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VIDEO

SINCE 1980

FESTIVAL

PROGRAM





**THE 30TH ANNUAL BLACK MARIA FILM
AND VIDEO FESTIVAL**

**Premiere: February 4, 2011
New Jersey City University**

**THE 30TH ANNUAL BLACK MARIA FILM & VIDEO FESTIVAL
AND TOUR IS MADE POSSIBLE IN PART BY:**

THE CHARLES EDISON FUND
NATIONAL FOOTBALL LEAGUE FILM AND VIDEO
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THE ACADEMY OF MOTION PICTURE ARTS AND SCIENCES
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The Thomas A. Edison Black Maria Film & Video Festival is a program of the Edison Media Arts Consortium, an independent non-profit organization based at New Jersey City University. The festival was inaugurated with the endorsement of the Thomas Edison National Historic Site. Additional in-kind assistance is provided by tour venues and National Football League Film and Video and New Jersey Network.

For more information about the festival or to become a sponsor please contact the office or donate via the festival website: www.blackmariafilmfestival.org

BLACK MARIA FILM FESTIVAL/Edison Media Arts Consortium
c/o Department of Media Arts, NJCU
2039 Kennedy Blvd.
Jersey City, N.J. 07305

e mail: info@blackmariafilmfestival.org



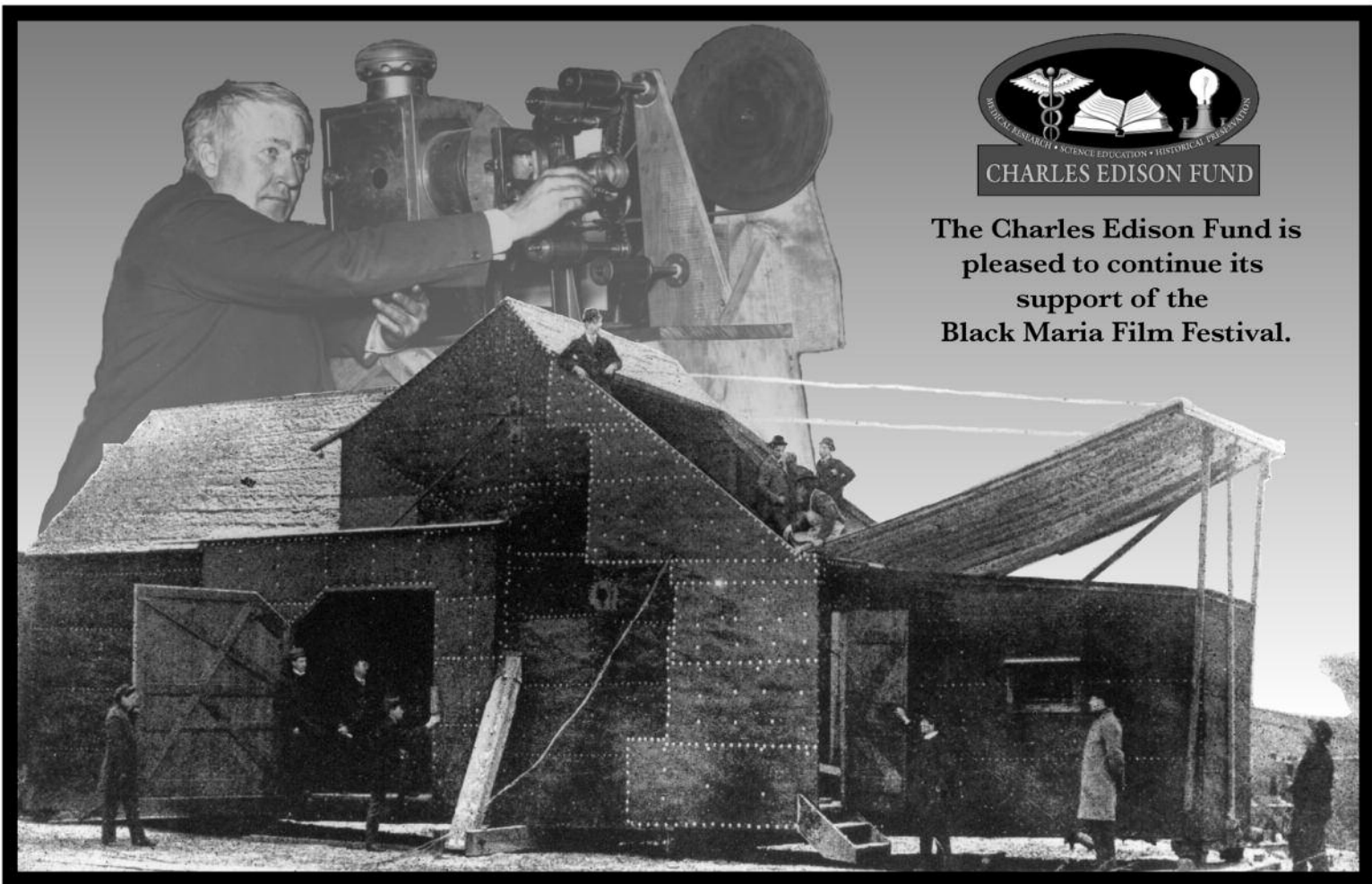
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The Academy of Motion Picture Arts and Sciences
The Charles Edison Fund/Edison Innovation Foundation

