

THOMAS EDISON FILM FESTIVAL

# 42ND ANNUAL THOMAS EDISON FILM FESTIVAL 2023



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THOMAS EDISON FILM FESTIVAL

## 2023 AWARDS PROGRAM GUIDE

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# THE THOMAS EDISON FILM FESTIVAL

Tour and streaming made possible in part by:

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The **Thomas Edison Film Festival** is a project of the **Thomas Edison Media Arts Consortium**, an independent non-profit organization based in Hudson County. The festival was launched in 1981 with the endorsement of the Thomas Edison National Historical Park in West Orange, NJ.

To become a sponsor of the **Thomas Edison Film Festival** please contact the Consortium office or make a donation via the website: [www.TEFilmFest.org](http://www.TEFilmFest.org)

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# ABOUT

Since 1981, the mission of the **Thomas Edison Film Festival (TEFF)** has been to promote innovation in the art of the moving image, and the films that are the centerpiece of the festival honor Edison's vision.

Edison's films did for the eye what his phonograph did for the ear. He made 75, 20-second films in his West Orange studio. His earliest films presented magic shows, plays, vaudeville shows with dancers and strongmen, cowboys, and boxing matches.

The festival's relationship to Thomas Edison's invention of the motion picture camera and the kinoscope and his experimentation with the short film is an essential part of our mission. Shorts are the essence of the festival - not a sidebar to feature films. **TEFF** is not a conventional destination film festival, or a single city festival, or a red carpet driven event. It is a socially conscious, modern, fiercely independent traveling showcase

for shorts, reaching out to diverse audiences with provocative, timely, edgy and compelling new works by both accomplished and emerging filmmakers.

**TEFF** is an international juried film competition. We advance and support the work of diverse filmmakers from across the US and around the world. These artists often represent an under-served constituency who may not have the opportunity for live public exhibition.

The **Thomas Edison Film Festival** welcomes all genres including narrative, experimental, animation, documentary, screen dance and hybrids. We celebrate films which address the environment, race and class, immigration, the LGBTQ+ community, people with disabilities and issues of social justice. The films we celebrate are artistic, empathetic and engaging works which simultaneously teach and entertain.



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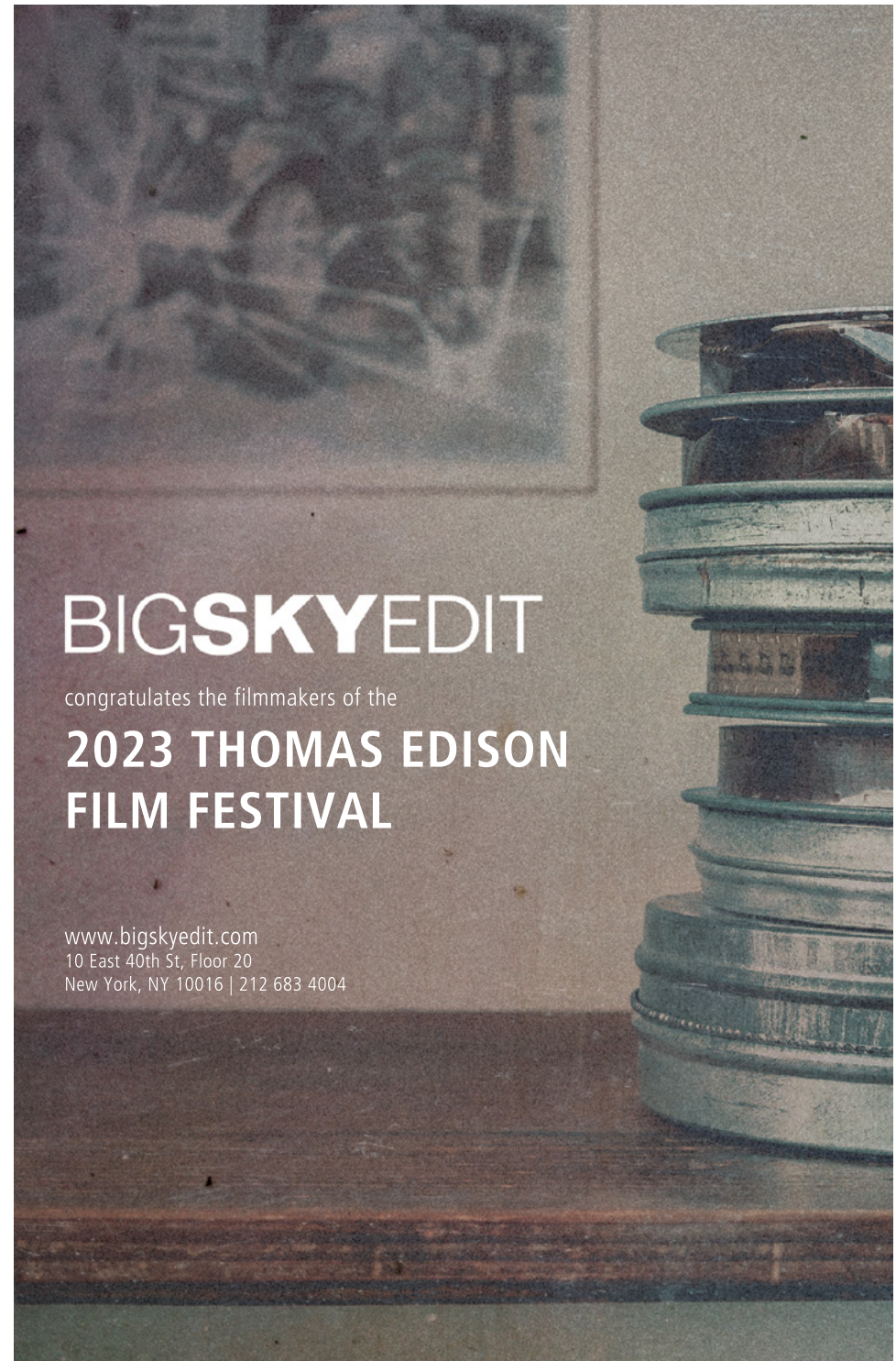
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## STAFF

### THOMAS EDISON MEDIA ARTS CONSORTIUM

**Jane Steuerwald**, Executive Director  
**Jon Cole**, Technical Director  
**Annabel Reyes**, Festival Assistant



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# FROM THE FESTIVAL DIRECTOR

**Hybrid.** This year, I've been reading up on how the term "hybrid" has become ubiquitous - its presence is truly felt all over the world. "Hybrid" suggests a multiplicity of forms not just one note. Creating something new from more than one idea or concept or thing is the essence of the avant-garde. We humans have often strived to blow apart the "boxes" we live in and accept as inevitable.



George Washington saw a future for America - Mules Smithsonian Magazine.

most obvious forms of a hybrid-crossing dance performance with filmmaking and sometimes adding animation to the mix. In Metro's 1945 musical comedy "Anchors Away," directed by George Sidney, Gene Kelly dances with Jerry the Mouse (from the animated cartoon series, "Tom and Jerry"). It remains the most famous scene in the film.



Metro's Anchors Away, 1945 starring Gene Kelly with Warner Bros.'s Jerry the Mouse. © Warner Bros

Contemporary choreographers, dancers, and filmmakers have pushed the notion of the hybrid even further. Screen dance today, can combine ideas of site-specific art with the movement of dancers and the movement of a camera. What results is often a unique visual experience that stirs the imagination.



Digital Afterlives TEFF Jury's Stellar Award for Screen Dance 2021 by Richard James Allen and Karen Pearlman

The evolution of "screen dance" as a genre is perhaps one of the

The relationship between locations, the camera, the moving subject, narrative, and the editing process is magically intertwined.

Another example is a hybrid documentary, an approach to filmmaking that might combine location shooting - an event that unfolds in front of a camera - with an animated sequence to illustrate a scene.



The Girl with the Rivet Gun - TEFF Jury's Choice Award for Documentary 2020 by Anne de Mare and Kirsten Kelly

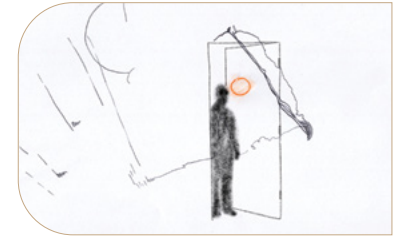
Animation is sometimes used by documentary filmmakers who might not be able to gain access to a specific location due to when an event occurred or any manner of other limitations. Adding an animated sequence can enrich a film and convey important information to viewers.

This season we have many examples of a hybrid approach to filmmaking. Stellar Award winner, Inside the Beauty Bubble by Cheryl



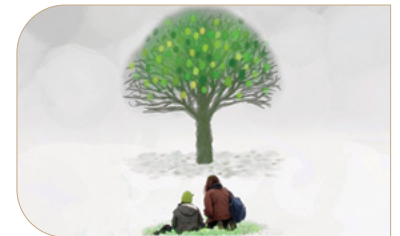
Inside the Beauty Bubble by Cheryl Bookout and Cheri Gaulke

Bookout and Cheri Gaulke includes interviews, archival footage, animation, and live action.



The Moon Rises During the Day by Na Li

The Moon Rises During the Day by Na Li combines improvisational drawings and animation inspired by a sound sculpture.



A Spot for Frog by Evan Bode

A Spot for Frog by Evan Bode, combines imagination and reality in a hybrid work of live action and animation.

Once I Passed by Martin Gerigk was inspired by a poem of the same



Once I Passed by Martin Gerigk

(continued next page)



(Message from the Festival Director continued)

name by Walt Whitman. Gerigk combines overlapping voice-over, scientific diagrams, archival photos layered with animated imagery, text, and digital animation.

The Thomas Edison Film Festival (TEFF) is also a hybrid. In April 2020, in response to Covid-19, we launched our festival on-line to screen individual films from the year's current collection including our newly created archive and special custom-curated programs. Thanks to generous grants and our loyal supporters, we did all this completely free of charge to the public - no strings attached. Many film festivals around the world also responded to Covid with new models for presenting films to wide audiences. TEFF remains committed to our hybrid model of bringing our films to the people through in-person events and retaining and growing our secure streaming offerings. The heart of TEFF remains intact whether presenting an in-person program to a small group of community activists or streaming a virtual program across the world.

TEFF embraces the opportunities that have evolved through on-line programming. There are many more audiences we can connect with now - people with disabilities, those unable to travel, those without funds to attend an in-person event, and others who live in far-flung locations who could

never attend an in-person screening on the other side of the world. Our mission has always been and will always remain to bring TEFF to the people.

