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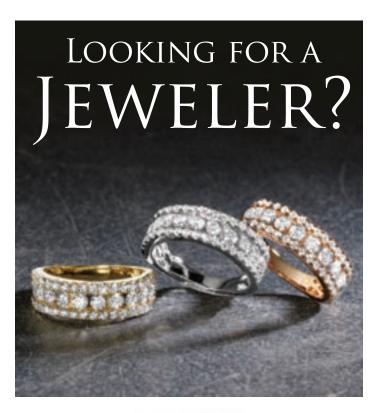
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VOLUME 14, NUMBER 4 2022

Trinitas Regional Medical Center is now a part of RWJBarnabas Health.

Together is how we get healthy. Person by person, community by community, we commit to living better, happier, healthier. Which is why RWJBarnabas Health is looking to invest, improve and serve Union County even better than before by welcoming Trinitas Regional Medical Center into our family. Trinitas will continue to serve as a Catholic teaching hospital along side our other Union County outpatient facilities and Robert Wood Johnson University Hospital Rahway. Let's experience the advantages of the state's largest academic health system together, with thousands of medical professionals and physicians, dedicated researchers and partnerships with the professional schools of Rutgers University. Learn more at rwjbh.org/trinitasinfo



EDGE inside

The Pop Culture Issue

EDGE Food Stirring Things Up	EDGE Art Scene When the Art Goes Post-Pop49 TOVA NAVARRA
EDGE Home What to Expect When You're Inspecting 15 CHRISTINE GIBBS	EDGE Family Living History
EDGE Sports Tops of the Pops	EDGE Interview James Warhola
	EDGE Music Baby's First Earworm
Healthy EDGE Read & React	
Healthy EDGE Cracking the Code	





ON THE COVER:

MARK STEWART

Kevin Smith

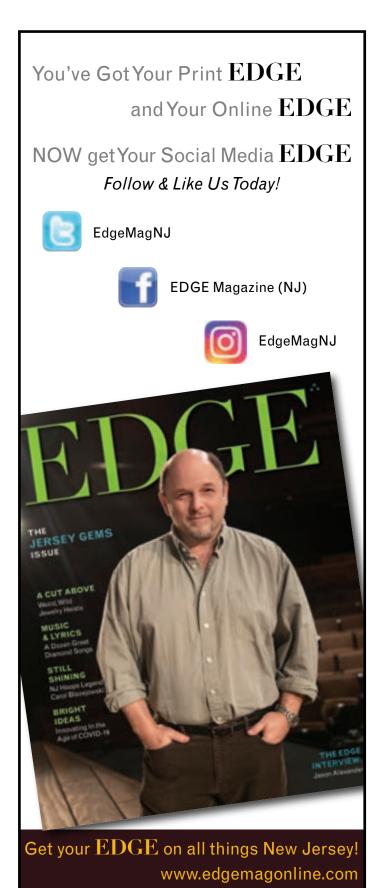
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President's Message

Not to date myself, but people of a certain age have lived their entire lives in what is commonly called the "Pop Culture" era. Art, music, TV, movies, mass media, technology, corporate branding, (and more recently) social media—these are the ingredients that swirl together to constantly define and



redefine our world. The **Pop Culture** issue of EDGE celebrates the people, places and things that shape our tastes and challenge our reality as we prepare to close the book on 2022.

Our cover interview with writer-director Kevin Smith offers a glimpse into the mind of a master moviemaker. No one in the film industry has more affection for New Jersey than Kevin and, as you'll discover, that love has taken him in some surprising directions. Another fascinating window into the Pop Culture world comes courtesy of artist James Warhola, whose childhood encounters with his uncle, Andy Warhol, make for great storytelling.

I am especially excited about two features in our Healthy Edge section: one authored by Trinitas pulmonologist Carlos Remolina, M.D. on interstitial pulmonary fibrosis (IPF) and the hospital's efforts to raise awareness of the disease, and another on the story behind some recent breakthroughs in the development of cancer vaccines—well-timed as we go to press during Breast Cancer Awareness Month.

As always, we have a little fun bifurcating our issue theme, riffing on the words *pop* and *culture*. I think you'll learn a few things you didn't know in the best way possible: with a smile on your face.

Enjoy the fall colors!

Gary S. Horan, FACHE President & Chief Executive Officer Trinitas Regional Medical Center Trinitas Regional Medical Center



Holiday entertaining is more meaningful when kids get in on the cooking.

By Brianne Grajkowski

njoying time and food with friends and family is one of the true pleasures of the holiday season. For young children, it offers a chance to get to know all the grown-ups better, and also to show off how "grown-up" they themselves have become since the last holiday gathering. Whether your family is hosting a party or attending as guests, some kind of food is bound to be involved, including main

courses, side dishes, appetizers, salads and desserts. Oftentimes, parents discourage their kids from helping out with party-food production, especially the younger ones. As a mom who's been cooking with her children for a long time, I completely understand—kids can be messy, require close supervision, and you'll have to be cautious about what they are working on.



Photo by Brianne Grajkowsk

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But I also know that not including your children from this process is a major missed opportunity.

Cooking with your kids—or grandkids, if you have them and they are old enough—can be both fun and educational. It teaches them to be creative and explore new flavors. It teaches measurements, math, and science. It helps with reading, as kids learn new words from the recipes and lists of instructions. And when kids learn how to cook for themselves, they are also learning how to care for themselves, which is something all parents want for their children.

In addition, if they are put "in charge" of a party dish, the positive reinforcement they receive watching loved ones enjoy their creation is something that will last for a lifetime. Kids aren't wired to be spectators; they are born participants.

With all this in mind, I gathered a handful of recipes that you can cook with your kids in the run-up to your next holiday gathering. The recipes are kid-friendly and approachable, but they aren't "kid food." They are small-dish appetizers that are meant to be special treats that should disappear quickly off the plate. They may even hear loud exclamations of delight and surprise: You made this? No way!...You did this by yourself? Impossible!...These are the best things at the party!

Safety First

Before we get to these party recipes, the most important thing you'll need to keep in mind when cooking with kids is kitchen safety. I have found there are three components to cooking safely: Listening, Timing, and Supervision:

 Listening. I've always told my kids that the first rule of cooking is listening. If they are having a hard time listening, then it isn't the best time for them to cook or help out. I will ask them to sit down at the table until they are ready to move on. I find this to be the most helpful rule while cooking and learning together so that they remain safe.

- Timing. Safe cooking is fun cooking so, as a parent, it's your job to know when it's a good time for you and your child to cook together. If you're in a hurry or starving, save your cooking together for another time. You both want to be ready to learn and enjoy your time together.
- **Supervision**. The third rule of safe cooking with your child is knowing how and when to supervise. The three areas of the kitchen that I think need the most supervision are when using A) a real knife, B) a stand mixer and C) anything that could burn them. In these areas, I am always with them at their current level of cooking. Once you've watched over them several times, use your best judgment for when you feel your child is ready to use these items with minimal supervision.

Getting Started

Practice makes perfect. Cooking together can have a learning curve, so it's a good idea to test-drive a recipe with your children days or even weeks before the big party. Don't be discouraged if the first few attempts don't go exactly as planned. Keep trying until you find a rhythm together. Learning at the start will be the most challenging. Here are some tips and tricks for how to begin:

- Start small. A good age to start teaching kids about cooking is when they are two to four years old, when they can help with easier tasks like pouring ingredients into a bowl and stirring. Even at that age, they can claim authorship of a dish even if you ended up doing the bulk of the work. When my kids were young, I encouraged them to cook with me all the time. One of their favorite cooking tasks was using the pastry brush to "paint" olive oil onto veggies or tomato sauce onto pizza dough.
- **Be patient**. Kids will make a mess. Also, it will take longer to cook the dish than if you were cooking on your own. That's okay because, as your child is learning, it is important to remember to have fun.