THE FESTIVAL ALSO THANKS ALL THOSE WHO MADE INDIVIDUAL AND MATCHING DONATIONS TO THE FESTIVAL

Lois and Jim Gillespie, Sara DePadova, Alvin Larkins, Steven & Elaine Masket, Daniel Byrd & Judy Hahn, Phil Weisman, Albert A. Vitiello & Lisa Kruczek, Muriel Mota, Clayton Hemmert, Sara N. Miller, Mark Street & Lynn Sachs, Marilyn Coffey & Russell Owen Davis, Elaine J. Koplów, Rose Bond, William L. & Kathleen A. Page, Alvin & Jane Rappaport, Jill Evans Petzall, Robert Parisi, Vincent Grenier & Mary Zebell, Curt Kelly, Peter Rose, The Kotzas Family Charitable Foundation, Barbara A. Ryan & Walter Koenig, Lucy Kostelanetz, Fredrick B. Bennett & Sheree S. Bennett, Joel Katz, Leroy M. & Edith W. Varga, Mabel E. & Edward K. Chandless, Jacqueline Hershops, Carol & Gregory Crump, Anthony J. & Karen Burn Rutigliano, Arlene Sarapa, Michael Barrett & Johnson & Johnson Matching Donation, Anthony E. Buba & Janice L. McMannis, Stewart Trumble & Lynn Riker, Irra Verbitsky, Edward T. & Ellen Bangert Purcell, John J. & Lili Nathan Brohal, Judy Hahn, Judith Switzer, Bristol Meyer Squibb Foundation Matching Donation, John J.H. Phillips III & Carolyn Healy, Michelle Bittrito. Seth & Kristen Kramer, David Lieberfarb. David Aidekman, Ilia Rosen, Dianne Burns, Jeff and Sally Barden, Barbara Toriello, and other friends of the Festival who's support may have inadvertently been overlooked herein.

The Festival will provide enlarged copies of this booklet upon request. The Black Maria Film Festival proactively supports and advocates adherence to Accessibility Guidelines of the ADA and indicates each of our host venue's accessibility features on the tour poster and on its website (see tour poster or website: www.blackmariafilmfestival.org). People with disabilities and/or their liaison are welcome to contact the office at: 201-200-2043 two weeks prior to a listed program in order to double check the specific accessibility features of a host venue facilities. The festival will seek to contact a host venue in order to facilitate any needed arrangements. Also, whenever possible the Festival will, to the best of its ability, seek Assisted Listening, Signing or Closed Captioning resources when it is contacted with a request two weeks prior to a scheduled program.



CHARLES EDISON FUND

**The Charles Edison Fund is
pleased to continue its
support of the
Black Maria Film Festival.**

A SPECIAL 30th ANNIVERSARY MESSAGE FROM THE FESTIVAL DIRECTOR

In 1893 the world's first motion picture studio was built in West Orange NJ, by Thomas Edison, It resembled police paddy wagons of the era so was nicknamed Black Maria. The studio represents a cultural milestone. The Black Maria Film + Video Festival was proposed to the Thomas A. Edison National Historical Park in 1980 and it's first season occurred across 1980 and 1981. Today the Festival presents at least 60 programs a year to audiences while its home base is at New Jersey City University, but remains an independent non-profit organization.

This, our 30th Anniversary year we're making a special appeal to audience members for financial support. Every donation is tax-deductible and our overhead is low so those who make a donation can be assured that their contribution will be applied effectively to perpetuate uncommon programs of short independent films.

Please consider making a donation today either via check sent to our office address: Black Maria Film Festival c/o Dept. of Media Arts, NJCU, 2039 Kennedy Blvd., Jersey City, NJ 07305 or through our website, click on PayPal: www.blackmariafilmfestival.org.

We appreciate your support and the trust of the jurors, sponsors, trustees, individual donors, film and videomakers without whom we would have no festival.

A handwritten signature in cursive script that reads "John Columbus".

John Columbus, Director



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The Academy extends congratulations to the
Black Maria Film + Video Festival on the
occasion of its 30th annual celebration of motion pictures.



THE ACADEMY
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THE THOMAS A. EDISON NATIONAL HISTORICAL PARK

by John Columbus, Festival Director

Thomas Alva Edison (1847-1931) - to whom the Black Maria Film Festival owes its 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 is roughly 12 miles from Manhattan, at the corner of Lakeside Ave. and Main Street, West Orange, NJ. Its contents offer exhibitions and tours that illuminate the history of Edison's development of motion pictures and sound recording, as well as considerable information on the many aspects of the domestic life of Edison, the man. A mile away is Glenmont, Thomas Edison's home in Llewellyn Park. Together, the laboratory and residence preserve the work and character of America's foremost inventor.



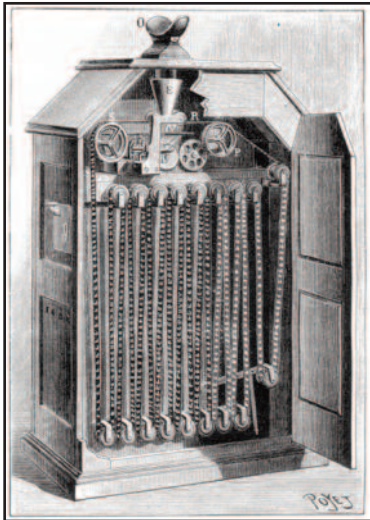
Also on the site of the park is found a full-scale reproduction of the first purpose-built motion picture studio, The "Black Maria" or the Revolving Photographic Building. The studio was built for Mr. Edison in 1893 and was nicknamed Black Maria because of certain similarities to police paddy wagons of the era. The building is of seminal importance within the history of motion pictures, the medium that transformed human expression forever. 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 that indeed heralded the dawn of moving pictures.

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

ORIGINS OF MOTION PICTURES—THE KINETOSCOPE

Excerpts 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 that were hand painted or had photographic or decal images. These were illuminated by a light source, such as kerosene lamps, and earlier, candles. Sometimes levers connected to shadow puppet like cutouts and other contrivances were employed in order to create “motion”, as did the flickering light of the lamp.



Another early mechanism related to motion pictures was called a Phenakistiscope, which consisted of a disc with images of successive phases of movement. The device could be spun so as to simulate movement. Additionally, there was the Zoopraxiscope, as noted below, developed by photographer Eadweard Muybridge in 1879, which projected a series of images in successive phases of movement. The images were still photographs recorded by a series of multiple cameras set up horizontally along a given space. 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, photographer Eadweard Muybridge’s visit to Edison’s laboratory in West Orange in February of that year seems to have stimulated Edison’s resolve to proceed with his motion picture idea. Although apparently intrigued, Edison decided not to participate in a partnership arrangement for which Muybridge proposed combining the Zoopraxiscope with Edison’s phonograph. Some months later, in an attempt to protect his future inventions, Edison filed a caveat with the Patents Office (October 17,

1888) 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.” Edison called the invention a “Kinetoscope,” using the Greek words “kineto” meaning “movement” and “scopos” meaning “to watch.”