The festival's 42nd annual film collection features work that celebrates the artistry of the short film in all its infinite variations. TEFF's award-winning films take us to a magical beauty parlor in Joshua Tree, CA; to Tsavo National Park in South Africa, home of Super Tusker elephants; to a hometown barbershop in Toledo, Ohio; to Beirut, Lebanon after the August 2020 bombing; to a goat farm in the northern Piedmontese region of Italy; and invites us along on a mysterious car ride in the mountains of Oslo, Norway. This is the true magic of the movies - the power to teach us, change us, open up our hearts and minds, and transport us - all in the blink of an eye.

- Jane Steuerwald,  
Executive Director



TEFF screening at the HUUB, June 2022, Orange, NJ



## VISIT OUR WEBSITE

Visitors can stream new and archived programs curated by festival director, Jane Steuerwald.

We invite you to search the **TEFF Archive** to view films, read essays, and more. Stream past and present individual films.

We are deeply grateful for the generous support from **NJ State Council on the Arts - Coronavirus Relief Fund Grant** - for supporting this project and our efforts to create a site that is accessible and welcoming to all.



[www.TEFilmFest.org](http://www.TEFilmFest.org)



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# 2023 Thomas Edison Film Festival

**NORTH BERGEN** **WEST NEW YORK**  
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**WEEHAWKEN**

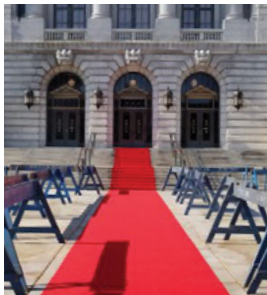
From culinary delights to distinct and charismatic cultures, each **Hudson County** neighborhood brings something special to the table. Art, adventure, local food, and history abound across our twelve character-filled towns. Learn what sets each **Hudson County** neighborhood apart.

Did you know these movies were filmed in **Hudson County**?



Reena Rose Sibayan | The Jersey Journal

**OUR MAN FROM JERSEY**  
Bayonne, NJ



**JOKER**  
William J Brennan  
Courthouse,  
Jersey City, NJ



HobokenGirl

**THE GREATEST BEER RUN EVER**  
North Bergen &  
Jersey City, NJ



Learn about other movies which were filmed in **Hudson County** at:

[VisitHudson.org](http://VisitHudson.org)



## EXPERIENCE TEFF FILM PROGRAMS IN-PERSON AND ONLINE

TEFF is proud to be a hybrid film festival offering opportunities for audiences to gather in-person, or to view a program on our website. At **TEFF's** homebase, the **Hoboken Historical Museum**. Our festival director Jane Steuerwald curates and presents a monthly film series, often with guest filmmakers present.



A sampling of host venues presenting TEFF programs in-person and on-line include:

- Barrymore Film Center, Fort Lee, NJ
- Glimmerglass Film Days, Cooperstown, NY
- Lewis Center for the Arts at Princeton University, Princeton, NJ
- Morris Community Arts Center, Madison, NJ
- National Gallery of Art, Washington, DC
- Ocean County Artist Guild, Island Heights, NJ
- Pocono Cinema & Cultural Center, East Stroudsburg, PA
- Savannah College of Art & Design, Savannah, GA
- Syracuse University, Syracuse, NY
- The Roxie Theater, San Francisco, CA
- Towson University, Towson, MD
- University of the Arts, Philadelphia, PA
- University of Colorado, Boulder, CO
- University of Delaware, Newark, DE





# 2023 SUBMISSIONS WORLD MAP

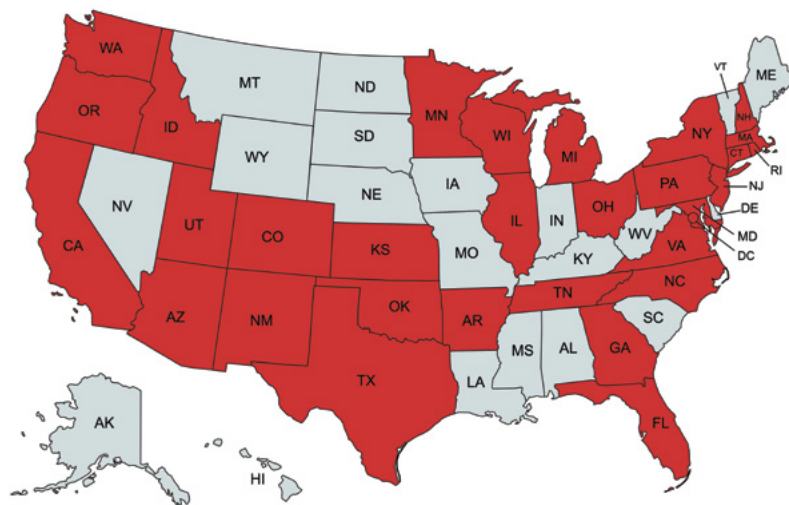


We are very proud that filmmakers from all over the world choose to submit work to our festival. For our 2023 season submissions came from 58 nations across six of the seven continents.

- |                |                           |                     |
|----------------|---------------------------|---------------------|
| Afghanistan    | India                     | Palestine, State of |
| Armenia        | Iran, Islamic Republic of | Papua New Guinea    |
| Australia      | Ireland                   | Peru                |
| Austria        | Israel                    | Poland              |
| Azerbaijan     | Italy                     | Portugal            |
| Belgium        | Japan                     | Puerto Rico         |
| Brazil         | Kenya                     | Russian Federation  |
| Bulgaria       | Korea, Republic of        | Singapore           |
| Canada         | Lebanon                   | South Africa        |
| China          | Luxembourg                | South Koria         |
| Columbia       | Malaysia                  | Spain               |
| Cuba           | Marshall Islands          | Sweden              |
| Cyprus         | Mexico                    | Switzerland         |
| Czech Republic | Micronesia                | Taiwan              |
| Egypt          | Moldova                   | Turkey              |
| France         | Netherlands               | Ukraine             |
| Germany        | New Zealand               | United Kingdom      |
| Greece         | Nigeria                   | United States       |
| Guam           | Norway                    | Vietnam             |
| Iceland        |                           |                     |



# 2023 SUBMISSIONS USA MAP



Our 2023 submissions include films from 31 US states plus DC.

- |               |                |              |
|---------------|----------------|--------------|
| Arkansas      | Massachusetts  | Oregon       |
| Arizona       | Maryland       | Pennsylvania |
| California    | Michigan       | Rhode Island |
| Colorado      | Minnesota      | Texas        |
| Connecticut   | North Carolina | Tennessee    |
| Washington DC | New Hampshire  | Utah         |
| Florida       | New Jersey     | Virginia     |
| Georgia       | New York       | Washington   |
| Idaho         | New Mexico     | Wisconsin    |
| Illinois      | Ohio           |              |
| Kansas        | Oklahoma       |              |



# A PROBLEM WITH THE GPS

WORKS BY DANIEL BOORD AND LUIS VALDOVINO

BY DANIEL BOORD



Image from Walter Benjamin at the Dairy Queen

## An Email

Today I received an email from the Criterion Collection, pertly asking, "What genre are you?" A menu of options sprang to mind: screwball comedy, western, thriller. But did I want to be categorized? We can all be this or that, within a range of well-defined possibilities. Generally speaking, we make sense of our experiences through similar categories and concepts. It's hard to imagine bookstores and libraries that don't use genre as a useful organizational tool. But what happens when we come face to face with something unfamiliar,

something we don't have a name for? Well, we name it and ascribe qualities to it, creating expectations for it. Ironically, what starts out as a descriptive term then becomes prescriptive. "Experimental" describes something that evades traditional genres, but it ultimately becomes a genre with its own set of expectations. We are better prepared, though, to greet unfamiliarity if we suspend our predilection for the familiar.

(continued next page)  
[www.TEFilmFest.org](http://www.TEFilmFest.org)

(BOORD continued)



Dan Boord (left) and Luis Valdovino (right).jpg

## Gas, Food, Lodging

"Things show up out here. No one, not even the sojourner, escapes from the expanses. You can't get away from them by rolling up the safety-glass and speeding through, because the terrible distances eat up speed. Even dawn takes nearly an

hour just to cross Texas. Still, drivers race along; but when you get down to it, they are people uneasy about space."

- Blue Highways, William Least Heat-Moon



Image from Standards

(continued next page)



(BOORD continued)

Luis and I favor an open road, wandering through everyday

Antonio and parts of the lower Rio Grande Valley, interwoven with a



Image from Contigo

life and feeling our way through cultural histories, visible “in the soil” but rapidly vanishing. We’re fascinated with what lies ahead and astonished by what turns up. Each of our journeys—and they can take weeks, or even years—sets a provisional itinerary and begins with a prompt; for example, what the end of the twentieth century feels like (Standards). Conjunto music started us on a series of visits through San

song by one of the pioneers of conjunto music, Don Santiago Jiménez, Sr. (Contigo).

The 70th anniversary of the 1947 Roswell incident became an encounter with the music of the Cold War science-fiction film and a rendezvous with the skies of New Mexico in Watch the Skies, a title taken from the closing lines of the 1951 movie The Thing from Another World.



Image from Watch the Skies

(continued next page)

www.TEFilmFest.org

(BOORD continued)

Gertrude Stein’s observation “. . . that it is something strictly American to conceive a space that is filled with moving” became a journey through lonely landscapes, histories, places where people and cultures vanish, settlement trails, a late nineteenth-century land rush, a trip westward to the postwar suburbs of Daly City, California, and a vision of movement and American vastness from an immigrant embarking on a trip depicted in an unfinished novel by Franz Kafka in A Feeling for Leaving. The title, A Feeling for Leaving, is borrowed from a book of poetry by Ted Berrigan, who taught me how to write a sonnet. The essence of which, according to Berrigan, is that it’s fourteen lines.

Thought of in this way, a sense of place can be formed as a lyrical impression of place.



Patagonia (production still)

A “place” may be construed figuratively and/or literally. Take, for example, one day when Luis and I visited Monument Valley. It was 102 degrees Fahrenheit. Two French tourists, a man and a woman,



Image from A Feeling for Leaving

locked their keys in their car while it was still running. The woman first discovered their predicament, tested every door, and then informed her

### A Trip to Monument Valley

What is a sense of a place? Our feeling for a place. Henri Cartier-Bresson suggested that our sense of the significance of an “event” may be recognized in a split second within a visual organization, a decisive moment. This recognition is mercurial. Some view the ability to perceive this significance in an instant as a gift. James Agee said that a photographer is uniquely equipped to collaborate with the capriciousness of each moment.

companion. He seemed incredulous and walked around the car testing all the doors for himself. They sought help from a Navaho man sitting in the shade. There, amidst the expanse and heat—at John Ford’s Point, where Ford filmed a portion of Stagecoach—the three pried the car’s door lock open with a wire clothes hanger. Our sense of where we were was a multifaceted field encompassing our experience of weather, the lay of the land, light, colors, sounds,

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(BOORD continued)

people, an underlying ethos with cultural and historical dimensions, a remarkable landscape made iconic as a movie location transforming a Native American reservation into an international tourist destination (Patagonia).

