

29TH

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THE

MARIA

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FILM +

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VIDEO

SINCE 1980

FESTIVAL

PROGRAM





**THE 29TH ANNUAL BLACK MARIA FILM
AND VIDEO FESTIVAL**

**Premiere: February 5, 2010
New Jersey City University**

**THE 29TH ANNUAL BLACK MARIA FILM & VIDEO FESTIVAL
AND TOUR IS MADE POSSIBLE IN PART BY:**

THE CHARLES EDISON FUND
NATIONAL FOOTBALL LEAGUE FILM AND VIDEO
NEW JERSEY STATE COUNCIL ON THE ARTS
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Edison Media Arts Consortium
c/o Department of Media Arts, NJCU
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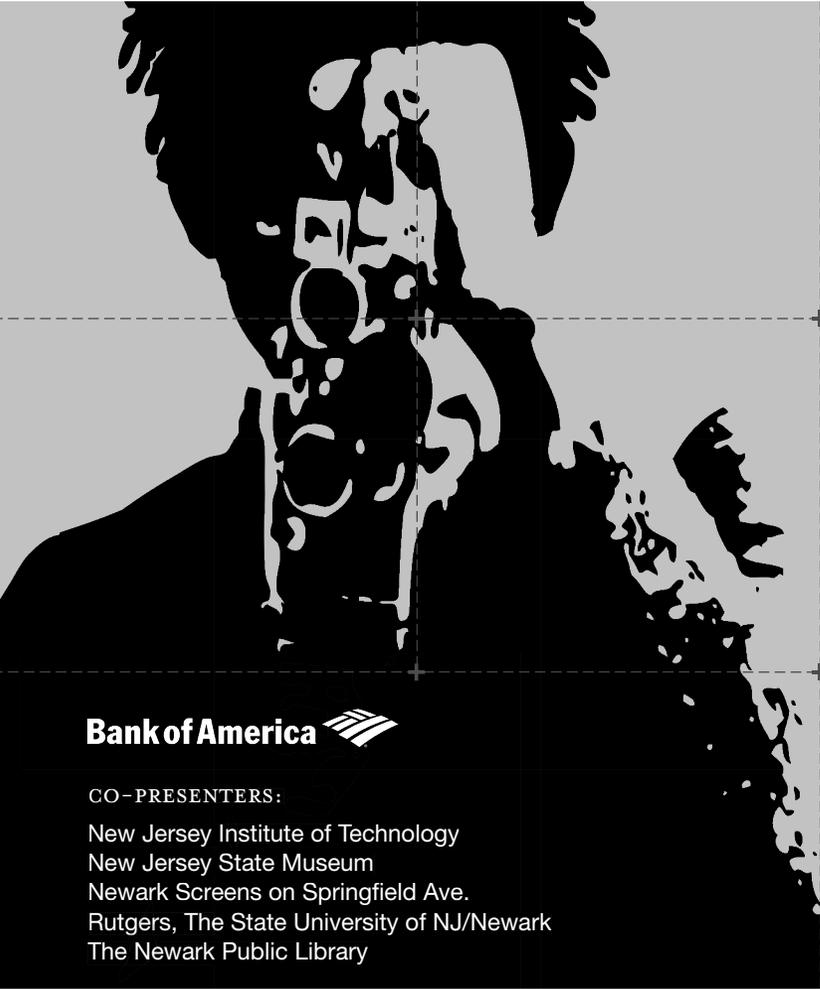
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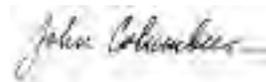
FROM THE FESTIVAL DIRECTOR

In 1893 the world's first motion picture studio was designed and built by Thomas Edison and nicknamed the Black Maria owing to its resemblance to police paddy wagons of the era. The studio was and is a milestone of film history and emblematic of the exploratory spirit that the Black Maria Film Festival is known for. The Black Maria maintains ties with the Thomas Edison National Historical Park in West Orange, New Jersey where the festival began, while today the Festival's home is the Department of Media Arts at New Jersey City University which provides generous in-kind support of its vision.

In addition to the 70 films/videos awardees that comprise the Black Maria Tour Collection this season, we are including an expanded history of Thomas Edison and the development of the motion picture in honor of the reopening of the extensively refurbished Thomas Edison National Historical Park.

We deeply appreciate the contributions of the jurors, sponsors, trustees, individual donors and filmmakers without whom we would have no festival.

John Columbus, Director

A handwritten signature in cursive script that reads "John Columbus". The signature is written in dark ink on a light-colored background.

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THOMAS EDISON AND HIS “INVENTION FACTORY” THE REOPENED AND REJUVENATED THOMAS EDISON NATIONAL HISTORICAL PARK

by John Columbus, Festival Director

Thomas Alva Edison (1847-1931) - to whom the Black Maria Film Festival owes it's raison d'être - has undoubtedly had a profound impact on the lives of people everywhere. In his time, this “Man of the Millennium” patented 1,093 inventions including the practical light bulb, the phonograph, the kinetograph (a motion picture camera), and the kinoscope (a motion picture viewer). The recently reopened Thomas Edison National Historical Park in West Orange, New Jersey as well as the collections in the Library of Congress's Motion Picture, Broadcasting and Recorded Sound Division each contain rich archives and an extraordinary range of the surviving products related to Edison's entertainment and practical inventions. Both resources illuminate the history of Edison's development of motion pictures and sound recording, as well as considerable information on the many aspects domestic life of Edison, the man.



In West Orange, New Jersey - just 14 miles from Manhattan - at the corner of Main Street and Lakeside Avenue stands a block of red brick buildings which upon first encounter, may seem unremarkable. These brick buildings at the now restored and rejuvenated Thomas Edison National Historical Park, however, with their expanded exhibition space and tour options tell the story of Mr. Edison's creative enterprises with more vitality than ever before possible. Access to spaces previously unavailable to the public are now open full of illuminating exhibits supplemented by a wider choice of tour options. A short distance away is Glenmont, Thomas Edison's grand home in Llewellyn Park. Together, the laboratory and residence preserve the work and character of America's foremost inventor. The Edison National Historical Park officially reopened on Friday, October 9th, 2009 with great fanfare and ceremonies hosted by the Edison Innovation Foundation and John P. Keegan, Chairman and President of that foundation.

Edison built the complex - his "Invention Factory" - in 1887. The facility, where he punched in on a time clock just like his employees, was one of the largest and most technologically advanced for the time, and allowed Edison to develop and mass produce many of his earlier inventions, including the phonograph, and to develop a movie camera and start the film industry. Mr. Edison worked in the laboratory buildings daily until his death in 1931.

Now his various workshops in the lab complex have been painstakingly cleaned and upgraded. Even the museum's third-floor storage space full of displays leading to Edison's original acoustical recording studio is now accessible by elevator or via a stunning back lighted spiral staircase. For the first time visitors can go on self-guided tours of the facility as well as of Edison's less than a mile or so away and which has been refurnished with original artifacts based on historic photographs.



The "invention factory" archives house 48,000 sound recordings, and Edison's own library of 10,000 books, as well as 60,000 photographic images and about 5 million documents all now in climate-controlled buildings. Building 4, the former Metallurgical Laboratory, is now an academic resource open by appointment to researchers.

Also on the site of the park is found a full scale reproduction of the first purpose-built motion picture studio, The "Black Maria" or the Revolving Photographic Building. The studio was built for Mr. Edison in 1893 and was nicknamed Black Maria because of certain similarities to police paddy wagons of the era. It was approximately the size of a contemporary house trailer, covered with black tar paper, and mounted on a circular track so that with its hinged roof open it could be rotated to follow the sunlight needed to

illuminate the action within. Short films were made in this unusual structure which indeed heralded the dawn of moving pictures. The building is of seminal importance within the history of motion pictures, the medium that transformed human expression forever.