The initial experiments on the Kinetograph conducted by Edison’s assistants William Kennedy Laurie Dickson and Charles A. Brown, 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 impractical.

Edison and his staff were prompted 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, in 1890 and the two began to develop a machine that exposed a strip of film in a horizontal-feed mechanism.

A new celluloid film purportedly developed by George Eastman, a close friend of Mr. Edison, for use in still photography was a key development that proved suitable for 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, an Episcopal pastor at the House of Prayer, patented a method for making transparent, flexible sheet film out of nitrocellulose film base preceded Eastman’s method. In any event it was on Oct. 6, 1889, that the first experimental motion picture was projected at Mr. Edison’s laboratory where he gave

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birth to sound pictures as well. That first movie actually was a “talkie.” The picture was accompanied by synchronized sound from a phonograph record. However, a commercially viable pairing of film and sound was not to become commonplace until more than twenty years.

For some time Edison turned away from projected images shown on a screen in favor of his Kinetoscope, a prototype for which was shown on May 20, 1891, at a convention of the National Federation of Women’s Clubs. 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 as a viewing device, it provided intermittent glimpses of the positive print when the spectator looked through the same aperture that housed the camera lens.” A patent for the Kinetograph and the Kinetoscope (the viewer) was filed sometime between July 13 and August 24, 1891. In this patent, the width of the film was specified as 35mm (the same as the standard gauge film still used for most feature films into the 21st Century), and allowance was made for the possible use of a cylinder.

The Kinetoscope was refined by 1892. The device consisting of a 4 ft. high upright wooden cabinet with a peephole and magnifying lens in the top. A band of film, approximately 50 feet long, was arranged around a series of spools and sprocket wheels which moved the film past an electric lamp and a revolving shutter as people peered into the apparatus. The first public demonstration of the Kinetoscope was held at the Brooklyn Institute of Arts and Sciences on May 9, 1893. The first regular commercial presentation of motion pictures started on April 14, 1894, with the opening of a “peephole” Kinetoscope parlor at 1155 Broadway, New York City.

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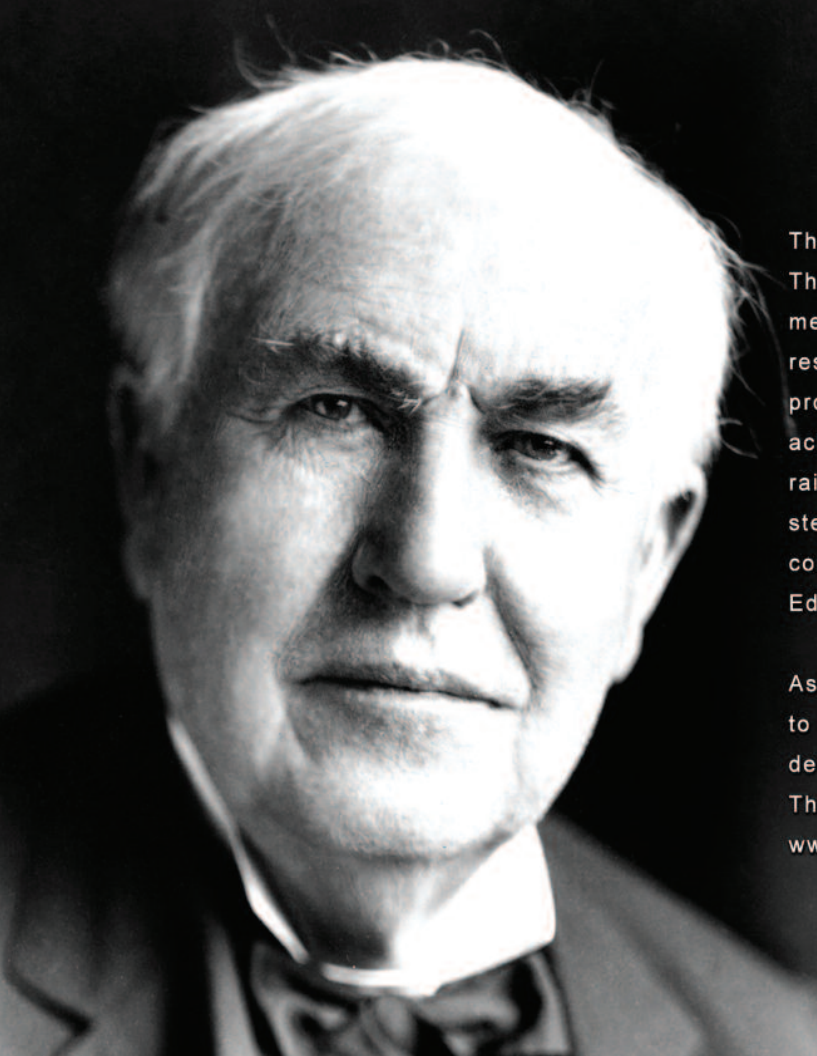
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Meanwhile in France the Lumiere brothers worked on and are credited with being the first to exhibit projected film images on a screen publicly so that groups of people could simultaneously view the same program; however, several inventors developed machines for projecting moving images. The best such projector, to Edison’s mind, was one built by Thomas Armat. Edison acquired rights to Armat’s machine and then perfected it at his West Orange laboratory. Edison showed his improved projector on April 23, 1896, at Koster and Bial’s Music Hall, New York City. He named the projector the Vitascope. In 1913 he introduced a somewhat balky sound component, he renamed the projector the Kinetophone. Thus Edison introduced sound movies 13 years before Hollywood but the system was awkward and proved difficult to keep it all synchronized.

