

Acknowledgements

The L.A. Rebellion Project took shape in 2009 as a UCLA Film & Television Archive endeavor to find, recover, restore, preserve and catalog the films of the group of filmmakers who have come to be known as the L.A. Rebellion, funded by the Getty Foundation in connection with their *Pacific Standard Time: Art in L.A. 1945–1980* initiative. At first, we thought that the L.A. Rebellion comprised the work of about ten to twelve filmmakers. As our research progressed, however, we discovered over fifty filmmakers who were involved to various degrees with L.A. Rebellion filmmaking, along with over one hundred film titles. As the scope grew, the project expanded to cover five main components. First, we sought to locate both films and papers for collection and preservation at UCLA. Many of the films turned out to have been lost, suffered damage, faded, or survived only as video copies, so the preservation of any original material by making new negatives, digital files and prints was an immediate priority. Another priority was collecting the papers and surviving documents of Larry Clark, Julie Dash, Jamaa Fanaka, Alile Sharon Larkin, Barbara McCullough, and others, which are now housed at UCLA Library Special Collections. This was one of the first projects in the history of the UCLA Film & Television Archive to involve every staff member, and we thank each of them for their enthusiastic and exceptional work throughout this massive undertaking. In addition to striking new prints for circulation, the UCLA Film & Television Archive launched a comprehensive website for broader community

access and for students, researchers, and enthusiasts (www.cinema.ucla.edu/la-rebellion). The website has dedicated pages to the filmmakers, full filmographies, an interactive timeline, and information about accessing archival materials. It also has a section for the Project One films (the first films made by students at UCLA); these can be streamed in their entirety directly from the website. The website was created by Kelly Graml, Kevin Crust, and Jennifer Rhee, and content was provided by the curators and students in Allyson Nadia Field's graduate seminar on the L.A. Rebellion in the fall of 2011.

The second component was the recording of oral histories with filmmakers and "fellow travelers," people who were at UCLA at the same time and taught or worked with the L.A. Rebellion filmmakers. These oral histories, selections from which are included in this volume, have provided invaluable background for thinking about the social, political and personal factors that shaped these artists and their work. The oral histories were conducted by the curators and videotaped by Robyn Charles, and are archived in their entirety at UCLA. A number of graduate students provided invaluable research assistance, credit transcription, oral history transcription, and the inventory of papers. We are grateful to Tony Best, Michael Bright, Yasmin Damshenas, Michelle Geary, Jane'a Johnson, Michael Kmet, Kelly Lake, Nina Lavelanet, Kevin McMahon, Diamond McNeil, Samuel Prime, Samantha Sheppard, and Maya Smukler.

The third part of the L.A. Rebellion Project was a three-month long film exhibition "L.A. Rebellion. Creating a New Black Cinema" held at UCLA's Billy Wilder Theater (and which has subsequently traveled nationally and internationally). Curated by the editors of this volume and Shannon Kelley, Head of Public Programs for the UCLA Film & Television Archive, the series consisted of approximately 40 titles in 20 public programs that ran from October to December 2011. Screenings were accompanied by panel discussions featuring many filmmakers in person. The series was part of the Getty Foundation-funded exhibition *Pacific Standard Time: Art in L.A. 1945–1980*, and was co-funded by the Andy Warhol Foundation for the Visual Arts, the National Endowment for the Arts, the Academy of Motion Picture Arts and Sciences, and the California Council for the Humanities. Support for the series was provided by UCLA staffers Paul Malcolm, Nina Rao, Tamara Keough, Adam Ginsburg, Todd Weiner, Steven Hill, Rosa Gaiarsa, and Bryce Lowe. Preservation work at the Archive was handled by Ross Lipman, Jere Guldin, the late Nancy Meisel, and Randy Yantek. Abridged

versions of this L.A. Rebellion program have since toured the U.S. and have begun to be screened internationally, and we are deeply grateful to the curators, institutions and audiences that are keeping this important work alive by sponsoring and attending screenings.

