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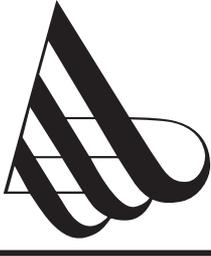
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To become a sponsor of the Black Maria Film Festival, please contact the consortium’s office or make a donation via the festival website: www.blackmariafilmfestival.org.

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From the Festival Director, Jane Steuerwald

The history of film began with the short. In fact the first films, including those created by Thomas Edison's studio in West Orange, were about a minute long. Film was a novelty, and entertainment for the masses was often the goal of early film pioneers.

The short film has a long history spanning more than a hundred and thirty-five years. There were comedy shorts by Mack Sennett and Charlie Chaplin, and single-shot documentary moments recorded in Edison's "black maria" film studio that provided a record of everyday life in the early years of the twentieth century. Edison's film crews shot sneezes, kisses, strong men flexing their muscles, and Annie Oakley flexing her shooting skills with amazing precision.

The development of the short film is diverse and rich, and the Black Maria Film Festival has celebrated this legacy for the past thirty-five years. The festival's 35th anniversary collection features work that celebrates the artistry of the short film in all its infinite variations. Black Maria's award-winning films take us to the peaks of snowy mountains with base jumpers, to deserted islands with animated tree lobsters, and to a refugee camp in Jordon where seven Syrian girls tell their own stories, in their own voices. This is the true magic of the movies - the power to teach us, to change us, and to transport us, and all in the blink of an eye.

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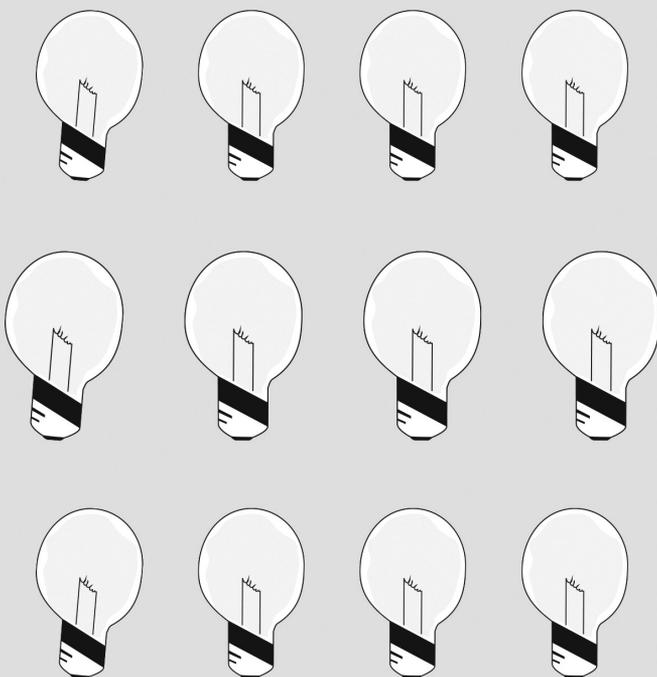
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A Festival for the People

by Margaret Parsons

Head of Film Programs
National Gallery of Art
Washington, DC

Knowing that we're facing the disappearance of celluloid and the loss of communal film viewing experiences as we once knew them, some conjecturing about our future seems necessary. In a far-off epoch, how will historians deal with the archeological remains of cinema? How will they decode the detritus left by decaying 16mm filmstrips or explain the cultural systems that produced them (festivals included)? Will these researchers appreciate that long before the global drive toward dematerialization, 16mm film was an artisanal métier, a labor-intensive process of tactile construction subject to the vagaries of chance and personal ingenuity? And what will they make of hand-coloring, or emulsion scratching, or something as unfussy as photograms? Will they even realize that filmmaking was once a photographic process and that, in that long-gone era, creativity occurred long before postproduction? I'd like to imagine that years from now future historians will recognize a phenomenon like Joe Gibbons' lo-res toy PixelVision *His Master's Voice* and decipher its wit. Or that they'd be captured by the poetry of Peter Hutton's *Lodz Symphony* or the kinetic rhythm of Jodie Mack's animated fabric castoffs, and that everyone who views Coney Island through Su Friedrich's *Damned If You Don't* will see its lyricism. But I have to admit, I really have little confidence the future will get any of it.

All that leads to the topic of the Black Maria—a remarkable institution in our contemporary film history—on the



From Su Friedrich's film "Damned If You Don't"

celebration of its thirty-fifth. In three and a half decades the Black Maria festival has transitioned from 16mm to digital formats without missing a beat. Yet it continues to regard traditional aspects of celluloid filmmaking as fundamental for both preservation and artistic production. After all, the prominent New Jersey inventor whose name is so closely associated with the festival's history—the original Edison “black maria” studio is located on the campus of Thomas Edison National Historical Park in West Orange—invented the very mechanism that pushes sprockets forward through a film camera. But Edison's love of innovation was so strong that he'd be equally intrigued by pixels on a digital display.

It's not the format, but what you do with it.

This month I spoke with the Black Maria's founding director John Columbus. His former training as an art student and experimental filmmaker shaped his view of film and festivals. John still lives in his native New Jersey, and though officially retired, he spends a lot of time thinking about the state of filmmaking and film theory today. Picking his brain on the origins and meaning of the Black Maria (we also spoke about independent festivals and film exhibition), I wanted him first to share his views on the use of 16mm format, its filmic materiality as opposed to the digital way of producing. I especially wanted to hear his thoughts, since my own bias is on the side of 16mm. We all know, of course, that film is a commercial medium, and that labs are closing and even negative film that gets processed now goes straight to digital. So it's clear the market will dictate

film's eventual demise. But the die-hard artists who continue to work in 16mm— Kevin Jerome Everson and Jodie Mack among them—are still embraced by the Black Maria. Here is a summary of things that John and I discussed, his language is in quotes.

“I have a thing for the materiality of film and have my own explanation as to why it feels different from digital video recording. Film emulsion is composed of a random distribution of silver salts (or particles) in gel layered on translucent celluloid or plastic strips with sprocket holes and that results in a tactile-like surface...of sorts. Also film (and its sprocket holes) is shot intermittently at 24 frames per second. Electronic media is recorded on a fixed grid of pixels (or whatever), geometrically locked in place somewhere in the memory of the medium and thus less tactile. Its equivalent to analog sound verses digital sound, and now it seems that vinyl is making a comeback. I've bought some vinyl LPs recently and it's softer, and richer when I compare, for instance, my CD copy with a vinyl copy of a Nina Simone recording I love.”

“That said, coming from undergraduate arts schools (six years at three institutions making etchings, silverpoint drawings, lithographs, oil paintings and such, as well as majoring in graphic design), I'd like to think of the digital media verses film media as not so different from oil painting verses watercolor painting or etching verses lithography. The artist chooses what works for her or his needs or project. Digital is more portable, and now with 4K resolution, texture or grid completely disappears and may be higher resolution than film, not sure... You can see genius even in a QuickTime file. However, film still has that surface tension or traction that is intrinsic to its tactileness or materiality. But the discontinued PixelVision camera (originally marketed as a child's toy), which recorded only in black and white on cassette audio tape, has a texture of its

own and, as a very low resolution (or rustic look), worked just right for media artists like Sadie Benning and Joe Gibbons...”