In 1888, prior to the construction of the Black Maria, Mr. Edison filed a caveat in which he wrote:

“I am experimenting upon an instrument which does for the eye what the phonograph does for the ear, which is the recording and reproduction of things in motion”

For more information about the Thomas Edison National Historical Park please visit the website: www.nps.gov/edis

ORIGINS OF MOTION PICTURES—THE KINETOSCOPE

From the Library of Congress “American Memory” project website
Edited and supplemented by Black Maria Festival Director, John Columbus

The concept of moving images as entertainment was not a new one by the latter part of the 19th century. Magic lanterns and other devices had been employed in popular entertainment for generations. Magic lanterns typically employed glass slides with images (hand painted, photographs or decals) which were illuminated by a light beam from behind generated by any number of sources such as kerosene lamps, and earlier on, candles. Sometimes levers connected to shadow puppet like cutouts and other contrivances were incorporated and permitted “motion”, as did the flickering light of the lamp. Another mechanism called a Phenakistiscope consisted of a disc with images of successive phases of movement on it and which could be spun to simulate movement. Additionally, there was the Zoopraxiscope, developed by photographer Eadweard Muybridge in 1879, which projected a series of images in successive phases of movement. These images were obtained through the use of multiple cameras. The invention of a camera in the Edison laboratories capable of recording successive images in a single camera was a more practical, cost-effective breakthrough that influenced all subsequent motion picture devices.



While there has been speculation that Edison’s interest in motion pictures began before 1888, a visit by Eadweard Muybridge to the inventor’s laboratory in West Orange in February of that year certainly stimulated Edison’s resolve to proceed with his idea for a motion picture camera. Muybridge proposed that they collaborate and combine the Zoopraxiscope with the Edison phonograph. Although apparently intrigued, Edison decided not to participate in such a partnership, perhaps realizing that the Zoopraxiscope was not a very practical or efficient way of recording motion. In an attempt to protect his future inventions, Edison filed a caveat with the Patents Office on October 17, 1888, describing his ideas for a device which would “do for the eye what the phonograph does for the ear” — record and reproduce objects in motion. Edison called the invention a “Kinetoscope,” using the Greek words “kineto” meaning “movement” and “scopos” meaning “to watch.”



Edison's assistant, William Kennedy Laurie Dickson, was brought into the project to invent the device in June 1889, possibly because of his background as a photographer. Charles A. Brown was made Dickson's assistant. There has been some argument about how much Edison himself contributed to the invention of the motion picture camera. While Edison seems to have conceived the idea and initiated the experiments, Dickson apparently performed the bulk of the experimentation, leading most modern scholars to assign Dickson with the major credit for turning the concept into a practical reality. The Edison laboratory, though, worked as a collaborative organization. Laboratory assistants were assigned to work on many projects while Edison supervised and involved himself and participated to varying degrees. Ultimately, Edison made the important decisions, and, as the "Wizard of West Orange," took sole credit for the products of his laboratory.

The initial experiments on the Kinetograph were based on Edison's conception of the phonograph cylinder. Tiny photographic images were affixed in sequence to a cylinder, with the idea that when the cylinder was rotated the illusion of motion would be reproduced via reflected light. This ultimately proved to be impractical.

The work of others in the field soon prompted Edison and his staff to move in a different direction. In Europe, Edison had met French physiologist Étienne-Jules Marey who used a continuous roll of film in his Chronophotographe to produce a sequence of still images, but the lack of film rolls of sufficient length and durability for use in a motion picture device delayed the inventive process. This dilemma was aided when John Carbutt developed emulsion-coated celluloid film sheets, which began to be used in the Edison experiments. The Eastman Company later produced its own celluloid film which Dickson soon bought in large quantities. By 1890, Dickson was joined by a new assistant, William Heise, and the two began to develop a machine that exposed a strip of film in a horizontal-feed mechanism.

A prototype for the Kinetoscope was finally shown to a convention of the National Federation of Women's Clubs on May 20, 1891. The device was both a camera and a peephole viewer, and the film used was 18mm wide. According to David Robinson who describes the Kinetoscope in his book, *From Peep Show to Palace: The Birth of American Film*, the film "ran horizontally between two spools, at continuous speed. A rapidly moving shutter gave intermittent exposures when the apparatus was used as a camera, and intermittent glimpses of the positive print when it was used as a viewer—when the spectator looked through the same aperture that housed the camera lens." A patent for the Kinetograph (the camera) and the Kinetoscope (the viewer) was filed on August 24, 1891. In this patent, the width of the film was specified as 35mm, and allowance was made for the possible use of a cylinder.

The Kinetoscope was apparently completed by 1892. David Robinson writes in his book *Peep Show to Palace*, p. 34: It consisted of an upright wooden cabinet, 18 in. x 27 in. x 4 ft. high, with a peephole with magnifying lenses in the top...Inside the box the film, in a continuous band of approximately 50 feet, was arranged around a series of spools. A large, electrically driven sprocket wheel at the top of the box engaged corresponding sprocket holes punched in the edges of the film, which was thus drawn under the lens at a continuous rate. Beneath the film was an electric lamp, and between the lamp and the film a revolving shutter with a narrow slit. As each frame passed under the lens, the shutter permitted a flash of light so brief that the frame appeared to be frozen. This rapid series of apparently still frames appeared, thanks to the persistence of vision phenomenon, as a moving image.

At this point, the horizontal-feed system had been changed to one in which the film was fed vertically. The viewer would look into a peephole at the top of the cabinet in order to see the image move. The first public demonstration of the Kinetoscope was held at the Brooklyn Institute of Arts and Sciences on May 9, 1893.

Thus the Lumiere brothers of France who are credited with a key, seminal role in the development of the motion picture clearly were not the first to project film. In 1891, the Thomas Edison's company successfully demonstrated the Kinetoscope, which enabled one person at a time to view moving pictures. Later in 1896, Edison showed his improved Vitascope projector and it was the first commercially, successful, projector in the U.S.

Two things led Edison to the invention of the motion picture camera: his idea that motion could be captured by having one camera that would take repeated pictures at high speed, and a new celluloid film developed by George Eastman for use in still photography that proved adaptable to Edison's proposed camera. Eastman's patent of sheet celluloid film was ultimately found to have infringed upon an earlier patent by Rev. Hannibal Goodwin (1822-1900) of Newark, NJ. Goodwin who as an Episcopal pastor at the House of Prayer, patented a method for making transparent, flexible roll film out of nitrocellulose film base preceded Eastman's method. To Edison's mind, motion pictures would do for the eye what the phonograph did for the ear. Thus, we find that on Oct. 6, 1889, when they first projected an experimental motion picture in his laboratory, he gave birth to sound pictures as well. The first movie actually was a "talkie." The picture was accompanied by synchronized sound from a phonograph record.

Edison applied for a patent on the motion picture camera on July 31, 1891. The first commercial showing of motion pictures occurred three years later, April 14, 1894, with the opening of a "peephole" Kinetoscope parlor at 1155 Broadway, New York City.

Several men developed machines for projecting motion pictures. The best such projector, to Edison's mind, was one built by Thomas Armat. Edison acquired rights to Armat's crude machine and then perfected it in his West Orange laboratory.

Commercial projection of motion pictures as we know it today began on April 23, 1896, at Koster and Bial's Music Hall, New York City, where the Edison Vitascope, embodying the basic principles of Armat's invention with improvements by Edison, was used.

The vitascope was Edison's name for the motion picture projector. When he added sound, he called it the kinetophone, which he introduced commercially in 1913, or 13 years before Hollywood adopted that means of improving motion picture entertainment.

THE BLACK MARIA, EDISON'S FIRST MOTION PICTURE STUDIO EARLY EDISON MOTION PICTURE PRODUCTION (1893-1895)

A constant flow of new film subjects was needed to keep the new invention popular, so a motion picture production studio was built at West Orange in December 1893. The studio was utilized for several years but The Black Maria's era came to an end in January 1901 when Edison inaugurated a new glass-enclosed studio on a rooftop in New York.

The first motion pictures made in the Black Maria were deposited for copyright by W. K. L. Dickson at the Library of Congress in August 1893. The earliest copyrighted film that still survives is *Edison Kinetoscopic Record of a Sneeze, January 7, 1894*, also known as *Fred Ott's Sneeze*, which records Fred Ott, an Edison employee, sneezing comically for the camera. This motion picture was not submitted to the Copyright Office on celluloid film, but rather as a series of positive photographic prints.

A series of vaudeville performers became some of the first subjects to appear before the Kinetograph at the Black Maria. These included such well-known acts as the strongman Eugene Sandow, the Spanish dancer Carmencita, and Annabelle Whitford performing her famous Butterfly Dance. Acts from Buffalo Bill's Wild West Show were filmed, including Annie Oakley and a troop of Native American dancers who performed in the show. Many of the films were expected to appeal to male audiences, and some even featured scantily-clad women. Other masculine activities, such as boxing and cockfights, were also filmed. Dickson and Heise filmed over 75 motion pictures during 1894.