A constant flow of new film subjects was needed for the silent screen, so a motion picture production studio was built at West Orange in December 1893. The curious structure was approximately the size of a double wide house trailer and

dubbed the Black Maria because it roughly resembled police paddy wagons of the period. It was covered in black tar paper and its roof could be opened for daylight illumination as it was rotated on a circular wooden track following the sun. A series of vaudeville performers were among the first subjects to appear before the Kinetograph at the Black Maria. Well-known acts such as Buffalo Bill's Wild West Show , Annie Oakley, the strongman Eugene Sandow, and Annabelle Whitford's famous Butterfly Dance were performed in the Black Maria. Dickson and Heise filmed over 75 motion pictures during 1894, the same year that manufacture and sale of Kinetoscopes and films were assigned to the Edison Manufacturing Company. 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 City.

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



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:

12 Honeysuckle Avenue,
West Orange, New Jersey 07052-4849
(973) 736-2916



30TH ANNUAL BLACK MARIA TOURING COLLECTION

JUROR'S STELLAR SELECTIONS

JURORS' CHOICE AND JURORS' CITATION SELECTIONS



JURORS' STELLAR SELECTIONS

THE BURNING WIGS OF SEDITION

9:22 min. (2010) by Anna Fitch, San Francisco
OPEN STYLE SELECTION

An untamed, irreverent, and fractured pseudo musical set in the belly of a square-rigger bound for a crazed bacchanal.



DOWN THIS ROAD

13 min. (2010) by Vinz Feller, Brooklyn, NY
FICTION SELECTION

This tender melodrama is about two lost souls, a father and his preteen son who seeks out his estranged dad after running from his mom's workplace with a wad of stolen bills. His dad comes to realize that sharing his pain with his son is ultimately better than facing life alone.

THE GARDEN

10 min. (2010) by Ann Steuernagal, Cambridge, MA
EXPERIMENTAL SELECTION

This gritty work is a personal reflection on climate change, created from found, recycled film footage, a truly tactile sense of the filmmaker's message.



SCRAP VESSEL

55 min. (2009) by Jason Byrne, Pacific Grove, CA
DOCUMENTARY SELECTION

This poetic work is described by the maker: “*Scrap Vessel* documents the last trip of the Hari Funafuti...a cargo ship on its way to be dismantled and scrapped. With a languorous atmosphere, using the massive ship like a landscape, the film explores what is found inside the vessel, from its communist past, onward through an unseen attack by pirates, further onto a distant beach and a glowing ironworks factory, until the ship becomes a phantom.”



THE STITCHES SPEAK

12 min (2009) by Nina Sabnani, Mumbai, India
ANIMATION SELECTION

Fabric art graces this intriguing animation/documentary tracing Kutch artisans' journeys between Pakistan and India in the forming of the Kala Raksha Trust and School for Design. The women's appliqués and embroideries reveal a powerful narrative as this visually rich work unfolds.



JURORS' CHOICE AND JURORS' CITATION SELECTIONS

CET AIR LA

3 min. (2010) by Marie Losier, Brooklyn, NY
JURORS' CITATION SELECTION

This witty musical ditty features April March and Julien Gasc performing a popular 1963 French while floating over a superimposed projection of clouds, birds, bubbles, whiffs of smoke and glitter.



DREXCIYA

12 min. (2010) by Akosua Adoma Owusu with Dustin Thompson, Alexandria, VA
JURORS' CITATION SELECTION

Adapted from the myth of an underwater subcontinent populated by unborn African children – who adapted to breathe underwater in their mother's womb, *Drexciya* is a visual examination of the Riviera Beach Club at the once extravagant Ambassador Hotel of post-colonial – early Kwame Nkrumah era – Ghana, once known as Ghana's first pleasure beach and was for whites only.

DRUMS+TRAINS

12 min. (2009) by Paul Winkler, Sydney, Australia
JURORS' CITATION SELECTION

This work ironically juxtaposes seemingly innocent shots of drummers (but in actuality appropriated from the notorious Nazi propoganda film, *Triumph of the Will*) with shots of toy trains, becoming an incisive meditation on the Holocaust.



GHOST NOISE

22.5 min. (2010) Marcia Connolly, Toronto, Ontario, Canada
JURORS' CHOICE SELECTION

Shot on location in Cape Dorset, Nunavut, Canada, which is due West of southern Greenland and situated at the meeting of the Hudson Bay and the Northwestern Passages, *Ghost Noise* explores the drawings and musings of the Inuit artist Shuvinai Ashoona who draws her inspiration from the mythological heritage as well as the everyday activities of the community. This work was a selection in the 2010 Margaret Mead Film Festival.



HINDSIGHT

14 min. (2010) by Sean Hanley, Cambridge, MA
JURORS' CHOICE SELECTION

This idyllic “Americana” portrait captures the rhythms and spirit of a small town in Massachusetts through the seasons taking the viewer on a visually poetic journey that flows from halcyon summertime days at the local swimming hole to happy school days, holidays and celebrations as they resonate through time.



IMAGINARY CIRCUMSTANCES

19 min. (2010) by Anthony Weeks, San Francisco, CA
JURORS' CITATION SELECTION

Imaginary Circumstances explores issues of representation, identity and performance through the creativity of people living with disabilities. Clips from the classic Todd Browning film *Freaks* set the stage for three actor's stories. Diana Elizabeth Jordan, an acting coach and actress with cerebral palsy in Los Angeles; Robert David Hall, a series regular on *CSI: Crime Scene Investigation* and Geri Jewell, an actress with cerebral palsy who appeared the popular TV series *The Facts of Life* as well as *Deadwood* are featured in this telling film.

JEANNIE

13.75 min. (2010) by Olivia Jampol, Brooklyn, NY
JURORS' CITATION SELECTION

The plot in this provocative film begins during a game of hide and seek. A young girl's world is thrown upside down when Ozzy, an older neighborhood boy, uses her to satiate his teenage desires. Jeannie turns to the one adult figure she feels that she can trust, her Dominican nanny, only to realize that her feelings for the nanny are more than just filial. Confused, disturbed and angry, the Jeannie acts in unpredictable ways that leave her isolated and alone, unable to give up the innocent eccentricities of her childhood.



LONGHORN TREMOLO

17 min. (2010) by Scott Stark, Austin, TX
JURORS' CHOICE SELECTION

Experimental filmmaker, Scott Stark has created a visual tour de force in which striped shadows play across the bodies and football jerseys of fans as they progress along a walkway en route to their goal.