Throughout our Texas travels we frequently shifted from exploring towns, county roads, fields, ranches, high schools, urban areas, cultural events, churches, a mission, and a state fair to experiencing music, local histories, and culture. The



Image from Walter Benjamin at the Dairy Queen

### Walter Benjamin at the Dairy Queen

Walter Benjamin at the Dairy Queen does not offer a story, although it alludes to them. The product of ten years' work in Texas, this video's emphasis is an experience of places and their cadences, unencumbered by voice-over. The prompt was Larry McMurtry's comments about the apparent disappearance of local memory and storytelling in his hometown of Archer City, Texas, which he wrote about in *Walter Benjamin at the Dairy Queen: Reflections on Sixty and Beyond*.



Image from Walter Benjamin at the Dairy Queen

completed project's road map is, however, not entirely clear as we continually pose the question, "Are we there yet?", meaning, "Where are we going?" After reviewing our collection of video journeys, documents, recorded sounds, archival footage, and interviews, Luis and I felt that spending time with and in specific places gave weight to experience, and we set

out to compose an editing scheme that would enable the viewer to linger in one place and then another, with one photograph, then another.

Is there, perhaps, a negative space for local storytelling in the silence

(continued next page)

(BOORD continued)

created?

In San Antonio we found a kindred sensibility to our feeling for portraiture in the paintings of Ana Fernandez. Ana founded a food cart enterprise, the Institute of Chili, and adapted her chili recipe after recipes of the late nineteenth- and early twentieth-century Chili Queens of San Antonio. Fernandez painted what she called "singular sights" in San Antonio. Many of her paintings are night scenes and focus on places without people: a solitary bridal shop, an auto "breaks" shop, a possible accident scene, home fronts, a tire shop, a "Happy Easter" sign on a store window overlooking a parking lot, a parked car, a grocery-store aisle, a flower stand, a tattoo shop with a car in front, a house lit up for Halloween. These images are not far afield from our own.

Painter and writer Manny Farber observed that Preston Sturges tapped into the distinctive American quality of speed. Change can be swift, giving us a feeling of impermanence and fragility in cycles of booms and busts, successes and failures, and in the wake of get-rich-quick schemes. This pedigree of speed leaves behind an inventory of ghost-town-like places, as local memory and storytelling wither. But for what we find wanting, we find a counterpoint in the almost Alexandrian library of 400,000 books in McMurtry's Archer City bookstore, *Booked Up*, once the largest antiquarian bookstore in the United States. A place amid the Western landscapes of vast skies and emptiness where one can amble in and encounter the wonders of centuries of stories and histories.



Image from A Feeling for Leaving

<sup>1</sup>MOON, WILLIAM LEAST HEAT, *BLUE HIGHWAYS: A JOURNEY INTO AMERICA*, 1ST ED. (NEW YORK: FAWCETT CREST, 1983), 136.

<sup>2</sup>STEIN, GERTRUDE, *SELECTED WRITINGS OF GERTRUDE STEIN*, ED. CARL VAN VECHTEN (NEW YORK: VINTAGE, 1990), 258.



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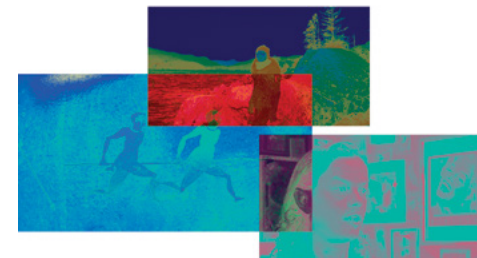
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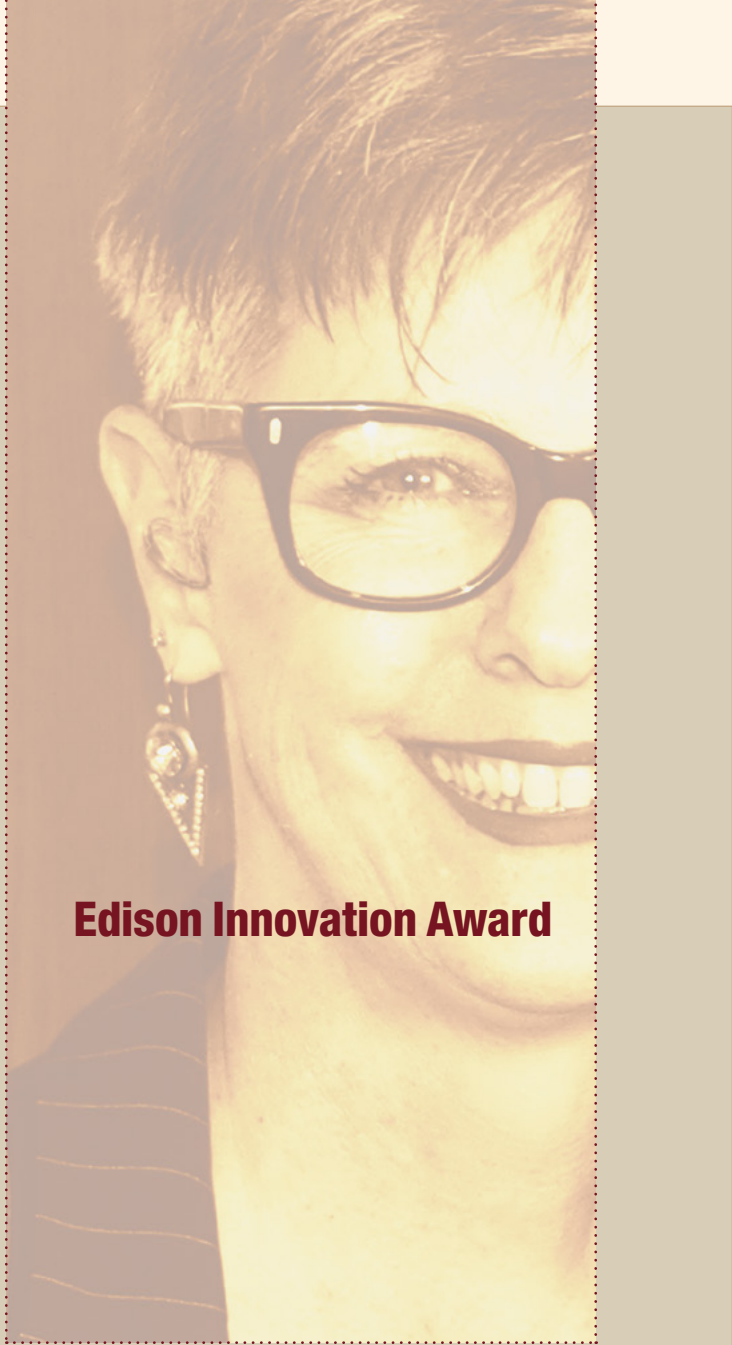
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**EDISON INNOVATION  
AWARD**



**Edison Innovation Award**

2023 STREAMING & TOURING COLLECTION

The **Edison Innovation Award (EIA)** is presented each year to a filmmaker who has a distinguished body of work that advances the mission and legacy of the **Thomas Edison Film Festival** and demonstrates significant recognition, past and present. The filmmaker recognized is also prominent in the community of independent filmmaker/artists and is recognized as a pioneer in new forms and innovations in filmmaking.

**2023 EIA Recipient**  
**Cheri Gaulke,**  
**Writer/Director/Producer**

Cheri Gaulke is a pioneer in the feminist art movement in Los Angeles. Her work has been presented in film festivals internationally, in museums and a Smithsonian-touring exhibition, and alternative settings including buses, churches, and prehistoric temples.

Gaulke directed "Inside the Beauty Bubble" (TEFF 2023) (codirected with Cheryl Bookout), about a gay hair salon owner and his roadside attraction in Joshua Tree, California. Her short doc, "Gloria's Call" (TEFF 2019), has screened in over 40 festivals and won Best Documentary at the Ann Arbor Film Festival among other awards. In 2021, she completed "Miss Alma Thomas: A Life In Color" (TEFF 2022) about a little known African-American woman abstract painter, which has won numerous awards at film festivals.

She is currently in production on her first feature documentary - "Acting Like Women" - about 1970s feminist performance art in Los Angeles, an under-represented era that profoundly shaped the art and social movements of today.

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Cheri Gaulke, photo by Don Saban



Above images from Miss Alma Thomas: A Life in Color. Documentary – TEFF 2022



(EDISON INNOVATION AWARD continued)



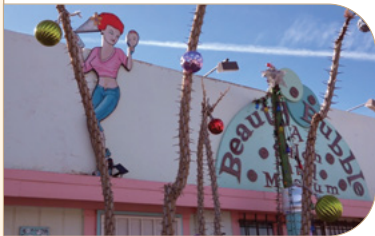
Cheri Gaulke's art and life were profoundly changed in 1975, when she moved from the midwest to Los Angeles to join the Feminist Studio Workshop at the Woman's Building. She worked primarily in performance art from 1974-1992, addressing themes such as the body, religion, sexual identity, and the environment. In addition to her solo work, she co-founded the collaborative performance groups Feminist Art Workers (1976-81) and Sisters of Survival (1981-85).



As an educator, Gaulke has mentored hundreds of award-winning youth videos as Video Art Teacher at Harvard-Westlake School, and Artistic Director of The Righteous Conversations Project, working with Holocaust survivors and teens. She retired from teaching in 2019 to devote full-time to her feature documentary.



Gaulke's art continues to be a vehicle for social commentary, and as a way to tell the stories of individuals and groups under-represented in society. Her public art includes a Metro station and a Filipino WWII Veterans Memorial; her artists' books are in university and museum collections nationwide and her videos have been screened in film festivals internationally.