On April 1, 1894, the manufacture and sale of Kinetoscopes and films were assigned to the Edison Manufacturing Company, thus moving them out of the experimental laboratory. The Kinetograph Department, a new division in the Edison Company, was launched.





The first Kinetoscope parlor, owned by the Holland Brothers, opened on April 14, 1894, in New York. Five machines were placed in a row, and a customer could view the films in each for a total of 25 cents. Kinetoscope parlors soon opened around the United States. As he had done with the phonograph, Edison marketed his Kinetoscope and films through independently-financed entrepreneurs who formed the Kinetoscope Company. Among those entrepreneurs was Raff and Gammon who in due course became the principal agents of the Kinetoscope Company.

Sales of Kinetoscopes slowed as projected motion pictures began to overtake the peep show machines in 1895. Competitors also emerged who sold their own machines for less, which cut into Edison's profits. Partly to compensate for this and partly to counter the declining popularity of the Kinetograph, the Kinetophone was

introduced in April 1895. It represented Edison's dream to unite the motion picture with the phonograph and make talking pictures a reality. To operate the new invention, a patron looked through the peephole viewer of a Kinetoscope while listening to a soundtrack piped through ear tubes attached to a Phonograph in the cabinet. The device did not offer exact synchronization and ultimately failed to find a market. The film known today as Dickson Experimental Sound Film is one of the few examples still existing of this early foray into sound.

A black and white portrait of Thomas Edison, showing his face from the chest up. He is wearing a dark suit jacket, a white shirt, and a dark bow tie. The lighting is dramatic, with strong highlights on his forehead and nose, and deep shadows on the sides of his face.

Friends of Thomas Edison National Historical Park

The Friends organization directly supports needs of the Thomas Edison National Historical Park. It is a not-for-profit membership organization dedicated to the preservation and restoration of Thomas Edison's laboratory and home and to promoting an appreciation for Edison - the man and his achievements. For more than 25 years the Friends have raised money in support of the National Park Service stewardship of the West Orange, NJ complex and conducted a variety of programs and activities to promote Edison's legacy.

As an IRS designated 501(c)(3) organization, contributions to the Friends of Thomas Edison NHP are fully tax deductible. For information about joining the Friends of Thomas Edison NHP, please visit the website www.foedison.org or contact them at:

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THE SOLITARY LIFE OF CRANES

27 min. (2008) by Eva Weber, London, England
STELLAR DOCUMENTARY SELECTION

24 hours in the life of London as seen from the dizzying perspective of construction crane operators who perch hundreds of feet above street level. The lofty panoramas and attention to detail are striking. Part City Symphony, part visual poem, this piece captures hidden aspects of the city life from an omniscient point of view. London's daily patterns and are seen through the voyeuristic eyes of crane operators high above the city's streets. This unparalleled work begins at dawn and runs through the shifting tempo of the day and well into the night.



PICKLES TO NICKELS

8 min. (2009) by Danielle Ash, of Brooklyn, New York, NY
STELLAR ANIMATION SELECTION

Enter a cardboard world where monkeys steal pickles and storefronts shift and disappear and two eccentric characters enjoy a certain simpatico. An elder Jewish pickle vendor and a bakeshop owner find that change is everywhere, even on their zany old neighborhood.



DEATH IN THREE ACTS - LA MUERTE EN TRES ACTAS

9 min. (2009) by Nathan Pancione, S. Hadley, MA
BEST EXPERIMENTAL FILM RECOGNITION
STELLAR EXPERIMENTAL SELECTION

The filmmaker describes his film: “*Death In Three Acts* is story of a matador’s struggle between his performed identity and his true one set in the bullfighting arena.” This work employs found footage of bull fighting as a metaphorical invective perhaps with more meaning than the maker concedes.

GORDITA

10:43 min. (2009) by Debby Wolfe with Kaz Kipp,
Maureen Morrision & Rebecca Ham, LA, CA
STELLAR NARRATIVE SELECTION

A plus sized Latina regains her lost confidence when she reconnects with her youthful self as a sassy teen. This often bold work addresses a cultural/social/personal issue employing an earthy yet sensitive performance by the protagonist.

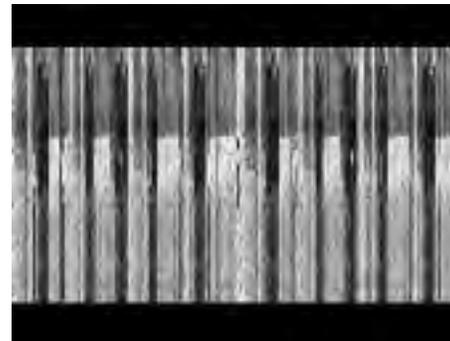




BUOY

6:21 min. (2008) by Seoungho Cho, Elmhurst, NY
JURY CHOICE SELECTION

A hauntingly beautiful and arid, semi abstract desert landscape in yellow ochre belies the title of this visually poetic work accompanied by Brian Eno music performed by Steven Vitiello.



CALLING MY CHILDREN

35 min. (2009) by David Binder, Boston, MA
JURY CITATION SELECTION

This lyrical documentary explores the impact of the life and lost life of Gail Farrow, a young wife and mother, whose children and husband speak directly about their lives in the wake of her death. Photographs taken throughout the last 20 years weave through their narrative. With AIDS as a subtext for this family's story, the film explores the challenges of single parenthood and family unity, exposing preconceptions about race, class and infection.

CHRONICLES OF A PROFESSIONAL EULOGIST

26 min. (2008) by Sarah Jane Lapp, Cambridge, MA
 JURY CITATION SELECTION

The expanded version of the animation project launched in 2006 reveals the protagonist-protégé Milder, on hiatus from the University of Eulogy. The idiosyncratic character tells of his internal thoughts as he muses on life. Lapp's decidedly quirky, loose animation style, and intimate, wry voicing make for a quite engaging work which functions best for audiences who are able to appreciate unhurried pacing and a subtle subtle sense of humor.



CLANDESTINE

30 min. (2009) by D. Gideon C. Kennedy and Marcus Rosentrater, Mobile, AL
 JURY CHOICE SELECTION



Half documentary and half fiction, *Clandestine* intertwines the history of spy (short-wave) radio broadcasts to secret agents with the fictional tale of a man's relationship with his father. The history provides a framework as spies are caught possessing coded messages. The story of a man's relationship with his father shows how childish fantasies can lead personal heroes to public villainy. Made almost entirely of public domain materials the film seamlessly re-contextualizes ephemeral cinema (news reels, serials, industrial and educational films, etc.) into a story of espionage and adultery, communication and miscommunication, and the relativity of good and bad.



HIGH NOON REFLECTIONS

12 min. (2009) by Greg Biermann, Hackensack, NJ
JURY CITATION SELECTION

A reflexive digital fragmentation and reconstruction of a classic American Western.



LONG STORY SHORT

53 min. (2008) by Christine Choy and Jodi Long, New York, NY
JURY CITATION SELECTION

This absorbing documentary tells the story of Larry and Trudie Long, a popular husband and wife nightclub act of the 1940s and 50s. Alternating promotional photos film footage with contemporary material narrated and framed by the experiences of their daughter, actress Jodi Long, the film traces the couple's rise from the Chinatown nightclub circuit to a coveted appearance on the famed *Ed Sullivan Show*, the popular weekly TV variety program of the era.

LOOPLOOP

5 min. (2008) by Patrick Bergeron, Montreal, Quebec
 JURY CHOICE SELECTION

The 1000 images in this experimental work are based on video shot from a train going to Hanoi Vietnam and are stitched together in one long panoramic strip that is stacked upon itself. Using digital manipulation of images and sounds warping with time shifts this video runs forwards and backwards looking for forgotten details, mimicking the way memories are replayed in the mind. That internal slice of life samplings, houses, fences, textures, bicycles, a woman dancing, become more apparent as the images become more magnified. There's a sense of humor in the juxtapositions of the image ribbons as they slide and shift across the screen.



M

8 min. (2009) by Felix Dufour-Laperriere, Montreal, Quebec, Canada
 JURY CITATION SELECTION

M is textural/sensorial work, in which - alternate density and release, tension and soft fall, animation, geometric abstraction and digital manipulations - combine into an elegant assemblage. Brief nebulous arise, the most complex structures sometimes recalling, by their look and their movements, constellations and other galactic clusters.