Photo by Brianne Grajkowski

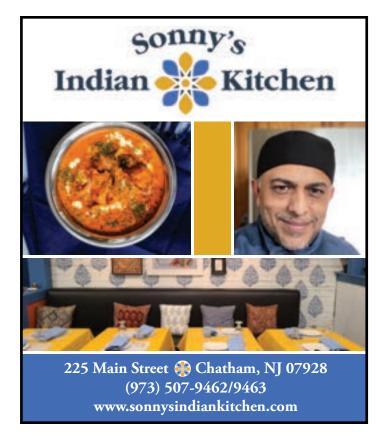




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- Start simple. The five recipes in this story are best suited for kids with a little experience in the kitchen, but you can help guide them. You'll be interested to know that they are pulled from a book of 101 recipes that was published this fall, entitled *Cooking with Kids*. As a rule, easy recipes have few ingredients and don't generally involve a lot of steps or complicated tasks. Some of the recipes in this story involve either a knife, high heat, or both. You can use a kids' knife set or do that part yourself. If you sense any fear or potential for real danger, be sure to step in, but once you demonstrate how to do something safely, I think you'll be surprised how quickly kids pick up the skill.
- Pre-read the steps. As a kitchen supervisor, review all the steps of a chosen recipe with the kids before you start. Make sure you have all the necessary ingredients, equipment and to know what to expect.
- The rule of one. If you are cooking with more than one child, start one child at a time on a task. Once each has a good understanding of the steps, you can all cook together.
- Lay it all out. Gather all the ingredients, tools, dishes and equipment needed for the recipe and set them out on the counter. I walk through each step with my kids before following the instructions and adjust the recipes to my family's tastes.

Bruschetta

Serves 12 • 20 minutes

Medium • This recipe involves a sharp knife and high heat

6 tbsps. olive oil

1 large baguette, cut into 1-inch slices

2 cups of cherry tomatoes

2 tbsps. garlic

1 tsp. salt

4 tbsps. basil, chopped

 Drizzle 1 tablespoon olive oil over baguette slices and toast in toaster oven or conventional oven at 350°F for 5 minutes.

- 2. Dice cherry tomatoes into 1/4-inch pieces.
- 3. Sautee tomatoes in 2 tablespoons olive oil and garlic for 3 minutes in a medium skillet on medium heat.
- 4. Remove from heat.
- 5. Add salt and basil and stir.
- 6. Spoon oil, salt, and basil mixture onto each slice of baguette and serve.

Roasted Garlic Hummus

Serves 12 • 40 minutes

Medium • This recipe involves a knife and high heat

2 heads of garlic

6 tbsps. olive oil

2 tsps. + sprinkle salt

2 lemon

Two 15-oz. cans of garbanzo beans

4-6 tbsps. water

- 1. Preheat toaster oven to 350°E
- 2. Peel outer layer of garlic off. Slice tips off.
- 3. Place garlic on toaster oven tray. Drizzle with 1 tablespoon of olive oil and add a sprinkle of salt.
- 4. Bake for 30 minutes.
- 5. Let garlic cool, then squeeze the garlic cloves out of their skins, pushing from the bottom up. Set a few pieces of garlic aside for garnish.
- 6. Slice lemon in half and use a lemon squeezer to pour juice into the blender.
- 7. Pour garbanzo beans and remaining olive oil, salt, and garlic, then the water, into blender.
- 8. Pulse until smooth. Scrape into a dish using a spatula or wooden spoon.

PUSH!

Push your thumbs from the bottom of the garlic up to get all of the cloves out.



Photo by Brianne Grajkowski

Elote Deviled Eggs

Serves 12 • 30 minutes

Hard • This recipe involves a knife and high heat

24 eggs

2/3 cup mayo

2 tbsps. mustard

1/2 tsp. salt

1/2 cup frozen mixed corn

4 tsps. elote seasoning or 2 tbsp. chili powder

- 1. Add eggs to pot and fill with water until it reaches 1 inch above eggs.
- 2. Let water boil, then remove the pot of eggs from heat and let stand for 13 minutes.
- 3. Drain eggs and run cool water over them.
- 4. Peel eggs and slice in half.
- 5. Mix egg yolks, mayo, mustard, and salt in a bowl or directly in a ziplock bag.
- 6. Cut the tip of the bag and pipe the filling into the egg halves.
- 7. Defrost corn in the microwave, then toast for 1 to 2 minutes in the toaster oven or skillet.



Photo by Brianne Grajkowsk

8. Sprinkle eggs with corn and elote seasoning and serve.

PIPE!

Using a ziplock bag makes it easy to pipe the filling into the eggs!

Philly Rolls

Serves 8 • 15 minutes

Hard • This recipe involves a knife

- 1 large English cucumber
- 8 sheets seaweed
- 2 cups cooked rice
- 8 oz. cream cheese
- 8 oz. smoked salmon
- 1. Slice cucumber into sticks. Cut lengthwise in half until you have 1/4-inch sticks.
- 2. Lay out a sheet of seaweed on bamboo sushi mat or cutting board. Press 1/4 cup of rice into sheet.

- 3. Add cream cheese, salmon, and cucumber to the middle of the rice-topped seaweed. Make sure ingredients are evenly laid out in the middle, from left to right.
- Roll from the bottom up with your bamboo sushi mat, or use your fingers to tightly roll until edges of the seaweed meet.
- 5. Slice into 1/2-inch pieces.
- 6. Repeat for remaining rolls.

ROLL!

Roll the seaweed sheets from the bottom up and squeeze tight!

Shrimp Skewers

Serves 8 • 30 minutes

Medium • This recipe involves high heat

Two 32-oz. bags of frozen shrimp

2 tsps. granulated garlic

1/2 tsp. pepper

1/2 tsp. cumin

1/2 tsp. chili powder

2 pinches of salt

1/2 cup butter, melted

- 1. Defrost shrimp in a strainer set in a bowl of cold water.
- 2. Add all seasoning into a large bowl.
- 3. Pour in melted butter and stir.
- 4. Add in defrosted shrimp and stir.
- 5. Add 4 to 6 shrimps onto a bamboo skewer, so they lay flat.
- 6. Grill at 300°F for 2 to 3 minutes per side.

STRAIN!

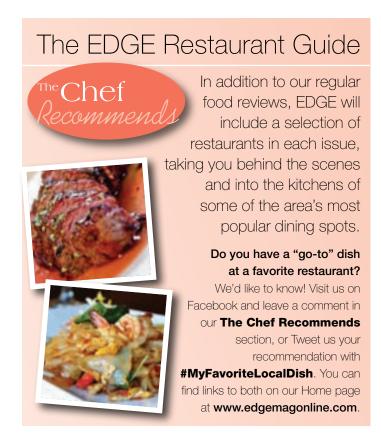
Use a strainer to defrost the shrimp. That way, the shrimp can be pulled right out of the water and poured into the seasonings.

A final thought: Having a hand in making food for a big group of family and friends is a great way to get picky eaters to try foods they might otherwise not. Normally, if a recipe has an item my child doesn't typically like, I give it a try anyway. Sometimes, they will enjoy a particular food cooked a different way. You can also substitute ingredients if needed. But feel free to do what works and make it fun. EDGE

Editor's Note: Brianne Grajkowski is a popular food and lifestyle blogger, and author of just-released Cooking with Kids (Fox Chapel Publishing), which features 101 easy recipes. A mother of two known for creating recipes she makes with her kids, Brianne is also an artist and creative director. For more on Brianne, follow her at @BriGeeski; to purchase her new book visit BriGeeski.com.