Above images from Inside the Beauty Bubble. Documentary – TEFF 2023

You can learn more about Cheri Gaulke's work at <https://cherigaulke.com/>

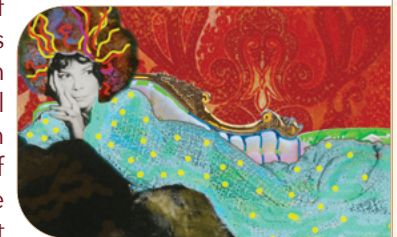
**DIRECTORS' STATEMENT:**

Giving voice to inclusivity and affirming the transformative nature of art is important to us. We invite the audience to take a glimpse into one man's life as he follows his dream to own a roadside attraction, the Beauty Bubble Salon & Museum, in the Mojave Desert village of Joshua Tree, CA, while he nurtures his family – same-sex, adoptive and bi-racial.

The Beauty Bubble Salon & Museum has been described as a "walk-in time machine that transports visitors to a pastel dreamland of 3,000 vintage beauty artifacts." As documentarians we had great fun archiving the charms of this unique roadside attraction. We are also very excited to share the vintage artifacts curated by Jeff Hafler, "America's hairstorian," placing Jeff's collection in historical context within the beauty culture world.



We followed Jeff Hafler through the seasons starting in 2019 pre-COVID and through the difficult days of COVID lockdown – with safety protocols in place. Our story's destination was always to lead up to an exciting culminating exhibition of Jeff's personal artwork and items from his museum collection at the SFO Museum located in the San Francisco International Airport's Harvey Milk Terminal – which originally had an anticipated audience of over 50 million people. Things went a little differently than we all thought it would, but we persevered, and our film's conclusion became a new beginning for our beloved "hairstorian."



Above images from Gloria's Call. Documentary – TEFF 2019

– Cheryl Bookout and Cheri Gaulke  
Directors, Inside the Beauty Bubble

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2023 STREAMING & TOURING COLLECTION



**Cornucopia – Animation**

**7 min. by Ani Antonova and Dimiter Ovtcharov, Vienna, Austria**

A man wanders in constant search and pursuit, driven by longing for a magical cornucopia. His metamorphosis is brought to life on the surface of an ancient vase.



**Inside the Beauty Bubble - Documentary**

**31 min. by Cheryl Bookout, Joshua Tree, CA and Cheri Gaulke, LA, CA, US**

“Inside the Beauty Bubble” is a film about Jeff Hafler, a renowned collector of hair artifacts fighting to keep his desert dreams alive. The Beauty Bubble Salon & Museum in Joshua Tree is Jeff’s magical and kitsch-filled brainchild. “Inside the Beauty Bubble” is a film about family, fabulousness and folk art, that reminds us it’s sometimes the strong people on the margins that hold a community together.



**Language Unknown - Experimental**

**6 min. by Janelle VanderKelen, Milwaukee, WI, US**

“Language Unknown” embraces plant sentience as fact and speculates how beings of the vegetal variety might approach interspecies communication with humans (who are far more sensorially limited). Leaves, mycelium, and roots playfully examine how humans experience the world, and the (supposedly) silent watchers consider what language those swift human blurs might possibly understand.



**The Boy Who Couldn't Feel Pain - Narrative**

**21 min. by Eugen Merher, Berlin, Germany**

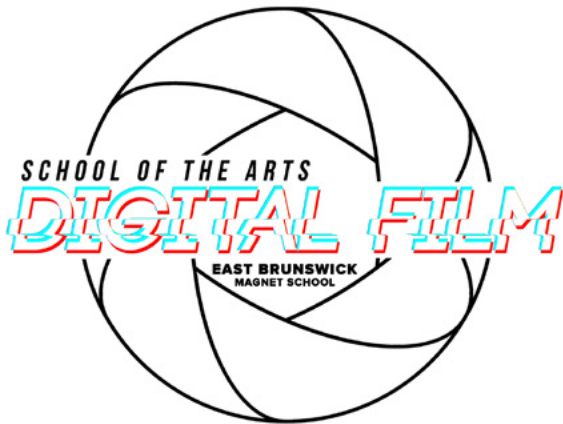
“The Boy Who Couldn't Feel Pain” is set in Grants, New Mexico and tells the story of small-town legend, Chester, a street fighter who can't feel any pain. When Annie, a bowling alley employee who just moved into town challenges him to a fight, things begin to change.



## JURY'S STELLAR AWARDS

### **The Shimmering Extraordinary – Screen Dance** **17 min. by FX Goby & Scottish Ballet, Glasgow, Scotland, UK**

Commissioned as part of the Scottish Ballet's Safe to Be Me™ Festival, a digital festival of dance that celebrates diversity, this film is inspired by themes of acceptance, identity, and respect. Bringing together artists from various backgrounds, the series focuses on the stories of six individual dancers: Annie Edwards, Hayaat Zahra Shah, Madeline Squire, Mukeni Nel, Nikita Gold and Saul Nash. Using movement as a tool to discuss and explore intersectionality, the film celebrates dance as a universal language - a way in which to celebrate and communicate oneself.



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**GLOBAL INSIGHTS  
AWARDS**

2023 STREAMING & TOURING COLLECTION

**GLOBAL INSIGHTS  
AWARDS**



## **GLOBAL INSIGHTS STELLAR AWARD**

**In Love with a Problem – Documentary**  
**22 min. by Julie Kim, Vancouver, BC, Canada**

Miranda Wang and Jeanny Yao were still in high school when they discovered plastic-eating bacteria in Vancouver's Fraser River. Passionate about the problem of plastic waste, the two millennial innovators are now on an inspiring journey to solve it. Their dedication has taken them all the way from Vancouver to Silicon Valley. From bacteria to cutting edge chemistry, their story has illuminated one of our earth's biggest eco disasters.



## **GLOBAL INSIGHTS CHOICE AWARD**

**City of Ghosts – Narrative**  
**15 min. by Christian Elliot and Elle Ginter, Kent, UK and LA, CA, US**

"City of Ghosts" tells the heroic true story of Rosen and Uri, who travel from their home countries of Bulgaria and Ukraine in search of a better life. On the journey they meet and become friends, only later to shoulder each other's burdens as they realize that they have been hijacked into a life of modern-day slavery of hard labor in Greece. To stay alive, they must remain compliant until Uri learns of Ukraine's invasion and pleads with Rosen to attempt escape. Their worldviews collide, interrupting the friendship they've built in slavery. An unlikely decision leads to a test of loyalty.





## DEAI AWARDS

### **Chicken - Narrative**

**14 min. by Lucy McNulty and Emma Pollard, Vancouver, BC, Canada**

When Sam splits up with her partner, she is forced to move back into her childhood home with her mother and neurodivergent brother. When depression sinks in, her brother Emmett gets in her face trying to cheer her up and in doing so makes everything worse. But when Emmett is confronted with a situation at a baseball game where he is called a chicken, Sam rises to the challenge to come to his aid and is reminded of what is truly important. "Chicken" features a neurodivergent cast and crew and is written and directed by women.



## DEAI AWARDS

DIVERSITY, EQUITY,  
ACCESS & INCLUSION

### **The Shimmering Extraordinary – Screen Dance**

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### JURY'S CHOICE AWARDS

2023 STREAMING & TOURING COLLECTION

**As Big as the Sky – Screen Dance**  
**4 min. by Lindsay Clipner, Overland Park, KS, US**

“As Big as the Sky” examines the cross-pollination between sculpture, dance and film. With permission granted by internationally renowned artist, James Turrell, the film was shot within his sculpture, Three Gems, in San Francisco at the de Young Museum. The dancer’s journey through childhood memories is juxtaposed with the monotony of middle-age as it unfolds within the concrete vessel of Turrell’s “Skyspace.”



**blk – Experimental**  
**3 min. by Na Forest Lim, Detroit, MI, US**

Written and performed by Jassmine Parks, “blk” is the collective voice of Detroit’s Black non-cis male artists and poets. It speaks healing for the millions of Black non-cis males who need it, for Black cis males to tap into the healing, and for those on the outside to examine the impact of silencing, erasing, and asking for trauma-driven narratives.



**Chicken - Narrative**  
**14 min. by Lucy McNulty and Emma Pollard, Vancouver, BC, Canada**

When Sam splits up with her partner, she is forced to move back into her childhood home with her mother and neurodivergent brother. When depression sinks in, her brother Emmett gets in her face trying to cheer her up and in doing so makes everything worse. But when Emmett is confronted with a situation at a baseball game where he is called a chicken, Sam rises to the challenge to come to his aid and is reminded of what is truly important. “Chicken” features a neurodivergent cast and crew and is written and directed by women.



**Concession Stand Girl – Animation**  
**2 min. by Corrinne James, LA, CA, US**

A frog morphs through a colorful animated world, transforming into a variety of characters and landscapes. As it’s changing, it catches, throws, and drives a football, weaving through the lyrics of Naomi Alligator’s Concession Stand Girl.





**Dancing in the Shadows – Animation**  
**3 min. by Elliot Bloom and Alexandra Gordon-Gibson,**  
**Amsterdam, Netherlands**

The story of a lonesome and deflated figure aimlessly roaming the metropolis at night. They gradually realize that their shadow has come to life, moving freely from its owner. Their shadow soon discovers new ways to move and dance. The protagonist is first apprehensive about their shadow's newfound rhythm of movement, but as they chase their shadow through the streets, they are soon mesmerized and form a unison through dance.



**ETC. – Animation**  
**6 min. by Pablo Millan, A Coruña, Spain**

A man gets caught in a rut due to a dominating presence. He moves from moment to moment without being able to employ his own free will because something outside his control pushes him into a stressful and uncomfortable routine. Time and space is manipulated to dominate him, thus making him a victim of an empty and insignificant life.



**Fog – Documentary**  
**10 min. by Michael Pedraza, LA, CA, US**

In a city known for innovation and solving some of the world's most difficult challenges, San Francisco is faced with a crisis: how to address the worsening homeless situation. As thousands of residents flee San Francisco to other parts of the United States, hundreds of homeless arrive in search of a city known for taking in the downtrodden and outcast. Moved to act, a local doctor begins a journey to chronicle the stories of homeless individuals in his community.



**Free from Fear – Documentary**  
**14 min. by Berenice Manjarrez, San Juan, Puerto Rico**

Luis Felipe Passalacqua, Puerto Rican blind sculptor, was a medical illustrator when, at the age of 40, he became blind due to misdiagnosed meningitis. His life was transformed into an urgent overcoming of fears, decision making and perseverance, as he reinvented himself as a person and an artist. Since then, he has searched for ways to transcend these limits and how society separates us.



