

# The (W)rap SHEET

Black Film Center/Archive  
Indiana University

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## BFC/A Awarded NEH Grant

This April, the Black Film Center/Archive was awarded a National Endowment for the Humanities 2013 Digital Humanities Start-Up Grant to support the program, "Representing Early Black Film Artifacts as Material Evidence in Digital Contexts." This is the only Indiana-based project funded in this cycle.

In November 2013, BFC/A Archivist Brian Graney and Director

Michael T. Martin will convene an interdisciplinary group of scholars, moving image archivists, and library professionals for a two-day conference and workshop, under the title "Regeneration in Digital Contexts: Early Black Film." Speaking of the project, Graney stated that, "this forum for assessing the scholarly and technical issues...could be of real benefit—not just for understanding early black film studies, but for other marginalized and underdocumented media cultures with strong histories of material practice."

As Graney explains, the genesis of this project came when he saw how much interest there was in the

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*The Norman Film Mfg. Co.*  
PRESENTS THE SUPER-FEATURE PHOTO-PLAY

## REGENERATION

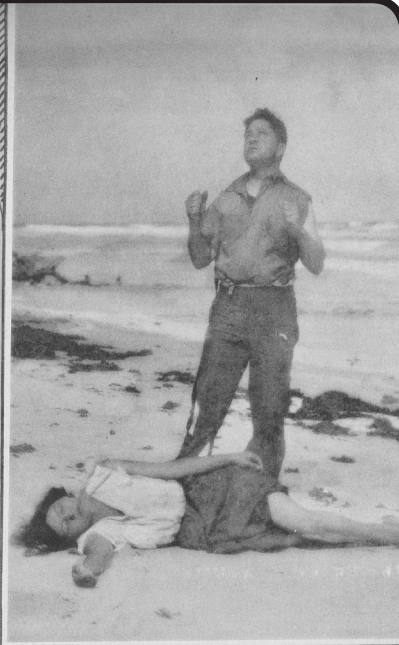
"A ROMANCE OF THE SOUTH SEAS"

FEATURING STELLA MAYO, SENSATIONAL  
COLORED SCREEN BEAUTY SUPPORTED BY  
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REELS

LOVE - THRILLS - ROMANCE

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JACKSONVILLE FLA.



"A GIRL, A MAN, CAST UPON  
AN UNINHABITED ISLAND, A GARDEN  
OF EDEN. THEN THE SERPENT"

BFC/A's Richard Norman collection of materials related to race films. This included Barbara Tapa Lupack's work for her forthcoming IU Press book, *Richard E. Norman and Early Race Filmmaking*. Tapa Lupack, an invited participant in the November program, noted the importance of this meeting saying, "On a personal note: having just completed the first book-length study of Richard E. Norman and early race filmmaking--a project I could never have undertaken (much less finished) without the remarkable resources and the tremendous support that I received on-site

*continued on page 4*

From the BFC/A's Norman collection

## BFC/A Staff Notes

**Jason Slutzky** is a first year graduate student at the Department of Library and Information Science (DLIS). Putting his DLIS skills to work, Jason has been cataloguing new incoming posters to the BFC/A's FESPACO collection and working with the 16mm and 35mm inventories in the BFC/A's movie databases.

**HoJai "Jake" Yoon**, a sophomore in Telecommunications, has been reviewing research recordings held in the BFC/A vault to document their contents for accessibility.

**Chinedu Amaefula** is pursuing a dual degree – a Master of Library Science and Master of Arts in African Studies. To give real life experience to his work in DLIS's collection management class, this summer Chinedu will be working on cleaning, storing, and cataloging the vast array of new posters from Director Michael Martin's trip to the Burkina Faso film festival FESPACO.

**Jordache Ellapen**, research assistant at the BFCA, has received a Dissertation Proposal Development Fellowship (DPDF) through the Social Science Research Council (SSRC) in the field of Postcolonial Identities and Decolonial Struggles: Creolization and Colored Cosmopolitanism.

**Natasha Vaubel**, Assistant Editor of *Black Camera*, recently attended the funeral of Chinua Achebe in Nigeria. She will be working with BFC/A resources this summer while teaching a Telluride Association Sophomore Seminar. (See page 8).