MRS. BUCK IN HER PRIME

9.5 min. (2010) by James Franklin Gould, Washington, NC
JURORS' CHOICE SELECTION

Mrs. Buck in Her Prime is a tender documentary portrait of a spirited 104 year old African American church pianist who, despite her physical frailties, carries on playing the piano with verve and vigor at services in her small hometown of Washington, North Carolina.



THE NIGHT OF THE MOON HAS MANY HOURS

12.5 min. (2010) by Maurico Arango, Brooklyn, NY
JURORS' CHOICE SELECTION

This haunting fictional work is set in an isolated South American rain forest locale where a young man lives a hardscrabble life as a worker who arises before dawn retrieving bodies from the dark waters of an unknown river and delivering them to others waiting in secrecy for his ghostly cargo.

PINBURGH

5 min. (2010) by Doug Cooper, Pittsburgh, PA
JURORS' CITATION SELECTION



Pinburgh is a highly inventive musical fantasy, combining live action and digital animation techniques set in Pittsburgh's hilly industrial landscape. A live actor is seen dancing down a drawn set of steps and into a bar where a patron plays a game of pinball. As balls bounce out of the bar and about into the city, they activate drawings which conjure up the perspectives of M.C. Escher yet retain an originality that reflects a quirky and witty sense of humor.

POSSESSED

9 min. (2010) by Fred Worden, Silver Spring, MD
JURO'S CHOICE SELECTION

This arresting experimental work incorporates clips with Joan Crawford from the classic 1931 Hollywood film *Possessed*. Hyper-kinetic, mirrored images create a strobe effect positioning the heroine both on the inside and outside as a train leaves the station. The colliding frames shift between “adagio” and “allegro” phases much as with musical phrases but in the language of visual “montage.”





PUNCH ME

14.33 min. (2010) by Robert X. Golphin, Philadelphia, PA
JURORS' CITATION SELECTION

With a romance on the rocks and a father on his sick bed, a young African-American man is pressured by his partner to accept his true identity as a gay man before he loses the two people he loves most. The narrative film emerges amid the tragic suicides of several teenagers and issues of self, parental and societal acceptance.



SIX EASY PIECES

10 min. (2010) by Reynold Reynolds, Stuttgart, Germany
JURORS' CITATION SELECTION



Basing this on the book “Six Easy Pieces: Essentials Physics” Reynolds de-constructs film as a synthesis of art and technology and refers to an age when artists and scientists had similar concerns and were often the same person at typified by Leonardo da Vinci. *Six Easy Pieces* is set in a mad laboratory where a nubile woman conducts pseudo experiments and poses with cohorts as a 1930s Cabaret moll against a wall of military style clocks, meters and related paraphernalia.



STANLEY PICKLE

11.33 min. (2010) Vicky Mather, Berkshire, England
JURORS' CHOICE SELECTION

A comic "pixilated" live action animation in which the quirky main character, Stanley Pickle, a 20 year old never leaves the house where he lives with his parents. He likes to play with his clockwork toys and every night his mother kisses him goodnight. The trouble is that Stanley thinks this is all quite normal, until he spies a mysterious girl in the meadow outside his window. She turns his world upside down. The film premiered at the Edinburgh Film Festival and was given the McLaren Award for New British Animation.

WASHES

8.5 min. (2010) by Norbert Shieh, Los Angeles, CA
JURORS' CITATION SELECTION

The familiar experience coalesces into a semi-abstract composition in this enthralling, painterly work with movement as soap suds, water, wax etc. cascade from top to bottom of the frame with shifting colors, textures and light shot through the windshield of a vehicle passing through a car wash.



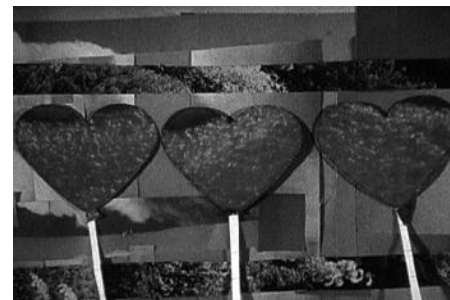


YARD WORK IS HARD WORK

28 min. (2008) by Jodie Mack, Hanover, NH

JURORS' CHOICE SELECTION

Disillusionment plus hope in collage and song: part experimental animation, part romantic comedy, *Yard Work Is Hard Work* is also a biting critique of certain myths about marriage and consumerism. This initially droll work turns into poignant musical follows a pair of newlyweds as they learn the perils of “upward mobility” and life in general.



YOU KNOW THEY WANT TO DISAPPEAR HELL'S KITCHEN

17 min. (2010) by Stephanie Gray, Flushing, NY

JURORS' CHOICE SELECTION

Composed of mysteriously insistent and gritty shots taken with a Super-8 camera, Stephanie Gray's quasi “underground” film was inspired by a letter to E.B. White, famed for his “Here is New York” essay. Mixing the filmmaker's voiceover invoking White's prose combined with lines from a 1960s tune “New York's a Lonely Town,” this film is an “essay on the disappearing character of New York's Hell's Kitchen, a neighborhood regrettably renamed Clinton by developers.

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NEW JERSEY CITY UNIVERSITY

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DIRECTOR'S CHOICE SELECTIONS

AN ARCHITECT'S VISION

6:10 min. (2010) by Mina T. Son, Stanford, California

When it comes to architecture it's presumed to be a mainly visual/spatial endeavor and experience but this piece provides a glimpse into the world of the blind architect, Chris Downey. Downey had 20 year career of designing award-winning projects but in 2008 a brain tumor led to his loss of vision. Armed with his other senses, Downey continues his work even finding strength in his disability. *An Architect's Vision* is a powerful statement about a man whose vision is not lost despite his missing eyesight.

BERTHA'S GRANDCHILDREN

9 min. (2009) by Roberta Friedman and Grahame Weinbren, New York, NY

This is an intriguing "conceptual" documentary set on a rooftop with a single chair where 6 of the surviving grandchildren of Roberta Friedman's great aunt sit and describe their real time actions "reflexively" as they adjust their attire. The momentum of the piece accelerates as the participants recite their lines in ever more fragmented cycles.