MEMORY LEAK

22:30 min. (2009) by William Noland, Durham, NC
JURY CITATION SELECTION

A meditation on the waning days of the Bush era, an accounting where we ended up and how we got there. “I’m not a big fan of the way this has all turned out, sputters Alan Greenspan in the film’s opening moment.” The epic 2003 confrontation between then Representative Bernie Sanders of Vermont, an avowed Socialist, and then Federal Reserve Chairman Alan Greenspan.



MISSED ACHES

4 min. (2008) by Joanna Priestley, Portland, OR
JURY CHOICE SELECTION

This uproarious animation by one of the nation’s iconic animation artists colorfully serves up a cascade of malapropisms.



OFF-LINE

8:40 min. (2009) by Tom Gasek, Great Barrington, MA
JURY CHOICE SELECTION

Highly accomplished digital 3D animation about digital burn out in a microwave oven. A circuit board full of anthropomorphized diodes, fuses, and transistors do a their thing.

THE PASSENGER

7 min. (2009) by Julie Zammarchi, Marshfields Hills, MA
JURY CHOICE SELECTION

In this polished animated, dreamscape narrative a woman peers out her window to see an almost Disney-esque rabbit being chased by a cat as a car pulls up which carries her toward her own euthanasia death. She applies lipstick as if it's all quite normal and upon seeing herself in the mirror, visions and memories crowd her consciousness. The film is a ride through the disparate images of her mind's eye and a quest to piece together her life's meaning.





SECOND HAND DOLLS

5:31 min. (2008) by Anthony Weeks, San Francisco, CA
JURY CHOICE SELECTION

In this parallel story documentary the filmmaker and his central individual address our throw away culture, where anything that is not of the moment or no longer young is too often dismissed. But an elder dancer asserts her vitality in this engaging black and white documentary.



SLEEPING BEAR

10:30 min. (2009) by Jack Cronin, Ann Arbor, MI
JURY CITATION SELECTION

Rapidly pixellated trees rush across the screen backlit by sputtering sunlight and followed by soft views of ground flora in this arresting experimental work in black and white. *Sleeping Bear* was filmed at the Sleeping Bear Dunes National Lakeshore in northern Michigan over the course of three years. The film, which is loosely follows the cycle of seasons.



THERE WAS A LITTLE GIRL

25 min. (2009/10) by Ruth Peyser, New York, NY
JURY CHOICE SELECTION

Playing off of socio-cultural stereotypes about femininity - as found in newsreels and educational films of the 1950s and 60s - this intensely personal work reveals the filmmaker's experience of hidden sexual abuse. *While There Was Little Girl* is a topically specific work it is also a broader exposition on socio/cultural values of an earlier era that resonate today.

THE TRAVELOGUES

49:16 min. (2009) Dustin Thompson, Los Angeles, CA
JURY CITATION SELECTION

Collectively taken *The Travelogues* are a speculative compendium of a traveler's accumulated experiences that is intended to simulate and test the boundaries of traditional travel writing. The various episodes become a speculative diary of a drifter's life who's simply named "The Author." *The Travelogues* (arranged as collection of discrete shorts which can be shown individually) aims to stimulate viewers with an open ended consideration of landscapes and social curiosities. *The Travelogues* narrativize The Author's social life and commence with a relationship that The Author alludes to throughout.





VACATIONS IN NOVEMBER

20 min. (2006) by Pavel Medvedev, St. Petersburg, Russian
JURY CHOICE SELECTION

The blinding white snow of northern Russia alternates with scenes in the Stygian blackness of the region's mines, fitfully glanced by the spotlights of the helmeted coal miners. The men moonlight during their one month vacation wrangling and slaughtering reindeer in the frozen domain. This powerful work was shown at the Flaherty Film Seminar '09.



WHEN HERONS DREAM

10:34 min. (2009) by Serge Gregory, Seattle, WA
JURY CITATION SELECTION

This distinctive black and white observational work imagines the perspective a Great Blue Heron as it moves throughout the seasons of a Northwest landscape. But more than this, *When Herons Dream* is a distilled meditative, elegantly simple and subtly rewarding film.

YANQUI WALKER & THE OPTICAL REVOLUTION

33 min. (2009) by Kathryn Ramey, Roslindale, MA
JURY CHOICE SELECTION

A poetical, experimental documentary about an obscure American Expansionist named William Walker, who through coercion and military force became dictator of Nicaragua in 1856. The stylized strategy of the filmmaker captures the mythology of her allusive subject in this unusual work.



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DIRECTOR'S PRIZES • 2010

DIRECTOR'S CHOICE – THIRD PRIZE

DIRECTOR'S CITATION WORKS – NOT DESCRIBED IN THIS BOOKLET, LISTED ON WEBSITE



BALANCE

3:46 min. (2009) by Debra Sea, Greensboro, NC

The product of a 30 day video diary project and made with a simple flip camera. *Balance's* images are taken from the perspective of a camera mounted on the handlebar of a bike. The front wheel transitions across landscapes, textures, and seasons from rain to gravel, desert to snow, and into the lovely green of springtime, all woven together in an energetic package.

BANANA BREAD

9 min. (2009) by Barton Landsman and Clayton Hemmert, New York, NY

Perhaps owing part of its sensibility to the work of director Quentin Tarantino, this droll fictional film with a clever plot twist breaks boundaries but for those who can appreciate irony, incongruity and over-the-top action, this will be a hoot.

BELLOWS MARCH

4:55 min. (2009) by Eric Dyer, Baltimore, MD

Bridging digital and physical animation processes, Eric Dyer's 'cinetropes' are 3-D printed and hand-painted sculptures, seen through the shutter of a video camera. In *Bellows March*, concertina-soldiers procession, dance, and burrow; rain descends on the fallen ones, who are reborn as colorful plants blooming in fake time-lapse. They dance in grassy fields, intertwining with each other in a vivid kaleidoscope of motion, that resolves into marching formation.

BENEDIZIONE DELLE BESTIE (BENEDICTION OF THE BEASTS)

10 min. (2009) by Paul Zinder, Rome, Italy

This slice-of-life documentary is about an annual rite of Italian/Catholic culture. Adherents of the faith with their pets of every description queue up and partake of the annual blessing of the beasts by their revered Bishop.

THE BOOK OF SALT, CHAPTER 1: MARY'S GARDEN

9 min. (2009) by Andrew Busti, Boulder, CO.

The filmmaker states that, *The Book of Salt* is a collection of ciné memorials. This chapter is an exploration of childhood, birthdays, marriage and old age. Culled from both family films and found films - the film seeks to find a resting place for memories." The filmmaker disrupts the images, making them dreamlike through chemical and physical processing which leaves a resonate patina on the surface of the image.

BREAKING BOUNDARIES: THE ART OF ALEX MASKET

19 min. (2009) by Dennis Connors, Montclair, NJ

This gripping and insightful documentary chronicles the story of 22 year Alex Masket, an extraordinary, young man who has created a rich and varied body of work through which he expresses himself vibrantly. Appraisals of Alex's work by art experts testifies to the quality of his creations. The wholly individualistic style of Alex Masket helps bring ideas about artistic communication and the creative impulse into focus. "Is Alex's art not clear evidence of a highly articulate, even amazing visual language that is just as meaningful as verbal language?" "Is it not our own limitations that establishes the primacy of verbal communication over the visual, and in fact is not Alex just as much a fully realized, creative human being as anyone?" More about Alex and his art can be found in Esopus magazine's cover story. (Esopus.org).

CODA

2:40 (2009) by Vincent Grenier, Ithaca, NY, 2009

This is a work which is about the moment, about seeing, absorbing, distilling the essence of something and which places the viewer in a garden where the veteran filmmaker seemingly meditates on the space through elegantly articulated framing and graceful camera moves.



CHINESE GHOST STORY

28:55 min. (2008) by Dan Boord and Luis Valdovino, Boulder, CO

Available in high definition video *Chinese Ghost Story* is a poetic work in which history and landscape converge to explore the construction of the 1869 Transcontinental Railroad where 1,300 Chinese laborers lost their lives. Arresting contemporary images of apposite locales such as Promitory Summit are brought together with archival materials, text and vocals in a richly pictorial essay.

CHRONOS

17:54 min. (2001-09) by Brett Molé, Haworth, NJ

A noir homage to vintage science fiction dystopias seasoned with a touch of Jules Verne and H.G. Wells and mixed together with a stylistic twist related to French filmmaker Georges Méliès', *Trip to the Moon*. *Chronos* is the eye-catching story of a writer who recounts his attempt to escape from a dehumanizing routine by talking to the stars.

