

WELCOME, TRAVELERS!

- Black History -

THE FILM SOCIETY OF LINCOLN CENTER PRESENTS*

Tell It Like It Is: Black Independents in New York, 1968-1986
February 6-19, 2015

Includes work from filmmakers Pearl Bowser, Kathleen Collins, William Greaves, Bill Gunn, Jessie Maple and Spike Lee

Collins's *Losing Ground* (1982) will have its long overdue theatrical premiere with a one-week theatrical run starting on February 6

Cast and crew reunion screening of *Personal Problems*, with guests including Ishmael Reed, Dr. Vertamae Smart-Grosvenor and Sam Waymon

New York, NY (December 19, 2014) – The Film Society of Lincoln Center will present *Tell It Like It Is: Black Independents in New York, 1968–1986*, a series of key films, starting with William Greaves's seminal *Symbiopsychotaxiplasm: Take One* and culminating with Spike Lee's first feature, the independently produced *She's Gotta Have It* which launched a new era of studio filmmaking by black directors. This program includes major works by some of the great filmmakers of this (or any) era in cinema. During this time, activist New York–based black independent filmmakers created an exciting body of work despite lack of support and frequent suppression of minority film production. Programmed by Michelle Materre and Film Society of Lincoln Center Programmer at Large Jake Perlin, co-presented by Creatively Speaking. Tickets will go on sale Thursday, January 15, 2015.

Dennis Lim, the Film Society of Lincoln Center's Director of Programming said, "This is a landmark program that sheds overdue light on an incredibly rich, varied, and undertold chapter of American film history. There are many groundbreaking works here by many singular figures, and we're proud to present this essential series here at the Film Society."

In early 1968, William Greaves began shooting in Central Park, and the resulting film, *Symbiopsychotaxiplasm: Take One*, came to be considered one of the major works of American independent cinema. Later that year, following a staff strike, WNET's newly created program, *Black Journal* (with Greaves as Executive Producer) was established "under black editorial control" and as home base for a new generation of filmmakers redefining documentary. (1968 also marked the production of the first Hollywood studio film directed by an African American, Gordon Park's *The Learning Tree*.) Shortly thereafter, actor/playwright/screenwriter/novelist Bill Gunn directed the studio-backed *Stop*, which remains unreleased by Warner Bros. to this day. Gunn, rejected by the industry that had courted him, then

directed the independent classic *Ganja and Hess* (which has been remade by Spike Lee as *Da Sweet Blood of Jesus* and will open in February), ushering in a new type of horror film, which Ishmael Reed called “what might be the country’s most intellectual and sophisticated horror film.”

Women filmmakers play a prominent role throughout the series, starting with the exclusive one-week theatrical premiere of *Losing Ground*, directed by the late Kathleen Collins, one of the first feature films written and directed by a black woman. Collins’s first film, *The Cruz Brothers and Miss Malloy*, also never released theatrically, will screen in newly remastered version created by the filmmaker’s daughter, Nina, along with a video interview with the filmmaker. Nina Collins will be on hand to present her mother’s films on opening night, February 6, along with co-producer/cinematographer Ronald Gray and *Losing Ground* star Seret Scott.

February 11, Madeline Anderson will present her films, including the classic *I Am Somebody*, her first documentary, as well as work from *Black Journal*. On February 13 filmmakers Christine Choy, Susan Robeson, and Camille Billops will discuss their work screened in the Women’s Work Program, a selection of films bringing to light the remarkable contributions of female storytellers and their image-making prowess. Trailblazer Jessie Maple, will be in attendance on February 16 to present her films *Will* and *Twice As Nice*.

For their support and expertise, the programmers gratefully thank Pearl Bowser, Louise Greaves, Jane Fuentes, Marsha Schwam, Elena Rossi-Snook, Amy Heller, Dennis Doros and Ishmael Reed, and the filmmakers Jessie Maple, Charles Hobson, Madeline Anderson, Pat Hartley, Kent Garrett, Woodie King Jr., and Al Santana.

