vocal Album. Horne recorded her last album, *Being Myself*, in 1998. She retired from performing afterwards.

At the age of 80, Lena Horne looked back on her life and stated: "My identity is clear to me now. I am a black woman. I'm free. I no longer have to be a 'credit.' I don't have to be a symbol to anybody; I don't have to be a first to anybody. I don't have to be an imitation of a white woman that Hollywood sort of hoped I'd become. I'm me, and I'm like nobody else."

Lena Horne is survived by her daughter, Gail, four granddaughters, and two grandsons.

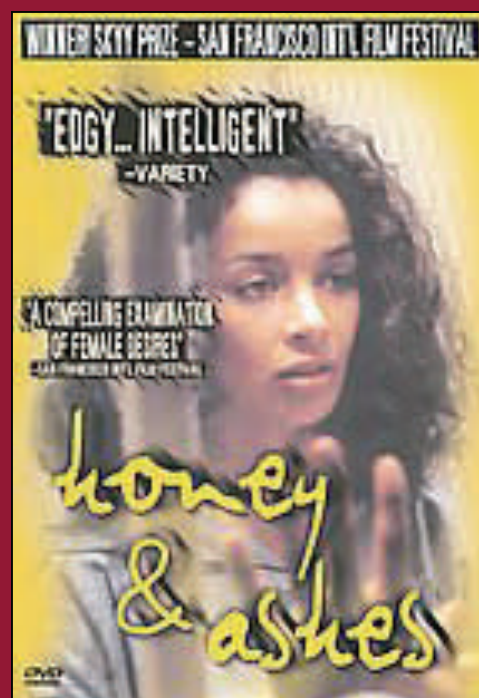
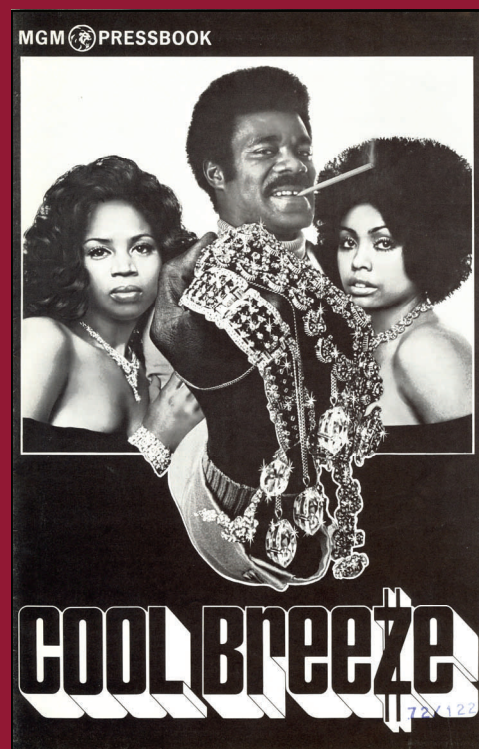
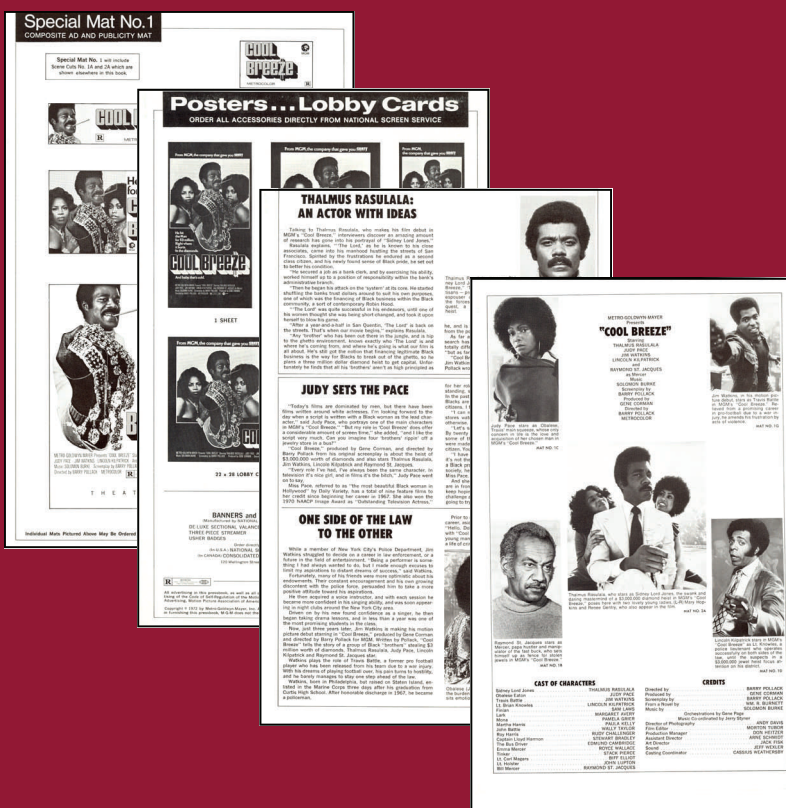
The Black Film Center/Archive has long considered Lena Horne an individual of great importance, featuring her on the cover of *Black Camera* in Winter 2009. For those interested in learning more about Ms. Horne, some biographies include *Stormy Weather: The Life of Lena Horne* by James Gavin; *The Hornes: An American Family* by Gail Lumet Buckley; *Lena Horne* by James Haskins; and *Lena* by Lena Horne and Richard Schickel.