CORPORATE ART POLICY

5:30 min. (2009) by Neil Needleman, Katonah, NY

This ironic send up of fickle corporate taste features a cascade of images found on the walls of the filmmaker's employer. Copies of works by artists ranging from Kandinsky to the kitschy are satirized by the filmmaker. Neil Needleman is perhaps best known as an experimental filmmaker but also is a crazed humorist whose work is always engaging.

DE LUCE 1: VEGETARE

4:37 min. (2009) by Janis Crystal Lipzin, Sebastopol, CA

This work which was shot on super-8mm film and finished as a DVD captures images of nature, often in close-up, revealing the artist's eye for the beauty of both the subject and the photochemical processes of film.

"*De Luce 1* is a gift of luminosity and elegant delicacy. So beautifully seen! And like Zen temple bells, the sound pulls one into oneself/into the screen to be more fully appreciated ..."

- Joel Singer, Film Artist

DESTINATION FINALE

8:50 min. (2008) by Philip Widmann, Berlin, Germany

A reel of film found in Saigon in 2005 is presented as unaltered material of this singular work. Images of Paris (Eiffel Tower), London, Athens, Rome, and Berlin are seen in succession. A man dressed in the same black suit throughout and presumably of Vietnamese origin appears in each locale. Shortly after the film was made American troops entered the ground war in Vietnam. This work is more than a travelogue, it more than freezes a moment in time. It places the viewer on another plane, despite or perhaps because of its directness, its honesty as it offers a window into a time that presages America's loss of innocence.

DIMENSIONALIZATION

6:35 min. (2009) by Nhieu Do, Brooklyn, NY

Times Square NY is fragmented into intersecting, overlapping frames of shifting scale, and aspect ratios, all interacting with and among each other in a dynamic digital collage.



END OF CODE

15:17 min. (2009) by James Duesing, Pittsburgh, PA

This most uncommon work is populated with outlandish digitally bred characters. *End of Code* depicts an absurd underground battle between a cyber-feminist collective and group of gay hackers plotting to gain secret control over a city's traffic patterns. They discover that the city's social structure is imbedded in an unexpected protocol which must be disrupted through unconventional strategies.

FOUND: NOTHING MISSING

3 min. (2009) by Patricia McInroy, Albuquerque, NM

Homemade posters are gently satirized in this relaxed narrative. An internal conversation is externalized via missing pet signs, which offer a sadly charming look at the profound and simple along with a sense of the art and trauma of losing and searching.

FUZZY INSIDES

5:20 min. (2009) by Michael A. Olsen, Bedford, NH

A model animation has vaguely voyeuristic scene which peek into the secret nightlife of the suburbs. Four stop-motion vignettes portray awkward relationships that fitfully develop romantically and sexually as realized by the deft creativity of the filmmaker.

GIT ALONG LITTLE DOGGIES

9 min. (2009/10) by Kate Lane, Bozeman, MT

In the black and white world of this satirical memoir, being a woman has everything to do with getting manicures, loving smelly candles, and not being able to drive. Drawn instead to demolition derbies and physics, the film's protagonist struggles to make her way in a world in which she just doesn't seem to fit.

HOURGLASS (A GLOBAL WARNING)

4 min. (2009/10) by Fern Seiden, Stockholm, Sweden

Rain pours and rubbish soars while light-bulb creatures party up a storm at the edge of the earth. In this photo-collage animation - laced with a turn of the century scientist in his laboratory - a child realizes that the state of the planet hangs in the balance. The film's lyrical hourglass/alarm clock sounds a critical warning to humanity.

THE INDESERIA TABLETS (1-12)

13:15 min. (2009/10) by Peter Rose, Philadelphia, PA

This sensual work uses extraordinary lighting strategies to open windows into another realm. Peter Rose's latest work is an annotated nocturnal portrait of the Indeserians - their language, technology, religious practice, art and poetry - as it presents the first 12 of 32 prospective video tablets.

IS WHAT WAS

23 min. (2008) by Jerry Tartaglia, Oley, PA

This exploratory documentary began as a visual diary of a trip to Sachsenhausen Concentration Camp near Berlin, where men were tortured and murdered for being gay. Snapshots of Nazi soldiers frolicking together mask their evil doings (frolicking soldiers are also seen in Leni Riefentahl's ode to Naziism *Triumph of the Will*). Tartaglia refers to the writings of Karl Heinrich Ulrichs (1825 - 1895) "...although Ulrichs' ideas of same gender sexuality are steeped in 19th Century imagery, he was nonetheless the first to name it, to describe it in constructive terms that included not only the sexual aspects of Queer life, but also sought to find the whole person in the 'andere sexualitaet' (the other sexuality...) and Ulrichs' 'Raethsel' (riddle) can be resolved: Queer Identity encompasses more than sexuality, and therein lays the threat to the power structures of oppression."



JELLY FISHERS

5:48 min. (2009) by Steven Subotnick, Providence, RI

Jelly Fishers is a mischievous hand drawn animation in which a fly visits a family floating at sea but there is nothing to eat, so granny goes fishing. While she is away, the stormy sea engulfs everything. In the end, they are all saved by jellyfish. The offbeat story line is enhanced by the filmmaker's artistry.

THE LAST DAY OF I.S. BULKIN

13 min. (2008) by Aleksey Andrianov, Moscow, Russia

In this mind bending fictional work by one of Russia's accomplished emerging filmmakers, the protagonist finds himself in an unlikely scenario in which he learns that his demise is entirely pre-scripted. He's visited by a droll grim reaper who intends to escort him into the afterlife. *The Last Day of I.S. Bulkin* was an official selection in the Locarno (Switzerland) Film Festival.

THE LAST HAPPY DAY

38 min. (2009) by Lynne Sachs, Brooklyn, NY

During W.W.II, the US Army 's Graves Registration Service hired the filmmaker's Hungarian cousin, Dr. Sandor Lenard, to reconstruct the bones — small and large — of dead American soldiers. Lenard was a writer with a Jewish background who fled the Nazis, eventually finding himself in remotest Brazil. Perhaps it is our culture's emphasis on genealogy that pushed Sachs to pursue a narrative nurtured by "ties of blood", a portrait of a cousin. This half-hour work resonates as an antiwar meditation, and is composed of excerpts of Lenard's letters to the Sachs family, and interviews and abstracted war imagery which are in presented counterbalance to home movies of a birthday party.

MAKING MERIT BUDDHIST DAILY DUTIES

8 min. (2009) by Dennis Darmek, Milwaukee, WI

A procession of colorful images depict brightly robed monks as they process, chant, collect alms, and practice traditional rituals. Arresting close-ups of Elephants are a powerful presence throughout the film. The pachyderms occupy a special place in the film and culture as they sway in sync with the monks' chants, and make for a fanciful soupçon to this sumptuous video.

MORE FROM LIFE

9 min. (2009) by Steven Vander Meer, Arcata CA

An artist chooses a subject and draws it on a file card. He does this every day for an entire year. The pencil drawings record things large and small, significant and mundane, and include renderings of nudes, dogs, and plants. The drawings melt, slip, slide, overlap, disintegrate, reintegrate and transmogrify, into one continuous turbocharged animation revealed via the months of the year.

MY DEAREST LOVE

3 min. (2009) by Marc Wiskemann, Columbus, OH

In this poignant short the viewer sees a bride dressed in a traditional silk sari as she's being attended by her bridesmaids, in moments before her marriage. The bride wistfully turns her attention to a nearby window and love note is left behind as she arises to meet her awaiting husband to be.

MY GIRLFRIEND SLEEPS LIKE SUPERMAN

2:13 min. (2009) by Steve Gentile, Boston, MA

A droll animated portrait of the artist's nightly battle for bed space where insomnia and romance intersect and restful sleep is a prized commodity owing to partner's dream maneuvers .



NEVER TOO LATE

7:45 min. (2009) by Wendy Weinberg, Philadelphia, PA

After 25 years together, two middle aged San Francisco hotel maids decide it's finally time to marry. Then along comes Prop. 8. What to do? *Never Too Late* inserts new dialogue into vintage TV show and movies clips to achieve a biting commentary on popular culture's insensitivity to bans on gay marriage. The filmmaker states that it's her way of injecting ironic humor into what is the painful inequity which Lesbians and Gays face daily.