**Jonathan Jenner** will be leaving the BFC/A to start a Ph.D. program in economics at the University of Massachusetts Amherst. (See page 8).

**Ardea Smith**, graduate assistant at the BFC/A, spent the month of May in China, where her father teaches at the International School in Nanjing. (See page 9).



Karen Bowdre (left) with director Madeline Anderson during Anderson's visit to IU.

## Spring 2013 at the BFC/A

During the Spring 2013 semester, the Black Film Center/Archive coordinated and co-sponsored a variety of screenings and related events. As the cornerstone of the film series **Living King's Legacy**, part of the 2013 Dr. Martin Luther King, Jr. Day Celebration at Indiana University, the pioneering filmmaker and producer Madeline Anderson presented *I Am Somebody* (1970), her documentary on the 1969 Charleston, South Carolina, hospital workers' strike. Other films in the series included Tim Reid's *Once Upon a Time...When We Were Colored* (1995) and Clark Johnson's *Boycott* (2001). With the IU Black Law Students Association, BFC/A also hosted a screening and discussion of *The Road to Brown* (William Ellwood and Mykola Kulish, 1990).

2 BFC/A observed Black

History Month with a tribute to California Newsreel, the non-profit social documentary film center founded in 1968, screening four documentaries with a focus on labor. Alex Lichtenstein, associate professor of History, presented and discussed *At The River I Stand* (David Appleby, Allison Graham, and Steven Ross, 1993), the award-winning documentary on the 1968 Memphis sanitation workers' strike. Stanley Nelson's *The Black Press: Soldiers Without Swords* (1998) was introduced by Aaricka Washington of the IU student chapter of the National Association of Black Journalists, with Journalism Ph.D. student Katrina Overby leading a discussion after the film. Other films in this series included *A. Philip Randolph for Jobs and Freedom* (Dante James, 1996) and *Struggles in Steel* (Tony

Buba and Raymond Henderson, 1996), which was presented at Ivy Tech Community College by BFC/A's Brian Graney and Nzingha Kendall. Also during Black History Month, BFC/A screened Ava DuVernay's *This Is The Life* (2008) at the Monroe County Public Library with the Bloomington alumnae chapter of Delta Sigma Theta.

In March, BFC/A assistant archivist Stacey Doyle presented and discussed Pearl Bowser and Bestor Cram's 1994 documentary, *Midnight Ramble*, with students from the Thomas I. Atkins Living-Learning Center at IU. Producer and former public defender David Kuhn introduced the Sundance award-winning documentary, *The House I Live In* (Eugene Jarecki, 2012). Milestone Films' Dennis Doros was joined by LaMonda Horton-Stallings of IU's Department of Gender Studies to present two films by Kathleen Collins: *The Cruz Brothers and Miss Malloy* (1980) and *Losing Ground* (1982). Doros returned to present Shirley Clarke's *Portrait of Jason* (1967) and a lecture on the difficult path to its restoration.

**A Change Is Gonna Come: Black Revolutionary Poets** celebrated the legacy of Black Arts Movement po-



# Spring 2013 at the BFC/A

ets Amiri Baraka, Sarah Webster Fabio, and Audre Lorde with a lecture and film series over March and April. Lorde translator Marion Kraft, filmmaker Dagmar Schultz, and visiting Ph.D. candidate Tiffany Florvil joined us for events around the screening of Schultz's 2012 documentary, *Audre Lorde – The Berlin Years 1984 to 1992*. The Lorde event was funded in part through a grant from the Office of the Vice President for International Affairs. Filmmaker Cheryl Fabio appeared to present her short documentary, *Rainbow Black: Poet Sarah W. Fabio* (1975), in a new 16mm print preserved by BFC/A with a grant from the National Film Preservation Foundation. Fabio discussed her film and her mother's legacy with Jacinda Townsend of IU's Creative Writing program. Also in the series was St. Clair Bourne's video documentary, *In Motion: Amiri Baraka* (1983). In conjunction with the series, BFC/A graduate assistant Ardea Smith curated a small exhibit on Sarah Webster Fabio at the IU Cinema, featuring signed volumes donated by Fabio to IU's Lilly Library in the 1970s.