Photo by Brianne Grajkowski





EDGE PEOPLE



When I came to work at Trinitas as an out, Jewish, gender non-conforming lesbian, I will admit I had my apprehensions. How accepting could or would a Catholic hospital truly be?

As it turns out, the Trinitas family welcomed me with open arms and I have felt safe and respected here. When I was asked to join the LGBTQIA+ committee a little more than a year ago, I was quietly excited that this was happening at Trinitas. The LGBTQIA+ committee was formed in response to the New Point Campus team identifying a need for more education around serving LGBTQIA+ patients, and transgender patients in particular. To their credit, New Point leadership responded immediately to the staff bringing this need to the fore, and spearheaded the formation of this committee. LGBTQIA+ is shorthand for Lesbian, Gay, Bisexual, Transgender, Queer, Intersex, Asexual...with the + added to represent sexual identities not included in the acronym.

The committee began with reviewing the policies that had implications for LGBTQIA+ patients, many of which were outdated. New policies and procedures were needed to provide guidance for the entire Trinitas team and to provide safety for our patients. The LGBTQIA+ committee has worked with the Education department to create new learning modules for the entire Trinitas team. To be able to serve LGBTQIA+ patients, we need to see, acknowledge, protect and understand them first.

TRINITAS REGIONAL MEDICAL CENTER | RWJBARNABAS HEALTH:

A WELCOMING COMMUNITY

by Bethany Joseph

Change has steps, building blocks, and comes with great patience. We are now working on updating bathroom signs to be inclusive and to signal LBGTQIA+ people that we are seen — that we are welcome and we are safe here. The cafeteria was helping to celebrate Pride month back in June with rainbow-themed treats. Committee members participated in Pride events in the local area to advanceTrinitas' journey to understanding, to acceptance and to culturally competent care for LGBTQIA+ patients.

When a patient comes to Trinitas for any reason, they have the very reasonable expectation of being treated with respect. It is part of the history of this institution and is in the fabric of who we are as Trinitas staff. We provide care to every patient that comes to us for help, and we treat every patient with respect and dignity. In order to do this for LGBTQIA+ patients, we needed to make a start, state a position, an intention, and take steps toward our future as a safe, affirming and welcoming place to receive care.

Patience means we are taking small steps, but thanks to the staff, Administration and Board of Trustees, they are meaningful, powerful and timely steps toward our future.



War stories from the trenches. And basements. And attics.

By Christine Gibbs

he scorching-hot New Jersey real estate market of the past few years has put a ton of pressure on the various people involved in taking a house from original listing to worry-free closing. It might be a stretch to say there have been "unsung heroes" in this process, but if there were, home inspectors would garner a lot of votes. They

have one of those rare jobs where, the more detailed their work product is, the more likely it is that one person will be elated and another will be furious. Now *that's* pressure.

As cringy as the process can be for the buyer, seller and real estate agents, the objective of a home inspection is undeniably admirable: to make sure the future



Donald Rankin

homeowner is aware of the risks associated with a property in order to avoid any costly surprises. Tell that to the seller, who hopes the inspection report does not dramatically impact the final sale. And then there are

the agents, whose livelihoods depend on steering clear of surprises and tamping down any kind of acrimony until all the documents have been signed.

Although not required in New Jersey, a home inspection is almost always recommended since, without one, the buyer inherits responsibility for all presale conditions, no matter how major. Typically, the buyer pays the bill (\$300 to \$500 in most cases), so the home inspection company is working for them. Occasionally, a seller will order a "preemptive" inspection in order to gain a full understanding of a home's pros and cons, which can then be listed in the seller's disclosure that is filled out when a property is listed. Buyers rarely accept a seller's inspection and usually arrange for an inspection on their own.

Whoever is ordering the work, it does not—as any inspector will confirm—mean you are their boss. Donald Rankin, a Certified Home Inspector and



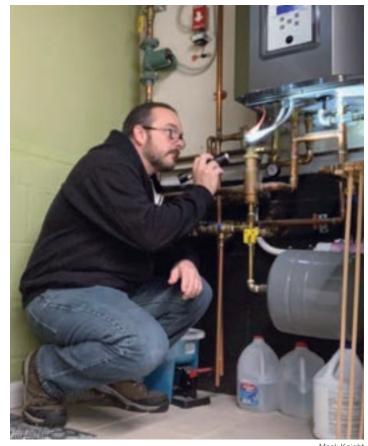
Thermographer, counts among his most irritating clients "the buyer who treats me as stereotyped hired help," as well as the occasional client who stalks him and impedes his progress and, of course, the client "who always knows better than me about everything."

A typical inspection involves examining a home from top to bottom, starting in the basement and ending with the roof, with a "hit list" of targets in between (e.g., floors, walls, plumbing and electrical systems, the foundation and some optional extra-cost items such as radon testing and oil tank and septic system sweeps). If an inspector is unable to access something (behind a wall, for example) that is usually listed in the report. Should any local building code violations be observed, these too usually merit honorable mention in the final inspection report.

With a record number of first-time homebuyers entering the market in New Jersey over the last couple of years, the job of inspectors has taken on a bit more of an "educational" role. The untrained eye can miss significant flaws that might be obvious to buyers on their third or fourth home.

Jim Stoffers of Mack Knight Home Inspections says even a rookie home shopper can detect potentially serious problems if they know what to look for. For example, he recently inspected a brand-new build and saw a ridgeline issue, which hinted that something wasn't quite right between the basement and the roof. In some lower-value homes, sometimes you can spot foundation issues before you even get close to the front door. "All houses settle," he points out. "Some faster than others. However, a five-year-old house shouldn't be as settled as a 100-year-old house."

Stoffers adds that it is not unusual for buyers to read his inspection report and say, Wow, we've been in here twice and didn't notice that! "And I completely understand," he says. "They are looking for the beauty in a home they want, imagining what it will look like with their furniture and their family."



Mack Knight



Did You Know?

- Nine out of 10 home buyers retain the services of an inspector before closing.
- Nearly half of home buyers reported having used a home inspection report to negotiate a lower price.
- Around 4% of home sales contracts fall through. One of the leading reasons is a worse-than-expected home inspection report.





What should first-time buyers take note of? Among the top-line consensus items are sloping floors, uneven gaps under interior doors, and horizontal cracks in unfinished basements. All could be signs of bigger issues.

Most home inspectors follow a Code of Ethics, such as the one developed by the American Society of Home Inspectors (ASHI), which emphasizes integrity, clarity, honesty and, above all, objectivity. As mentioned earlier, home inspectors function much like a dual agency in real estate transactions in that the resulting report is equally significant to both the determined seller and the prudent buyer in closing the sale. And they take this role very seriously. Often the commitment paperwork and contract of sale will include a home inspection contingency—which means a report that accurately identifies a major (unexpected) issue can allow a nervous buyer to wriggle off the hook or initiate an entirely new negotiation on price. Veteran home

inspectors always prepare in advance how to handle delivering either good news or bad to their clients. The reactions of the parties involved can run the gamut of human emotions, from pleased to crazed. The good inspector has seen it all.

The great inspector can handle it all.



Rick Pettit of Eastern Home Inspections of New Jersey estimates he has done more than 14,000 inspections during a career that stretches back to the mid-1980s. He enjoys sitting down with his clients and reviewing his report. He keeps his terms simple

and makes sure his clients understand what he's talking about.

"I remind everyone that everything that is wrong can be fixed—at a price," he says.

Pettit notes that the industry has changed recently, with more people getting into the home inspection business, and is disappointed that licensing requirements, in his view, have become so lax. There are too many new hires who are "overly confident and think they don't need much training to get a license." One thing that hasn't changed is that he loves working with his prospective homeowners, even on those rare occasions where they might be tempted to tell him how to do his job. Like every inspector, though, Pettit has had a nightmare experience or two.