**giroscopio – Experimental**

**8 min. by John Muse, Bryn Mawr, PA, US and  
Brendamaris Rodriguez, Mayaguez, Puerto Rico**

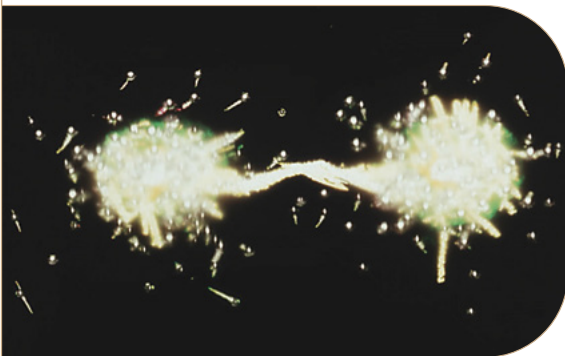
“giroscopio” is a short experimental film by two artists, one in Pennsylvania and one in Puerto Rico, each in pandemic lockdown, each disoriented. Objects seem to control them; their bodies are unbalanced, unwieldy, comical. The horizon spins; the ground falls away; and yet a strange wonder reigns.



**Intersextion – Experimental**

**4 min. by Richard Roger Reeves, Creston, BC, Canada**

Two abstract energies fall in love, unite as one, then disappear into a vanishing point. Both sound and picture were handmade on 35mm film. “Intersextion” expresses a symbiotic interplay between two cosmic energies contrasting the intersection of reality and self-expression. A film without words. No musical instruments or camera used.



**La Galerie – Screen Dance**

**11 min. by Loup-William Th  berge, Qu  bec City, Canada**

During a nighttime visit to a museum, an unforeseen connection between a woman and a painting triggers an unexpected journey between the real and the unreal.



**Leo & Nymphia - Documentary**

**27 min. by Pan Hsin-An, Taiwan, Republic of China**

This film focuses on Cao Liou, (Leo) a 25-year-old drag queen also known as Nymphia. The explosive creative energy Nymphia delivers is stunning and displays his egotistical nature and wanton lifestyle. Director Pan Hsin-an peeps into Leo’s life through a camera lens, questioning and exploring. During the filming process, the two often fail to understand each other, and each has his doubts about the other. In the end, at opposite ends of the scale, they find the same desires behind their huge differences.





**Life Left Behind – Screen Dance**  
**6 min. by Valia Phyllis Zwart, Oslo, Norway**

Whilst driving, a woman attempts to reconcile with her past and the scars it left behind.



**Slower Animals – Animation**  
**7 min. by John C. Kelley, Knoxville, TN, US**

While aimlessly following a winter goose migration across the American South, a professor slips in and out of childhood memories that surround a forgotten trauma. “Slower Animals” explores the ways we are shaped; both by what we remember and what we forget.



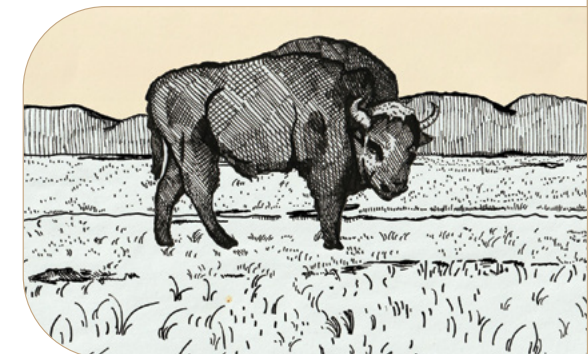
**The Moon Rises During the Day – Animation**  
**3 min. by Na Li, London, England, UK**

This hand-drawn animated film comes from Na Li’s improvisational drawings inspired by a piece of music. She visualized the sound through automatic drawing, creating the film in a semi-conscious state. Born in Hunan, China, Na drew symbols to represent the sounds and instruments she heard, using abstract drawings to translate a poem.



**There’s a Bison on the Prairie – Animation**  
**7 min. by Morgan Miller, NY, NY, US**

A short film about existence and sentience. Satirical in tone, the film chronicles evolution, and the development of the carnivore.



## JURY'S CHOICE AWARDS

### The Sun Sets on Beirut - Narrative

17 min. by Daniela Stephan, Beirut, Lebanon & London, England, UK

A young Beirut native, Mounia, is joined by her best friend Ghady to try to find her cat that has been missing since the August 2020 Beirut bombing. While Ghady is more interested in chatting up British journalist Olivia, Mounia is determined to face the reality of the aftermath of the bombing in order to find her cat.



### Winter's Passing - Narrative

21 min. by Yang Fei, LA, CA, US, and Shanghai, China

"Winter's Passing" is a coming-of-age story. Due to the untimely death of a young boy's mother and his father's remarriage, the boy must live with his grandfather who runs a small funeral urn shop. While reluctantly living with his grandfather, spending his days at the shop, and longing to return to his father, the boy meets a woman who wants to buy two identical urns. Through their secret deal, the boy gradually learns the meanings of loss and grief.



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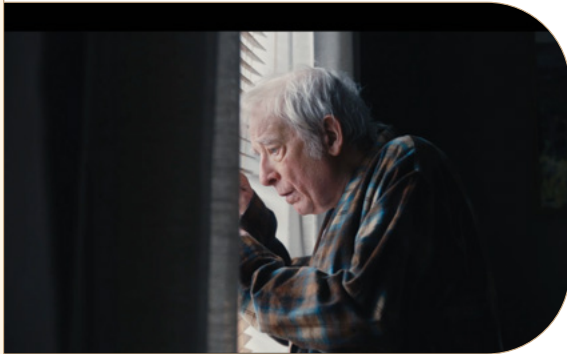
2023 STREAMING & TOURING COLLECTION



**Ball and Vase – Narrative**  
30 min. by David Baram, LA, CA, US

When ailing and widowed 92-year-old magician Ed Coleman, learns that his family and grandson will not be visiting for Christmas, he struggles to reconnect with the world and himself. The film follows Ed, who in spite

of his advanced age and overall sense of isolation, attempts to reach out to others through his love of magic and his ability to bring joy, even if just for a moment.



**Bird – Animation**  
4 min. by Wu-Ching Chang, Taiwan, Republic of China

In “Bird,” a girl suffers from ornithophobia – an extreme fear of birds - that comes without warning accompanied by a flapping of wings, and manifests as a chaotic journey into her unconscious. This film is a collaborative project with the Wellcome Collection, a free museum and library exploring health and human experience based in London.



**Blue Study – Screen Dance**  
2 min. by Mitchell Rose, Asheville, NC, US

70 women weave together a choreographic thread created by Bebe Miller in a study that takes a close-up view of dance.



**Estuary – Animation**  
3 min. by Warren Bass, Melrose Park, PA, US

“Estuary” is a sparse, meditational animation with some of the values and attributes of a visual haiku. Its images are loosely based on the Chesapeake Bay at the mouth of the James River. As an experimental work expressed through forms in motion, the film treats hand-drawn animation as an analog to dance and poetry.



**Inner Polar Bear – Animation**  
7 min. by Gerald Conn, Cardiff, Wales, UK

Based on a piece of writing by acclaimed novelist Jeanette Winterson, "Inner Polar Bear" employs sand animation to create an imaginative stream of consciousness, contrasting alternative human and animal perspectives

on the implications of climate change. The narration moves through a wide spectrum of visual imagery, including references to Mary Shelley's Frankenstein and the evolution of life on earth.



**Kosher Rehab – Documentary**  
60 min. by Anna Olikar, Jerusalem, Israel

In a Jerusalem suburb, fifteen young American drug addicts, abandoned by their Hassidic families, share both pain and great hope that Eric Levitz - another recovering addict - will save them from death.



**Leon Johnson & Lodger – Documentary**  
7 min. by R.C. Guida, Mamaroneck, New York, US

Chef/owner Leon Johnson uniquely blends cooking, creativity, and community activism through his Newburgh, NY restaurant establishment, Lodger.



**Memoria(l) – Documentary**  
9 min. by Ian Kelly, Chicago, IL, US

On Memorial Day, 1937, workers at Republic Steel were just a few days into a strike when police opened fire on their picket line. Dozens were wounded. 10 were killed. A news crew captured the whole scene on film, an incredibly rare occurrence for an event at that time. How do we remember this history?





**Now I'm in the Kitchen – Animation**  
5 min. by Yana Pan, LA, CA, US

“When I’m cooking my favorite dish that my mom used to make, my thoughts wander alongside the aroma. Through cooking, I reflect on what it means to be independent and my relationship with my mom.”

–Yana Pan



**Quinn – Documentary**  
30 min. by Eva Colmers, Edmonton, Alberta, Canada

“Quinn” is an intimate documentary about change, gender identity and living outside the box. Shot against the backdrop of nature and enriched by drawings and videos of young Quinn, the documentary offers a window into the joys and challenges of Quinn’s gender journey, over 4 seasons and 4 years. This deeply personal, yet surprisingly universal, positive story of change is invigorated by the powerful music of celebrated, non-binary musician Rae Spoon.



**Swerve – Experimental**  
7 min. by Lynne Sachs, Brooklyn, NY, US

A Queens market and playground become the site for the shooting of a film inspired by Paolo Javier’s Original Brown Boy poems. Wearing the tell-tale masks of our daunting now, five NYC performers search for a meal while speaking in verse. The film itself transforms into an ars poetica/cinematica, a meditation on writing and making images in the liminal space between a global pandemic and what might come next.



**Viper – Narrative**  
11 min. by Raine LeMay, Vancouver, BC, Canada

“Viper” is the story of Joe, a young jazz musician living in Vancouver’s Hogan’s Alley in the 1950’s. Joe practically lives out of the neighborhood’s local jazz club with his band mates Ray, Danny, and Arnold. When they learn that the club is being torn down for a new overpass, the group must decide if they will abandon the joint or stand up for the place that they call home.