The BFC/A also worked with IU Cinema and other co-sponsors to pro-



Below: Director Nelson Pereira dos Santos (center) visits the BFC/A with IU Cinema director Jon Vickers (right).

mote two major retrospective series in Spring 2013. **The Shared Ethnography of Jean Rouch** featured new digital video masters of five Rouch films: *Les maîtres fous / The Mad Masters* (1955), *Moi un noir* (1958), *Jaguar* (1967), *Mammy Water* (1956), and *La chasse au lion à l'arc / The Lion Hunters* (1965).

And for the series **Nelson Pereira dos Santos: Fifty Years of Brazilian Cinema**, dos Santos appeared in Bloomington for a public conversation with Darlene Sadier, director of IU's Portuguese program, and for an extensive interview with BFC/A director Michael Martin. Screenings in the dos Santos series included *Rio, 40 Graus / Rio, 100 Degrees F.* (1956), *Tenda dos Milagres / Tent of Miracles* (1977), *Vidas Secas / Barren Lives* (1963), *A Musica Segundo Tom Jobim / Music According to Tom Jobim* (2011), *How Tasty Was My Little Frenchman* (1971), and *Memórias do Cárcere / Memoirs of Prison* (1984).

In June, BFC/A received a generous grant from the Indiana University Women's Philanthropy Council in support of the Fall 2013 program, **A Call to Action: Ava DuVernay and AFFRM**, a showcase for the narrative and documentary work of this trailblazing filmmaker and entrepreneur, and her recently-launched distribution venture, the African American Film Festival Releasing Movement (AFFRM).

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Director Cheryl Fabio being interviewed by BFC/A Archivist Brian Graney.





## Dr. Audrey McCluskey Retires from AAADS

In spring of 2013, Dr. Audrey McCluskey retired from the Department of African American and African Diaspora Studies (AAADS). Dr. McCluskey previously served as director of the BFC/A from 1999 until the summer of 2006.

Dr. McCluskey was instrumental in expanding the BFC/A's reach into the African diaspora; her contributions continue to be part of the BFC/A's mission. During her tenure as director, the BFC/A hosted an international film festival titled, "Bridging Cultures Through Film." Ethiopian-American filmmaker Haile Gerima premiered his 1999 film *Adwa* at Indiana University and gave a keynote lecture on Pan-African ideas and images. Other screenings with guests hosted by the BFC/A in those years include *Devil in a Blue Dress* (1999) with director Carl

Franklin, *Why Do Fools Fall in Love* (1998) with screenwriter/producer/actress Tina Andrews, *The Gilded Six Bits* (2001) with filmmaker Booker T. Mattison, and more. Additionally, the BFC/A hosted such film series as "Africana Women Filmmakers: Spotlight on Julie Dash," "Back in the Day: 'Race' Movies in Black Hollywood," and "Nollywood: Nigerian Film on the Rise," as well as the "Black Women Filmmakers Forum: An Alternative Aesthetic and Vision" with Alile Sharon Larkin, Jessie Maple, and Yvonne Welbon. She was also the driving force behind the series "Imaging Blackness," a national touring exhibit of BFC/A Poster Art.

Additionally, she was involved in a number of the BFC/A's publications, including *Occasional Papers Series Volume 1: Urban Testimonials- Hip Hop Culture in Film*, as well as editing *Frame by Frame III: Filmography of African Diaspora*, and *Imaging Blackness: Film Poster Art and Racial Representation*, published to coincide with the aforementioned exhibit.

The BFC/A grew and expanded under Dr. McCluskey's leadership. We congratulate her on her career, and wish her the best in her future endeavors.

### **BFC/A Receives NEH Grant** (continued from page 1)

from the staff of the Black Film Center/Archive--I can attest to the importance of making scarce black film materials available to scholars in Film Studies, Black Studies, and American Studies."