PAPAL BROKEN DANCE

6 min. (2009) by Maria Losier, Brooklyn, NY

A campy music video set in a scruffy gym's boxing ring and loosely made in the style of a scopitone. Scopitones were music-video precursors on 16mm film with a sound stripe mounted in special (and rarely found) jukeboxes of the early 1960s. This crazed video has a cast of 10 with men who ham it up in red singlets along with women in tutus, all dancing in slapstick choreography with Genesis P. Orridge's vocals.

QUIVER

10 min. (2008) by Robert Todd, Boston, MA

"*Quiver*. Barely touching. Movement further in and along, (dew beads glisten) through the surface of a light." - Robert Todd

THE PORTRAIT

4 min. (2009) by Irra Verbitsky, New York, NY

Hand drawn animation continues the artist's stories of her father's travails as a Jew in Russia during the time of Stalin's rule. The filmmaker's father was commissioned by the local mayor to paint his portrait and he was to do it very well or else. Verbitsky's gravely but deeply felt voice-over narrates this personal animation and tribute to her father's legacy.

PURE THURSDAY

45 min. (2008) by Alexander Rastorguev, Moscow, Russia

For some cinéphiles *Pure Thursday* is controversial because it avoids issues related to the Russian invasion of Chechnya. When it was shown at the 2009 Robert Flaherty Film Seminar at Colgate University it received mixed reviews. However the filmmaker's depiction of the hard scrabble life of Russian Soldiers on the Chechnya front is remarkable, even if the film's scope is confined and for some problematically so. But the frank and earthy quality of *Pure Thursday* is arresting and in its way illuminating. The depiction of fighting is at first intense and includes an extended, almost avant garde sequence with scratched film blackouts as soldiers encounter opposition from the Chechnyians. As the film progresses it focusses on the raw hard scrabble life of the Russian soldiers and penetrates one's consciousness. The soldiers swear and mock, brag and swear, and await the weekly train that brings hot food, showers and clean laundry to the front. It would prove interesting to pair this film with at least the others in this year's tour collection: *The Portrait*, *It What Was* and *The Train Home*.

SCENE 32

5 min. (2009) by Shambhavi Kaul, Durham, NC

Kaul's *Scene 32* was shot in the salt fields of India's Central Kaatch desert (which can resemble a snowy landscape), where the artist was born on her father's movie set. The salt fields represent a beloved place portrayed through high definition video and hand processed hi-con 16mm film to become another artifact altogether: neither a specific place nor its representation, but a new landscape of mysterious precipices and gullies, an inhospitable territory of longing.

"I have this kind of mythic relationship with the place." Ms. Kaul reported after her film was screened at the 2009 "Views From the Avant Garde" program of the New York Film Festival. "I've always wanted to go back and see it over again...to create a new relationship with the place that expressed the longing, the sense of memory...that's part of the fiction of it."



SEBASTIAN'S VOODOO

4:07 min. (2008) Joaquin Baldwin, Sherman Oaks, CA

In this Student Academy Award winning digital animation in which an endearing Voodoo doll comes to life to discover that his neighbors are in peril. As the story unfolds the gentle character summons up the courage to martyr himself in order to save the life of others.

THE SHRIMP

24 min. (2009) Keith Wilson, Savannah, GA

The Shrimp is a lush visualist's documentary that follows the life cycle of a shrimp along the marshes of Savannah, Georgia. Beautifully etched images and a canny audio soundtrack create a rich observational work about Southern culture, human folly and the interplay of natural and built environments.

SITTING

4:15 min. (200X) by Leighton Pierce, Iowa City, IA

Leighton Pierce creates a work which resembles a Impressionist painting in locomotion. A female nude, is bathed in luminous light in this poised video. Pierce traverses the realm of the 'looker' and the 'looked at.' as he submits the query, "What is at stake when one submits to the gaze of another?"

SPECTROLOGY

11 min. by Kerry Laital, San Francisco, CA

Interest in Spectrogy (the "Spectral" realm) is said to be related to Spiritualism and especially in the 19th century there was a fascination such ideas. This elegiac film is evocative of the apparitional images sometimes found in pre-20th century magic lantern shows. *Spectrology* is very much an illusionist-like work employing reprocesses vintage films and images that are redolent of the paranormal realm.



SUB-TER-AIN FREQUENCIES

15 min. (2008) by Alain Alfaro, Brooklyn, NY

This is New York City underground in 6 minutes. People are distracted and inundated with electronic billboards, neon and stock reports. This frenetic work travels at the same speed as a fast subway ride which is a part of the mix in this video which distills the visual and sound-scapes of the city.

TERRORIST ACTIVITY RADIO HOUR

10 min. (1981-2006/09) by Henry Baker, Washington, DC and Jane Steuerwald, Glen Rock, NJ

Responding to the calamitous rise of terrorism around the world, video artists Henry Baker and Jane Steuerwald revisit a live radio performance piece they first created in 1981 on WAER-FM in Syracuse, NY, in collaboration with filmmaker and Syracuse University professor, O. Charles Giordano. The piece combines live call-ins, music, interviews, and dramatic readings, with multilayered images and sound effects. Acts of violence are triggered by musical cues and Hollywood clichés. The political, the philosophical, and the satirical, are united in this intense sound-image collage.

THE REGULAR

10:45 min. (2009) by Jamie Kirkpatrick, New York, NY

When a shy and unassuming guy finds that he can't compete with brash Wall Street types who barge into a New York karaoke bar, an opportunity arises for him to reveal his hidden talent to the young women who first dismissed him.

THOMAS EDISON'S LAST FILM

16:12 min. (2009) by Eli Shapiro, West Orange, NJ
YOUNG FILMMAKER/AUDIENCE CHOICE SELECTION

In this work made by a high school senior the protagonist is on a quest to find an cinematic artifact of his hero, Thomas Edison, the inventor of motion pictures. A buddy and the young man embark on a madcap adventure and finally dig up a long missing film at a hidden location in the town that is the birthplace of motion pictures.



TONY CONRAD: DREAMINIMALIST

25 min. (2008) by Marie Losier, Brooklyn, NY

The latest in Marie Losier's ongoing series of portraits of avant-garde filmmakers (George and Mike Kuchar, Guy Maddin, Richard Foreman), *DreaMinimalist* offers a charming and hilarious encounter with Conrad as he sings, dances and remembers his youth and his association with underground filmmaker and legend Jack Smith.

TRAIN

7 min. (2009) by Darius Clark Monroe, Brooklyn, NY

This is a realistic and edgy fictional work, in which the opening sequence is a documentary-like, encounter with the denizens of NYC. It's late, and a young man is just off from work. As usual, he takes the Brooklyn bound F-train. He witnesses a mugging but hesitates to act immediately and soon suffers the consequences of his inaction.

THE TRAIN HOME

6.5 min. (2009) by Graham Burns, Brooklyn, NY

This work is composed solely of still pristine home movies made in the 1950s. *The Train Home* depicts a father returning from WWII Japan. He's finally being shipped home 5 years after the war is over as his family joins him in a reunion overseas. There's a brief vacation together then back in the USA, the veteran is haunted by his memories of war in this poignant record of one man's post-traumatic stress disorder.



TWIST OF FATE

8:40 min. (2009) by Karen Aqua, Cambridge, MA

A powerful personal animation dealing with the noted filmmaker's experience with medical treatment. This work combines X-Ray imagery with hand drawn animation. Pills in silhouette dance and morph into red blood cells or perhaps something tangibly sinister. *Twist of Fate* is not only meaningful but reveals the lyrical, free spirit of the artist in dealing with the vicissitudes of life.

WORLDS OF SOUND: BALLAD OF FOLKWAYS

52:25 min. by Andrea Kalin - Director, Richard Carlin (Book Author) Washington DC

This is a fulfilling and energetic chronicle of Folkways records with Pete Seeger, Lightn' Hopkins, Jean Ritchie, Leadbelly, Mississippi John Hurt, Woody Guthrie, Bernice Johnson Reagon, Ella Jenkins, Oscar Brand, Furry Lewis, Peter, Paul and Mary, Bob Dylan and a raft of other songsters all delivering lively performances.

YOUNG CONTINENT

6:30 min. (2009) by Sarah J. Christman, Brooklyn, NY

On a geologically young island, the earth's heat rises bubbling through the surface, volcanoes hibernate below ice caps and glaciers recede. Containing both unrestrained forces and energy harnessed for human use, the landscape of Iceland conjures echoes of medieval sagas and whispers of an imagined future.