Recent Acquisitions

Pressbooks

The Black Film Center/Archive recently acquired a large number of press books. Press books were sent to cinemas and movie theaters to help promote a particular film. Included in the books were the names of the cast and production crew, articles about the actors and film, advertisements that could be cut out and published in the local newspaper, and examples of posters that could be ordered for the venue. These books assist in addressing the context of the time when the film was made, released, and viewed.



A Selection of New DVDs

- *The Adventures of Juan Quin Quin*, Julio Garcia Espinosa, 1967
- *Buud Yam*, Gaston Kabore, 1997
- *La dignidad de los nadies*, Pino Solanas, 2005
- *Honey & Ashes*, Nadia Fares, 1996
- *Letter to the President*, Thomas Gibson, 2004
- *The Minority*, Dwayne Buckle, 2006
- *My Body My Soul*, Afam Okereke, 2004
- *Passing Strange*, Spike Lee, 2008
- *El Viaje*, Fernando E. Solanas, 1992
- *Zulu Love Letter*, Ramadan Suleman, 2004

To see a complete list, visit the [Black Film Center/Archive's website](http://www.blackfilmcenter.org).

Summer 2010 Film Festivals

As the summer months arrive, the Black Film Center/Archive would like to encourage the attendance of film festivals in the United States and around the world. Here's a selection of festivals that usually include films of Africans and the African Diaspora.

- [African Film Festival, Inc.](#); New York, New York. April 07-May 31.
- [Los Angeles Brazilian Film Festival](#); Los Angeles, California. April 27-May 02.
- [Black International Cinema Berlin 2010](#); Berlin, Germany. May 04-08 at the Rathaus Schöneberg.
- [France Noire/Black France](#); Paris, France. May 21-23 at the Forum des Images.
- [XIII Brooklyn Film Festival](#); Brooklyn, New York. June 04-13 at Brooklyn Heights Cinema and indieScreen.
- [Cine Fest Petrobras Brasil](#); New York, New York. June 05-12 at the Tribeca Cinemas.
- [Latin American and Caribbean Film Festival](#); Atlanta, Georgia. June 11-14.
- [San Francisco Black Film Festival](#); San Francisco, California. June 15-20.
- [Chicago African Diaspora Film Festival](#); Chicago, Illinois. June 18-24 at Facets Cinémathèque.
- [American Black Film Festival](#); Miami, Florida. June 23-26 at the Colony Theater, Klutch, and other local theaters. Master classes at the Ritz Carlton; mixers at Segafredo Café and Maxine's at the Catalina Hotel; anniversary party at LIV at the Fontainebleau; ABFF Honors at the Lincoln Theater.
- [Indiana Black Expo Black Film Festival](#); Indianapolis, Indiana. July 11 at the Indianapolis Museum of Art Toby Theater.
- [Pan African Film and Arts Festival](#); Atlanta, Georgia. July 14-18.
- [Brazilian Film Festival of Vancouver](#); Vancouver, British Columbia. July 15-18.
- [African Diaspora Film Festival](#); Washington, D.C. July 22-25.
- [Martha's Vineyard African-American Film Festival](#); Vineyard Haven, Massachusetts. August 11-14 at the Katherine Cornell Theater and Edgartown Cinemas.
- [Miami Brazilian Film Festival](#); Miami, Florida. August 13-21.

Jon Vickers continued:

Authority for the Village of Three Oaks and was a founder of Harbor Arts, an organization that sponsors film and performing arts festivals in the community as well as the foundation for a low-power FM (LPFM) community radio station.