“I recently bought a high resolution video camera and traded in my 16mm Arriflex Camera. There’s a looseness when capturing images on video and there’s a huge amount more time available on a digital memory card than on a 400 foot roll of 16mm film. And the cost of recording images is geometrically less expensive by many factors. Now if I could only figure out the software for digital editing, but that’s a whole different discussion (i.e. physically editing strips of celluloid film hanging on one’s neck or in an actual editing bin and cutting on a flatbed machine verses digital editing with virtual editing bins and drag and pasting with a virtual mouse. But I kept my vintage Bell&Howell spring wound 16mm camera and my Rivas editing block.”

What about trying to start a traveling indie festival now?

When John initiated Black Maria, the notion of an indie festival event was hardly a novel idea. Since at least the 1960s, there had been regional start-up independent festivals—a notable one in Utah, for example, founded in 1978, now thriving within the commercial world.

Many festivals were originally conceived, in part, as magnets to attract tourists to an area: with the allure of art, so the argument goes, people will spend money, and business will boom. While there’s nothing inherently wrong with this notion, the most admired festivals are those whose more thoughtful, more conceptual roots have remained intact. They are harder to track down for a mainstream press and audience, but Black Maria is one of them.

Knowing already John’s accounts of the Black Maria’s history and origins, I was hoping to move beyond that and find out

what he believes is its deeper legacy. But Thomas Edison and New Jersey's Edison National Historical Park is so intricately tied to the Black Maria's raison d'être that it's impossible to skip lightly over the Black Maria's legendary muse. "Edison was always exploring, always open to different people coming in to the studio to do these vignettes... they were never grandiose, just seeing what the medium could do..." That inspiration also predestined the Black Maria to favor conceptual and hybrid forms over conventional categories.

John was inspired by the Edison site and felt that there was some connection to the more conceptual roots of experimental cinema. "That crazy building. . . . Edison was opening up the short form . . . recreating worlds." When I asked John if he had some early connections to other festivals he mentioned that after film school at Columbia, he was part of the underground scene in New York with Jack Smith and others. He taught at Stockton State in New Jersey and with his students there, created the Stockton State Spring Film Festival in 1973-74.

The new curator at Edison, who wanted to do things to enrich the site, was open to trying John's ideas for a film competition and festival. So with assistance from the Charles Edison Fund, the Black Maria's first year had a hundred submissions and three shows. Pete Rose, who was to have a long-term and significant impact, was one of its first filmmakers. The first screenings were at Edison Park's visitor center and the Montclair Art Museum—all on 16mm. "Pete Rose mentioned it to the Virginia Museum of Fine Arts, and it went to Richmond with the help of Ashley Kistler. Richard Hershkowitz at Cornell was next. By happenstance the Black Maria became a travelling show . . . through the people that he knew."

continued...

Where did the idea of open competition come from?

“Since I had already made some films, and then entered them in festivals with rigid categories, I felt it was wrong to have those categories exclusively. Experimental film, for instance, can be documentary with unusual structure, and not just serving the content... I was frustrated that these categories were too restricting, and suffered from strictures that I felt were unnecessary.”

Rebelling against the “narrow mindedness” of most festivals as he saw them, John wanted to take *Black Maria* to cities that did not have any film festivals. “Take it anywhere. Totally off the circuit. . . . Early audiences were hungry for new alternative stuff—challenging, whimsical, eclectic.” Even if, early on, some of the audience walked out, it was still the open and democratic spirit that prevailed.

Why allow anyone to submit—amateur, outlier, or professional?

“With this medium, how do we know its possibilities unless we are allowed to explore it? The anti-commercial—this is how the medium grows and expands. People were feeling alienated with almost no budget. If a filmmaker was in the area, he or she would show up. Hoboken, Newark Art Museum, local public libraries. There was a democratic ethic here. Store fronts, the Ironbound section. We would do a show any place—and we’d give the money back to the filmmakers. We would not take money. There wasn’t much overhead.”

It was a “folksy, hand-to-mouth existence” at first. John supported himself by teaching at the University of the Arts in Philadelphia then working on *Black Maria* out of his house, finding others to support, and collaborating with sites. “I was a huckster for the sake of the festival.”

“At first there were not many venues that we would now call alternative—galleries and theater spaces, for example. There are vastly more alternative spaces today, and almost too many festivals . . . And streaming digital has changed the landscape, and we must also include YouTube, all of them complement one another.”

As for start-up festivals now, “it’s becoming like capitalism. Money and promotion come first, though good things can come out of them, of course.” But even though a sense of experimentation can result, new festivals today are too often driven by the lure of tourism. That was decidedly not part of the Black Maria’s mission—bring the festival to the people, not the people to the festival!

Sustain the old, nourish the new.

I wanted, finally, to get thoughts and directions emerging from the mind of Black Maria’s new executive director, Jane Steuerwald. Here is a summary of what she said to me, reinforcing the image of the people’s festival.

“Sustaining the old and nourishing the new is the perfect way to frame what I have always loved about Black Maria and what I hope for its future. I still remember my first experience with the festival, and with John Columbus. I was the new chair of the Media Arts Department of what was then Jersey City State College in Jersey City. John had contacted me out of the blue and asked if I was interested in arranging a screening of Black Maria films for faculty and students. This was the mid-1980’s... What I recall is that we held the show in the Media Department’s old building at 203 Westside Ave. We all loved that place—it was an old industrial warehouse probably filled with asbestos, and sort of jury-rigged into serving as a media production facility.”

“We arranged the screening in a classroom on the ground floor—cement block chic—and it was very well attended. I was immediately taken with the films and with John’s presentation. Before long we started talking about the possibility of John moving the festival from his cozy but tiny office space in his home in West Orange, to a more substantial office in the Media Arts Center at the college. I suppose now I should say . . . the rest is history.”

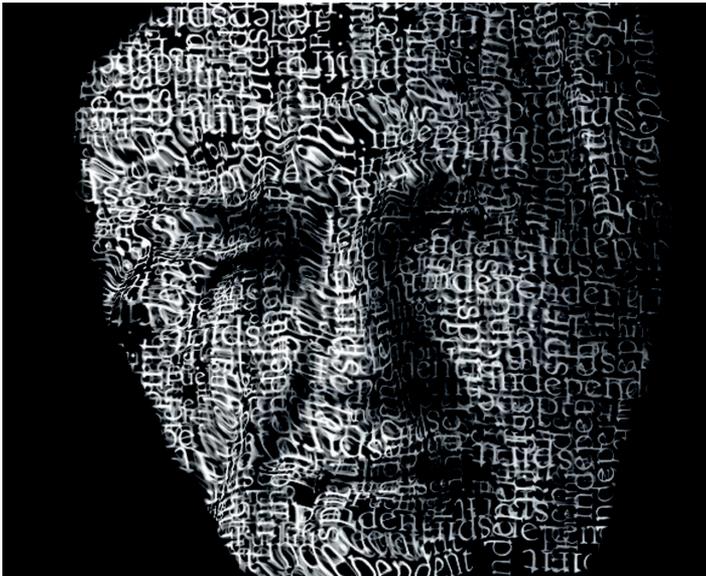
“Black Maria was ‘adopted’ by the Media Arts Department and it has been in residence ever since. John’s vision of the festival as a champion of independent, cutting edge, experimental film was something that we all collectively embraced. His model of seeking out exceptional work that is never mainstream continues to inspire me today every time I preview a new submission.”