BIKE RACE

12 min. (2010) by Tom Schroeder, Saint Paul, MN

Bike Race is a droll, animated, pseudo documentary in which two friends decide to stage a bicycle race in order to resolve a dispute as to who is the best racer of all time, Eddy Merckx or Lance Armstrong, both of Tour de France fame. The two friends act as stand-in for each of their heroes but there's more to their competition than initially intended. A love triangle develops during the race (shades of François Truffaut's *Jules et Jim*) and the stakes grow in importance.



BURNING BUSH

9 min. (2010) by Vincent Grenier, Ithaca, NY

This vivid experimental work is made from a series of real time and time lapse shots of a bright 'digital' red euonymus bush. The euonymus in the fall displays such startlingly saturated color that it appears unreal. The bush's fall phenomena has long been a fascination of the video maker whose intent is to activate shared qualities present in the make up of the digital cinema image and that of the physical world that it is representing.

BY THE RIVER

12 min. (2006) by Magda Kowalczyk, Warsaw, Poland

Down the Vistula River outside Warsaw, a 19th century kind of life unfolds in this gripping black and white film as the hardscrabble life of workers is powerfully delineated by the filmmaker. The men struggle to shore up the riverbanks with saplings which they mound up in monumental piles in order to hold back looming spring floods. This rare work premiered in 2010 at the Margaret Mead Film Festival.

CARPE DIEM

5 min. (2010) by Alison Neale, Toronto, Ontario, Canada

This campy and biting musical satire, takes place aboard a flight from big oil crazed Houston, Texas to Ft. McMurray, the capital of the Alberta, Canada Tar Sands. The "VP" of Hexxon oil finds his world collapsing around him as the market goes into a tailspin and investors jump ship. The "VP" is confronted with a two-headed fish; evidence of big oil's environmental impact in this over-the-top hors-d'oeuvre operetta.

CHAINSAW

24 min. (2007) by Dennis Tupicoff, St. Kilda, Victoria, Australia

A most unusual “mature” animation, *Chainsaw* starts with a pseudo 1980s safety training film with lumberjack Frank. The cheesy soundtrack and seemingly disjunctive, parallel story lines gradually congeal into a tour de force of rogue humor about a wayward wife and husband Frank’s solution. Among other honors, this film and the artist were featured in a retrospective at the 2010 Animator Festival in Poznań, Poland.

A CITY SYMPHONY UNDERGROUND

12 min. (2010) by Catherine Stratton, Maplewood, NJ

In an homage to classic documentaries such as *Berlin: Symphony of City* (1927), by Walter Ruttmann and *Manhattan* (1921) by Paul Strand and Charles Sheeler, Catherine Stratton’s work is arranged in movements that evoke her subject’s daily shifting timbre. In the case of *A City Symphony Underground*, the topic is the New York City subway system, shot in an intimate, highly observational manner. Blending footage shot in 1905, six months after the subway opened, with present day scenes the film captures the spirit, energy and rhythms of the people and the textures and colors of the underground marvel in all of its gritty beauty.

COLOSSEUM: PROWLING A MONUMENT SPACE

34.75 min. (2010) by John H. Terry, Providence, RI

The Colosseum is arguably one of the most iconic buildings of all time. Looking beneath the surface in what seems a pleasant romantic stroll, this intimate photographic “prowl”, sometimes humorous, sometimes dark, explores an underlying alienation, the uneasy attraction of the everyday to the transcendent, and , somewhat unnervingly, shows how we are at the same time inspired and enslaved by the physical remains of the past.



COW BOY'S, HEIFERS (W)RAP

5:5 min. (2010) by Jerry Orr, Wyomissing, PA

Perhaps drawing on some inspiration from Legér's "Ballet Mechanique" this riské work plays with an auctioneer's rap under images appropriated from vintage "Blue" films.

CYCLE OF LOVE

3.75 min. (2010) by Catherine Marshall, Providence, RI

This is a whimsical animation anthropomorphizes a child's tricycle, endowing it with tender feelings for a grown up racing bicycle that's way out of its league.

DELICIOUS PEACE GROWS IN AN UGANDAN COFFEE BEAN

40 min. (2010) by Curt Fissel, Montclair, NJ

Living in the lingering wake of the Idi Amin regime which was rife with terror and intolerance, a collective of Christian, Jewish, and Muslim Ugandan coffee farmers decided to challenge historical and economic hurdles by forming a "Delicious Peace" Cooperative. The mission was to build harmonious relationships along side economic development. The farmers share their song, dance and stories as they partner with a Fair Trade US roaster and improve their lives in this powerful, uplifting documentary.

EARL BUTZ

2.5 min. (2010) by Dorothea Braemer, Buffalo, NY

Filmmaker Braemer has created a high energy "Pop Art" collage which critiques the dominance of agribusiness and its impact on American family farm. The filmmaker points to Earl Butz, the 18th (1971-1976) U.S. Secretary of Agriculture under President Richard Nixon as the culprit whose mantra to farmers was "get big or get out" which led to the decline of the family farm.

FATUM!

9 min. (2010) by Pablo Millan, Galicia, Spain

“The word *Fatum* refers to a boundless force against free will” – Friedrich Nietzsche. Tchaikovsky wrote a symphonic poem (Opus 77) and there was a 1915 Dutch silent drama titled *Fatum*. Also there was a classic French film series by Louis Feuillade titled *Fantômes* as well as later iterations of the original text by writer Marcel Allain and Pierre Souvestre about a master criminal. Elements of Pablo Millan’s short seems to conjure up a bit of the feel and look of the Feuillade film as the protagonist finds himself in media loop, running through newspaper and media coverage of events which prompt his sudden insertion into the print and electronic realm.

FLICKER

10 min. (2010) by Landon Donoho, Savannah, GA

The sky is unnaturally dark, no sun, stars. Below the gloomy firmament, in his cave, a bearded man, Nicholas, lives among his tattered books, broken globes and old maps and hobbles together a light bulb.