Of the hundreds of black-audience films produced since 1905—most notably by Oscar Micheaux—only a small percentage of original film prints are known to exist. Those that survive are found in

fragmentary form or in markedly different versions. The NEH Start-Up Grant will offer a chance to explore what can be gleaned from these artifacts and their place in black film history. Participant Jan-Christopher Horak, of the UCLA Film & Television Archive, believes that the project is "an excellent and necessary step in guaranteeing that historical documents are not lost in the process of digitization. This is particularly true of early Black film from the so-called 'Race Film' era ... Unlike Hollywood features, which were released in sometimes hundreds of prints, Black independent film producers often struck only single prints, screening them until wearing them out before making a new print. These surviving prints reveal which film stocks were used, often include extraneous material cut in by exhibitors, and when the films were struck after the film's initial release...such information is vital in reconstructing a work's exhibition history."

Also speaking on the grant, participant Jacqueline Stewart of University of Chicago said, "The project promises to make significant intellectual and technological contributions on many fronts. For the study of early African American cinema, this exploration of the use of digital technologies to capture -- rather than obscure -- material details from surviving film prints will be an extraordinary boon, allowing scholars to perform closer analyses that take into account physical traces on these rare artifacts....For film and media studies more broadly, the project will investigate new procedures for examining the 'content' of media objects...This is



Dr. Audrey McCluskey  
with AAADS colleague Dr.  
Fred McElroy at her retirement  
celebration.

a move that can radically reorient both existing digital preservation practices and historical methodologies.”

### PARTICIPANTS:

Khalil Gibran Muhammad, Director of the Schomburg Center for Research in Black Culture, is scheduled to present the keynote address. Other invited conference presenters include: Matthew Bernstein (Emory University), Allyson Field (UCLA), Terri Francis (Yale University), Jan-Christopher Horak (UCLA Film & Television Archive), Leah Kerr (Independent archivist), Barbara Tapa Lupack (Independent scholar), Mike Mashon (Library of Congress, Moving Image Section), Charlene Regester (UNC – Chapel Hill), Jacqueline Stewart (University of Chicago), and Dana White (Emory University).

Indiana University faculty and staff contributing to the conference and workshop program include: Cara Caddoo (American Studies), William Cowan (IU Libraries Software Development), Barbara Klinger (Communication & Culture), Rachael Stoeltje (IU Libraries Film Archive), Gregory Waller (Communication & Culture), and John A. Walsh (Library and Information Science).

The public conference and keynote presentation will be held on Friday, November 15, at the Indiana University Cinema. (The workshop for conference panelists will be held on Saturday, November 16, at the Black Film Center/Archive.) For more information, contact Brian Graney at [bpgraney@indiana.edu](mailto:bpgraney@indiana.edu) or 812-855-6041.

## Into the Archive: Pressbooks

*We thought an interesting way to look at the BFC/A's collection would be to hear from a researcher currently working with the materials. The following write-up gives an idea of the type of daily work done in the archive:*

My name is Katrina Overby and I am a second year doctoral student in the School of Journalism at IU. For the past year or so, I have been at the Black Film Center/Archive. My research focuses on race, class, and gender representations in the pressbooks, analyzing the visual images and text presented in the ads, pressbooks and posters.

This past March, I presented a paper titled “Back to Black: A Visual Analysis of Blaxploitation Pressbooks and Posters” in Columbia, South Carolina at the Media and Civil Rights History Symposium. In this particular study, I analyzed differences in the images and text for the ads made specifically for the “negro newspapers” and those made for the “mainstream newspapers” in the pressbook material for the film *The Liberation of L.B. Jones* (1970) [see image, left]. I believe that a lot can be learned about a specific era’s morals, issues, cultural norms, and beliefs by the way they were advertised by those in charge of promotion strategies. I look forward to continuing this work for my dissertation and presenting at several more conferences!