Thank you to Elena Rossi-Snook & Johnny Gore (New York Public Library for the Performing Arts), Nina Collins, Ronald Gray, Chiz Schultz, Anne Morra & Mary Keene (MoMA), Lisa Collins, Mark Schwartzburt, Amy Heller & Dennis Doros (Milestone Films), Shola Lynch (Schomburg Center for Research in Black Culture), Kate Manion, Devorah Heitner, Brian Graney (The Black Film Center/Archive, Indiana University), Seret Scott, Nellie Killian, Marilyn Nance, Judy Bourne, Livia Bloom (Icarus Films), Roselly A. Torres Rojas (Third World Newsreel), Kazembe Balagun (Rosa Luxemburg Shiftung NYC), Chris Hill, Rebecca Cleman, Kristen Fitzpatrick (Women Make Movies), Jane Gutteridge (National Film Board of Canada), Liz Coffey & Haden Guest (Harvard Film Archive).

For sale at the Film Society, beginning February 6, in conjunction with this series: Bill Gunn’s *Rhinestone Sharecropping* (a novel) and *Black Picture Show* (a play), published by I Reed Press, and *How to Become a Union Camerawoman* by Jessie Maple, published by LJ Film Productions.

FILMS, DESCRIPTIONS & SCHEDULE

Screenings will take place at the Walter Reade Theater (165 West 65th Street)
and the Elinor Bunin Munroe Film Center (144 West 65th Street)

Black Journal Program USA, 1968, digital projection, approx. 70m

The first nationally broadcast black newsmagazine, produced by William Greaves and hosted by Wali Sadiq and Greaves, was home to a who’s who of producers, directors, editors and cinematographers—Madeline Anderson, Kent Garrett, St. Clair Bourne, Charles Hobson, to name only a few—working in a diversity of styles: interviews, skits, commentary, investigative reporting, all with a degree of creativity and experimentation still unrivaled for TV.

***Wednesday, February 11, 6:00pm (Q&A with Charles Hobson, Louise Greaves, Kent Garrett, and Madeline Anderson)**

*Venue: Elinor Bunin Munroe Film Center, 144 West 65th Street

The Cruz Brothers and Miss Malloy
Kathleen Collins, USA, 1980, DCP, 50m

Kathleen Collins's first film is an adaptation of a series of short stories by Henry H. Roth about three young Puerto Rican men whose lives are watched over by their father's ghost. New York's Rockland County serves as the setting for the magic that the urban-born trio encounters when they meet Miss Malloy, an elderly widow who owns a house in need of some tender loving care. Never released theatrically, airing only once on cable TV, and then disappearing from view, the film has been rescued and re-mastered by the filmmaker's daughter, Nina and Milestone Films. Screening with a video interview with Kathleen Collins. A Milestone Films Release.

Friday, February 6, 6:30pm (Introduction by Nina Collins and Ronald K. Gray)

***Wednesday, February 11, 3:00pm**

*Venue: Elinor Bunin Munroe Film Center, 144 West 65th Street

A Dream is What You Wake Up From
Larry Bullard & Carolyn Johnson, USA, 1978, 16mm, 50m

Three black families, observed in their daily lives, their thoughts, values, and aspirations expressed on the soundtrack, and their different approaches to the struggle for survival in contemporary society and their methods of coping with the contradictory stresses placed on the individual in the family environment.

Screening with:

Black Faces

Young Filmmakers Foundation, USA, 1970, 16mm, 1m

A montage of faces from the Harlem community. *Black Faces* is courtesy of the Reserve Film and Video Collection of The New York Public Library for the Performing Arts, preserved with funding from the Carnegie Corporation of New York.

***Thursday, February 19, 5:30pm (Q&A with JT Takagi of Third World Newsreel and Elena Rossi-Snook of New York Public Library for the Performing Arts)**

*Venue: Elinor Bunin Munroe Film Center, 144 West 65th Street

An Evening with Jessie Maple

A trailblazer and pioneer, Jessie Maple was the first African-American woman to gain entry in New York's camera operators union, taking the case to court to fight discrimination after she was a member, and writing an invaluable book about her life and experience, *How to Become a Union Camerawoman*. After directing the film *Will*, and in need of a venue to premiere it, she and her husband Leroy Patton (also a cinematographer) built and founded the independent cinema 20 West in Harlem.

Will

Jessie Maple, USA, 1981, 16mm, 70m

"I wanted to show the neighborhood—that everything was there, right in the neighborhood," so says Jessie Maple in describing her feature debut. This is the story of Will, a basketball coach fighting demons, a full picture of dealing with modern urban life—uptown—is revealed. "No matter how low you are you can come back up. That's what *Will* is. People can't count themselves out that quick." Preserved by New York Women in Film and Television's Women's Film Preservation Fund. Print courtesy of Black Film Center/Archive at Indiana University.