GENERATIONS

30 min. (2010) by Barbara Hammer with Gina Carducci, Brooklyn, NY

A film about the ongoing tradition of personal filmmaking, legendary Astroland Amusement Park at Coney Island, and about the aging of the film medium itself, drawing a parallel between the threat to an iconic landmark as a result of 21st century redevelopment and the threat to celluloid as a medium due to the increasing primacy of 21st century digital media.



GRANDPA LOOKED LIKE WILLIAM POWELL

4.33 min. (2010) by David Levy, Brooklyn, NY

Sometimes a memento only reminds one of how little one knows of someone. What remains behind of a person's life may tell a bit about the past but there's a mystery to the discovery. When the animation artist came to possess his grandfather's high school photo album/autograph book from 1924 the divide between the two generations became very tangible. David Levy created this original work in which a sketchbook comes alive and questions surface about his grandfather's world

HAIL

3 min. (2010) by Emily Hubley, South Orange, NJ

This whimsical hand drawn animation is based on a song composed and performed by the musician Hamell on Trial. Hubley's art illustrates the song about three hate-crime victims who meet up in heaven. This lyrical piece was created as part of a documentary by Vic Campos about the song's composer.

HOUSE BUNNY

1.50 min. (2010) Gina Kamentsky, Somerville, MA

A cut and paste audio assemblage by the Tape-beatles and several hundred feet of cast off movie trailers are the starting points for the lively and playful animated work House Bunny.

IRMA

12.25 min. (2010) by Charles Fairbanks, Lexington, NE

Irma is an intimate musical character portrait of Irma Gonzalez, the former world champion of women's professional wrestling. Filmed in Ciudad Nezahualcoyotl – a notorious district of Mexico City – Irma is a spunky presence as she makes her way to the gym and holding her own in a country rife with perils.



JUST ABOUT FAMOUS

14.50 min. (2009) by Jason Kovalsev and Matt Mamula, c/o Blue Collar Films, Los Angeles, CA

Is that actually Robert DeNiro doing a sort of standup routine about the hassles of being recognized? Celebrity look-alikes for Oprah, Whoopie Goldberg, Sarah Palin, Britney Spears, Robin Williams, Dame Edna, President Obama and George Bush and Elvis populate this spoof-like documentary.

LA PREMIERE

20 min. (2009) by Nick and Michael Regalbuto, New York, NY
People's Choice Selection

The late 1800's were a time of invention and exploration. Science, chemistry and ingenuity were rapidly changing the way people lived. *La Premiere* is a recreation, a photoplay, of the race between Thomas Edison and the Lumiere Brothers. The brothers, Auguste and Louis dreamt of projecting movies large enough on a screen to be seen by groups of people all at once and Edison was out maneuvered in this recreation even as his electric light bulb was key to the Lumiere's success in this engaging re-creation narrated by actor James Earl Jones.

LABYRINTHINE

14.50 min. (2010) Greg Biermann, Hackensack, NJ

Forty-one separate shots that have been appropriated and excised from the Hitchcock classic *Vertigo* are repeated and transformed into a composite sequence of concentric rectangles as the narrative of the original is replaced by a hypnotic and meditative display of forms and sounds.

LETTERS HOME

9 min. (2010) by Melissa Hacker, New York, NY

A telling documentary, *Letters Home* was created around letters written by the filmmakers great-aunt, Freda who during 1945-46 Freda traveled through Germany and Austria as a member of the Women's Army Corps. of the U.S. military.



LIKE SUGAR ON THE TIP OF MY LIPS

12.5 min. (2010) by Minji Kang, Brooklyn, NY

Susi, a blind young woman, has grown up with a naïve dependence on her older sister Laura. As Laura helps Susi prepare for her first date there's an under-toe, something is off balance. Is Laura a jealous, possessive, competitive? She's not entirely honest with her vulnerable sister, but Susi is ready to dip into the unknown in this taut narrative film.

LUCKY CHARM

10.5 min. (2010) by Heather Ostrove, Sherman Oaks, CA

Can a silver dollar bring luck? What does one do when a wish is fulfilled instantly? Colin is an average kind of guy. Everyday he takes the metro train to the jewelry store where he works. One day Colin crosses paths with a mysterious coin and experiences miraculous but not always welcome repercussions.

MONARDA

10 min (2010). by Walter Ungerer, Camden, ME

This nearly "Impressionist" video is a painterly work using digital manipulation of images of green ferns and other flora in his home garden to render a beautiful and ever changing work of art.

MY FIRST SCIENCE FICTION MOVIE

4 min. (2010) by Neil Needleman, Katonah, NY

The experimental artist writes: "My team of physicists at the Institute for the Advanced Study of the Universe was the first to make a startling discovery. What was the discovery? Watch this video and, in less than four minutes, you'll have the answer. But I warn you: it's an answer that rocks the very foundation of our universe."

NEW LONDON CALLING

10 min. (2010) by Alla Kovgan, Somerville, MA

New London Calling is zestful urban dance film shot on location in New London, Connecticut. A tribe of 75 young people take over the entire city, playing their games, running, jumping, simply being exuberant. Their vibrant spirit is uplifting and brings fresh, youthful vitality to an otherwise drab city.

RETROGRADE PREMONITION

5 min. (2010) by Leighton Pierce, Iowa City, IA

Shot with a digital still camera, handheld at long exposures, each individual image bears the mark of time from the motion blur – a blur that may in fact contradict the apparent motion of the frame. Part of fifteen pieces that will explore consciousness, it looks and sounds like floating mind – the vicissitudes of thought, feeling, and the senses.

RITA

20 min. (2010) by Antonio Piazza, Rome, Italy

Rita is ten years old and blind since birth and has lived near the seaside in Palermo, Italy with her overprotective mother when a mysterious presence suddenly invades Rita's claustrophobic world, a young man on the run who befriends Rita.

A SENSE OF PLACE

15.75 min. – (2009) by Alexandra Porter, Christchurch, New Zealand

A playful merging of “mockumentary” and influences of European cinema traditions *A Sense of Place* revolves around characters connected to an award winning wine as it satirizes the pretentious world of wine making.