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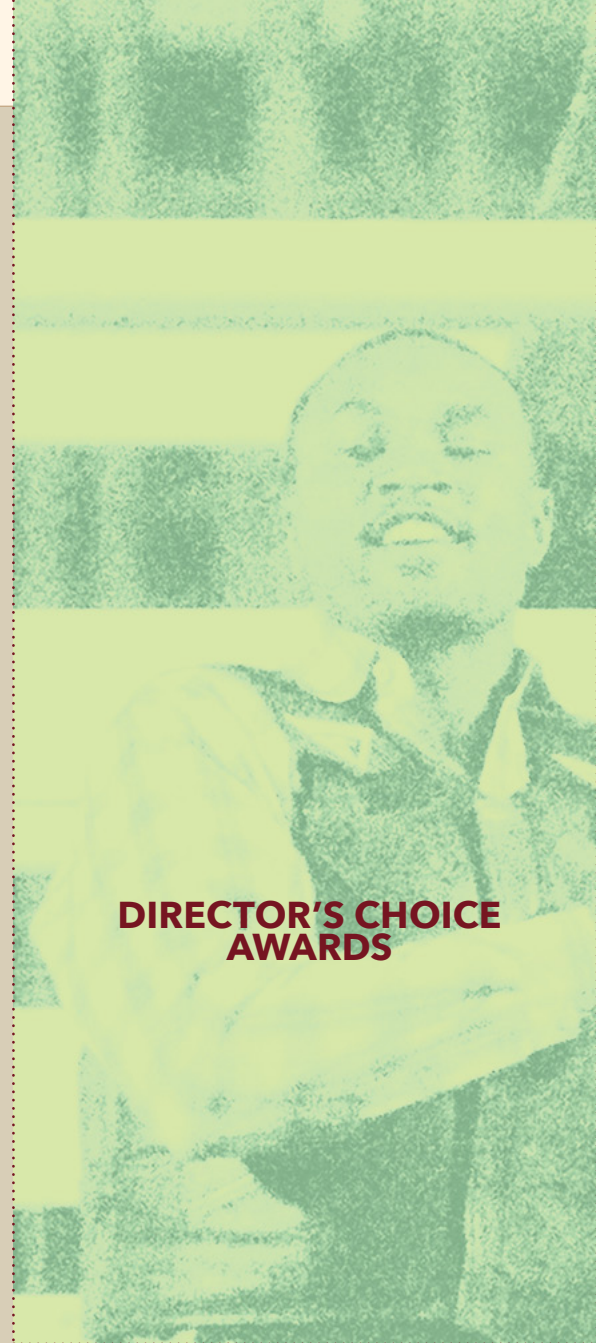
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**DIRECTOR'S CHOICE  
AWARDS**

2023 STREAMING & TOURING COLLECTION

**A Spot for Frog – Experimental**  
16 min. by Evan Bode, Fort Collins, CO, US

Locked out of the school art room, a creative non-binary teen named Frog grapples with anxiety as they seek a new place to eat lunch. Imagination blurs with reality in this hybrid work of live action and animation.



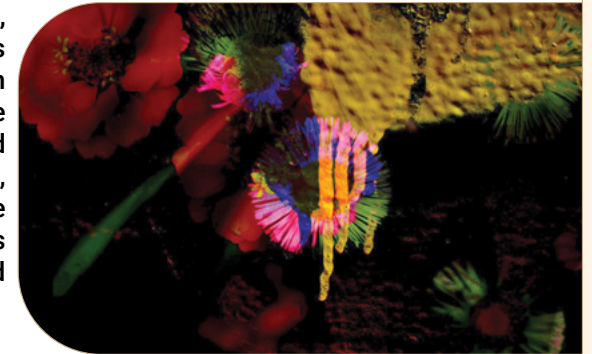
**A Tale of Two Weddings - Animation**  
7 min. by Candy Kugel, NY, NY, US

“A Tale of Two Weddings” continues Candy Kugel’s series of autobiographical films starting with “I, Candy” (2018), then “Miracle on Central Park West” (2020). “A Tale of Two Weddings” chronicles the seemingly impossible task of attending two important family obligations taking place 48 hours apart—one on the Jersey Shore, NJ, US and the other in Jerusalem, Israel, with two very different families and traditions... or were they?



**Ad meliora – Experimental**  
3 min. by Katherine Balsley and Irina Escalante-Chernova, Atlanta, GA, US

“Ad meliora,” or “towards better things” combines hundreds of separate images that create a deep meditation on being, creativity and nature; a mandala of forms that become highly symbolic of life, death, yesterday, now, and the next moment. Flowers, plants, and textures were photographed in places such as nature conservatories, cultivated gardens, vacant properties, and parking lots. The familiar landscape appears molten, luminous, and renewed.



**After Sunset, Dawn Arrives – Narrative**  
16 min. by Andy Yi Li, LA, CA, US

In the early 2000s, in old China Town, Los Angeles, an introverted and unsociable sixty-five-year-old Chinese man named Wan, falls in love with a handsome young dance instructor nearly 30 years his junior. Wan struggles to embrace his homosexual identity, which he has suppressed his entire life, and simultaneously confronts his guilt towards his long-deceased Chinese wife.



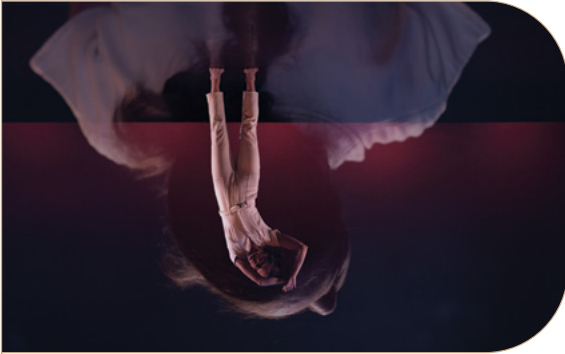


## DIRECTOR'S CHOICE AWARDS

### Arch – Screen Dance

5 min. by Jeremy Moss and Pamela Vail, Lancaster, PA, US

A song of glowing hypnotic layers. The proscenium dissolves. A solo performer moves through undetermined space. The dancer and the sequence melt into multiple movers, positions, and perspectives. They transcend time, place, and individuality. The deconstruction of hierarchy begins with conscious collaboration. Here, both the performer and the editor are choreographers.



### Bolero Station – Animation

10 min. by Rolf Brönnimann, Zürich, Switzerland

A signalman lives on one side of the tracks, a saleswoman on the other. They see each other every day, but it's not till death comes knocking that they both seize their chance to be together. They do it properly – and it's enough for a lifetime.



## DIRECTOR'S CHOICE AWARDS

### Bull Rider – Screen Dance

2 min. by Alexia Oldini and Steven Gray, Park City, Utah, US

“Bull Rider” merges meditations on dance from choreographer Martha Graham with music by composer Philip Glass and video featuring Professional Bull Rider/Modern Dancer Ouncie Mitchell, at the 2022 Oakley Rodeo in Oakley, UT.

The Graham technique of modern dance emphasizes contraction and release as well as turns, falls, and surges of the body - movements utilized by a successful Bull Rider.



### Bye Bye Lullaby – Experimental

5 min. by Sonali Gulati and Rohan Gulati, Richmond, VA, US

When you are forced to leave your home, what do you take and what do you leave behind? Using a single long take, “Bye Bye Lullaby” explores the meaning of belonging and belongings, transporting and being transported, passing away and passing down.



## DIRECTOR'S CHOICE AWARDS

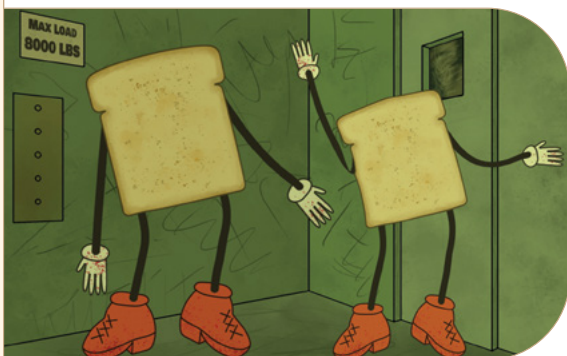
### **Conduit – Animation** 5 min. by Lynn Kim, Columbia, MO, US

A running body powers the cycle between states of being. A tribute to Korean musical rituals and the wonder of locomotion, both spiritual and physical.



### **Crumbs! – Animation** 3 min. by Luke Jaeger and Amara Jaeger, Northampton, MA, US

Inspired by a Franz Kafka story, this animated short answers the question of what really happens inside your toaster.



## DIRECTOR'S CHOICE AWARDS

### **Dreaming of a Better Place – Documentary** 8 min. by Cameron Thuman, LA, CA, US

Nestled deep within British Columbia, the Gostlin family finds solace in the spirit of the mountains and culture of powder skiing, after an unexpected tragedy changes the family's dream forever. The film co-stars Canadian skier Mark Abma, with a soundtrack recorded in Berlin's Funkhaus Cathedral.



### **Edible Music – Experimental** 12 min. by Michael J. Munoz and Lorenzo Romano, Milano, Italy

A solitary man, with a passion for food and an obsession with rhythmical perfection, produces a musical piece as he prepares a complex dish.





## DIRECTOR'S CHOICE AWARDS

### Emergence – Documentary

12 min. by Malcolm Randles and Ant Hoard, South Africa and NY, NY, US

“Emergence” is a documentary featuring Tsavo National Parks Super Tusker elephants and the remarkable humans working to protect them. Super Tuskers are elephants whose tusks are so large they touch the ground; each tusk weighs well over 100 lbs. Since elephants often live to 55 years, many of these “tuskers” are reaching the end of their lifespan.



With protection, there is an opportunity for them to breed and keep this critically threatened gene pool alive. The film sheds light on these rare elephants, the challenges they face, and the work being done to protect them.

### Heidi Lau's Spirit Vessels – Documentary

8 min. by Bryan Chang, NY, NY, US

Sculptor Heidi Lau channels personal history, colonial culture, and the spiritual world through her hands to create otherworldly clay works, bridging the opposing worlds of the human and non-human. Set in the Catacombs of Green-Wood Cemetery in Brooklyn, New York, we follow the Macau-born artist as she researches traditional Chinese burial objects after her mother's passing and creates a body of iridescent work that

recall funerary vessels and mourning garments.



## DIRECTOR'S CHOICE AWARDS

### Hold the Lighthouse – Narrative

9 min. by Thomas Soto, Montreal, Quebec, Canada

A septuagenarian with Alzheimer's disease and his 10-year-old grandson are isolated in a small village in Gaspesia. The grandfather feels the memories of his lost wife deeply. She stays in his mind while the rest of his world crumbles and his grandson tries his best to be a safe haven for his ailing grandfather.



### Manzanar (Yuki) – Animation

6 min. by Scott Feldman and Brad Colerick, Pasadena, CA, US

“Manzanar” depicts the experience of Yuki, a two-year old child imprisoned with her mother in an internment camp in the US for Japanese Americans during World War 2. This mixed media film uses animation and Library of Congress archival photos of Manzanar, the internment camp where Yuki lived with her mother. The original song tells of the plight of Yuki's young, single mother, Mikiko Okinaga Hayakawa. Although she cannot protect her daughter Yuki from the world around her, she teaches her how to grow her self-esteem.