"I did have a buyer who kept asking so many questions that I couldn't get my job done," he recalls. "Then she ended up suing me...accusing me of not being thorough enough to answer her questions!"

After reviewing Pettit's report, the judge dismissed the case. That didn't stop the woman from confronting him



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in the parking lot screaming, "There's no justice! No justice at all!"

Lynn Brancato joined her spouse, John, 17 years ago to form a husband-wife team that goes by JAB Inspections. In serving countless thousands of customers since then, they have learned to give a client the full benefit of their experience and expertise, but also to stop short of offering advice. You don't want a dentist doing your heart surgery, she likes to joke. Being a woman in a male-dominated industry isn't always fun and games, however. While many clients are thrilled about hiring a woman, she suspects that some callers hang up when they realize they are not dealing with a man. Brancato tries to be philosophical about it.

"I accept that many men don't accept me working on the job in the same way that I have had to accept working in their world," she says, adding that, "like women everywhere, female inspectors still have to take care of people, places and things while trying to do our job."

Brancato prides herself in being able to "sniff out" potential problems that might easily be missed.

"I have the nose of a Labrador," she smiles.



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Brancato has seen her fair share of amateur renovations, but while looking at a new playroom in one particular house, her instincts told her something wasn't quite right. After chatting up a neighbor, she discovered that

in the 1960's there had been an inground fiberglass pool in the same spot—and that it was never removed. The large "play" room was more of a "pool" room" without a proper foundation.

Brancato's advice to other women in the field? Don't be afraid to be who you are and know what you know.

Donald Rankin has no fear of being who he is. A native of Ireland and a gifted storyteller, he loves recounting the ups and downs from a seven-year career that has included around 2,500 home inspections. Home buying is a high-anxiety situation, he points out, and he relishes the challenge of meeting new people and making them smile. What makes Rankin anxious?

"Extreme summer heat just kills me," he admits. "I warn ahead whenever it's going to be a 'two-towel' day. I *really* don't like filthy dirty crawl spaces. I got bitten by a poisonous spider once."





With apologies to the Boy Scouts, Rankin's motto is Be prepared...because there's always going to be a challenge—from the buyer, the seller or even the house itself. Some things, he adds, you can never be totally prepared for. Like the time a client brought his entire family along on the inspection, including an uncle who took the liberty of disassembling the furnace and leaving Rankin to explain to the seller why it was in pieces on the basement floor.

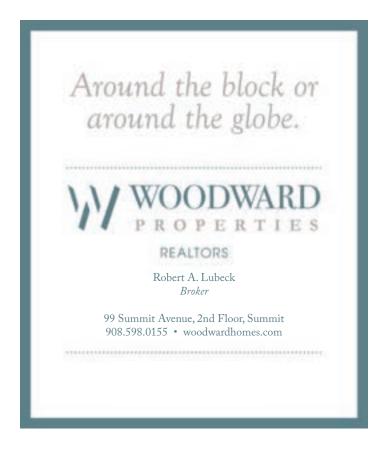
Even so, Rankin maintains that "nothing can rattle me. I've seen it all."

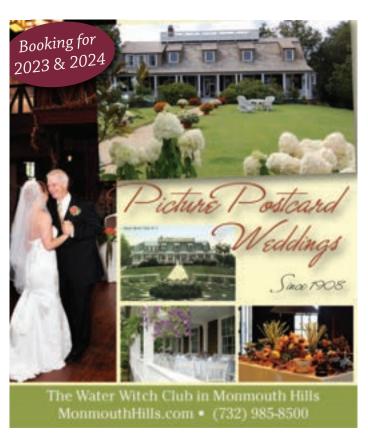
Among the many things our four house inspectors have in common is that they will always find issues. "That's our job," Jim Stoffers explains. "It comes down to what you want to negotiate. The rest is out of our control."

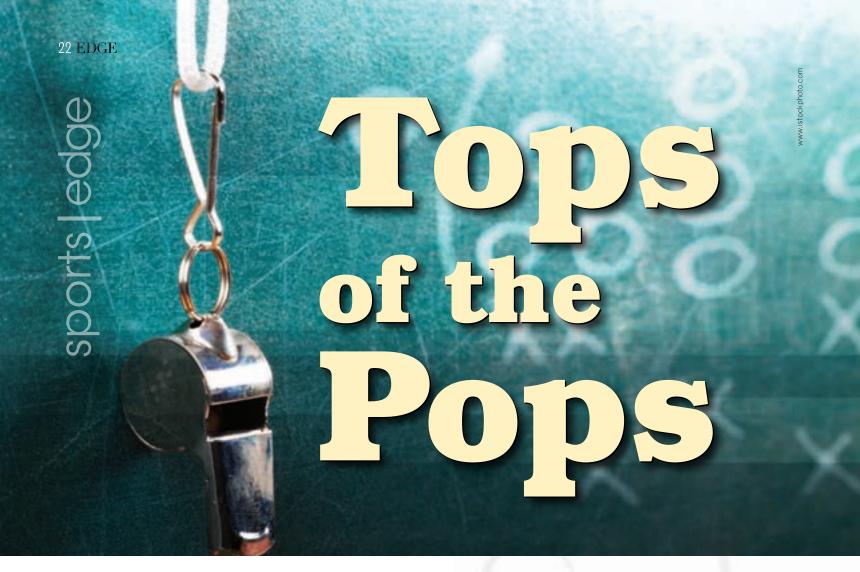
They also agree that buying a house "As Is" can be a very risky proposition, and remind buyers who do that, just because you waive the inspection with the seller, it doesn't necessarily mean you can't bring in an inspector for your own purposes. In fact, many listings that begin "As Is" can be negotiated to carve out a limited inspection, including environmental, structural and safety issues only.

Another area of concurrence is that successful inspectors understand that objectivity, clarity, integrity and honesty is key. Lynn Brancato sums it up well when she says, "My job is to give the client what they need when we know and they don't." EDGE









An old-school moniker revisited.

n the world of sports, athletes often use "Pop" as a good-natured term of derision for opponents and teammates whose hair has turned white (or disappeared altogether)—or whose skills have eroded with age. For a select few, however, the nickname has been one of affection, reverence and respect. Here's a look at our Top 10 Pops...



Gregg Popovich (1949-)

Known as "Coach Pop" long before a gray hair appeared on his head, Popovich led the San Antonio spurs to winning seasons in each of his first 22 years as their coach. He has won more games than any coach in pro basketball history and collected five championship rings.



Willie Stargell (1940–2001)

The Pittsburgh Pirates' Hall of Fame power hitter acquired his nickname after becoming the team's elder statesman in the twilight years of his career. In 1979, his 18th season, he made headlines by winning the National League MVP award and leading the club to a World Series championship.



William Gates (1917–1999)

Seven months before Jackie Robinson broke the color barrier in major league baseball, Pop Gates debuted for the team that now plays as the Atlanta Hawks, in the National Basketball League—forerunner of the NBA. Eight years earlier, he'd led the Harlem Rens (short for Renaissance) to the World Championship of professional basketball.



James McKale (1887–1967)

Pop McKale became an institution at the University of Arizona, serving as athletic director from 1914 to 1957. He was responsible for the naming of the school's sports teams—the Wildcats—and the football stadium was named in his honor.



Lee Ivy (1916–2003)

Only a handful of head coaches led teams in both the American Football League and the National Football League, and Ivy was one of them. Players were already calling him "Pop" when he played for the Cardinals in the 1940s because he was prematurely bald.



John Henry Lloyd (1884–1964)

One of the two or three greatest shortstops in baseball history, Lloyd played his entire career in the Negro Leagues. He lived the last half of his life in New Jersey, becoming a beloved community hero in Atlantic City.