HOST EXHIBITORS FOR THE 29TH ANNUAL BLACK MARIA TOUR

Please see the Festival website for specific details and updates
as there are often shifts in dates, times and location: www.blackmariafilmfestival.org

⊗ - wheelchair accessible 🖐 - assisted listening device

PREMIERE

NEW JERSEY CITY UNIVERSITY ⊗
Friday, February 5, 2010, 7:00 pm
Margaret Williams Theatre, Hepburn Hall
Culver Ave. at John F. Kennedy Blvd.
Jersey City, NJ
201-200-2043

NEWARK MUSEUM ⊗
Saturday, February 6, 2010, 2:00 pm
Billy Johnson Auditorium
49 Washington Street, Newark, NJ
(973) 596-6550

JERSEY CITY MUSEUM ⊗
Saturday, February 6, 2010, 2:00 pm
350 Montgomery Street, Jersey City, NJ
(201) 413-0303

AMC 9 CINEMA
W. ORANGE FILM SOCIETY ⊗ 🖐
Sunday, February 7, 2010, 2:00 pm
Essex Green Shopping Center
495 Prospect Ave just off 280 exits 8A
West Orange, NJ
(973) 324-9100

HOBOKEN HISTORICAL MUSEUM ⊗
Monday, February 8, 2010, 7:00 pm
1301 Hudson St. Hoboken, NJ 07030
(201) 656-2240, x8

CORNELL CINEMA
Tuesday, February 9, 2010, 7:15pm
Schwartz Center for Performing Arts
Film Forum
Ithaca, NY
(607) 255-3522 Cinema.cornell.edu

JORDAN SCHNITZER MUSEUM OF ART
UNIVERSITY OF OREGON
Wednesday, February 10, 2010, 5:30 pm
1430 Johnson Lane Eugene, OR
(541) 346-3027 jsma.uoregon.edu

MADISON ARTS
AND CULTURAL ALLIANCE ⊗
Friday, February 12, 2010, 8:00 pm
Madison Public Library
39 Keep Street, Chase Room,
Madison, NJ
(973) 514-1787 x31

MILLERSVILLE UNIVERSITY ⊗
Saturday, February 13, 2010, 1:00 pm
Sunday, February 14, 2010, 1:00 pm
Myers Auditorium, McComsey Hall
Millersville, PA
(717) 872-3488

DIVA
(Downtown Initiative for Visual Arts)
Wednesday, February 17, 2010, 7:00 pm
110 W. Broadway, Eugene, OR
(541) 344-3482



SUSSEX COUNTY COMMUNITY
COLLEGE / STUDENT ACTIVITIES &
CULTURAL AFFAIRS ☼

Thursday, February 18, 2010, 10:50 am
The Student Center Theater
Friday, February 19, 2010, 7:30 pm
Program location: SCCC Performing
Arts Center

1 College Hill Road, Newton, NJ
(973) 300-2232

BERKS FILMMAKERS INC. ☼

Tuesday, February 23, 2010, 7:30 pm
Albright College, Klein Theater
13th & Exeter Street, Reading, PA
(610) 921-7713

HARTFORD ART SCHOOL
UNIVERSITY OF HARTFORD ☼

Tuesday February 23, 2010, 7:30 pm
Wednesday, February 24, 2010, 7:30 pm
Wilde Auditorium, Harry Jack Gray Center
200 Bloomfield Avenue, West
Hartford, CT
(860) 768-4393

THE UNIVERSITY OF THE ARTS IN
PHILADELPHIA ☼

Wednesday, February 24, 2010, 7:00 pm
Levitt Auditorium, Gershman Hall
401 South Broad Street, Philadelphia, PA
(215) 717-6300

PITZER COLLEGE, INTERCOLLEGIATE
MEDIA STUDIES PROGRAM ☼

Wednesday, February 24, 2010,
4:00 - 5:30 pm
Mary Pickford Auditorium, Claremont
McKenna College campus
500 East 9th Street, Claremont, CA
(909) 607-3889

MORRISTOWN UNITARIAN
FELLOWSHIP ☼

Saturday, February 27, 2010, 8:00 pm
21 Normandy Heights Road,
Morristown, NJ
(973) 540-1177

RHODE ISLAND SCHOOL OF DESIGN ☼

Monday, March 1, 2010, 7:00 pm
RISD Auditorium, 17 Canal Street,
Providence, RI
(401) 454-6233

DEPARTMENT OF ARTS, CULTURE MEDIA
RUTGERS UNIVERSITY – NEWARK ☼

Wednesday, March 3, 2010, 2:30 pm
Essex Room, Robeson Campus Center
350 Dr Martin Luther King Jr. Blvd.,
Newark, NJ
(973) 353-5609

THE BERRIE CENTER,
RAMAPO COLLEGE ☼ 🖐

Thursday, March 4 2010, 2:00 pm
505 Ramapo Valley Road, Mahwah, NJ
(201) 684-7844

PRINCETON UNIVERSITY ☼

Thursday, March 4, 2010, 4:30 pm
Visual Arts Program
Jimmy M. 32' Stewart Theater
185 Nassau Street, Princeton, NJ
www.Princeton.edu



VIRGINIA MUSEUM OF FINE ARTS
Friday, March 5, 2010, 8:00 pm
The Grace Street Theater of Virginia
Commonwealth University
934 West Grace Street, Richmond, VA
(804) 340-1400

SAVANNAH COLLEGE OF ART &
DESIGN ☼ 🖐
Friday, March 5, 2010, 8:00 pm
The Trustees Theater
216 East Broughton Street, Savannah, GA
(912) 525-5050

NATIONAL GALLERY OF ART ☼
Saturday, March 6, 2010, 3:00 pm
Large Auditorium East Building
4th Street at Constitution Avenue NW
Washington DC
(202) 842-6799

THE VIRGINIA FILM FESTIVAL
Monday, March 8, 2010, 7:00 pm
The Paramount Theater
215 East Main Street, Charlottesville, VA
434-979-1333
www.theparamount.net

UNIVERSITY OF DELAWARE
ART DEPARTMENT ☼ 🖐
Tuesday, March 9, 2010, Time TBA
Location TBA, Newark, DE
(302) 831-2244

MILLENNIUM FILM WORKSHOP ☼
Saturday, March 13, 2010 8:00 pm
66 East 4th Street, New York, NY
(212) 673-0090

BENTLEY COLLEGE ☼
Monday, March 15, 2010, 7:00 pm
Wilder Pavilion,
Adamian Academic Center
Waltham, MA
(781) 891-2858

BENNINGTON COLLEGE ☼
Tuesday, March 16, 2010, 7:30 pm
Tishman Lecture Hall, Bennington, VT
(802) 440-4549

MEADOWLANDS ENVIRONMENT
CENTER ☼
Thursday, March 18, 2010 2:00 pm
Two Dekorte Park Plaza, Lyndhurst, NJ
(201) 460-8300
www.njmeadowlands.gov/ec/

DREW UNIVERSITY
Thursday, March 18, 4:00 p.m.
36 Madison Avenue, Room LC28
Madison, NJ
(973) 408-3460

PITTSBURGH FILMMAKERS ☼ 🖐
Saturday, March 20, 2010, 7:30 pm
477 Melwood Avenue, Pittsburgh, PA
(412) 681-5449

UNITARIAN UNIVERSALIST
FELLOWSHIP- POCONOS
Saturday, March 20, 2010, 1 pm
Pocono Community Theater
88 South Courtland Street
East Stroudsburg, PA
(570) 629-3712



DES MOINES ART CENTER ☼ 🖐
Friday, March 26, 2010, 6:30 pm
Saturday, March 27, 2010, 1:00 pm
4700 Grand Avenue, Des Moines, IA
(515) 277-4405

EDISON & FORD WINTER ESTATES ☼
Friday, March 26, 2010, 7:30 pm
2350 McGregor Boulevard,
Fort Myers, FL
(239) 334-7419

EDISON STATE COLLEGE
LEE CAMPUS ☼ 🖐
Saturday, March 27, 2010, 7:30 pm
The Richard H. Rush Library, Auditorium
8099 College Parkway, Fort Myers, FL
239-489-9300

BIG ARTS
Monday, March 29, 2010, 7:30 pm
900 Dunlop Road, Sanibel, FL
(239) 395-0900