***Monday, February 16, 6:30pm (Q&A with Jessie Maple)**

*Venue: Elinor Bunin Munroe Film Center, 144 West 65th Street

Twice as Nice**Jessie Maple, USA, 1989, 70m**

Maple's second narrative feature uses an intimate story—the relationship of twin college basketball players—to examine the nature of sisterhood, competition, and friendship. As with her documentary work, Maple looks at everyday events and ponders the visible but especially the invisible.

***Monday, February 16, 8:45pm (Introduction by Jessie Maple)**

*Venue: Elinor Bunin Munroe Film Center, 144 West 65th Street

Ganja and Hess**Bill Gunn, USA, 1973, 35mm, 113m**

Screened at Cannes in 1973 before being recut against the filmmaker's wishes for its U.S. release, *Ganja and Hess* was first made available years later in its intended version by independent distributor Pearl Bowser, and, now restored, is considered a classic. Conceived as a vampire tale, Gunn's film is a formally radical and deeply philosophical inquiry into passion and history. "A film that was ahead of its time in 1973, and quite frankly, is still very much so today... maybe the rest of world will eventually catch up." – Tambay A. Obenson. With Marlene Clarke, Duane Jones, and music by Sam Waymon. Preserved by the Museum of Modern Art with support from the Film Foundation.

Saturday, February 7, 5:00pm (Post-screening discussion with film scholar Pearl Bowser and Sam Waymon)**Sunday, February 8, 8:00pm****I Heard It Through the Grapevine****Dick Fontaine & Pat Hartley, USA, 1982, 16mm, 95m**

James Baldwin retraces his time in the South during the Civil Rights Movement, reflecting with his trademark brilliance and insight on the passage of 20 years. From Selma and Birmingham, to the battleground beaches of St. Augustine, Florida, with Chinua Achebe, and back north for a visit to Newark with Amiri Baraka.

***Thursday, February 12, 4:00 & 9:00pm (Q&A with Pat Hartley and Rich Blint at the 4:00pm show)**

*Venue: Elinor Bunin Munroe Film Center, 144 West 65th Street

I Remember Harlem**William Miles, USA, 1981, 16mm, 240m**

"What really made Harlem 'Harlem'" is what renowned visual historian William Miles, set out to explore when he produced and directed this epic work. Harlem has since become an intersection of cultures, classes, and colors that still maintains a distinctive sense of identity, which Miles lovingly illustrates with his personal connection and commitment to this epicenter of African-American cultural life. We lost this great voice in May 2013 when Miles passed away at the age of 82. Courtesy of the Reserve Film and Video Collection of The New York Public Library for the Performing Arts, preserved with funding from the Carnegie Corporation of New York.

***Saturday, February 14, 4:00pm**

*Venue: Elinor Bunin Munroe Film Center, 144 West 65th Street

In Motion: Amiri Baraka and The New-Ark**Amiri Baraka****St. Clair Bourne, USA, 1983, digital projection, 60m**

This video portrait, filmed in the days leading up to Amiri Baraka's appeal of his punitive 90-day sentence for resisting arrest following an argument in his car outside the 8th

Street Playhouse movie theater, documents Baraka at his radio show, at home with his wife and children, and performing at readings. It is a delicate vision of a revolutionary who has grown quieter—though never at rest, and as sage as ever.

Screening with a performance by Leroi Jones's Young Spirit House Movers, broadcast on *Inside Bedford-Stuyvesant* (USA, 1968, digital projection, 10m).

Screening with:

The New-Ark

Amiri Baraka, USA, 1968, digital projection, 25m

Produced by Harlem Audio-Visual and part of the collection of cameraman and producer James E. Hinton at the Harvard Film Archive, this film, previously believed to be lost, depicts the activism, educational programs, and art taking place at the Spirit House community center in Newark, NJ. Digital preservation by Anthology Film Archives. From the James Hinton Collection at the Harvard Film Archives.

***Tuesday, February 17, 9:00pm**

*Venue: Elinor Bunin Munroe Film Center, 144 West 65th Street

Inside Bedford-Stuyvesant Program

USA, 1968-1971, digital projection, approx. 70m

Produced by Charles Hobson and aired on WNEW (better known as Channel 5), this weekly show was originally conceived by Robert F. Kennedy's organization and community boosters to counter images of black neighborhoods as presented in the mainstream news. It is considered the first African American-produced television series in the USA. Hosted by Roxie Roker and Jim Lowry, the program reflected the home of 400,000 people as it transitioned into a new era, featuring open and unscripted dialogues with residents, guest celebrities, and, most notably, a powerful public forum with Harry Belafonte. This program will feature a selection of episodes, presented by Charles Hobson.