Fred Long (1896–1966)

Pop Long was a legendary football coach for four historically black colleges, winning 227 games between 1921 and 1965. He led the Wiley (Texas) Wildcats to national titles in 1928, 1932 and 1945.



Glenn Warner (1871–1954)

During four-plus decades as a college football coach, Pop Warner coached four national champions and devised offensive sets and special plays, such as the screen pass, that led to the modern game. Among the legendary players he developed were Jim Thorpe and Ernie Nevers.

No Fly Zone

Bill Schriver (1865–1932)

In the early days of baseball, players were obsessed with the challenge of catching a ball tossed from the top of the Washington Monument, more than 500 feet above the National Mall. Pop Schriver was reportedly the first to try, in 1894, and nearly pulled it off. The ball—you guessed it—popped out of his mitt.





John Corkhill (1858-1921)

Pop Corkhil was a clutch-hitting outfielder who helped Brooklyn win pennants in 1889 and 1890. He retired at 33 after being hit in the head with a pitch. Corkhill lived out his final years as a resident of Pennsauken, New Jersey.



Charles Snyder (1854–1924)

In an era when baseball teams positioned their best athlete behind home plate, Pop Snyder was one of the game's top catchers. He became a respected umpire after his playing days.

Photo Credits

Popovich • Office of the President Stargell • Macfadden Publications Gates • Basketball Hall of Fame lvy • Oklahoma Athletics Long • Wiley College McKale • Arizona Alumni Association Lloyd • Upper Case Editorial Warner • Upper Case Editorial Corkhill • Upper Case Editorial

E CENTRAL EN LA CONTROL EN LA

Kevin Smith



ew Jersey's contributions to American popular culture are historically significant and meticulously documented, if not always fully appreciated in real time. Kevin Smith is practically the embodiment of real time. He is in the moment and of the moment, and that has defined his work as a film maker, podcaster and all-around multi-dimensional entertainment visionary. Clerks III, which debuted in September at an historic Jersey Shore movie theater he now owns, is the latest chapter in a threedecade career that has included critically acclaimed films, innovative live tours and podcast megasuccess—punctuated by a near-fatal heart attack. The grassroots success of Smith's first effort, Clerks, taught him valuable lessons about the movie business and the importance of forging a personal connection with his audience. Gerry Strauss asked Kevin to explore the roots of his fascination with film and examine how building connections —with actors, directors and fanshas enabled him to keep moving forward in dynamic, surprising and impactful ways.

EDGE: I admire the passion with which you stay connected with your New Jersey roots. Now that extends to the theater you've bought in Atlantic Highlands.

KS: It was one of my hometown theaters where I grew up. We're coming up with this big mural to put into the lobby that's got all the people from New Jersey who became successful. Look, there's Tom Cruise, he was here once, and DeVito and Nicholson and Brittany Murphy. The idea of some kid coming into theater looking up and being like, *These people came from New Jersey? Maybe I've got a shot*—it takes me back to when I was a kid.

EDGE: How so?

KS: When anybody would reference New Jersey in a movie or TV show, it was like, *They know we exist*. You felt positively cosmopolitan. You felt like you were part of the conversation. It was thrilling. I think that's what I've always been trying to accomplish, to be part of the conversation. And I found that Jersey is an excellent conversation-starter worldwide. It carries with it credibility that other places don't necessarily have. If I was from Rhode Island, it wouldn't make much of a difference.

EDGE: I was thinking about films from my youth with a New Jersey connection, like *The Karate Kid*, and then realized the first few minutes of that movie they were getting the heck *out* of New Jersey.

KS: Yes! [laughs] Most Jersey origin stories have people leaving the state. That was one thing I was always proud about. My characters were content to stay within state.



In *Clerks II*, the plot hinged on whether or not Dante's going to move away to Florida, and then ultimately he decides to stay. So yeah, New Jersey is in my DNA, man. I absolutely adore the state. It adds this weird layer of working-class credibility—which I think Bruce and Bon Jovi are kind of responsible for—that I have been benefiting from, and it has been absolutely magical. Being from New Jersey has sometimes been the only thing that's kept my career alive.

EDGE: How do you think storytelling became part of your DNA?

KS: My journey with self-expression, for lack of a better word, began because of a Jersey Girl—specifically, my sister Virginia. I found a composition notebook under her bed when I was about five or six years old. I opened it up and the front page was a drawing of her and her friends kneeling around a cellar door. The title was The









Secret of the Cellar Door. "What is this?" I asked. She said, "This is a book that I'm writing. It's a story about me and my friends on an adventure." I was like, "You can't just write a book. You've got to ask for permission from the government...we have a library card and

the flag is on it, and the eagle. It's official." She goes, "Look, not every book looks like the books in the library, and you don't have to get 'permission' to write, ever. Anybody can write whatever they want at any time." That really captured my imagination. The family had this big electric typewriter, this thing you plugged in and it hummed and it sounded official, and it was very powerful. Once I learned how to use it and tell a story, that electric typewriter became one of my best friends.

EDGE: When did you become conscious of movie making?

KS: There was a movie called *Don't Go into the House* that was shot in our neck of the woods, in Atlantic Highlands—including in front of that movie theater that I'm buying. It was a horror movie and the house that represented the killer's lair—where he would bring

easier than it seems, tougher than it looks.

SOCIAL SCHEDULING

Social media scheduling is a monotonous process. Making interesting content on a consistent basis and posting it is daunting and near impossible even for hardworking, diligent business owners. At the same time, it is now an intregal part of showcasing what your business has to offer. Savvy entrepeneurs go hard or hire someone else to run it for them.

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The web is still, after decades, the wild west. Web 3.0 is just around the corner and it will stupify and frighten the unprepared. What are you trying to accomplish? Sometimes you just need to bounce ideas off of someone to figure out what you are supposed to do to create content for your business. Get in touch!

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women and chain them up and then use a flame thrower on them—is now the Historical Society of Atlantic Highlands. When we were kids, you would watch that movie and you'd be like, that's *here*. I could bike to that house. That's *real*, that *exists*. Little tangible moments like that.

EDGE: Nothing locally in the way of influences or role models?

KS: No. The role model had to come from outside of the state: Richard Linklater. When I saw *Slacker* I was like, *Wait, you could be in nowhere, Texas, and make a movie?* I didn't know it was Austin [laughs]. I didn't realize Austin was the capital of Texas. But a little ignorance went a long way because, when I saw the movie, I was like, *This guy making a movie in Texas means that I can make a movie in New Jersey.* It

was saying that you ain't got to be from New York or Los Angeles—make it up in your world. He made Austin the backdrop of the city, almost the main character. I was like, where I live is interesting and I've got that whole convenience store. So he inspired me more than anybody.

EDGE: Do you take pride in the fact that *you're* now serving that role, inspiring up-and-comers?

KS: I love that. Money was never the big driver for me. Don't get me wrong, I'm not a communist, I'm a capitalist as much as the next guy, but it has never really been the motivator. The motivator at first was for people to hear my voice, my stories, my opinions. Now the driver is the people that you inspire along the way. Richard Linklater did it for me. He wasn't looking for me. He wasn't thinking about me. But his art made me



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believe that maybe *I* could do something. The same with Spike Lee. I recently saw Spike Lee in Minneapolis at VeeCon, the big NFT convention. We share mutual friends. I told him, "When you started your journey, when you made *She's Gotta Have It*, and even before that when you went to NYU, I know you weren't trying to reach me. But you *did* and I can't thank you enough, it launched my ship."

EDGE: How did he respond?

KS: He said, "The professor teaches *all* students, Kevin. So if I reached you, then that was the point. Then I did my job." Later he said, "We're still here. We're still doing it." That "we" meant the world to me. That made me feel like such a professional. Seeing Spike take off with *She's Gotta Have It*, that was fuel for me later on. It's no coincidence that *She's Gotta Have It* was a black-and-white movie and so was *Clerks*.