UNIVERSITY OF COLORADO/FILM
STUDIES AND THE BRAKHAGE CENTER
Monday, March 29, 2010, 7:00 pm
1B20 Visual Arts Complex Auditorium
CU Boulder Campus, Boulder, CO
(303) 492-1531

LASCAUX MICRO THEATER
Friday, March 5, 2010, 7:30 pm
Friday, March 12, 2010, 7:30 pm
Friday, March 19, 2010, 7:30 pm
Friday, March 26, 2010, 7:30 pm
33 E. Main St. Buckhannon, WV
(304) 473-1818

MONMOUTH UNIVERSITY ☼
Tuesday, March 30, 2010, 7:30 pm
Pollak Theatre
400 Cedar Avenue, West Long
Branch, NJ
(732) 571-3449

RICHEY SUNCOAST THEATRE/ MTEC
Friday, April 2, 2010, 8:00 pm
6237 Grand Boulevard,
New Port Richey, FL
727-842-6777
www.richeysuncoasttheatre.com/

COLGATE UNIVERISTY ☼
Tuesday, April 6, 2010, Time TBA
Golden Auditorium, 105 Little Hall,
Hamilton, NY
(335) 228-1000

THE AMERICAN UNIVERSITY OF ROME
Monday, April 12, 2010 Time 7:00 pm
00153 Rome, Italy
pzinder@aur.edu

SOUTH ORANGE PUBLIC LIBRARY ☼
Tuesday, April 13, 2010, 7:00 pm
65 Scotland Road, South Orange, NJ
(973) 762-0230



THE ALABAMA FILMMAKERS CO-OP
FLYING MONKEY ARTS CENTER
Friday, April 16, 2010, Time TBA
Lowe Mill, 221 Seminole Drive,
Huntsville, AL
256.489.7000

THE CAPRI THEATRE ☼ 🖐
Saturday, April 17 2010, 2.00 pm
1045 E. Fairview Avenue,
Montgomery, AL
(334) 262-4858

BAMA THEATRE ☼ 🖐
Monday, April 19 2010, 7:00 pm
600 Greensboro Avenue, Tuscaloosa, AL
(205) 758-5195

SQUEAKY WHEEL
Friday, April 23, 2010, 8:00 pm
712 Main St. Buffalo, NY
716-884-7172 www.squeaky.org

CALDWELL MERCHANTS ASSOCIATION
Saturday, April 24, 2010, 4:30 pm
Caldwell Flowerland
329 Bloomfield Avenue, Caldwell, NJ
973-226-7196
www.caldwellmerchants.com

THE NEW YORK PUBLIC LIBRARY
Saturday, April 24, 2010 2:30pm
Jefferson Market Library
425 Avenue of the Americas (at 10th St.)
New York, NY
(212) 242-5233

CINEMA 16:9 AT THE HISTORIC
LANSDOWNE THEATER
Friday, April 30, 2010, 7 pm
Saturday, May 1, 2010 7 pm
35 N. Lansdowne Ave., Lansdowne, PA
(484)461-7676 www.cinema169.com

THE NEW YORK PUBLIC LIBRARY
Saturday, May 1 2010, 2:00pm
96th Street Library
112 E. 96th Street New York, NY
(212) 289-0908

A HARRY MOORE SCHOOL ☼
Friday, May 7, 2010, 10:00 am
2078 Kennedy Boulevard,
Jersey City, NJ
(201) 200-3554

BRYN MAWR FILM INSTITUTE
Wednesday, May 19, 2010, 7:30 pm
824 West Lancaster Avenue,
Bryn Mawr, PA
(610) 527.9898

CRANDAL PUBLIC LIBRARY
Tuesday, June 8 2010, 6:30 pm
2nd Program at: 8:30pm
251 Glen Street, Glens Falls, NY
(518) 792-6508

LONG BEACH ISLAND FOUNDATION
OF ARTS & SCIENCES ☼
Saturday, June 26, 2010, 8:00 pm
120 Long Beach Boulevard,
Loveladies, NJ
(609) 494-1241



FIRST UNITARIAN UNIVERSALIST
CHURCH OF ESSEX ☼

Saturday, September 25, 2010,
8:00 pm
35 Cleveland Street, Orange, NJ
(973) 324-9351

PUFFIN CULTURAL FORUM ☼

Date and time TBA
Puffin Way, Teaneck, NJ

SYRACUSE UNIVERSITY ☼

Date, time, and Location TBA
Syracuse, NY

CAPE MAY FILM FESTIVAL PROGRAM ☼

Fall 2010 program date, time and
location TBA

COUNTY THEATER ☼

Date and Time TBA
Doylestown, PA

Please see the festival website for
updates and possible changes and
corrections.

www.blackmariafilmfestival.org

☼ - wheelchair accessible

☞ - assisted listening device



FESTIVAL JURORS

DIEDRE BOYLE
PRINCIPAL FACULTY, GRADUATE MEDIA STUDIES, THE NEW SCHOOL, NYC

JENNIFER HE
CURATORIAL ASSISTANT, DEPARTMENT OF FILM THE MUSEUM OF MODERN ART, NYC

BRYSON VAN NOSTRAND
CURATOR, LASCAUX MICRO-THEATER, BUCKHANNON, WEST VIRGINIA

PRE-SCREENING JURORS / MENTORS / PARTICIPANTS

ALYSSA ACHUFF, ADELE BELLINGER, LOWELL BOSTON, DAVID CALLAHAN, LIAM CARROLL,
EMILY COLE, JOHN COLUMBUS, MATTHEW DUFFY, ROBERT FOSTER, LASKA JIMSEN, LOUIS LIBITZ,
DAVID LITOSKY, IAM MARKIEWICZ, CHRIS MCGEE, DEBORAH RUDMAN, CAROLINE SAVAGE,
AUDREY SKALKOWSKI, ALEXANDER SMITH, KARL STAVEN, JUDY SWITZER, WENDY WEINBERG,
JOE YANSKI, KERRIE YOUNG



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PATRICK WRIGHT

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TIM CASSIDY - CREATIVE KINETICS/ANIMATION ARTIST
BEE KAUR – BUSINESS MANAGER
LOUIS LIBITZ - ASSISTANT DIRECTOR AND REGISTRAR
LISA KRUCZEK - NJN BROADCAST PROGRAM CO-PRODUCER
ALBERT VITIELLO – NJN BROADCAST PROGRAM CO-PRODUCER
KERRIE YOUNG – OPERATIONS ASSOCIATE & FESTIVAL TOUR COORDINATOR

STUDENT INTERNS

ANTHONY GERACE
NIRIS LOPEZ

FACILITATORS, TECHNICAL AND ARTISTIC ASSOCIATES

HAP BOJSZA, ANDRÉ BUTTS, LIA DI STEFANO, ROBERT FOSTER, VITO MASTRO, CPA

SPECIAL THANKS TO NJCU'S ADMINSTRATORS AND STAFF FOR THEIR SUPPORT

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AUDIENCE ATTENDANCE / CONTRIBUTION MAIL-IN FORM

Please complete the following form so that we may have an accurate record of audience attendance and responses to our programs. Thank you for your contributions and your comments.

Name: _____

Address: _____ City / Town: _____ State: _____ Zip: _____

Day Phone: _____ Evening Phone: _____ Email: _____

Location(s) where you saw Festival Screening:

Comments:

General Operations Contribution Enclosed:

\$15 Contributor	\$30 Festival Friend
\$50 Family / Patron	\$100 Benefactor
\$500 Sponsor	\$1,000+ Sustaining Sponsor

The Black Maria Film and Video Festival is a project of the Edison Media Arts Consortium, a not-for-profit organization.

Please make checks payable to: Black Maria Festival.

Mail to: Black Maria Film and Video Festival
c/o Department of Media Arts, New Jersey City University
2039 Kennedy Blvd., Jersey City, NJ 07305
Phone: 201-200-2043 email: info@blackmariafilmfestival.org www.blackmariafilmfestival.org

Note: The Festival anticipates making free 50/50 cotton/poly T-shirts available for contributors of \$30 or more. Please confer with the Festival Director on status of supply and indicate below preferred size.

Medium Large X-Large

PLACE
STAMP
HERE



BLACK MARIA FILM FESTIVAL
c/o DEPARTMENT OF MEDIA ARTS
NEW JERSEY CITY UNIVERSITY
FRIES HALL-MA112
2039 KENNEDY BOULEVARD
JERSEY CITY, NJ 07305