The IU Cinema is located in the former University Theatre in the northeast end of the IU Auditorium. The University Theatre was built in the late 1930's and is known as an architectural gem. The theatre features sleek modernist lines and paintings from the Works Progress Administration era. In October 2009, the renovation process began to turn the old theatre into a state-of-the-art cinema facility, equipped with the highest standards of 35 mm, 16 mm and digital projections, which will open Fall 2010.

"I look forward to the honor of becoming the first director of the Indiana University Cinema," said Vickers. "I am remarkably impressed by the commitment to the project and program, from

all levels of the university. Restoring the original beauty of the 1930s University Theatre into a state-of-the-art, THX-certified cinema, along with the creation of this position to build a program, demonstrates that dedication. The enthusiasm for the project is also apparent in every student, faculty, and staff member that I have met. I am equally enthused, and can't wait to begin building campus relationships while planning for our inaugural year."

As director of the IU Cinema, Vickers will work both independently and in collaboration with campus faculty to schedule film screenings, retrospectives, festivals, traveling exhibits, topical programs, and guest lectures. He will manage the cinema's budget, coordinate fundraising and grant-writing activities, and supervise a staff that will include a full-time technician and part-time student workers and interns.



Photographs courtesy of IU Archives.

Indiana University Provost and Executive Vice President Karen Hanson announced Vickers appointment in February 2010 and said, "The wealth of operational experience that Jon Vickers brings to this position will help to ensure that this new enterprise thrives. He has very successfully managed two cinemas, one of which is the only THX-certified cinema in Indiana. He also possesses a strong knowledge of film history and an eagerness to work with all campus units that are interested in engaging with film. Jon will have the unique opportunity of setting up operations for the IU Cinema, and his background makes him eminently qualified to do so. I am delighted to welcome him to Bloomington."

Black Camera: Call for Papers

Black Camera invites submissions for two special issues:

Fall 2012: **Film *Precious* and the Novel *Push* by Sapphire**

Fall 2013: **Afrosurrealism in Film/Video**

Essays, book and film reviews, interviews and commentaries will be accepted. Essays should be 6,000-10,000 words. Interviews (6,000 words), commentaries (1,000-2,000 words), and book and film reviews (500-1,500 words) should also pertain to the theme of the journal issue.

Please submit complete essays, a 100-word abstract, a fifty-word biography, and a CV by October 25, 2011 (for the Fall 2012 *Precious/Push* issue) and April 6, 2012 (for the Fall 2013 Afrosurrealism in Film/Video issue). Submissions should conform to the *Chicago Manual of Style*, 15th Edition; [see the BFC/A for more on submission policy](#).

Direct all questions, correspondence and submissions to the guest editors:

Fall 2012: [Suzette Spencer \(University of Wisconsin, Madison\)](#) and [Carlos Miranda \(Yale University\)](#)

Fall 2013: [Terri Francis \(Yale University\)](#)



Association of Moving Image Archivists: Video Contest

[The Association of Moving Image Archivists' first short film/video competition](#) will highlight the importance of preserving our moving image heritage. Increasingly, our cultures are reflected through moving images - as news, entertainment, and historical artifact. This year, AMIA celebrates its 20th anniversary as an association of people dedicated to preserving those moving images. This competition will provide an opportunity to emphasize the importance of saving our moving images as important educational, historical, and cultural resources. It's about originality, imagination and the ability to engage the audience in 180 seconds or less.

The competition is open to everyone -- so share this information with friends, colleagues, students ... anyone you know with an interest in preserving our moving image heritage.

Submissions will be accepted beginning June 15, 2010 and ending August 30, 2010.

Prizes

One Grand Prize: In addition to receiving \$2,500(USD) prize, the winning submission will be announced on October 27 as part of the World Day of Audiovisual Heritage celebration, and will be screened at the AMIA 2010 Archival Screening Night, November 5, 2010 in Philadelphia, PA. It will also be featured on the AMIA website.

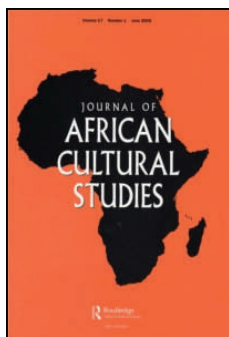
Runner-up & Finalists: The runner-up will receive 1,000(USD). The runner up and finalists' productions will be included on the AMIA website.