“Certain genres—animation, documentary, and experimental approaches to storytelling—are natural fits. What I have seen evolving over the past few years is that filmmakers working in narrative are embracing the short form simply for the love of it—and decidedly not as a prelude to longer work. This evokes the early days of avant-garde cinema when artists were turning to film as a new form of expression. Maya Deren, Stan Brakhage, and Kenneth Anger, for instance, were making use of the short form—avoiding the feature length. Short films were embraced for their own sake.”

“Another thing I’ve observed—the dramatic increase in women filmmakers. And I mean women who are doing it all, writing, directing, shooting, editing, and promoting their own work with great success and vigor. More than half of the films chosen for our thirty-fifth anniversary season were made and submitted by women. Black Maria has always championed female filmmakers. In fact, as I’ve reviewed programs from past

years, women in film have always had excellent representation in the festival. This has much to do with John Columbus' vision and his efforts to seek out and recruit filmmakers pushing boundaries. The sea change I see now is that there is no longer a need to search for these women artists—they are present, visionary, fierce, and unstoppable.”

“What do I hope for the future? How do we nourish Black Maria? By giving the filmmakers our complete support in all things. This means programming, programming, and programming. It means seeking out and establishing relationships with more venues that are willing to screen short films in all their glory. It means keeping our submission fees to filmmakers low, so we can continue to be inclusive—never exclusive. It means continuing to expand the reach of the festival internationally. This year Black Maria received submissions from filmmakers living on literally every continent except Antarctica. Apparently, it's time to teach a few exceptional polar bears to shoot with a Bolex.”





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NAPOLEON THE ROAD SHOW...
in the beginning...

**A reminiscence by C. Chapin Cutler, Jr. with
assistance from Christopher Reyna**

**Principal and Co-Founder
Boston Light and Sound
Brighton, MA**

This is part of the tale of my adventure and that of our company, Boston Light & Sound that continues even as you read this article. This is the back story on how the epic film *Napoleon* with the Carmine Coppola score was produced in the US... in the beginning.

As most of you know, the film *Napoleon*, was directed by the French filmmaker, Abel Gance. It premiered in France at the Paris Opera in one version in 1927, with another premiere a week later at the Apollo, again in Paris. Although they were the same subject matter, and covered the same time period, the versions were different. What we have today is a compendium of both versions. As part of the continuing true life adventure, Georges Maurier from the French Cinematheque is restoring the Apollo version with newly discovered materials. But, that is a tale for the future!!

When first presented, the French audience loved the movie. But due to its length, it was not a commercial success. However, not only was the length an issue, the film contained three, three



Napoleon projected.

panel “triptych” sequences. This required a rather elaborate and somewhat cumbersome projection set up that was far beyond the capabilities of all but a few cinemas. These sequences were abandoned, with Gance himself, bereft for the film's failure, burning the original negative of the first two of these very unique sequences. The third, which is the only one that survives, comprises the final 17 minutes of the film.

From a conversation between Christopher Reyna and Abel Gance in 1973, we learned that in the original showings, the three projectors that needed to be tied together for the presentations were mechanically hooked together with bicycle chain. And incidentally, the three cameras used to shoot these sequences were actually stacked, one atop the other and tied together, again by bicycle chain. In later years, Fred Waller credited the triptych sequences from *Napoleon* as his inspiration for the development of the Cinerama process in the early 1950's, though there is no evidence that I know of that he ever saw them on screen.

Distribution of *Napoleon* in the US was acquired by Paramount pictures. The picture was released in a 95 minute version, having been heavily chopped for time.

Having his epic masterpiece literally destroyed before his eyes, Gance tried no less than 5 times to resurrect the picture in various versions. None ever reached an audience of any size. Gance died on November 10, 1981 at the age of 92. Ironically, our Roadshow presentation *Napoleon* opened in Boston that very night at the 5000 seat Music Hall Theatre (formerly the Metropolitan, now the Citi Wang Center) to an enthusiastic sold out house.

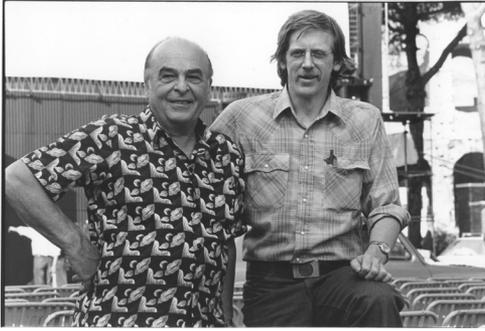
Fortunately, Gance knew of the success of the movie which opened its Roadshow tour at Radio City Music Hall on Janu-

ary 23, 1981. I was not there, but my partner in Boston Light & Sound, Larry Shaw, was. He reported to us that following the performance during the standing ovation for the show, Gance was raised by telephone. During the reported five minute standing ovation, the receiver at Radio City was held up in the air on the stage where he was told, "Monsieur Gance, this is what the American audience thinks of your picture." Due to the overwhelming response to the first weekend's performances, the show was held for an additional week, and the decision to try a Roadshow was born.

Thus began our adventure with this historic undertaking.

According to Christopher Reyna, *Napoleon* began its early Kevin Brownlow/ BFI restored presentations at the Avenue Theatre in San Francisco in April, 1973. The show was produced by the Pacific Film Archive as part of a silent film program begun by PFA Founding Director Sheldon Renan. Tom Luddy, then Program Director for PFA was instrumental in this show, and has been and continues to be a moving force in the life of *Napoleon* ever since. There was an encore presentation, again at the Avenue Theatre for PFA in June, 1975. Later, it was presented at the Telluride Film Festival on September 1, 1979, outdoors, with a hardy audience that sat in the cold for 5 hours to watch this masterpiece unfold. Abel Gance was in attendance and was awarded a Tribute by the Festival for his body of work. There is a picture of him, leaning out of the window of his hotel as the grand finale of his work was unfurled on a 60 ft. screen across Main Street in Elks Park. The technical direction for the PFA and TFF shows had Christopher Reyna as the technical director and chief projectionist for all of those shows. For the Telluride presentation, Chief Technician, Ross Krantz produced the projection system; he remains our leading tech guru, having been with TFF for over 40 years!! Without Ross' and Chris' work, Gance might never have seen his

masterpiece on screen prior to his death. Chris continues his association with *Napoleon* as one of the co-technical directors of the Brownlow restoration to this day.



Chapin Cutler (right) with academy award winning composer Carmine Coppola.

Subsequently, the picture was shown in Minneapolis at the Walker Art Center in March of 1980. Francis Coppola, asked his father, Academy Award winning composer, Carmine Coppola, to attend the screenings and write a score for a future performance.

No stranger to taking risks and providing spectacle, Francis booked Radio City Music Hall for three showings of the film, with his father's score and with Carmine conducting the orchestra. Francis' company Zoetrope Studios partnered with Robert Harris, who's Images Film Archive owned the rights for distribution. Together, they produced, and continue to produce showings of *Napoleon* together with Carmine Coppola's score.

Our involvement with this production began in late 1980. My partner at Boston Light & Sound, Inc., Larry Shaw got a call from Robert Endres, then chief projectionist at Radio City Music Hall. At the time, as I recall the conversation, Bob advised Larry that there are some "nuts" that want to run this four hour silent film at the Hall with an orchestra. He advised that the show needs to have three projectors hooked together for part of it. He wanted to know if we could do the interlock part. We knew a bit about how to do this, so, never being a company that has avoided challenges, we agreed.