Ad No. 103—29 Lines  
1 Col. x 2 Inches

**L.B. JONES**


A WILLIAM WYLER FILM  
RONALD LEE IN PRODUCTION

LEE J. COBB ANTHONY ZERBE ROSCOE LEE BROWNE LEE MAJORS BARBARA HERSHEY YAPHET KOTTO  
CHILL WILLS and introducing LOLA FALANA  
Screenplay by STANLEY CULBERTSON and JESSE HELL FORD Based on the novel by JESSE HELL FORD  
Director of Photography ROBERT JARRETT Music by LOUIS ARMSTRONG Produced by RONALD LEEBEN Directed by WILLIAM WYLER

Ad No. 305—396 Lines (including imprint space)—3 Cols. x 9 3/4 Inches  
Also Available as Ad No. 402—704 Lines—4 Cols. x 12 1/2 Inches

Ad No. 306—234 Lines—3 Cols. x 5 1/2 Inches

**For L. B. Jones, liberation meant getting free.**



Of his wife. And her white lover.

a WILLIAM WYLER film  
**THE LIBERATION OF L.B. JONES**

LEE J. COBB ANTHONY ZERBE ROSCOE LEE BROWNE LEE MAJORS BARBARA HERSHEY YAPHET KOTTO CHILL WILLS  
and introducing LOLA FALANA  
Screenplay by STANLEY CULBERTSON and JESSE HELL FORD Based on the novel by JESSE HELL FORD  
Director of Photography ROBERT JARRETT Music by LOUIS ARMSTRONG Produced by RONALD LEEBEN Directed by WILLIAM WYLER

**APPROVED**

All advertising in this pressbook, as well as all other advertising and publicity materials referred to herein, has been approved under the standards for advertising of the Code of Self-Regulation of the Motion Picture Association of America. All inquiries on this procedure may be addressed to:

Director of the Code for Advertising  
Motion Picture Association of America  
522 Fifth Avenue, N. Y., N. Y. 10036

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**RESTRICTED**  
Under 17 Requires  
Accompanying Parent  
Or Adult Guardian

*Detail from the BFC/A's pressbook  
for The Liberation of L.B. Jones (1970)*



## Into the Archive: Kathleen Collins

In March the BFC/A co-sponsored the U.S. theatrical premiere of Kathleen Collins's seminal film *Losing Ground* at the IU Cinema. Collins's daughter, Nina Lorenz Collins, worked with Milestone Films on the digital restorations of *Losing Ground* and *The Cruz Brothers and Miss Molloy*. This event continues the BFC/A's ongoing commitment to Collins' work, beginning in the 1980s under founding director Phyllis Klotman

Following the screening of both films, Prof. LaMonda Horton-Stallings and Dennis Doros, co-founder of Milestone Films, discussed the ins and outs of the restoration process as well as the climate surrounding the films' production and original releases. Both Horton-Stallings and Doros spoke of the legacy that Collins left—especially seen in her mentorship of independent black filmmakers Julie Dash, Kathe Sandler and Joseph Vasquez. *Losing Ground* exemplifies a filmmaking style that is highly personal and deeply philosophical. Horton-Stallings reminded us that Collins wanted to “lead characters to the explosive moment and [let] the audience decide on the outcome.” This deliberate desire for audience engagement with the film is reminiscent of the goals of the Third World Cinema movement. Doros remarked that neither *The Cruz Brothers and Miss Malloy* nor *Losing Ground* received theatrical releases, although *Losing Ground* was broadcast on TV in the U.S., Germany, France and Italy. He also revealed that *Losing Ground*

will be released on DVD with an extensive array of bonus features.

The BFC/A has a number of important holdings relevant to this pioneering African American filmmaker and educator. Some highlights of the collection include:

- \*16mm print of *Losing Ground*
- \*2 audio interviews with Collins from 1984 & 1985
- \*Assorted B&W photos
- \*Video interview with Collins conducted by BFC/A founder Phyllis Klotman

This interview was broadcast on Indiana University Television. In this hour-long program, Collins discusses her unexpected entry into filmmaking through an editing job at WNET. She also talks about getting her Master's degree at the Sorbonne, including a pivotal course in literary adaptation in film. Collins' approach to teaching cinema is also a topic of conversation.

John Williams, professor and black film scholar, donated a significant collection of research materials related to Collins.

**\*Biographical documents**  
Resume; lists of screenplays, plays, novels, shorts stories, and other fictional works

**\*Reviews of plays and films**  
Includes Williams' own writings about Collins' work

**\*Copy of *Voodoo: A Case Study in Comparative Psychology***  
Collins translated Dr. Louis Mars study, which was pub-

lished in the U.S. by Reed, Cannon and Johnson Publishing in 1977.