Call for Papers: Journal of African Cinemas

Journal of African Cinemas is a new peer-reviewed journal. They are accepting submissions for Volume IV scheduled for 2011. The theme for this issue is: ***The Many Cinemas of Africa***. They are looking for submissions for **theoretical essays, reviews, and comparative analyses** regarding African cinema through its historical and contemporary legacies. The journal concentrates on the growing African cinematic society, as it interrogates African ontologies with regard to the African filmmaker's conceptualization of space, time and identity.

Articles of up to 6,000 word will be considered. Please send both digital or/and hard copies to either one of the editors:

- [Keyan G. Tomeselli](#) CCMS, University of KwaZulu-Natal, Howard College Campus, Durban 4041, South Africa
- [Martin Mhando](#). Intellect, The Mill, Parnal Road, Fishponds, Bristol BS16 3JG, United Kingdom, [Intellect Books](#)



Call for Papers: Journal of African Cultural Studies

The [Journal of African Cultural Studies](#) is an international journal providing a forum for perceptions of African culture from inside and outside Africa, with a special commitment to African scholarship. It focuses on dimensions of African culture including African literatures both oral and written, performance arts, visual arts, music, the role of the media, the relationship between culture and power, as well as issues within such fields as popular culture in Africa, sociolinguistic topics of cultural interest, and culture and gender. It has evolved from the journal *African Languages and Cultures*, founded in 1988 in the Department of the Languages and Cultures of Africa at the School of Oriental and African Studies, London. Although the journal no longer carries articles on African languages that are primarily linguistic in character, it remains strongly interested in the languages of Africa as channels for the expression of their

Film Resources

La Cinematheque Africaine

01 BP 2505 Ouagadougou
Burkina Faso
Tel: 226 30 75 38
Fax: 226 31 25 09
E-mail: sg@fespaco-festival.bf
Directeur: Ardiouma Soma

The African Script Development Fund

43 Selous Avenue
Harare, Zimbabwe
Tel: 263 4 733 404
Fax: 263 4 733 404
E-mail: asdf@icon.co.zw
Executive director: Ben Zulu

Africa Book Centre

Spécialiste en vente de livres sur le cinéma africain.
Tel: 44 20 78 36 30 20
Fax: 44 20 74 97 03 09
E-mail: orders@africabookcentre.com
Mr. Danny, Mr. Tony

African Film Festival

154 West 18th Street, Suite 2A
New York, New York 10011
Tel: 1 212 352 1720
Fax: 1 212 807 9752
E-mail: nyaff@erols.com
Web: www.africanfilmny.com
Directrice: Mahen Bonetti

Ecrans d'Afrique

Magazine sur le cinéma africain.
Tel: 39 2 66712077
Fax: 39 2 66714338
Rédactrice: Alessandra Speciale

M-NET Corporate Communications

Television
Tel: 27 11 32 95 07 18
Fax: 27 11 68 66 64 34
E-mail: dregisfo@mnet.co.za
Public relation: Regisford-Mtambo

The Pan-African Film Festival - PAFF

The largest film festival in the United States dedicated to the exhibition of films made by or about people of African descent.
Tel: 1 323 295 1706
Fax: 1 323 295 1952
E-mail: lapaff@aol.com
Web: www.paff.org

Media for Development Trust

19 Van Praagh Ave, Milton Park, P.O. Box 6755
Harare, Zimbabwe
Tel: 263 4 701 323
Fax: 263 4 729 066
E-mail: mfdvrc@pci.co.zw
Web: www.mweb.co.zw/mfd
Directeur: John Riber

BlackFlixx.Com

Web Network
Tel/Fax: 1 305 571 9754
E-mail: blackflixx@yahoo.com
President: Adrian Anderson

Festival del Cinema Africano/Milano

Festival montrant près de 80 films africains et de la diaspora.
Tel: 39 2 66 96 258
Fax: 39 2 66 71 43 38
E-mail: coe@iol.it

Journées Cinématographiques de Carthage

c/o The JCC managing committee,
Box 1029-1045, Tunis RP, Tunisia
Tel/Fax : 216 1 26 03 23

Southern African International Film & Television Market (Sithengi)

Box 1176, Auckland Park 2006, South Africa
Tel: 27 21 4308160
Fax: 27 21 4308186
E-mail: info@sithengi.co.za
Web: www.sithengi.co.za

California Newsreel

149 Ninth Street, Suite 420
San Francisco, CA 94103
Tel: 1 415 621 6196
Fax: 1 415 621 6522
E-mail: contact@newsreel.com
Web: www.newsreel.org
Contact: Cornelius Moore