Sunday, February 8, 3:00pm (Q&A with Charles Hobson)

Joe's Bed-Stuy Barbershop: We Cut Heads

Spike Lee, USA, 1983, 16mm, 60m

Spike Lee's NYU Masters program thesis (and the first student feature film ever selected for New Directors/New Films) is a precocious work from a major artist, irrefutable evidence that its maker would go on to become one of the greats.

Screening with:

A Place in Time

Charles Lane, USA, 1977, 16mm, 34m

Courtesy of the Reserve Film and Video Collection of The New York Public Library for the Performing Arts, preserved with funding from the National Film Preservation Foundation.

***Thursday, February 19, 7:15pm**

*Venue: Elinor Bunin Munroe Film Center, 144 West 65th Street

Kent Garrett Program

Two docs made for *Black Journal*, examining the perennial outsider status accorded to those ostensibly on the inside. In Central Harlem, at the height of the Black Power movement, a policeman discusses his role in and out of the uniform, contrasted with the experiences of a colleague in the LAPD. For African-American soldiers in Vietnam, the

contradiction of being expected to defend liberties not granted at home is evident. Courtesy of the Reserve Film and Video Collection of the New York Public Library for the Performing Arts.

The Black GI

Kent Garrett, USA, 1971, 16mm, 54m

The Black Cop

Kent Garrett, USA, 1969, 16mm, 15m

***Friday, February 13, 8:30pm (Q&A with Kent Garrett and Kazembe Balagun)**

*Venue: Elinor Bunin Munroe Film Center, 144 West 65th Street

The Long Night

Woodie King, Jr., USA, 1976, 35mm, 85m

One night in the life of a young boy on the street, encountering the denizens of mid-1970s Harlem, while commenting on Vietnam, marital discord, paternal relationships, substance abuse, schooling, and unemployment—in short, the life of an American family.

***Thursday, February 12, 6:30pm (Q&A with Woodie King, Jr.)**

*Venue: Elinor Bunin Munroe Film Center, 144 West 65th Street

Losing Ground

Kathleen Collins, USA, 1982, DCP, 86m

Finally receiving a long-overdue theatrical run, *Losing Ground*, one of the first feature films written and directed by a black woman, is a groundbreaking romance exploring women's sexuality, modern marriage, and the life of artists and scholars. But most of all, it is a great film, one that firmly belongs in the canon of American independent cinema in the 1980s. Sara (Seret Scott) is a philosophy professor and her husband Victor (Bill Gunn) is a painter. With their personal and professional lives at a crossroads, they leave the city for the country, experiencing a reawakening, both together and separately. Also featuring Duane Jones (*Night of the Living Dead*), the film is honest, funny, and wise. *Losing Ground* is a testament to the remarkable playwright, professor, and filmmaker Kathleen Collins, and a reminder of the immense talent that was lost when she passed away in 1988 at age 46. A Milestone Films release.

Friday, February 6, 1:00pm, 2:45pm, 4:30pm & 8:30pm (Q&A with Nina Collins, Ronald K. Gray, and Seret Scott at 8:30pm show)

Saturday, February 7, 3:15pm

Sunday, February 8, 1:00pm

***Monday, February 9, 1:00pm**

***Tuesday, February 10, 3:30pm**

***Wednesday, February 11, 1:00pm**

***Thursday, February 12, 2:00pm**

*Venue: Elinor Bunin Munroe Film Center, 144 West 65th Street

Madeline Anderson Program

Madeline Anderson's classic documentary *I Am Somebody* depicts the strength of, and the hardships endured by, a striking group of African-American women in Charleston, South Carolina. The program also features Anderson's first documentary, as well as work from *Black Journal*. "I was determined to do what I was going to do at any cost. I kept plugging away. Whatever I had to do, I did it," she said of her career. *I Am Somebody* is screening courtesy of the Reserve Film and Video Collection of the New

York Public Library for Performing Arts, preserved with funding from the Carnegie Corporation of New York.