**\*Article on *A Place in Time* and *Killer of Sheep***

Collins wrote a review of Charles Lane's *A Place in Time* and Charles Burnett's *Killer of Sheep* in Pearl Bowser's *In Color: 60 Years of Images of Minority Women in Film (1921-1981)*

**\*Film Festival Programs**

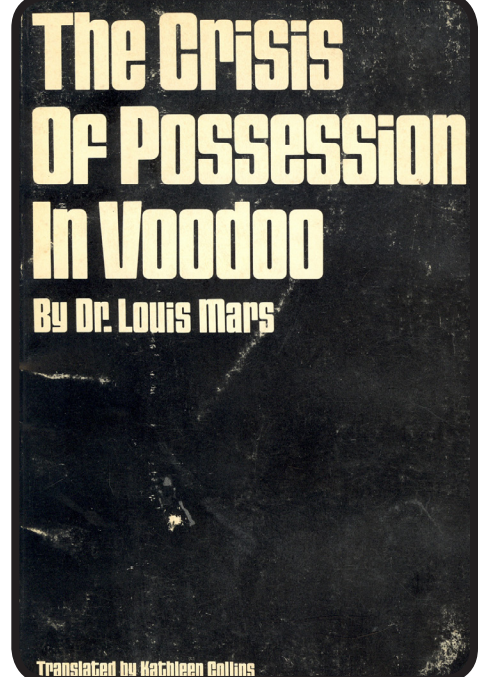
1989 Festival International de Films de Femmes; Paris, France

June Givanni and Bérénice Reynaud co-curated the 11<sup>th</sup> edition of the international women's film festival. This year's focus was “Images of Black Women.” Includes a critical essay by Givanni and Reynaud, with information about Collins and *Losing Ground*. (In French)

1981 Independent Black American Cinema Retrospective; Paris, France

Pearl Bowser of Third World Newsreel programmed over 40 films and videos in a traveling program that premiered in Paris. Includes panel photos with Collins.

Below: Copy of Dr. Louis Mars' *Voodoo: A Case Study in Comparative Psychology*, translated by Collins.



## Into the Archive: MediaRIVERS

This semester, the BFCA has been participating in Indiana University - Bloomington's Media Preservation Initiative (MPI), an organized effort to catalog and preserve the campus' estimated 3 million sound and moving image recordings, including audio, video, and film. In order to evaluate these collections, the MPI created the points-based assessment tool, Media Research and Instructional Value Evaluation Ranking System (MediaRIVERS), which evaluates collections based on subject interest (how much interest is there on the topics in the collection?), content quality (how well does the collection document the topic or subjects?), rareness (can these materials be found in other places?), documentation (what is the quality of supporting materials for this collection?), tech-

nical quality (how well recorded or filmed is the media?), generation (are these originals or copies?), and intellectual property (what are the restrictions on the collection?).

The BFC/A worked with members of the MPI team—including Patrick Feaster, Asia Harman, Jason Paul Evans Groth, and Josephine McRobbie—on the evaluation of a number of magnetic media collections: the archive's core collection of VHS, the Edward Mapp collection, the Jessie Maple collection, the South African materials in the Peter Davis collection, the John West collection, the Louis Guida collection, the S. Torriano Berry Collection, the Valerie Shaw collection, the William Miles collection, and the trailer and promotional materials collection. These materials make up only a small segment

of the archive's holding, and this partnership is expected to continue into the new academic year.

The MPI team worked with the archive staff to rank and evaluate on the MediaRIVERS scale, in order to get a sense of which collections are most in need of preservation. Afterwards, the MPI team physically inspected all of these materials. This is only the first step on the road to preservation but it is a necessary one, providing the archive with an objective look at a large segment of the collection and giving MPI an understanding of what holdings are the most significant, and thus the most in need of preservation.



Above: Josephine McRobbie examines VHS at the BFC/A. Left: Asia Harman reviews the collection with archivist Brian Graney.