The fourth component was an academic conference. On November 12, 2011, UCLA held a one-day symposium on the L.A. Rebellion, organized by Allyson Nadia Field and Jacqueline Najuma Stewart. As the scholarly corollary to the film series, the symposium gathered filmmakers, pioneer critics, and emerging scholars to contextualize, assess, and reflect on the rich and diverse work of the L.A. Rebellion. The symposium was organized into two panels—Black Film and Social Change: Representing Black Culture, Politics, and Labor Before and During the L.A. Rebellion; and Creating Black Film Style: Black Arts, Music, and L.A. Rebellion Aesthetics—and a roundtable on The L.A. Rebellion: Then and Now. Much of the work that appears in this book emerged from the symposium. We thank the participants for their engagement: Keynote speaker Clyde Taylor (NYU Emeritus, who coined the name “L.A. Rebellion”), Jan-Christopher Horak (UCLA Film & Television Archive), Ed Guerrero (NYU), David James (USC), Chuck Kleinhans (Northwestern University Emeritus */Jump Cut*), Michael T. Martin (Indiana University), Samantha Sheppard (UCLA), Cauleen Smith (filmmaker, UCLA alum), Monona Wali (filmmaker, UCLA alum), Daniel Widener (UCSD), Morgan Woolsey (UCLA). The symposium was sponsored by Dean Teri Schwartz of UCLA’s School of Theater, Film and Television, Dean Barbara O’Keefe of Northwestern University’s School of Communication, and the UCLA Film & Television Archive. Additional support at UCLA was provided by the Department of Film, Television & Digital Media; Moving Image Archive Studies; the Center for the Study of Women; Elevate; and the Ralph J. Bunche Center for African American Studies. Samantha Sheppard was a masterful symposium coordinator.

This scholarly volume is the capstone of the multi-year L.A. Rebellion Project. It is intended to be the sourcebook on the films and filmmakers of the L.A. Rebellion, available for use by teachers, filmmakers, researchers, and enthusiasts alike. In addition to the contributors, we wish to thank the following students who worked on the filmography, compiling information from often-scant sources: Meenasarani Linde Murugan, Leigh Goldstein, Mikki Kresbach, and Sabrina Negri. Mark Quigley provided immeasurable research support for the book and the project as a whole. We are grateful to the following individuals for

granting permission to reproduce images: Ben Caldwell, Larry Clark, Julie Dash, Zeinabu irene Davis, Preston J. Edwards, Sr., Barend van Herpe, Alile Sharon Larkin, Twyla Gordon-Louis, Joey Molina, Renate Taylor, Cauleen Smith, Third World Newsreel, and the Charles E. Young Research Library, UCLA. The publication of a book is invariably aided by many individuals. We thank Dean Martha Roth, Division of the Humanities, University of Chicago, for generous support towards the illustrations. Daniel Langford provided exceptional assistance in the preparation of the manuscript. From very early on, Mary Francis at the University of California Press was enthusiastic and supportive of this project; we are most grateful to her. We also want to thank Kim Hogeland, Bradley Depew, and Rachel Berchten at the Press for their patience and attention to detail in dealing with the book's many moving parts.

In conjunction with this book, UCLA Film & Television Archive will release a DVD teaching set of the L.A. Rebellion within months of the publication of this volume. Funded by the National Endowment for the Arts, the L.A. Rebellion DVD will be distributed free of charge to teaching institutions only.

Finally, this project would never have been possible without the support of the filmmakers and their families. We have been awed by their talent, inspired by their passion, moved by their resilience, and humbled by their generosity. We cannot thank them enough. We also wish to remember the filmmakers who are no longer with us, and we hope this book serves as a testament to their legacy: Anita Addison, Melvonna Ballenger, Jamaa Fanaka, Akintunde Ogunleye.

This book is dedicated to Elyseo Talyor and Teshome Gabriel, teachers and mentors whose impact on the filmmakers of the L.A. Rebellion lives in their films and throughout these pages.