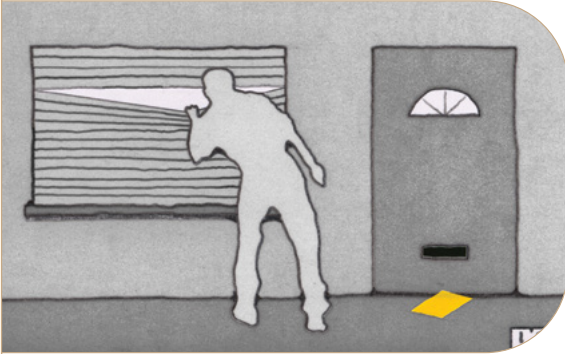


**Notice of Rejection – Animation**

**13 min. by Steven Vander Meer, Arcata, CA, US**

The protagonist in “Notice of Rejection” appears to be unmoved by historical barbarism and societal injustice until rejection hits home, then it’s a different story. Turning to social media, no one “likes,” nor do they follow or even comment on his predicament. He calls the authorities, to no avail. Completely obsessed, he becomes an activist and looks for

acknowledgment, only to have doors slammed in his face. He decides to see if rejection can be turned around and grow into something to change his life.



**Once I Passed – Experimental**

**10 min. by Martin Gerigk, Krefeld, Germany**

In 1860, Walt Whitman published his poem “Once I Passed Through a Populous City,” considered an account of a romantic relationship with an unknown woman. In 1925, the original handwritten copy of the poem was discovered, in which Whitman writes not about a woman, but about an affair with a man in an anonymous city, which may have been his first physical experience of love. Whitman did not dare to publish the original version

of his poem, because of the social prejudices of his time. To this day, only the altered version is printed in most anthologies.



**Pigment–Dispersion Syndrome – Experimental**

**6 min. by Jennifer Reeves, Brooklyn, NY, US**

The diagnosis of an eye disorder incited this meditation on fear and beauty. Glimpses of curious and creative souls peek out of countless hand-painted film frames. Infinite colors and textures burst, blend, and challenge the primacy of uniform vision.



**secant – Animation**

**3 min. by Timothy David Orme, Marina, CA, US**

An animated music video for composer Lanier Sammons designed and animated by Timothy David Orme. In geometry, a secant is a line that intersects a curve at a minimum of two distinct points. The word secant comes from the Latin word “secare,” meaning to cut.





## DIRECTOR'S CHOICE AWARDS

### **Sons of Toledo – Narrative** 19 min. by Monty Cole, Toledo, OH, US

After receiving the early morning news of his younger brother's murder, a mourning barber pushes through the muddy waters of grief to find the courage to do the impossible - give his brother one last cut.



### **Tangible Memory – Documentary** 4 min. by Adolfo Ruiz, Edmonton, Alberta, Canada

"Tangible Memory" is based on conversations with a veteran moldmaker/machinist from Spain who reflects on a lifetime of working with metal. Through the sharing of memories and storytelling the film sheds light on the intimate, life-long relation between maker and material.



## DIRECTOR'S CHOICE AWARDS

### **The Eye Begins in the Hand – Documentary** 15 min. by Yehuda Sharim, Merced, CA, US

"The Eye Begins in the Hand" (El Ojo Comienza En La Mano) is a tribute to campesino histories in rural CA through the artwork of an artist largely absent from critical conversations on Chicana art, Ruben A. Sanchez, as well as an unsentimental reckoning of the fate of many cultural workers who face the struggles of either paying rent or art making.



### **The Goats of Monesiglio – Documentary** 25 min. by Emily Graves, Toronto, Ontario, Canada

A film about the lives of two families working together to manage a goat farm. One Punjabi Sikh family and one Italian family work side-by-side in the northern Piedmontese town of Monesiglio, as they care for a flock of over 300 goats and produce traditional artisanal goat cheese.



## DIRECTOR'S CHOICE AWARDS

### **The Hour Coat – Animation** 12 min. by Amy Kravitz, Providence, RI, US

Amy Kravitz is a filmmaker known for her austere, poetic animated films. "The Hour Coat" lives between one life and the next.



### **Triboro – Experimental** 7 min. by Nate Dorr, Brooklyn, NY, US

The Triboro Line is a 24-mile freight rail spanning New York City from the Brooklyn Army Terminal in Bay Ridge, Brooklyn, to Co-Op City in the Bronx. Once largely a passenger line, then serving only reduced intermittent industrial use for decades, the rails have become the focus of efforts to restore crosstown commuter service to the lower eleven miles of track.



## DIRECTOR'S CHOICE AWARDS

### **Walter Benjamin at the Dairy Queen – Documentary** 19 min. by Dan Boord and Luis Valdovino, Boulder, CO, US

We begin and end in various locations in the small west Texas town of Archer City – in a bookstore, at a traffic intersection, at a movie theater façade. The Archer City of 1951-1952 was the town author Larry McMurtry fictionalized as Thalia in his 1966 novel "The Last Picture Show." Archer City was the production location for the film based on the novel. Archer City is also McMurtry's hometown and was the site of the largest antiquarian bookstore in the United States.



### **When Worlds Collide – Documentary** 7 min. by Patricia Seaton, Toronto, Ontario, Canada

Each year during spring and fall migration over 1.3 billion birds die in North America because of window collisions. Together, a network of dedicated volunteers goes out each morning to pick up the pieces. For over 30 years FLAP (Fatal Light Awareness Program) volunteers have patrolled cities worldwide in search of birds that have collided with windows. While their efforts have saved an impressive number of collision survivors, many birds do not survive the impact. The fallen birds are never left behind. Their bodies are collected by FLAP volunteers and their lives honored in an emotive and provocative display.







**HONORABLE MENTION  
AWARDS**

2023 STREAMING & TOURING COLLECTION



**HONORABLE MENTION  
AWARDS**



**111 Fantasie - Experimental**  
19 min. by Valérie Bert, France

**80 Years Later - Documentary**  
50 min. by Celine Parreñas Shimizu, Santa Cruz, CA, US

**9th of Autumn - Narrative**  
12 min. by Marina Xarri, France

**Ace of Clubs (As de Trèfle) - Narrative**  
9 min. by Henri Kebabdjian, Paris, France

**AI and I - Experimental**  
7 min. by Cecelia Condit, Milwaukee, WI, US

**An Inertial Frame of Reference - Experimental**  
4 min. by Damian Gonzalez and Jeremy Weinstein, LA, CA, US

**Behind These Walls - Documentary**  
6 min. by Rehabilitation Through the Arts, Purchase, NY, US

**Bienvenidos a Los Angeles - Narrative**  
17 min. by Lisa Cole, US

**Blue - Animation**  
7 min. by Robert Petrie, NY, NY, US

**Creature Comfort - Animation**  
11 min. by Ryan Oligmueller, LA, CA, US

**Dairyland - Documentary**  
30 min. by Taylor C. Pipes, Denver, CO, US

**Dance of the Neurons - Screen Dance**  
5 min. by Jody Oberfelder and Eric Siegel, NY, NY, US

**Darkside - Narrative**  
11 min. by Spencer Zimmerman, Vancouver, Canada

**Dogwood - Animation**  
5 min. by Will Hochman, NY, NY, US

**Don't be Scared - Animation**  
3 min. by Richard O'Connor, Brooklyn, NY, US

**Don't Breathe (Nafas Nakesh) - Narrative**  
14 min. by Milad Nasim Sobhan, Islamic Republic of Iran

**Fathomless - Documentary**  
7 min. by Melissa Ferrari, LA, CA, US and Meilín Fernández García, PA, US

**Focus - Narrative**  
16 min. by Jingyi Chen, Newport Coast, CA, US and China

(continued next page)

## HONORABLE MENTION AWARDS

### ***From Light and Dust - Documentary***

26 min. by Hao-Jan Chang,  
Public Television Service, Taiwan,  
Republic of China

### ***George Barton - Narrative***

16 min. by Kiyan Agadjani,  
Differdange, Luxembourg and  
Azerbaijan

### ***Hands - Narrative***

3 min. by Alexander Frasse, Astoria,  
NY, US

### ***Hospes - Animation***

12 min. by Stephanie J. Williams,  
Washington, DC, US

### ***Hot Feet - Experimental***

3 min. by Mike Mentor, LA, CA, US

### ***If My Voice Rang Louder Than My Skin - Animation***

4 min. by Kyra Peters, Bronx, NY,  
US

### ***In Littleness - Experimental***

8 min. by Cherlyn Hsing-hsin Liu,  
LA, CA, US

### ***Juice - Animation***

5 min. by Mona Keil, Hamburg,  
Germany

### ***Kassandra - Narrative***

20 min. by Ivar Wigan, LA, CA, US  
and France

### ***Khuylo - War in Ukraine - Documentary***

60 min. by Joakin M. Vila, Girona,  
Catalonia, Spain

### ***Man Fire Clay - Documentary***

40 min. by Michael Callas,  
Belvidere, NJ, US

### ***Paying Tribute to the History of Steel? - Documentary***

4 min. by Tony Buba, Braddock, PA,  
US

### ***Pulsar - Experimental***

9 min. by Alejandra Hernandez  
and Ann Steuernagel, Franconia,  
NH, US

### ***Queen - Narrative***

7 min. by Przemyslaw Kulikowski,  
Pruszków, Mazowieckie, Poland

### ***Richard Mirrach: Never the Same - Documentary***

12 min. by Rafael Salazar and Ava  
Willard, NY, NY, US

### ***Seven Minutes and Thirty-One Seconds - Narrative***

12 min. by Solmaz Gholami, Islamic  
Republic of Iran and Nordrhein-  
Westfalen, Germany