EDGE: It strikes me that the *Clerks* franchise is the thing you go back to when you've got something to say from the heart. Are these movies most personal work among all of the films you've done?

KS: I would say of everything I've done, the *Clerks* movies always strike closest to home. *Chasing Amy* runs second. There's personal stuff in all the movies, but *Clerks* started me on this path.

EDGE: You told that story in the first movie so naturally.

KS: It was easy to tell the story because I was *in* that world. I worked at *that* convenience store. I was a guy who tended register, man, at a bunch of different convenience stores. So I knew retail and I knew what it was like to deal with customers. When we made *Clerks II*, twelve years after the first one, at that point I had a full-blown movie career. I didn't know about retail anymore, so it had to be infused with something else altogether, because it lacked that personal edge of knowing what it's like to be an employee. The boys had to go on a journey that was kind of similar to mine,

where, by the end of the movie they realized, Oh my god...we can be our own bosses instead of just working for somebody else. But Clerks III is super personal because not only does Randal have my heart attack, but then the boys go on and make my movie. They get to make their version of Clerks. That's been the formula for Clerks since the beginning: take my personal life and fictionalize it to some degree. Clerks III was like midlife crisis fantasy camp. I got to go back to the job that I have a very complex relationship with. When I worked at Quick Stop, I didn't want to work at Quick Stop. I wanted to be any place else—until 10:30, when we locked the doors and I would hang out inside Quick Stop 'til three, four in the morning with my friends. It was a clubhouse. I loved the place...I just didn't like working. So I got to go back to Quick Stop all summer when we were shooting the movie, but in the best way possible. I would literally walk in and out of the store and walk in RST Video like I used to in the late '80s and early '90s. But I didn't have to wait on customers and I didn't have to be there. I was there by choice. And when we were done making pretend that we were working, we all left, walked away. I didn't have to mop the floors like I used to back in the day. It was the best possible version of working at Quick Stop.

EDGE: You've worked with a number of different actors who were just arriving in the film world—Ben Affleck and Jason Lee come to mind—whom you helped shepherd into becoming the stars they became. Do you look back at those times with pride, knowing that you were able to be a part of that development?

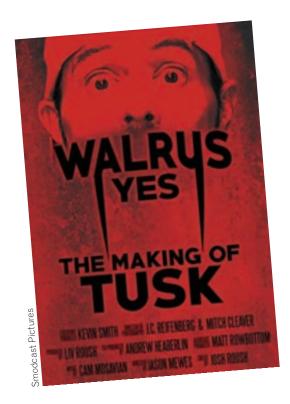
KS: There was a time where *I* was the big story, so I was able to help Ben and Jason and others. Now I'll *never* be as big a story as Ben. So it actually helps me that I was like, "Here, man, let me jump in and let me try to get your movie made" because I had juice back then. The older you are and the longer one stays in the business, the less they give a crap about you...but... because I have people on my side who I've been



working with since the beginning, since I believed in them before they were famous, I'm able to whip out some cool people to put in a flick. It makes you look hip to some degree. It makes people think, Oh, if that person will still work with them, I guess he's still relevant. But for me, it's just like, these are cats that I believed in dearly. And when they get famous you're like, I knew it! I knew I was right! They're special and you feel special and smart because you got to identify that quality before anybody else. It's a sense of authorship. I think of people like Brian O'Halloran and Jeff Anderson who played Dante and Randal in the Clerks movies, Ben Affleck and Jason Lee who played Holden and Banky in Chasing Amy, or Ben and Matt Damon who played Bartleby and Loki in *Dogma*. Those actors will inhabit those performances for the rest of my life; they are the co-architects of my entire world. Also, it's nice that they got famous because it certainly makes it easier for me to convince people to let them be in my movies.

EDGE: Initially there was resistance?

KS: In the beginning, I would have to drop the budget



to get them into my movie. Chasing Amy was meant to be a \$3 million movie. They wouldn't let me make it for three million with Ben and Joey and Jason, so I dropped it to 250 grand, and then they were like, "Go ahead... now you can make it with your friends." I hate to make it seem like war-because making art is not like war at all—but I was in the trenches with these kids, making my dreams come true. They were laying the track with me, so forever they maintain in an incredibly special place in my life. So I'll always reach out to them to try to bring them back into whatever I'm doing. But even if I never worked with them again, the sense of pride I feel when I watch them kind of ascend. It is breathtaking. It's fun. Ladies and gentlemen, meet these cats that I find really interesting. They've become part of the establishment now, part of the business. It's really cool.

EDGE: Do you think much about your legacy?

KS: I do. The older one gets, the more it's like, look, it's paid all my bills and I've been happy for the last 30 years, but has anything I've done made an impact, or is it just going to go with me when I drop dead. Did I make my mark? You didn't think about it when you're making your mark because you're just focused on doing it. I

think I've done enough things where it's like, *Oh yeah*, they're going to know you were here. Never mind the actors we've worked with who have gone on to be huge movie stars, or dopey stuff like me and Mewes getting our handprints in the cement at Grauman's Chinese Theatre. Love or hate my movies, you can't deny that they happened, you can't deny that we were a part of [the culture]. So that makes me happy, knowing that for a few minutes after I drop dead, my work may go on without me. I mean, there seems to be no expiration date on *Clerks*.

EDGE: Does that surprise you?

KS: It still blows my mind to this day.

EDGE: Have you ever fallen out of love with movie-making?

KS: Between Red State and Tusk, I took three years off. While I was promoting Red State in 2014, I kept saying, "I'm retiring. This is it. I'm doing a Soderbergh, man. I'm retiring." Rolling Stone did a big article on it and my mother called me up crying. I had reached a point where I was really disenchanted by how much it costs to release a movie. I knew how to control the cost of making a movie. I made Clerks...I know how to get it real cheap. But you could make the movie as cheap as possible and then you hand it over and they pour \$20 million in marketing all over it. That's how movies don't get made! I was like, "I don't have that kind of audience. You don't need to spend that." I was so tired of them talking about how We're going for the widest possible audience. I'm like, "Why? I'm an acquired taste." If I could admit that, why couldn't they? I'm not ever going to make a blockbuster, man. I'm an indie film maker. I make Kevin Smith movies and there's a ceiling to that. Finally, I was like, I don't want to do this. I'm going to take the movie out on the road myself and not spend any money on marketing. Let's see if that's possible.

And that was the root of what we do now, the root of the Jay and Silent Bob Reboot Road Show Tour and also the Clerks III Convenience Tour that we've got coming up. Anyway, during those three years off I did a ton of podcasting.

EDGE: And how did the podcasting feed into what's happening now?

KS: I had been touring by myself for years at that point, just standing on stage and talking. But then I started going out there with my friends and these podcasts that I'd been working on. That was where I built the liveshow business that I have with my friends. When we go on tour, it's a blissful experience. People pay \$100 to "watch a movie with Kevin Smith." I am both the celebrant and the celebrated at the same time—I get to connect with the audience. I found something that works for me that makes me happy. During that threeyear gap of me not making movies, I had to rebuild my business and all I did was devote myself to podcasting and live shows, which were very successful. And eventually, podcasting led back to film.

EDGE: To Tusk?