SMALL SECRETS

1 min. (2010) by Patricia McInroy, Denver, CO

In this offbeat work, the viewer will encounter a horror film, domestic nature documentary, reality show and experimental slice of life/death all wrapped up in one minute.

SOUND OF A SHADOW

10 min. (2010) by Lynn Sachs and Mark Street, Brooklyn, NY

A summer in Japan, observing that which is imperfect, impermanent and incomplete, produces a series of visual haiku, accompanied by the haunting notes of Japanese flute, in search of teeming street life, bodies in motion, and leaf prints in the mud.

SPUTNIK 5

9 min. (2009) Susanna Nicchiarelli, Rome, Italy

The Soviet Union launched the satellite, *Sputnik 5*, on August 19, 1960. Its payload of dogs, rats, mice and insects survived the journey into space. In this droll digital animation, subtitles provide a tongue-in-cheek English translation of the animals barks and squeaks as the creatures discuss their predicament.

STEEPLES

2.75 min. (2009) by Bryan Papciak, Providence, RI

The animation artist writes: "As I look back on my childhood, I realize that a religious upbringing and my love for 1970s 'special fx' movies have become conflated in my head. This film is probably a result of that." *Steeple*s is a very short and truly zany film about church steeples jettisoning themselves into outer space.



SWEET CLOVER, A HOMECOMING

17.25 min. (2010) by Jennifer Heuson, Brooklyn, NY

Employing Super-8 film, archival photos, audio recordings and personal voice over, *Sweet Clover* is an evocative, lyrical portrait of a granddaughter and grandfather and their shared obsession with the American West, an obsession interwoven with issues related to the filmmaker's mixed-blood heritage. This poignant memoir piece traces a quest to find a cultural home in landscapes such as those of The Black Hills of South Dakota and includes visits and/or references to issues related to Native American homelands and locales.

TOMORROW – YEAAAAH!

13 min. (2010) by Daniela Abke, Borgholzhausen, Germany

There is no other sport in which players spend more time in the air – by their own means and using no technical aids to do so – than basketball. Fascinated by the squeaking of sneakers, sudden changes in direction, acrobatics and energy of the game, the filmmaker takes viewers into a wholly absorbing experience that captures the levitation and gravitational aesthetics of the sport.

TRANSFORMATIONS ON BARTOK

1 min. (2010) by Stephen Campbell, Lancaster, PA

This delightful work is a drawn interpretation of the music of the Béla Bartók.

TREE OF FORGETTING

8.75 min. (2010) by Dan Boord and Luis Valdovino, Boulder, CO

A visit to Argentina evokes memories of the past, the reality of the present (a wedding in the heat) and thoughts of the future in this personal yet simultaneously universal mood piece.



TUNED IN

5 min. (2010) by Kevin Gordon, San Francisco, CA

Beginning with the quote, “Music is continuous, only listening is intermittent.” – John Cage, this documentary film explores a somewhat quirky character’s lifestyle. The protagonist, Steve McGreevy, is an amateur radio enthusiast and self described “connoisseur of quietude.” *Tuned In* is a distilled journey into the phenomenon of the sounds of natural radio, where electromagnetic waves are produced by the natural environment and which surround us all the time but are undetected by the human ear. McGreevy captures and records the sonic waves with his mobile equipment far out in the high desert where there’s less interference and where the serene landscape functions as his church.

UNRENDERED, MEDIA TUNED IN

5 75 min. (2009) by Seoungcho Cho, Elmhurst, NY

Cho conjures a frightening world of humans engulfed by electronic lights and flares. At first, the silhouettes of men and women passing in front of an electronic billboard are inter-cut with flashes of neon signs and the glowing filament of a light bulb. Fast paced editing and the related soundtrack imply something foreboding. Is this a Midwest terrain? The silhouettes melt into a solitary figure standing at the edge of a raging bonfire. Suddenly text appears, a warning: “Media Offline, Unrendered,” suggesting a contemporary artist’s precarious dependence on complex technology in order to reach his or her expressive goals.

URVA

12.75 min. (2010) by Emre Ozdemir, Philadelphia, PA

This is a poetic documentary shot in the remote village of Urva in Kastamonu, Turkey, near the Black Sea and the native land of the filmmaker. The town is part of a culture that may soon be lost, one that doesn’t fit with present day Turkey nor the global economy in general. The filmmaker’s grandfather is the main subject of the film, who is living close to the land in a vanishing tradition that young people have abandoned.



WHAT DO POLAR BEARS DREAM WHILE THEY'RE DYING?

32.75 min. by Arthus C. and Jennifer Smith, Kaktovic, AK

The Smiths' newest work is an environmental scream, a documentary about the greatest threat to the polar bear, the poisoning of the arctic habitat by toxic chemicals that are concentrated in the carnivore's body. Humans as well as polar bears are at the top of the food chain and therefore the recipient of higher doses of poisons. This activist film informs and engages the viewer with magnificent shots of one of nature's most beautiful and environmentally sensitive creatures. Incisive explanatory text complements the extraordinary cinematography.

WHERE THE DANCE IS

16 min. (2009) by Marta Renzi, Nyack, NY

In the spring of 2009, choreographer Doug Elkins worked with 8 students from Beacon High School in New York City. This dynamic documentary captures the youthful energy of the diverse students as it follows their rehearsals and as they bond with their teacher. This captivating look at an artist/teacher and his energetic student moves from philosophy to physicality, and subverts the clichéd American Idol formula of bravura final performance – because as Marta Renzi says: “that’s not Where the Dance is.”

WRESTLING WITH MY FATHER

5 min. (2009) by Charles Fairbanks, Lexington, NE

A chunky middle aged man sits on bleachers in a gym or auditorium watching something. The camera watches the man watching. The camera maintains a single point of view as it watches. The man shifts and stirs, confined on his perch. He's wholly absorbed, unaware of, or unconcerned with those who may be nearby. His gestures echoing the wrestling match he's watching become a mini-dance.



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