### ***She's the Protagonist - Narrative***

14 min. by Sarah Carlot Jaber,  
Brussels, Belgium

## HONORABLE MENTION AWARDS

***Song of Summer - Experimental***  
13 min. by Tu Wang, Qingdao,  
Shandong, China

### ***Speck - Animation***

3 min. by Diane Christiansen,  
Chicago, IL, US

### ***Stitch - Experimental***

3 min. by Caroline Rumley, Atlanta,  
GA, US

### ***Take Care - Animation***

4 min. by Ben Alderman, AKA Lin  
Wen-Ben, Denver, CO, US

### ***The Absence of Memory - Animation***

9 min. by Brian Yulo Ng, Republic  
of Singapore, and CA, US

### ***The Cave - Experimental***

9 min. by Lisa Stock, NY, NY, US

### ***The Fourth - Narrative***

12 min. by Johnny Kirk, Alhambra,  
CA, US

### ***The Glove - Animation***

4 min. by Mimi Chakarova,  
Berkeley, CA, US

### ***The Language I Speak - Documentary***

60 min. by Ana Cuadra, NY, NY, US

### ***The Realization of Childhood Dreams - Animation***

9 min. by John Akre, Minneapolis,  
MN, US

### ***The Voice in Isabel Fleiss's Office - Narrative***

6 min. by Jim Haverkamp, Durham,  
NC, US

### ***This Physical World - Narrative***

12 min. by L. Kinsler, Austin, TX, US

### ***True Believers at the Insurrection: Road to the Capital - Documentary***

20 min. by Sandi Ann Bachom, NY,  
NY, US

### ***Uyghur Dolans - Documentary***

10 min. by Haoyang Fu, Xicheng  
District, Beijing, China

### ***Vultures - Screen Dance***

13 min. by Daniel Denegre, San  
Francisco, CA, US

### ***What Am I Looking For - Narrative***

26 min. by Jingmin Liu, Hong  
Kong, China

### ***Winter 1984 - Documentary***

14 min. by Tony Buba, Braddock,  
PA, US

### ***Wishmaker - Animation***

4 min. by Christina Litvaitis, NY, NY,  
US





## THOMAS EDISON MEDIA ARTS CONSORTIUM ADVISORS

**Henry Baker** - Creative Director

**Margaret Parsons** - Juror, Curator Emeritus National Gallery of Art, Founder and curator Glimmerglass Film Days

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**Steve Runk** - Director of Communications

**Kristy Seymour** - Program Associate



## JURORS

**Margaret Parsons, Curator Emeritus**, founded the film program at the National Gallery of Art in Washington DC. She served as curator of film for the Gallery for decades and organized screenings related to film history, film art, and the role of time-based media in society. She has curated media exhibitions and programs at embassies and cultural organizations including the Corcoran Gallery of Art, American University, the National Archives, the Smithsonian Museum of American History, and Smithsonian Museum of American Art. She has served on the boards of film organizations ranging from the Robert Flaherty Film Seminar to the Environmental Film Festival in the Nation's Capital, and has been on the editorial boards

for The Moving Image and the Getty Trust's experimental Art on Film in association with the Metropolitan Museum of Art. She has been an international festival juror and in 2012 she founded Glimmerglass Film Days in central New York State. For her work in film preservation Parsons has received awards from the governments of France, Georgia, Italy, and the Czech Republic, and in the U.S. has been the recipient of life achievement awards from the Thomas Edison Black Maria Film Festival, DC Independent Festival, and Women in Film and Video. Her scholarship is in the field of outsider art and her articles have appeared in Raw Vision, Folk Art, The Folk Art Messenger, New York Folklore, Curator, and The Moving Image.

**Henry Baker, Creative Director**, former Executive Director at the ground-breaking arts facility: Synapse Video Center. His work as educator, curator and director helped launch video as an art form in America. He co-created the NYS Media Alliance. Then, as one of the first-ever Quantel Video Paintbox artists, he collaborated on The Cars "You Might Think" music video - winner of the MTV Music Video Award. His company, BXB, enabled him to produce projects

with Menudo, Celeste Holm, HBO, SONY, Panasonic and others. You'll find his works in the permanent collections of the NY Public Library and Everson Museum of Art. He served as a dedicated juror for the National Endowment for the Arts, WNET-TV Lab, Corporation for Public Broadcasting and Thomas Edison Film Festival. His award-winning documentary "PISS OFF X" has toured in 60+ film festivals around the world. He resides with his husband in Washington DC.



# create a vision

Withum and Maureen DeCicco, CPA, Partner, proudly support the Thomas Edison Film Festival for celebrating and preserving the diversity, invention and vitality of the short film and bringing the arts to the community.

Visit [withum.com](http://withum.com) to discover how we support the communities in which we work and live.

A close-up photograph of a vintage movie camera, showing its lens, viewfinder, and various mechanical components. The camera is set against a blurred background of a city skyline at dusk or dawn, with warm light filtering through the scene.

[withum.com](http://withum.com)

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Northern Lights







# HUDSON COUNTY MOVIE TOUR

The **Thomas Edison Film Festival** and our partners at the **Hoboken Historical Museum** are grateful for the generous support from the **Hudson County Office of Cultural & Heritage Affairs/Tourism Development** for their long-running support of the Hudson County Movie Tour.

We are proud to present the following programs taking place in the Museum and across the street in Shipyard Park. Additional special events will be announced through 2023 on [www.tefilmfest.org](http://www.tefilmfest.org) and [www.hobokenmuseum.org](http://www.hobokenmuseum.org)



**FEBRUARY:** Thomas Edison Film Festival's Hoboken Premiere on Saturday Feb. 25th, featuring top award-winning films from the 2023 collection. Doors open at 6:30pm, program starts at 7:00pm. Filmmakers will be present for Q&A. Light refreshments will be served. After-party to follow the screening. Tickets are \$10 in advance or at the door.



**MARCH:** Films celebrating Women's HERstory Month. Custom curated films will stream on-demand throughout the month + "Meet the Filmmakers" talk with festival director and filmmakers. In-person program with filmmaker(s) present on Saturday March 25th. Doors open at 6:30pm, program starts at 7:00pm. Light refreshments will be served.



**APRIL:** Films celebrating Earth Day. Custom curated films will stream on-demand throughout the month. In-person program with Q&A on Saturday April 22nd. Doors open at 6:30pm, program starts at 7:00pm. Light refreshments will be served.



# HUDSON COUNTY MOVIE TOUR

**MAY:** Films celebrating Asian Heritage Month. In-person program with Q&A on Saturday May 20th. Doors open at 6:30pm, program starts at 7:00pm. Light refreshments will be served.



**JUNE:** Films celebrating Pride Month. In-person program with Q&A and panel discussion on Saturday June 17th. Doors open at 4:30pm, program starts at 5:00pm. Light refreshments will be served.



**JULY:** A Celebration of Animated Films in Shipyard Park. In-person program on Thursday July 20th. Event opens to the public at 7:30pm. Film screening starts at sundown - 8:30pm. BYO chairs & blankets. Admission is free.



**SEPTEMBER:** NJ Young Filmmakers Festival presents award-winning films from 2023. In-person program in Shipyard Park - date TBD. Event opens to the public at 6:30pm. Film screening starts at sundown - 7:30pm. BYO chairs & blankets. Admission is free.



**OCTOBER:** Films celebrating Hispanic Heritage Month. In-person program with Q&A on Saturday October 14th. Doors open at 6:30pm, program starts at 7:00pm. Light refreshments will be served.



(continued next page)

(MOVIE TOUR continued)



## HUDSON COUNTY MOVIE TOUR



**NOVEMBER:** Films celebrating Screen Dance. Custom curated films will stream on-demand throughout November. This virtual program is available to view for free on-line throughout the month.



**DECEMBER:** Special screening of films by award-winning NJ filmmaker, David Baram, December 2nd. In-person program features two films by David Baram - "One All the Way" and "Ball and Vase" shot in Hoboken. Doors open at 6:30pm. Program starts at 7:00pm. Light refreshments will be served.



[www.monster-remotes.com](http://www.monster-remotes.com)

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## SPECIAL THANKS

**Henry Baker**, Festival Associate and TEFF Advisory Board  
**Jon Cole**, Technical Director, Thomas Edison Film Festival  
**Chris Franklin**, Supervising Editor, Big Sky Edit  
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**Kennisa Ragland**, Editor, Big Sky Edit



## THANKS TO THE PRE-SCREENING JURORS

Henry Baker	Annabel Reyes
Jon Cole	Jane Steuerwald
Amy Hicks	and Film & Media Arts students
Joel Katz	at Princeton University, Ramapo
Cali Macchia	College of NJ, Towson University
Ramey Newell	and University of Delaware





## THOMAS EDISON MEDIA ARTS CONSORTIUM SUPPORTS ADA – THE AMERICANS WITH DISABILITIES ACT

The **Thomas Edison Media Arts Consortium - Thomas Edison Film Festival** is fully committed to ensuring that accessibility guidelines and requirements as set forth by the federal government and state of New Jersey are implemented in as timely and efficient a manner as possible.

**The Consortium** is consistently responsive to making film accessible for all people with disabilities and will continue to strive to provide the utmost accessible experience possible. Through our programming, design, and service, we reach out to and provide assistance and appropriate accommodations whenever possible. We provide effective communication and follow best practices of effective and sensitive techniques to serve

members of the community with disabilities.

**The Consortium** is also committed to exercising best practice and outreach in regard to recruiting persons with disabilities as festival volunteers, interns, and employees whenever possible. **The Consortium**, through the efforts of the **ADA Compliance Committee**, regularly reviews its policies and procedures to adapt, accommodate and address any issues or problems that might arise in regard to **ADA** compliance and regularly assesses its progress in achieving full compliance. People with disabilities and/or their liaisons are welcome to contact the festival director at:

email: [Jane@TEFilmFest.org](mailto:Jane@TEFilmFest.org)  
phone: +1 201-856-6565



## CALL FOR ENTRIES FOR 2024 EARLY BIRD ENTRY DATE: JUNE 1, 2024

2024 will mark the 43rd Season of the **Thomas Edison Film Festival (TEFF)**.

The Festival seeks spirited short films that explore, enrich, and expand the expressive possibilities of film as art.

TEFF is an international, open genre, touring festival seeking short animation, experimental, documentary, screen dance, narrative, and hybrid films.

Submissions open for 2024 on these dates:

**Early Bird** June 1 through July 31, 2023

**Regular Deadline** August 1 - October 1

Under 15 min.	16-30 min.	31-60 min.
\$25 Early	\$30 Early	\$35 Early
\$30 Regular	\$35 Regular	\$45 Regular

Submit your film on **FilmFreeway** at:

<https://filmfreeway.com/ThomasEdisonFilmFestival>

**Questions? Contact us at:**

phone: +1 201.856.6565

email: [info@TEFilmFest.org](mailto:info@TEFilmFest.org)

website: [www.TEFilmFest.org](http://www.TEFilmFest.org)

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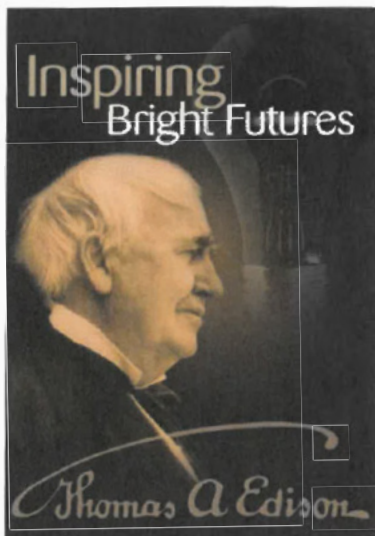


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