KS: Right. Scott Mosier and I were doing episode 259 of SModcast, which was called "The Walrus and the Carpenter," telling this ludicrous story that we'd read online about a guy who was offering you a room for rent in his house. You'd pay nothing, but for two hours a day you had to dress up in a very realistic walrus costume. So we [brainstormed] this movie just fooling around, going back and forth, and I was like, You know what? That ain't a joke. That's a legit movie. So the thing that brought me back to movies was the desire to see a thing that nobody was ever going to do. On the podcast Lasked, "Where are all the brave filmmakers who would make this man-to-walrus transformation? Where are the guts?" And then I realized, you used to be a gutsy



Allan Amato

filmmaker. Why don't you do it? That's why, spiritually, I consider Tusk to be the "sequel" to Clerks. Clerks was a movie that was made without thinking about critics, not thinking about box office, not thinking about film festivals—I didn't even know about film festivals. I just wanted to see the movie. Tusk brought me back into movies and that passion has stayed reignited ever since.

EDGE: Did the heart attack you suffered four-plus years ago help reignite your passion, too?

KS: It sure upped the ante. When you almost die, suddenly you're like I've still got a bunch of things I want to do. I just wasn't done talking yet. EDGE

Editor's Note: The Atlantic Moviehouse had its gala opening in September. For photos from that event and more on Kevin Smith's plans to use the space as a multimedia venue, go to edgemagonline.com and click on his Q&A.

Net Results

Pop Shop

Finding pop-icon merch for sale on the 'net isn't much of a challenge. Locating truly collectable items? Sometimes that takes a little digging...



ELVIS PRESLEY SIGNED ALBUM

Elvis headed a surprisingly good cast in King Creole (1958)—including Carolyn. Walter Matthau, Dean Jagger and Vic Morrow.

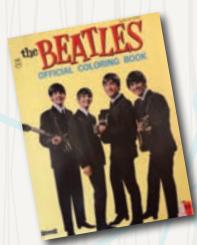
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JOE DIMAGGIO & MARILYN MONROE MAGAZINE

The January 1954 issue of **Bold** magazine—issued shortly before their marriage, which lasted all of nine months.

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Contrary to popular belief, Baby Ruth was not named after Ruth. He had his own candy in 1928—the year after setting a new record





MUHAMMAD ALI JOCK MAGAZINE

This 1969 cover of the short-lived sports publication remains one of the most stirring (and collectable) images of the 1960s.

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FRANK SINATRA SIGNED PHOTO

A black-and-white shot of Old Blue Eyes signed for a fan in the 1950s.

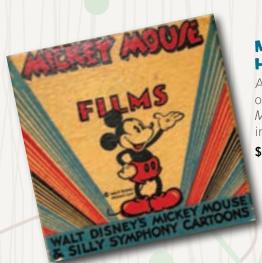
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America's favorite couple depicted on a 1953 "Golden Jersey" Dixie Cup lid.

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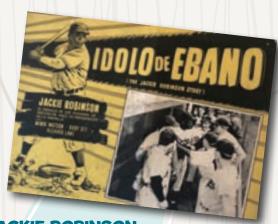




MICKEY MOUSE HOME MOVIE

An 8 mm 1940s version of impossible-to-find *Mickey's Naughty Mice* in its original box.

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JACKIE ROBINSON LOBBY CARD

A super-rare lobby card from the 1950 Mexican release of *The Jackie Robinson Story*. The Spanish title translates to "Ebony Idol."

\$125



DOUGLAS FAIRBANKS, MARY PICKFORD & CHARLIE CHAPLIN PHOTO

The founders of United Artists, pictured together on the studio lot in 1919.

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BRUCE LEE TRADING CARD

An action shot of the martial arts master from the 1966 Topps **Green Hornet** card set. \$10



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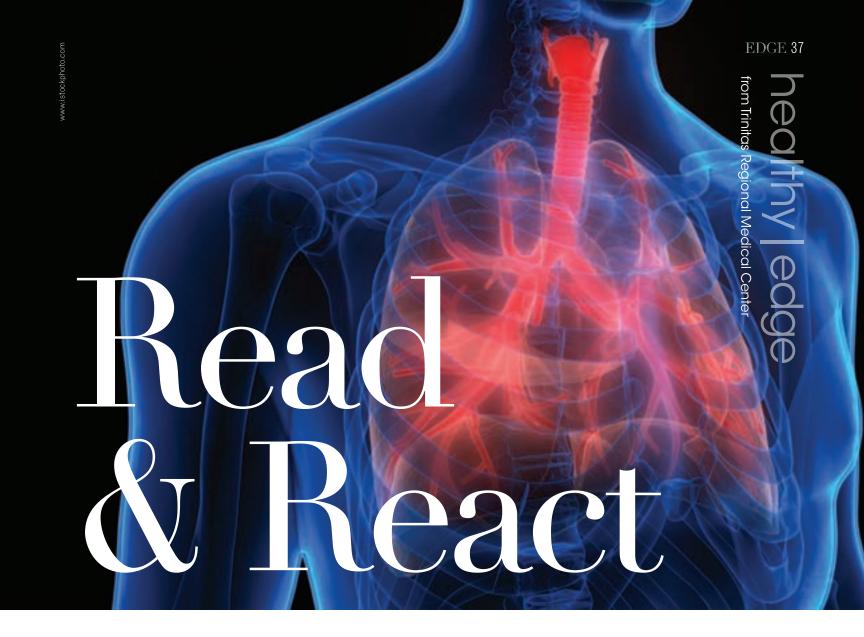
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Doctors and patients can do more to recognize IPF... an elusive disease that literally takes your breath away.

By Dr. Carlos Remolina

hree years ago, very few people gave serious thought to the health and function of their lungs. As a result of the Covid pandemic, the public gained a profound appreciation for these vital organs. It is one thing to suffer a heart attack or contract a long-term disease, or even to be the victim

of an unlucky accident. It is quite another, however, to be unable to breathe. It is truly terrifying.

As a pulmonologist, I see patients every day struggling with a variety of breathing issues. Some are curable and others manageable but, unfortunately, some do not have a good long-term prognosis. One in particular is

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Idiopathic pulmonary fibrosis, or IPF for short. *Fibrosis* means that the lungs are getting thick and hard. To understand, think of an individual breathing in and out with a normal lung. That lung is like a sponge—you can squeeze it and it comes right back. No problem. Now imagine that sponge is thrown in the backyard for a couple of weeks—and think about how hard and stiff it would feel when you squeeze it. That gives you an idea of what happens to the lungs in patients that suffer from Idiopathic pulmonary fibrosis.

The number of patients officially diagnosed with IPF suggests it is an exceedingly uncommon disease. There are as many as 132,000 cases in the US, with 50,000 new cases diagnosed annually. The fact is that, because the symptoms are not specific, IPF can be mistaken for other more common diseases, such as COPD, which means the actual number of cases is likely much higher. IPF commonly goes undiagnosed, often for many months to years. If the possibility of IPF is overlooked on the initial visit, it takes three to five doctors before the correct diagnosis is secured.

Which is a problem, because IPF patients are living on borrowed time. From diagnosis to death, they may only have five years.

What complicates the situation is that the symptoms of IPF are not specific. They include a cough that is dry and non-productive, as well as increasing shortness of breath. However, if a doctor examines patients with the possibility of IPF in mind, there are several signs that can point towards the appropriate diagnosis. They include clubbing of the fingers, Velcro crackles and acrocyanosis—a bluish discoloration of the extremities—among others. More on these symptoms later.

It is a lack of awareness of signs like these that causes a delay in the diagnosis, which is why I have devoted a great deal of time toward raising awareness among healthcare providers and the public of IPF.

IPF Answers

Consumers today can access a lot of medical information. However, in the case of Idiopathic pulmonary fibrosis, I don't believe that the population is knowledgeable enough about the disease to suspect they might have it when they receive a more "familiar" diagnosis, such as COPD. That is why we are trying to disseminate information, working with the Wescoe Foundation

for Pulmonary Fibrosis to establish a patient support group here at Trinitas.