Les Films du Raphia

26, rue Pierre Semard,
92320 Châtillon, France
Tel: 33 1 40 92 00 42
Fax: 33 1 40 92 00 16
E-mail: raphiajm@club-internet.fr
Directeur: Jean-Marie Teno

Newsforce Africa

Newsforce is a global satellite provider.
Tel: 27 11 48 22 790
Fax: 27 11 48 22 792
E-mail: mel@newsforce.co.za
Contact: Ms. Melanie Gibb

Le Festival International du Film de Toronto

2, Carlton Street, Suite 1600
Toronto, ON, Canada M5B 1J3
Tel: 1 416 967 7371
Fax: 1 416 967 9477
Programmatrice: Gaylene Gould

FESPACO

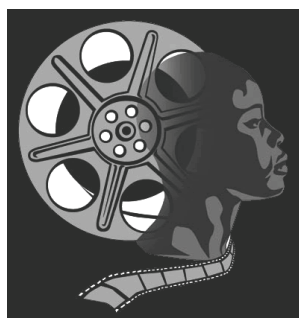
01 BP 2505 Ouagadougou 01
Burkina Faso
Tel: 226 30 75 38
Fax: 226 31 25 09
E-mail: sg@fespaco.bf
Web: www.fespaco.bf

Southern African Film Festival

1st floor Pax House,
89 Union Avenue,
P.O. Box CY 724 Causeway
Harare, Zimbabwe
Tel: 263 4 79 11 56
Fax: 263 4 70 42 27
E-mail: saff@zimsurf.co.zw
Programmatrice: Shuvai M. Chikombah

Did you know...

- **Indiana University** has film collections with more than 10,000 film prints between 16 mm and 35 mm on its campus.
- **Robert M. Young** began his filmmaking career directing films about sea creatures such as sea turtles, octopi, barracudas, sea horses, lobsters, and sharks.
- **Sam Greenlee** was one of the first black foreign service officers, holding assignments in Iraq, Pakistan, Indonesia, and Greece between 1957 and 1965. He left the service after becoming disillusioned about his role as a government propagandist.
- Noted for being the first black female director produced by a major Hollywood studio (MGM) for *A Dry White Season*, **Euzhan Palcy** was also the only female filmmaker who directed Marlon Brando.



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THE BLACK FILM CENTER/ARCHIVE

The Black Film Center/Archive, founded in 1981, was the first repository for the collection and preservation of films and related materials by and about African Americans. Since that time, its collection has grown and its mission has broadened to include films of the African Diaspora. Our collection, which features many independent filmmakers, highlights the work of black writers, actors, producers, directors, and musicians in all aspects of film production.

Objectives

- To promote scholarship on black film and serve as a resource for scholars, researchers and students in black film studies.
- To preserve and expand the collection of historically and culturally significant films by and about black people.
- To undertake and encourage research on the history, impact, theory and aesthetics of black film.
- To promote the use of film as an educative and cultural agent for diverse audiences in the academy and beyond.



The Black Film Center/Archive's poster and lobby card collection comprises over 700 posters and lobby cards dating from 1915 to the present. Highlights of the collection include posters and lobby cards for all-black-cast films produced by Richard Norman in the 1920s, blaxploitation films from the 1960s and 1970s, and nearly 300 African movie posters, constituting the largest and most diverse collection in the United States. The acquisition of posters and lobby cards for films from every decade is ongoing.

A Selection of Recent Publications on Black Film

- *Black American Cinema Reconsidered*, Manthia Diawara and Mia Mask, Routledge, 2010
- *African American Theater Buildings: An Illustrated Historical Directory, 1900—1955*, Eric Ledell Smith, McFarland & Company, 2010
- *Red, White & Black: Cinema and the Structure of the U.S. Antagonisms*, Frank Wilderson III, Duke University Press, 2010
- *Confessions of a Ex-Doofus-ItchyFooted Mutha*, Melvin Van Peebles, Akashic Books, 2009
- *Screening Black Comedy: Towards a Critical Postmodern Black Cinema*, Norman K. Denzin, Sage Publications, 2010
- *Cinema in an Age of Terror: North Africa, Victimization, and Colonial History*, Michael F. O'Riley, University of Nebraska Press, 2010
- *Black Arts West: Culture and Struggle in Postwar Los Angeles*, Daniel Widener, Duke University Press, 2010
- *Stormy Weather: The Life of Lena Horne*, James Gavin, Atria, 2010