I Am Somebody

Madeline Anderson, USA, 1970, 16mm, 30m

Integration Report #1

Madeline Anderson, USA, 1960, digital projection, 20m

A Tribute to Malcolm X

Madeline Anderson, USA, 1967, digital projection, 14m

***Wednesday, February 11, 8:30pm (Q&A with Madeline Anderson)**

*Venue: Elinor Bunin Munroe Film Center, 144 West 65th Street

Namibia: Independence Now!

Pearl Bowser & Christine Choy, USA, 1985, 16mm, 55m

A revolutionary political moment is captured firsthand by two independent women filmmakers shooting inside refugee settlements in Zambia and Angola in 1985. Depicting the significant role of women in this struggle for independence, this film explores the lives of exiled women workers attempting to free their country from illegal exploitation.

***Tuesday, February 17, 5:00pm (Q&A with Pearl Bowser, Christine Choy, Al Santana, and JT Takagi)**

*Venue: Elinor Bunin Munroe Film Center, 144 West 65th Street

One Last Look

Charles Hobson, USA, 1969, digital projection, 60m

This rare film of Steve Carter's play features many of the leading actors of the era before they went on to achieve international fame, was shown on WABC in New York, and has not been seen since. An emotionally charged drama of family, friends, and former lovers confronting the ghost of the family patriarch at his funeral.

Tuesday, February 17, 7:00pm (Q&A with Charles Hobson)

Personal Problems

Bill Gunn, USA, 1980, digital projection, approx. 110m

"What happens when a group of unbankable individuals tell their own stories? Actors who have final say over their speaking parts? A director found 'too difficult' for Hollywood? Two producers, who, having no experience, had the audacity to organize a production with the amount of money Hollywood spends on catering. Maybe less."

These questions by writer Ishmael Reed lead to the conception of this "meta soap opera," the story of a Harlem couple, and their friends, made without "the middleman."

Saturday, February 7, 8:00pm (Q&A with Ishmael Reed, Dr. Vertamae Smart-Grosvenor, and Sam Waymon)

***Tuesday, February 10, 1:00pm**

*Venue: Elinor Bunin Munroe Film Center, 144 West 65th Street

Let the Church Say Amen!

St. Clair Bourne, USA, 1973, 16mm, 67m

Voices of the Gods

Al Santana, USA, 1985, 16mm, 60m

A program on religion and ritual, highlighting two opposite ends of the spectrum in the

role of religion in the black community. These modern classics represent two examples of the influential function and position that religious observation occupies as an essential part of African-American culture.

***Sunday, February 15, 7:00pm (Q&A with Al Santana)**

***Tuesday, February 17, 2:00pm**

*Venue: Elinor Bunin Munroe Film Center, 144 West 65th Street

She's Gotta Have It

Spike Lee, USA, 1986, 35mm, 84m

The one that changed the entire landscape of independent film and announced a genuine director-as-superstar, and the defining film of a new generation of American directors. But most significantly, *She's Gotta Have It* possesses a confidence, vision, and grandeur of style that is almost as absent from the current independent film scene as the New York City where it takes place, only existing on film, and in memory.

***Thursday, February 19, 9:30pm**

*Venue: Elinor Bunin Munroe Film Center, 144 West 65th Street

St. Clair Bourne Program

Producing or directing more than 40 films in a 36-year career, St. Clair Bourne is inarguably the most prolific black documentarian of his time. Bourne authentically documented critical aspects of the black community—its culture, resistance, and activism—images of which would have been lost if not for his chronicling. If comparisons are necessary to understand the significance of Bourne's work upon the broader landscape of independent film, think D.A. Pennebaker, the Maysles, and Jean Rouch. The films in this program find Bourne documenting black and Irish solidarity, representation in the Brooklyn Museum, and the options granted to high school students who want to attend college. St. Clair Bourne passed away at the age of 64; he would have been 73 this February. *Something to Build On* is screening courtesy of the Reserve Film and Video Collection of the New York Public Library for the Performing Arts.

The Black and the Green

St. Clair Bourne, USA, 1983, digital projection, 45m

St. Clair Bourne, USA, 1971, 16mm, 29m

Statues Hardly Ever Smile

Stan Lathan, USA, 1971, digital projection, 21m

Sunday, February 8, 5:15pm (Q&A with Pearl Bowser, Crystal Emery and Sam Pollard)

Symbiopsychotaxiplasm: Take One

William Greaves, USA, 1968, 35mm, 75m

A docufiction, a narrative experiment, a film about making a film, a crew without a director, a time capsule of New York, a barometer of the culture: process, form, and personality collide in Greaves's classic, about which no superlatives can be overused and whose influence cannot be overstated.