Radio City had five film projectors in their booth. There were

three almost prototype Simplex XL 35/ 70 machines along with two vintage Simplex XL 35 mm only units. We knew a bit about how electronic projector interlock worked as we were using revitalized 3D interlock technology with our work doing film dailies for on location movie shoots around the country. We knew that hooking up three projectors would work; early 3D film shows, like *House of Wax* used such a system as those required two film projectors and a sound playback device. For our part, we had never done such a hook up. We pulled three projectors out of our inventory and set them up in our shop. Larry set about to put together the mechanical and electrical system as a complete working “kit” in preparation for this show.

Unlike the bicycle chain method used by Gance, our system used three “selsyn” motors to keep the projectors in frame to frame step. “Selsyn” stands for “self- synchronous”; the technology had been around for many years as a replacement for other mechanical methods. The term “selsyn” was devised by General Electric for their particular motor systems. Although we did not know it at the time, this was the same technology used previously by Chris Reyna for the PFA shows, and Krantz’ Telluride Film Festival lash up.

Larry also wired up a multi-conductor switch box arrangement that would allow all three projectors to start simultaneously. He went to New York, assembled the system, worked out the bugs and made everything show ready. This included installing different lenses, with Bob filing new aperture plates for the silent frames of the triple images. Together, they realigned the projectors and fitted the pictures seamlessly on screen in spite of the extreme 26 degree downward keystone angle from the projection booth. He and Bob set up the left, right and center projectors for the triptych, and used the two in-between projectors for the bulk of the single image film. For the continuing

Roadshow presentations BL&S always uses five projectors.

The picture was basically Kevin Brownlow's reconstruction of the film as of 1981. The film was originally 13 reels long, with the last reel, reel 13, being three images across. In some ways, I may be a bit superstitious; the fact that the last reel, the one sequence that everyone was waiting for, having that as number 13 was troublesome. So, we spliced the original reels 1 and 2 together, so the triptych was reel 12. Whether or not that was necessary, in about the 150 shows we have done, the final reel always ran perfectly. We ran the show at 24 frames per second, more to keep orchestra costs to an affordable level than any other reason. As it was, with the intermission and an encore at the end, the entire running time was 3 hours and 55 minutes. As this show required three, four hour orchestra rehearsals, it was already a mighty expensive undertaking. So, even though we have sometimes been criticized for not running at a lower speed, the practical reality was that could not be done in an affordable manner.

Our original print was full frame silent, black and white. The original film made by Gance was tinted and/ or toned. Harris and Zoetrope introduced the color version in Syracuse, New York, replicating the original 1927 color palette. The triptych as we have shown it to date is black and white. And, as a slight piece of trivia, this last reel from the first show at RCMH has been the ONLY copy ever used by BL&S up to today. It sits in my office ready for the next invasion.

But, I digress.

For the Radio City Music Hall shows, along with subsequent performances in Columbus, OH and Chicago, IL, we replicated the ending of the picture as it was done in Paris. The final shot was to be projected as the French tri-color, blue, white and red.



Fall, 1982 - Central projection room for show of Napoleon; two additional projectors were installed in the balcony. The center projector in this shot was used for the center panel of the triptych; the two outside projectors were used for the remainder of the film. The three triptych projectors had to be absolutely synchronized in order for the effect to work.

final shot was approaching, he spots one of the projectionists madly running between machines, going one way with the red gel, the other with the blue. Larry, realizing what was happening reversed the gels to where they should be as this particular operator thought the colors were to be “red, white and blue”, not “blue, white and red”.

I must admit some confusion on that myself early on, but fixed it as the now common practice of “right on red” at stop lights was becoming popular. Thanks to that memory jogger, we never got it wrong.

My personal involvement began with the next set of shows in Columbus, OH in March of 1981. For this one, we had been advised that the Ohio Theatre was already set up for a three projector “selsyn” interlock system from the 3D days. I was assured that it worked!! And as skeptical as I was, that was indeed correct!! The booth was a “standard” Loew’s Incorporated booth with three projectors. Two of them were wonderful original Simplex XL projectors; the third a Simplex E- 7. The lamps were Peerless, Hall and Connolly Hi Candescent carbon arcs powered by a generator in the basement. The original

This was done by quickly putting gels in front of the projector lens for that one, final shot!! They then had to be removed very quickly as “The End” or “Fin” had been replaced by Abel Gance’s signature across the full screen image; it would have looked bad if the colors were still there. Larry notes that at the first Radio City show, as the fi-

1950's tube sound system was still in place, including an original Perspecta sound set up. There I met Carlos Parker, one of the saviors of the Ohio, an avid silent film organist and protector of the venue. He reported that from what they could tell, the Perspecta sound still worked. Apparently they had recently played a reissue of *Gone with the Wind*; the picture had a previous re-release with a Perspecta optical track. They didn't play GWTW that way, but the relays clacked indicating that it still worked.

Again, I digress.

With a three projector interlocked film projector system, we only needed to bring in two machines for the first 11 reels. In Boston, we loaded in our two precious Simplex XL projectors with 4000 watt xenon lamps into a van, and headed off. On the way, I picked up Bob Harris in Brewster, NY, and made the balance of the 10 hour trip together. We had a great ride, with him asking me all kinds of things about film projection. As he has subsequently gone on to do the restorations of *Lawrence of Arabia*, *Spartacus*, *The Godfather* trilogy, *Vertigo* and others, I often remind him that I taught him everything he knows about film projectors. He humbly allows me my illusions.

The Ohio booth remained like it did from the nitrate days. Access to the booth was from the back of a very steep balcony, up a 12 ft. high ships ladder, and through a door that was about 2 ft. wide by 4 ft. high directly into the booth, a left over from the nitrate days. For us to get our additional projectors into the booth the opening had to be made into a standard size door, otherwise our gear would not fit.

As with about all movie palaces, the stage opening was designed for a standard 4 x 3 or 1.33:1 film aspect ratio. But, our triptych has a 4:1 aspect ratio, wider than the widest cinema

film format ever, including Cinerama and Ultra Panavision 70. In the Ohio, the proscenium was only about 40 ft. wide. The distance from the back of the balcony is about 190 ft. If we ran the first 12 reels the same size as the center image of the triptych, the image would have been 10 ft. high by 13.5 ft. wide.

We considered that pretty puny for such a grand epic.

So, we devised a “cheat”. This is where in exhibition we needed to find a practical (out of the box) solution as opposed to the academic “you gotta do it this way” approach.

For the first half of the show, we ran the 1.33:1 image at something like 18 x 24 ft. After the intermission, we shrunk the picture to about 12 x 16. At the change to the final reel, we opened the side masking to a full 40 ft., but lowered the header to 10 ft. And, the compromise worked. As the changes were subtle, no one noticed.

The show was a hit in Columbus. We at BL&S went on from there to do Chicago and many other cities. But those have to wait for the extended version of this story.

One other note in this “In the beginning...”

Our producers, Tom Luddy from Zoetrope and Bob Harris with Images booked a show at the Atlanta Fox the week after our first performance in Chicago. That was fine; except the show at the Chicago Theatre was such a success they held Nappy for another week. The wrinkle was... there was only one existing print, and Atlanta was already sold out. So, we skipped a week in the windy city and took it to the marvelous Atlanta Fox for shows the first week of May.

Oh, and another piece of trivia, even though we ran this same print for several engagements, ALL subsequent prints and the later home video release originated from this one, very fragile,

acetate print. The transfer was done after we had completed over 50 showings. With proper handling and care, film prints can remain viable even under the varying circumstances of a Roadshow.