BFC/A:

## Staff Reports

*As mentioned in staff notes, Jonathan Jenner is leaving the BFC/A. Ardea Smith wrote this piece to send him off.*

When Jonathan Jenner isn't installing vegetable gardens in people's houses through his company, Minifundia, he is working hard as the Media and Outreach Assistant at the Black Film Center/Archive. Jonathan has been scouting out and writing stories about the world of Black film, trying to focus on elements relevant to the BFC/A such as archival stories, pieces on the BFC/A's collections, and independent films from all over the Diaspora. As Jonathan writes, "I think researching the [blog] pieces...was my favorite part. I could get really lost in wonderful – or at least fascinating – storylines. I remember writing a piece about *Regeneration*, a lost film made by Norman Studios, and following a series of letters trying to cast the perfect lead. It was a pretty fascinating, if not difficult, insight into the early marketing of sexuality in film. I also just loved discovering new and fascinating things. In a piece on Paul Robeson, I discovered how he tried (and failed) to make a film about a communist organizer from Texas who ended up fighting in the Spanish Civil War against Franco's forces, and was (briefly) the commander of the Abraham Lincoln Brigades." Through his

8 work at the BFC/A Jonathan

has been exposed to a dizzying array of amazing filmmakers and figures in the world of Black cinema, some of whom he was able to interview for the BFC/A blog.

Now, Jonathan is set to embark on a new and educational journey at the University of Massachusetts Amherst. In Fall 2013 Jonathan will begin his pursuit of a Ph.D. in Economics where he hopes to explore property rights, in particular worker cooperatives and worker self-management. Jonathan explains "I'd like to use a bunch of approaches – economic history, law & economics, microeconomics – to understand lots of different facets of worker self management. Where has it come from, and what future does it have?" The department has an interdisciplinary atmosphere. "The department houses people with interests in feminist, ecological, historical, history of thought, Keynesian, and Marxian economics (they take the more institutional economics offered elsewhere quite seriously as well), and I get the impression that some really great things percolate out of that mixture." The BFC/A thanks Jonathan for his work as the Media and Outreach Assistant, writing interesting and thought-provoking posts for the BFC/A blog and wishes Jonathan the best of luck as he begins a new phase in his life.

*This summer Natasha Vaubel will teach, along with former BFC/A director Audrey T. McCluskey, the course "Race Films in a 'Post-Race' America? Film Studies and Critical Spectatorship" as part of the Telluride Association Sophomore Seminar (TASS.) We thought we'd ask her some questions about the course!*

**Can you give an overview of the course?**

TASS is a six-week, intro college-level course for minority and historically underserved students from across the United States. There are two courses taught every year, one at the University of Michigan and one here at Indiana University. Participants are 18 high-achieving students who are entering their junior year of high school—it's a very competitive program, and seeks to introduce and accustom students to a college setting. I co-taught another TASS course with Audrey McCluskey back in 2005, which focused on the history of African American cinema. This year's topic, which questions the notion of "Post-Race" America, will focus more on contemporary film, and is of particular interest to me as it enables us to teach quite a few films which are new to me. We will screen about 17 features and a number of short films.

**What do you expect students will get out of it?**

For one, just being on a college campus and gaining a sense of what they can achieve in college. Also, a large part of the TASS program is community building—meeting other minority students, building connections. TASS is also a recruitment tool. We will be using many of the resources at the BFC/A, which will provide the opportunity to conduct primary archival research -- a rare chance for high school students.

**What are you most looking forward to?**

It's a great opportunity to co-teach and for mentorship. Last time I learned and gained so much insight from teaching with Dr. McCluskey.



## BFC/A: Staff Reports

*BFC/A graduate assistant Ardea Smith, spent the month of May in China. Here are her reflections in anticipation of the trip:*

As the graduate assistant to the Black Film Center/Archive I am lucky to be able to help prepare the BFC/A for the arrival of a wonderful array of different guest lecturers and filmmakers throughout the year as well as work on a number of interesting projects, from organizing a finding aid to creating an exhibit at the IU Cinema. Next week, however, I'll be leaving Bloomington and the BFC/A behind and traveling 7,270 miles to visit my parents in China for the month of May.