Saturday, February 7, 1:00pm (Q&A with Louise Greaves and special guests)

Video Program – Free Amphitheater Event!

A program of video-based works that used television technology to bring public attention

to Black American identity, through intervention, documentation, and parody, as in Anthony Ramos's *About Media*, in which the artist uses his Portapak camera to turn a news crew's visit to his home into media critique. Co-programmed by Rebecca Cleman and presented by Rebecca Cleman and Chris Hill.

Queen Mother Moore Speech at Greenhaven Prison
People's Communications Network, USA, 1973, digital projection, 17m

About Media

Anthony Ramos, USA, 1977, digital projection, 25m

***Sunday, February 15, 4:30pm (Post-screening discussion with Rebecca Cleman and Chris Hill)**

*Venue: Elinor Bunin Munroe Film Center, 144 West 65th Street

William Greaves Program

One of Greaves's greatest, *From These Roots* is a crash-course in Harlem history, told entirely through the use of still images—rarely has so much information been condensed so gracefully. Paired with two early, rare Greaves docs, showing the incredible range of his work. A tribute to the Harlem-born teacher, mentor, and filmmaker, who passed away in August 2014.

From These Roots
William Greaves, USA, 1974, 16mm, 28m

Emergency Ward
William Greaves, USA, 1959, 16mm, 30m

Wealth of a Nation
William Greaves, USA, 1964, digital projection, 25m

***Saturday, February 14, 8:30pm (Q&A with Louise Greaves)**

*Venue: Elinor Bunin Munroe Film Center, 144 West 65th Street

Women's Work Program

A program from exemplary women filmmakers who were an integral part of the independent film industry during the period covered by this survey. The content of these women's films are culturally and community-specific, and they tell stories of universal human interest, with social commentary at their core, effectively bringing to light the remarkable contributions of female storytellers and their image-making prowess.

Teach Our Children
Christine Choy & Susan Robeson, USA, 1972, digital projection, 35m

Hairpiece: A Film for Nappy-Headed People
Ayoka Chenzira, USA, 1985, 16mm, 10m

Syvilla
Ayoka Chenzira, USA, 1979, 16mm, 15m

Suzanne Suzanne
Camille Billops & James Hatch, USA, 1982, 16mm, 30m

***Friday, February 13, 6:00pm (Q&A with Christine Choy, Susan Robeson, Camille Billops and Neema Barnette)**

*Venue: Elinor Bunin Munroe Film Center, 144 West 65th Street

FILM SOCIETY OF LINCOLN CENTER

Founded in 1969 to celebrate American and international cinema, the Film Society of Lincoln Center works to recognize established and emerging filmmakers, support important new work, and to enhance the awareness, accessibility, and understanding of the moving image. The Film Society produces the renowned New York Film Festival, a curated selection of the year's most significant new film work, and presents or collaborates on other annual New York City festivals including Dance on Camera, Film Comment Selects, Human Rights Watch Film Festival, New Directors/New Films, NewFest, New York African Film Festival, New York Asian Film Festival, New York Jewish Film Festival, Open Roads: New Italian Cinema and Rendez-Vous with French Cinema. In addition to publishing the award-winning Film Comment magazine, the Film Society recognizes an artist's unique achievement in film with the prestigious Chaplin Award, whose 2015 recipient is Robert Redford. The Film Society's state-of-the-art Walter Reade Theater and the Elinor Bunin Munroe Film Center, located at Lincoln Center, provide a home for year-round programs and the New York City film community.

The Film Society receives generous, year-round support from Royal Bank of Canada, Jaeger-LeCoultre, American Airlines, The New York Times, HBO, Stella Artois, The Kobal Collection, Variety, Trump International Hotel and Tower, the National Endowment for the Arts, and the New York State Council on the Arts.

For more information, visit www.filmlinc.com, follow @filmlinc on Twitter, and download the FREE Film Society app, now available for iOS (iPhone and iPad) and Android devices.



***The above article is on the 2015 Black History Month lane on The Mid-South Tribune and the Black Information Highway at www.blackinformationhighway.com. This article was put in PDF format because of its historical value in descriptions of Black independent films.
*Welcome, Travelers!***