My wife, Deborah, came for the Atlanta show; and that is where we met our now long- time friend, Christopher Reyna, who had done the shows at the Pacific Film Archive and at the Telluride Film Festival. After the success at Radio City, Chris was contracted to produce a 70 mm version of the triptych for use in smaller venues and locations where the three projector system was not appropriate. Chris came with the print to see how it played and supervise its set up. The intent was that following Atlanta, we would become co-technical directors for the Roadshow. We were both concerned that we would become competitors as technical directors, so decided between us to divide the world by the Mississippi River. He went on to do the shows at the Shrine Auditorium in LA, the Opera House in San Francisco and the Saenger Theatre in New Orleans and several overseas presentations. The most recent show he did was the 2012 performances at the Oakland Paramount in Oakland, CA, which was staged by BL&S. After our adventures in the early eighties, Chris went on to become a large format film VFX, restoration and mastering producer and was the imaging producer on *Samsara*, credited as being one of the most breathtaking non- verbal films of the genre. Our company has gone on to do performances in Rome, outdoors outside the Colosseum (twice), Havana, Wolftrap and the Kennedy Center in Washington DC. And, because of the vision of Francis, Tom Luddy, Robert Harris with a tip of the hat to Bill and Stella Pence, founding directors of the Telluride Film Festival, Boston Light & Sound has become preeminent on staging large screen events of both old and current films around the world.

But, for *Napoleon*, now it is 2016, 35 years after the Radio City

Music Hall premiere.

And, like *Star Wars*, the saga continues. It has already been revealed that *Napoleon* will return to conquer the US and other international locations with Georges' Maurier's total, accurate reconstruction of the Apollo version of *Napoleon*, with a re-orchestrated score originated by the late Carmine Coppola. That will be 2017, 90 years after its opening in Paris

I hope to see you there!!

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The Black Maria Film Festival provides a venue for those filmmakers who don't have the luxury of commercially funded budgets. Our festival is not a place where producers seek distribution deals. We, and the filmmakers who submit work to us, are all about the moving image as art. The content is diverse: unsung heroes, issues of the environment, that which is visually abstract and cutting edge, and of course entertainment abound in our collection.

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**The 35th Annual
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**JURY'S
STELLAR
AWARDS**

teeth

Animation

by Tom Brown

Brooklyn, NY. 6 min.



Things of worth are often neglected in favor of that which might be more immediately gratifying. Unfortunately, the things that are neglected are often lost forever, irreplaceable. This

is the story of a man with a misguided and intense focus – one that started in his youth and carried on to old age. His life events are chronicled through the loss of his teeth – and how his obsessive efforts to amend what was damaged bring on further destruction.



Notes for My Homeland

Documentary

by Ed Kashi and Julie Winokur

Montclair, NJ. 6 min.

A Syrian-American composer responds to the tragedies instigated by the Assad regime by composing music in support of the Syrian Revolution, and performing it at great personal risk. Malek



Jandali's evolution from classical musician to passionate activist captures the transformation that the civil war in Syria has wrought on many citizens. This is a story that celebrates the power of art to catalyze social movements.

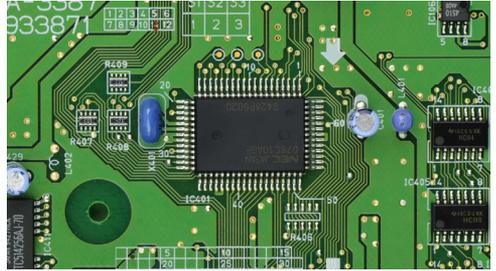


Ripple

Experimental

by Conner Griffith
Toluca Lake, CA. 4 min.

Ripple is an exploration of the grown and the manufactured through visual and auditory forms of noise, toponymy, and form.



Born in Battle

Narrative

by Yangzom Brauen
Los Angeles, CA. 20 min.



Oneka, a former 12-year-old child soldier escapes into his own fantasy, a world far away from his nightmarish present. The life he seeks fades the tighter he grips. He must

choose his path, no matter how painful and difficult, between life and death and family.



**The 35th Annual
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**GLOBAL INSIGHTS
STELLAR
AWARDS**

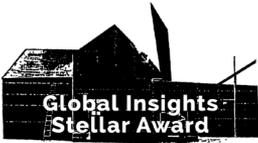
On Beat

Documentary

by Reid Davenport and Cheng Zhang
Washington, DC. 7 min.



A look inside the life of a family of deaf parents, their hearing kids, and the music that unites them.

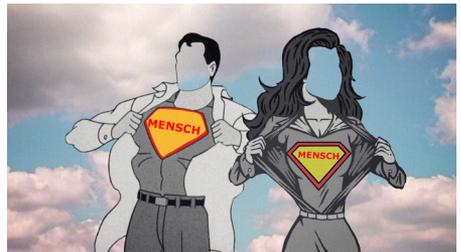


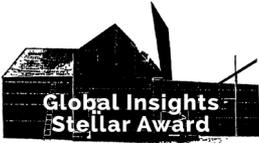
The Making of a Mensch explores ancient Jewish ideas about being a “mensch” - aka being a good person, thinking of the bigger picture, and living a meaningful, purposeful life - through a vibrant 21st century lens.

The Making of a Mensch

Documentary

by Tiffany Shlain
Mill Valley, CA. 6 min.





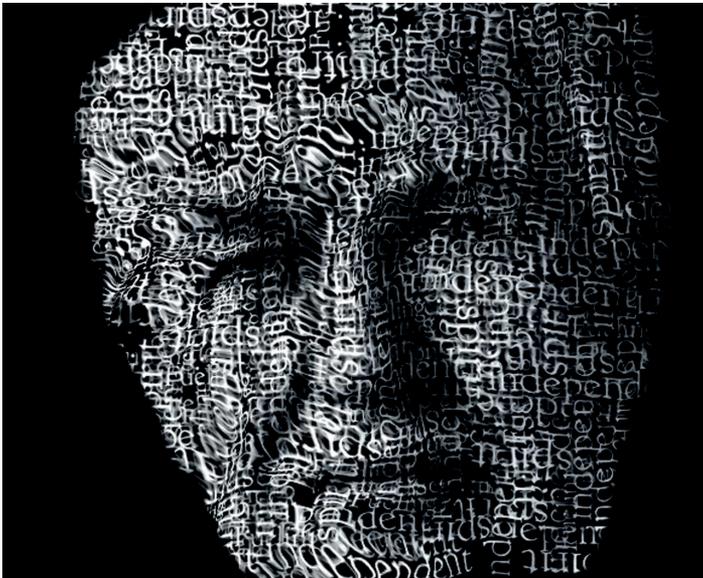
Words They Said to Her

Experimental

by Ella Zhu

Chicago, IL. 3 min.

Words are not just words. They can be used to accuse, to deceive, or to drive a victimized woman to insanity and beyond. This short film examines the affects of blaming the victim, the culture of rape, and its devastating effect on women.





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**JURY'S
CHOICE
AWARDS**

SPIRIT FUELING

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SPIRIT FUELING

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SPIRIT

Dreaming of Peggy Lee

Narrative

by James Everett

London, UK. 11 min.