My father currently works at Nanjing International School in Nanjing, China as a Middle/High School Biology Teacher, about two hours by high speed rail from Shanghai and four hours from Beijing. This will be my first time in the People's Republic of China and I'll begin my trip admiring the bright city lights of Shanghai, eating my way from the renowned crawfish establishments to the roadside dumplings stands. From this seafood haven I'll travel inland to Nanjing, one of the four ancient capitals of China and a hub for arts and education. Firmly established as a university town, this city of 8,000,000 is located along the banks of the Yangtze River and spread out between lakes and national parks.

My parents have arranged for me to take art lessons from two

renowned naturalist Calligraphy artists so between my time at the teahouses, local duck restaurants, and museums I'll be able to hone my skills with ink and rice paper. My parents and I are planning to

visit Suzhou, dubbed the 'Venice of the East', to catch a glimpse of the stone bridges and classical gardens recognized as UNESCO World Heritage Sites. Not to be forgotten, on May 11th I'll be attending the Great Wall Music Festival outside of Beijing and while I'm there I'll hopefully be able to visit the Forbidden City and Tiananmen Square. All in all, it's looking to be an amazing trip and a great chance to see my parents before summer classes and work begin anew!

BFC/A programming assistant Nzingha Kendall (left) and Neal-Marshall Black Culture Center librarian Deloice Holliday attend a reception at the BFC/A for Cheryl Fabio (right).

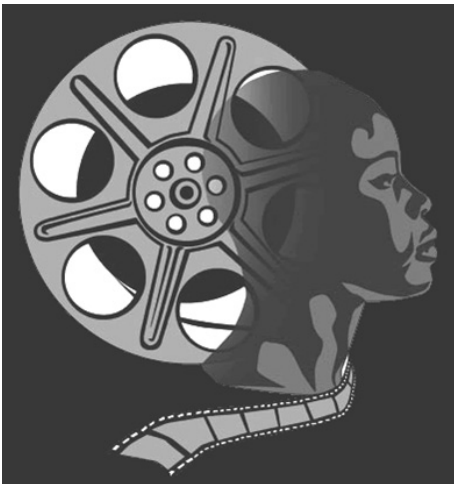


*Spring at the BFC/A*  
(continued from page 3)

### New Donations

Professor, journalist, novelist, and filmmaker Bridgett Davis donated the 35mm picture and sound elements for her independent film production, *Naked Acts* (1998), along with an extensive collection of related documentation, including the shooting script, production notes, journal entries, press kits, and other material related to the film's production and exhibition. Featured in Yvonne Welbon's documentary, *Sisters in Cinema* (2003), Davis is among the first African American women to write, produce, direct, and self-distribute a feature film. At the time of its release, *Naked Acts* broke box office records for a single-screen release during a four-week run at the Thalia Theater in New York's Upper West Side.

Film historian Edward C. Mapp made an annual donation of materials to be added to his collection at BFC/A, including a number of videotapes and DVDs. Filmmakers Dagmar Schultz, Angela Mai, and Bianca White placed DVD copies of their work with the archive. Former BFC/A director Audrey McCluskey made a book and DVD donation, and IU Cinema director Jon Vickers donated a number of film posters, including a signed poster from Nelson Pereira dos Santos.



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## The Black Film Center/Archive

The BFC/A was founded in 1981 and was the first repository in the United States for the collection and preservation of films and related materials by and about African Americans. Since that time, its collections have grown and its scope has broadened to include films from other geographical sites in the African Diaspora. Our collections, which feature 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, students, and the general public.
- To preserve and expand the collection of historically and culturally significant films by and about black people.
- To encourage film activity by independent black filmmakers.
- To undertake and encourage research on the history, impact, theory and aesthetics of black film traditions.

## BLACK CAMERA

*An International Film Journal*



THE NEW SERIES

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## Black Camera

The Black Film Center/Archive is pleased to announce the recent publication of our eighth issue of *Black Camera: The New Series*, featuring a Close-Up on Haile Gerima's *Teza* from Guest Editor Greg Thomas. This issue is now available online via JSTOR, as well as in print via IU press.

You can find more information about this and all past issues through the *Black Camera* website at [www.indiana.edu/~blackcam](http://www.indiana.edu/~blackcam).

We have just sent our ninth issue to print – featuring Guest Editor Terri Francis's Close-Up on Afro-Surrealism – for publication this fall.