When Ingrid, an unsympathetic care worker, confiscates Belinda's treasured picture of Peggy Lee, her friend Alexander decides to smuggle them both out of the home to visit a 1940's jazz

club. When their dream is about to be cut short by the arrival of Ingrid, Belinda does something so extraordinary that it brings the entire jazz club to a standing ovation.



Films by Syrian Girls

Documentary

by Laura Doggett

Durham, NC. 22 min.

During a two-month workshop, Syrian girls living as refugees in Jordan's Za'atari Refugee Camp and the city of Irbid in northern Jordan, created expressionistic video diaries that provide openings into their everyday lives.





Flower of a Thousand Colours

Documentary

by Karen Vazquez Guadarrama
Oost-Vlaanderen, Belgium. 23 min.

Flower of a Thousand Colours is an intimate portrait of Emiliana, a single mother who tries to survive in a remote Bolivian mining camp at 4,897 meters above sea level. Emiliana lives with her children in the middle of the paradise-like mountains of Mina Argentina. But appearances are deceptive: life in the camp is fierce. Those who find work eat, those who don't, don't eat. Because of the excessive alcohol consumption in the camp, Emiliana has to be constantly aware of the dangers surrounding her family.



Matilda & Joe

Animation

by Nick Gibney
Jersey City, NJ. 7 min.



When their idyllic home is invaded, a pair of lovesick tree lobsters must struggle for survival against the harsh realities of nature. Based on true events, this story was inspired by a species of stick insects, commonly known as tree lobsters, which have been critically endangered for almost 100 years.

The Lost Mariner

Experimental

by Tess Martin

Rotterdam, The Netherlands. 6 min.



What sort of self is left when you've lost the greater part of your past, and your moorings in time? This animated short uses photographs and cut-outs to describe the life of Jimmie, an ex-Navy man

afflicted with a rare neurological disorder. Jimmie experiences life in minute-long segments, unable to form new memories since the onset of his affliction, which erased his previous two decades of memory. Tess Martin's film is based on the chapter "The Lost Mariner," in Dr. Oliver Sacks' book "The Man Who Mistook His Wife for a Hat."



The Bravest, the Boldest

Narrative

by Moon Molson

Brooklyn, NY. 17 min.

Two Army Casualty Notification Officers arrive at the Harlem projects to deliver Sayeeda Porter some news about her son serving in the war in the Middle East. Whatever it is they have to say, Sayeeda is trying not to hear it.





Two Landscapes

Experimental
by Neil Needleman
Katonah, NY. 4 min.

A clash between the landscape the eye perceives and the one that's deeply embedded in the mind.



Video

Narrative
by Randy Yang
New York, NY. 15 min.



Two teenage African-American girls capture a woman's racist remarks on video. The woman, concerned for her reputation, bargains with the two girls to delete the incriminating footage.



**The 35th Annual
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**JURY'S
CITATION
AWARDS**

Ellipse

Experimental

by Peter Sluszk

Brooklyn, NY. 4 min.



A dream transmits across the galaxy, eliciting a mysterious response that collapses the distance between deep space, a young girl's imagination, the dead and the living.



Laps

Documentary

by R. J. Lozada

Stanford, CA. 17 min.

A small group of lifers and serious offenders at California's San Quentin State Prison have found peace through long distance running. The 50 inmates of the San Quentin 1000 Mile Running Club train daily, running a 400-meter lap within the prison walls. *Laps* documents a typical training day in preparation for their annual 26.2-mile marathon, and several runners express the value of the running experience despite their current standing in society.





Last Base

Narrative

by Aslak Danbolt
Oslo, Norway. 15 min.

Joachim is retiring from base-jumping to become a father, but first he must go on one last adventure with his best-friend Øyvind. When a storm approaches, their friendship is put to the test; Øyvind wants to turn back, but Joachim will stop at nothing to pull off his very last jump in honor of their recently deceased friend Roger, who died while attempting a jump.



Nighthawks

Animation

by Fang Ji

Chicago, IL 7 min.



Nighthawks exposes the multi-sidedness of human nature. The filmmaker explores her doubts about the differences and distinctions between humans and animals.

To her, the borders between species are dubious. She believes people can transform themselves into other creatures, as the circumstances may require.

Starfish Aorta Colossus

Experimental

by Lynne Sachs and Sean Hanley

Brooklyn, NY. 5 min.



Poetry watches film. Film reads poetry. Paolo Javier's text is a catalyst for the digital sculpting of an 8mm Kodachrome canvas. Syntactical ruptures and the celebration of nouns illuminate

twenty-five years of rediscovered film journeys.

NYC poet Paolo Javier invited filmmaker Lynne Sachs to create a film that would speak to one of his poems from his newly published book *Court of the Dragon*. She asked film artist Sean Hanley to collaborate with her in the editing of the film. Together, they traveled through 25 years of the unsplit Regular 8 mm film that Sachs had shot - including footage of the A.I.D.S. Quilt from the late 1980s, a drive from Florida to San Francisco, and a journey into a very "un-touristic" part of Puerto Rico.



The Goodbye

Narrative

by Daniel Markowitz

St. Paul, MN. 17 min.

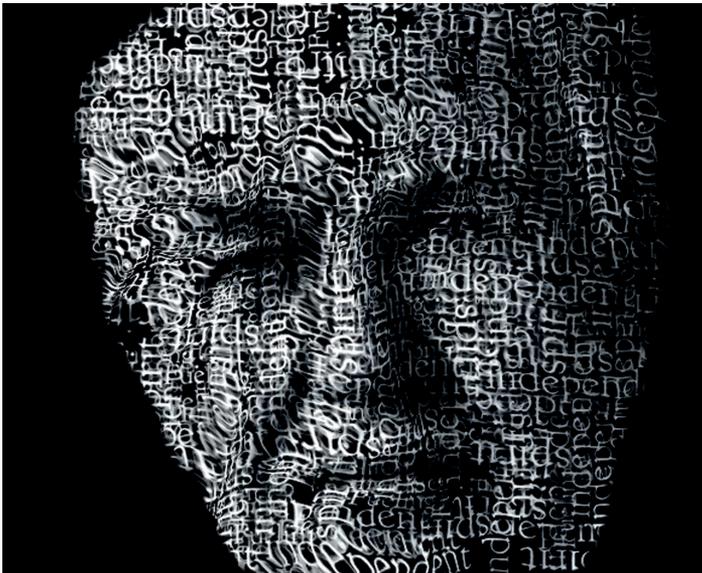
Hounded by his agent, a forlorn writer struggles to re-ignite his creative mojo, all but extinguished since the death of his muse, his one true love. Tappety-tap, the keyboard brings to life silent assassins creeping through lush and misty jungles in search of their prey. Masked shadows face each other in the ultimate showdown. Swords clash and she appears - The Girl. Can the writer face his lost love, finish their story and write his career-saving ninja script?





The Typist
Documentary
by Kristine Stolakis
Palo Alto, CA. 8 min.

A gay Korean War veteran reflects on his time as an office clerk tasked with writing the discharges of outed sailors.





**The 35th Annual
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**DIRECTOR'S
CHOICE
AWARDS**

“=”

Experimental
by Wrik Mead
Toronto, Canada. 4 min.



In the 21st century gay rights are being threatened worldwide. In “=,” an animated likeness of the artist bares witness to a dizzying array of homophobic protests on the web that are currently hap-

pening around the world.



A Cerebral Game

Documentary
by Reid Davenport
Washington, DC. 8 min.

A filmmaker ponders his identity shift through the lens of baseball.





Across the Tracks

Narrative

by Kimberly James and Michael Cooke
New York, NY. 15 min.

Set in rural Georgia, *Across the Tracks* follows two sisters as they deal with the racial prejudice that was rampant in 1960's America – and continues in much of the world today. Ella and Tara were born to African-American parents, but Ella was born with fair skin. After a childhood of prejudice and bullying, Ella seizes a chance to change her destiny by passing as white when schools are desegregated in her hometown.



Animal Landscape

Animation

by Shelley Dodson
Chicago, IL. 4 min.



African animals survive by being invisible within their natural environment and appear and disappear as relationships between predator and prey unfold.

Born Into This

Documentary

by Sean Ryon

New York, NY. 24 min.



Born Into This is a story of the American Dream as told through an immigrant father and son's relationship. Junior "Sugar Boy" Younan is a 19-year-old Super Middleweight boxer from

Brooklyn, New York. His father Sherif, has been his trainer his entire life. Now, after 14 years of personal strife and physical adversity, Junior and Sherif are starting to live out their goals of making it big in the fight game. Their greatest challenge still lies ahead: surviving the unforgiving business of boxing without sacrificing their family bond.



Daybreak/ L'aube

Animation

by George Ungar

Toronto, Canada. 7 min.

Opening our eyes each new day, we stare for a few minutes into space, seeing the first sights, hearing the first sounds. It is neither night nor day but something in-between. Fragments of dreams refuse to expire, the grip of the day is not yet upon us, memory and desire hovers around the edges.





Dysmorphia

Animation

by Katherine Grubb

Vancouver, BC, Canada. 5 min.

Dysmorphia is a film depicting the experience of body dysmorphic disorder and scoliosis. It follows the main character's memories of growth and treatment, while depicting her every day experiences - a bulimic episode, projecting one's flawed image,

and the act of looking intensely at one's body.

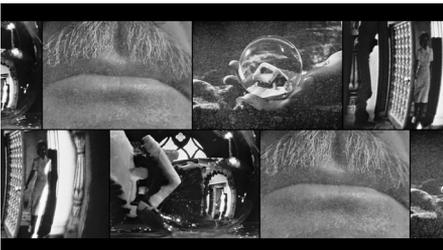


Emergent Phenomena

Experimental

by Gregg Biermann

Weehawken, NJ. 3 min.



A short sequence from Orson Welles' *Citizen Kane* is put through its paces and analyzed anew through a series of global transformations. The filmmaker is a prober into the hidden corners of cinema, and

a master of computer-based wizardry as he creates a densely edited algorithmic mosaic.

Footage

Experimental

by Minjung Kim

Castaic, CA. 15 min.



The metaphorical examination of an essential part of the human body is considered within the context of the temporal measurement of film.



Lockdown

Documentary

by Lauren Knapp

Stanford, CA. 6 min.

Over the past decade, American schools have become concerned with protecting their students from the threat of an armed gunman. In the aftermath of the tragedy at Sandy Hook Elementary in Newtown, Connecticut, most elementary schools are now conducting safety drills that will prepare teachers and students for such a threat.



Lockdown explores this chilling new reality through the voices of students, a teacher, and a parent. It provokes us to contemplate the emotional weight of this new normal.



My Sister Swallowed the Zoo

Documentary

by Maya Zhang

Philadelphia, PA. 11 min.

My Sister Swallowed the Zoo investigates a phone call between a mother and daughter, taking the audience on an emotional journey. The conversation escalates as daughter and mother talk frankly about a newly adopted baby sister and the life choices of the older sister, which the mother opposes. The film explores hope and disappointment, adoption and replacement, freedom and captivity.



Period. New Paragraph.

Documentary

by Sarah Kramer

Brooklyn, NY. 14 min.



Period. New Paragraph. is a loving portrait of a father by his daughter. It's also an homage to New York and a way of working that has all but vanished. In an office seemingly unchanged by technology or

time, 85-year-old Herbert Kramer confronts the end of his career and his own mortality as he winds down his legal practice, closing the office he has worked in for the past 40 years. The film captures a rite of passage, as Herbert is forced to say goodbye to the work he loves—and begin to live a new life.

Seeing Siem Reap

Documentary

by S. Smith Patrick

San Francisco, CA. 15 min.



Set against the backdrop of the ancient Khmer temple Angkor Wat, *Seeing Siem Reap* chronicles a group of Cambodian street kids with the unique opportunity to participate in a one-week intensive

photography and dance workshop. These children of landmine victims and HIV positive parents support their families by begging and selling wares to tourists. The chance to cultivate artistic expression is a stark contrast to their regular lives on the streets of the Siem Reap and motivates them to pursue education. *Seeing Siem Reap* explores this amalgam of ancient culture, poverty, global tourism and creative expression for social change through the lives of the children.



Signwriter

Documentary

by Paul Zinder

Bishops Cleeve, Cheltenham, UK. 5 min.

Graham Brown has his dream job. He's painted signs and narrowboats - a boat of a distinctive design, made to fit the narrow canals of the United Kingdom - for sixty years. His life is exactly what he wants it to be.





The Bench

Narrative

by Cameron Burnett
Malibu, CA. 6 min.

An old blind man's world is transformed when he is given a chance to see for the first time through the eyes of a man he meets on a park bench.



The End of Blessings

Narrative

by Jim Daniels and John Rice
Pittsburgh, PA. 9 min.



The End of Blessings follows an African-American bike rider on his weekly Sunday ride past an old Italian couple that sits on their porch after church. This quiet understated film deals with

their nuanced exchanges as it takes us on a series of uphill journeys that reflect the life journeys of us all. The saying goes, “count your blessings,” but we often don’t know we’re being blessed until the blessings end.

The Gift

Narrative

by Tarique Qayumi

Woodland Hills, CA. 10 min.



On her birthday Sadaf, an Afghan teenager, is given the gift of a burqa by her mother. This means that her life as a child is over. Her family has arranged a marriage for her. As she settles

into her new life, books and toys are cast aside for domestic duties. Years later, when Sadaf is a grown woman with a teenage daughter of her own she is faced with the decision of what gift to give to her daughter. Will she follow tradition and give her the gift of the burqa or will she send her daughter on a different path?



The Months American

Narrative

by Sofia Due Rosenzweig

New York, NY. 14 min.

The Months American recounts a year in the life of a young French au pair, Camille, who travels to New York to work for a French-American family. Her relationship with their son Lucas is rocky at first. Camille must win Lucas over and prove her worth to his parents.





The Loyalist

Narrative

by Minji Kang

Studio City, CA. 20 min.

A North Korean general visits his talented daughter at a prestigious Swiss school to test her loyalty to her motherland. An outstanding singer with a promising future, she dreams of studying in America. But her dream will cost her father his life if she doesn't return to North Korea. This political drama unveils the complexity of patriarchy, tradition and honor in a family.



The Third Dad

Documentary

by Theresa Moerman Ib

Glasgow, Scotland, UK. 11 min.



At the time of Cees Moerman's death, his only daughter had not seen him for 15 years. In her twenties, she had asked him to stop drinking. When he told her he couldn't, she cut off contact completely.

Now, ten years after breaking all ties, and seven years after his death, she sets out to find his grave.

Nuthouse Drawings

Documentary

by Jim Hollenbaugh

Mount Joy, PA. 6 min.



Susan Lowe is most well known as an actress in the early films of Baltimore native and filmmaker John Waters. This portrait focuses on Susan's life as an artist, and in particular her works known as the "Nuthouse

Drawings." Sometimes thought of as paintings of her friends, she actually started creating these pieces while residing in a mental hospital. Serving as a way to battle her depression, fear, and loneliness her "nuthouse drawings" serve as a look into the mind of one of Baltimore's most imaginative visual artists.



We Came and Stayed

Documentary

by Ed Kashi and Julie Winokur

Montclair, NJ. 9 min.

In the 1990's, the Krueger-Scott Cultural Center undertook an ambitious oral history project that conducted over 120 interviews with African-American Newarkers who had migrated to the city between 1910 and 1970. One of the interviews in the collection is with Coyt Jones, who arrived in Newark from South Carolina in 1927. The many things Mr. Jones talks about in his interview include his son, the poet and activist Leroi Jones/Amiri Baraka, who is also the father of the current mayor of Newark, Ras Baraka. Theirs is one in a series of stories about families who migrated to Newark; the people who came and stayed.



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Black Maria Film Festival Jurors 2016

Candy Kugel is co-owner of Buzzco Associates, Inc., a boutique animation studio in New York City. She began her career at Perpetual Motion Pictures working on political cartoons for NBC, commercials, and animated specials. Since 1984, Buzzco Associates has produced TV programming, educational films and ads - notably MTV's Top of the Hour and the I Want My MTV campaigns; Talking About Sex, for Planned Parenthood; and Between the Lions (PBS) for which she won an Emmy for the 2008/09 episodes. Buzzco has made over a dozen award-winning animated shorts and Candy has made prize-winning films for TED-Ed, and health education films for the iHeed Institute. She created a tribute to her late creative partner, Vincent Cafarelli, The Last Time, which premiered at the Tribeca Film Festival in 2013, traveled with the Black Maria Film Festival in 2014, and has screened in festivals around the world. The MoMA Film Archive has acquired all of Buzzco's oeuvre.

Catalina Santamaría is a broadcast associate at The Calandra Institute, Queens College, CUNY, and a producer at TimeLine Video, NY. Catalina works with Entre Nos Inc. a production company directed by Emmy Award winner Caridad Sorondo based in Puerto Rico. Her award-winning film Umbrella House, screened at Corto Circuito Film Festival NY, 2014 and the Black Maria Film Festival, 2015. Her film Luminescence received a Jerome Foundation grant; her film Derail received a Kodak Cinematography Award and 1st Place Audience Award at the New Haven Film Festival; Except my soul... was awarded Best Film - Best Director - Best Cinematography at the V International Short Film Festival in Bogotá, Colombia. Screenings include the Latino Filmmakers Showcase, NY; NY Latin-American Film Festival; International Film Festival of Cartagena; New York Independent Film and Video Festival; Ocularis; New York Underground Film and Video Festival.

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Jerry Aquino
Michael Attie
Henry Baker
John Columbus
Chris Corey
Andrea Corniel
Steven Dressler
Isabelle Freda
Raul Garcia
Boris Gavrilovic
Steve Gorelick
Amy Hicks
Clint Higgins
Rodney Hill
Joel Katz
Seth Kramer
Stephen Leon
Ann Lepore
Louis Libitz
Cali Macchia
Lindsay McIntyre
Rolando Nieves
Kasia Plazinska
Stephen Spiegel
Stephanie Swart
Nora Sweeney
Delmira Valladares
Wendy Weinberg
Phil Weisman
Chris Williams

Host Exhibitors for the 35th Annual Black Maria Film Festival Tour

A. Harry Moore School, Jersey City, NJ
Alabama Filmmakers Co-op, Flying Monkey Art Center, Huntsville, AL
American University of Rome, Rome, Italy
Anthology Film Archives, NY
Art House Productions, Jersey City, NJ
ArtsEmerson, Boston, MA
Bentley University, Waltham, MA
Berks Filmmakers at Albright College, PA
Blauvelt Free Library, Blauvelt, NY
Caldwell Merchants Association, Caldwell, NJ
Capri Theatre, Montgomery, AL
Centenary College, Hackettstown, NJ
Crandall Public Library, Glens Falls, NY
Des Moines Art Center, Des Moines, IA
Edison and Ford Winter Estates, Fort Meyers, FL
Florida SouthWestern State College, Fort Meyers, FL
Glimmerglass Film Days, Cooperstown, NY
Hoboken Historical Museum, Hoboken, NJ
Hoffstra University, Hempstead, NY
Long Beach Island Foundations of Arts and Sciences, Loveladies, NJ
Madison Arts and Cultural Alliance, Madison, NJ
Memorial Hall – Arts Night Out, Northampton, MA
Middlesex County Vocational and Technical Schools, E. Brunswick, NJ
Mohonk Mountain House, New Paltz, NY
Monmouth University, West Long Branch, NJ
Moviatic at the Midtown Cinema, Harrisburg, PA
National Gallery of Art, Washington, DC
New Jersey City University, Jersey City, NJ
Pittsburgh Filmmakers, Pittsburgh, PA
Ramapo College, Mahwah, NJ
Rhode Island School of Design, Providence, RI
Richey Sun Coast Theatre, New Port Richey, FL
Roxie Theater, San Francisco, CA
Savannah College of Art and Design, Atlanta, GA
Savannah College of Art and Design, Savannah, GA
Secaucus Public Library, Secaucus, NJ
South Orange Library, S. Orange, NJ
University of the Arts, Philadelphia, PA
University of Delaware, Newark, DE
University of Gloucestershire, Cheltenham, UK
University of Wisconsin, Fond du Lac, WI
Upstate Films, Rhinebeck, NY
West Orange Film Society at the Essex Green Theater, West Orange, NJ
William Paterson University, Wayne, NJ

**Call for Entries
Save the Date
June 1, 2016**

*Celebrating the
36th Anniversary
of the Black Maria Film Festival*

We will be accepting short works for the 2017 season beginning on June 1st, 2016.

The festival seeks spirited films that explore, enrich, and expand the expressive possibilities of media.

All genres are accepted:
animation - experimental – documentary – narrative.

From June 1st through July 31st, 2016
take advantage of our low \$40 entry fee

From August 1st, 2016 up until the final deadline
of October 1st, 2016, the entry fee is \$50.

To enter, visit the festival's website on June 1st, 2016
www.blackmariafilmfestival.org

Click on "Submit," and download an entry form,
or enter your work through Withoutabox.

*The Black Maria Film Festival's 36th Anniversary Season –
continuing to "fuel the independent spirit."*

for info call 201 200 3494 or check our site: njcu.cc/IMAP



Integrated Media Arts Production



New MFA program @
New Jersey City University
Applications due May 1st

We are proud to support the Black Maria Film Festival!

Northern Lights

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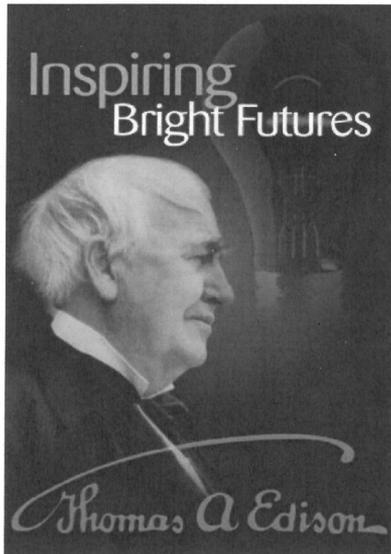


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