The Trinitas Lung Disease Support Group offers an avenue to patients with Interstitial lung disease (as well as their families and caregivers) to share experiences and receive information from our staff, and better understand the resources available. The meetings are held the third Friday of the month. Our first Zoom event in August went very well—we had a lot of good questions and spent an hour talking to Jennifer Wescoe, whose father died of interstitial lung disease. She has dedicated her life to raising awareness of IPF among the public and the medical community. Early diagnosis, early referral, early treatment—this makes a world of difference.

This is a worldwide problem. I am so grateful to Jennifer Wescoe and the Wescoe Foundation, the Pulmonary Fibrosis Foundation and others that are trying to raise awareness.

—Carlos Remolina, M.D.

Slow and Insidious

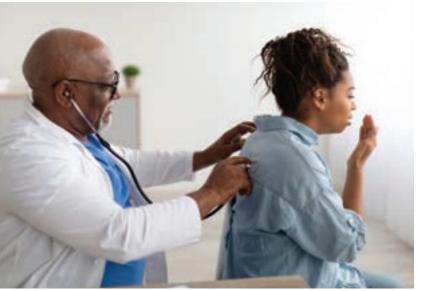
Interstitial Lung Disease (ILD) encompasses a diverse group of conditions that cause lung fibrosis. There are approximately 150 different diseases that are part of ILD, one of which is Idiopathic pulmonary fibrosis. These are fairly rare diseases—so much so that most doctors do not always think of them. When patients are referred to doctors with shortness of breath and cough, those patients will be diagnosed most likely with COPD, bronchial asthma, or chronic bronchitis. That translates into thousands of people who go on living their lives while they are actually dying from IPF, believing they have something else. The fact is that many doctors do not think of IPF when the disease might just be staring them right in the face.

IPF is slow and insidious. It usually begins with a cough or increasing shortness of breath to the point where patients realize that they cannot do the things they're used to doing, such as walking a few blocks or going up a staircase. That's what triggers the initial physician visit. If there is a history of smoking, COPD is the immediate suspect and the IPF diagnosis may be missed in that critical initial visit.

IPF occurs more frequently in men than women, typically in the later years, after age 60. IPF patients tend to be, or have been, smokers; they have been ignoring what they believe is a "smoker's cough." When healthcare providers listen to them with a stethoscope, they don't really hear anything. Often they figure it is bronchitis, prescribe them an antibiotic, and that's it.

Eventually, a patient's persistent, repetitive cough does not improve and the shortness of breath gets noticeably worse...that is when doctors will start looking for other, less-obvious causes.

The unfortunate thing, as mentioned earlier, is that patients might see several doctors with the same symptoms before they are correctly diagnosed. It takes

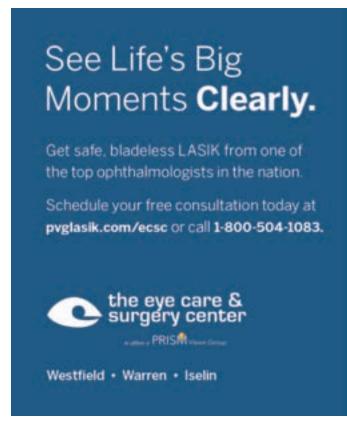


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time before the patient is sent to a specialist, and not all specialists are focused on making the diagnosis. Pulmonologists are trained how to diagnose and treat IPF; they are your best bet for getting to an appropriate diagnosis. Why is IPF so elusive? One reason is that the signs and symptoms are non-specific, and because of all the different diseases that can present similarly. Consequently, in its early stages, some symptoms of IPF may look like other conditions. It is important for doctors to have an open mind and consider the diagnosis of ILD and pursue a differential diagnosis that will lead them to the diagnosis of IPF.

IPF Clues

There are clues that doctors can look for that will lead them down the path toward an IPF diagnosis. The most important is the cough. It is a cough that is dry, nonproductive and repetitive. That cough is the most common presentation. The others, as mentioned earlier, are increasing shortness of breath and the inability of

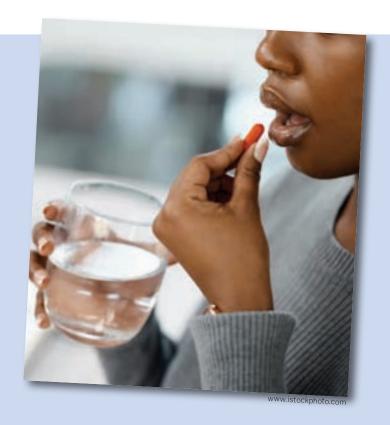




Living With IPF

There currently are two therapies approved for IPF: OFEV (Nintedanib) and Esbriet (Pirfenidone). OFEV acts at the level of the alveoli, where fibrosis occurs. The mechanism of action in Esbriet is not known, but it works as antifibrotic. These two medications have been FDA-approved since 2014. They can be extremely helpful in preventing lung function deterioration and can serve to bridge patients until lung transplantation can be accomplished.

To join the group or for more information, call (484) 553–6340 or email jennifer@wescoe.org.



patients to exert themselves as they had before. COPD, by contrast, usually has a cough that produces phlegm. Also, when I listen to a COPD patient's lungs, I hear distant sounds, diffuse rhonchi or expiratory wheezes. By contrast, in IPF, I hear those Velcro crackles—that distinct sound similar to when you separate one piece of Velcro from another.

Other clues I look for include a patient who may be breathing faster than normal and, sometimes, when I look at a patient's hands with IPF I may observe a rounding condition of the nails called "clubbing." Also, I may observe Raynaud's phenomenon, where their fingers feel cold and are discolored. In patients with scleroderma, one may see "sausage fingers." All of these can be associated with ILD, although they are not exclusive to the disease.

Surprisingly, chest x-rays are not very helpful in diagnosing Idiopathic pulmonary fibrosis. The ideal test is a non-contrast high-resolution CT scan. It can provide doctors with some clues that are otherwise difficult to

detect, including honeycombing, subpleural reticulation and traction bronchiectasis, which is a "pulling" on the bronchi. If I see those three things in a CT scan, chances are a patient has IPF. Needless to say, it is important that a radiologist knowledgeable in ILD is looking for these signs, too. We are also encouraging pathologists to recognize signs of IPF when an open lung biopsy is done, because that is not always the case.

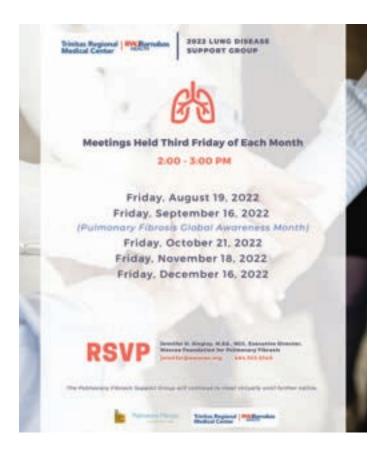
Unfortunately, there is no cure for IPF. However, in some cases, we can consider lung transplantation. For a variety of reasons, the number of transplants is very small, including the fact that many IPF patients are elderly and they might not have the strength to survive a procedure like this, or because the disease has progressed too far. Also, there is a shortage of donors. In my practice, we've been working with different medical centers on lung transplants. Recently, I have had patients receive transplants at Temple University in Philadelphia; Mt. Sinai and NYU Langone in New York, and Newark Beth Israel Medical Center, where I have been working closely with Dr. Joshua Lee.



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For many diseases, a major issue in treatment, is that patients wait too long to go to the doctor. For the most part, this is not the case with IPF. I cannot stress enough that Idiopathic pulmonary fibrosis is a disease where, the more closely a doctor looks, the more a doctor will find. The lack of awareness across a broad spectrum of disciplines—including primary caregivers, radiologists, pathologists and others—makes this diagnosis elusive. It is incumbent upon us to recognize IPF when we first encounter it because, for these individuals, the clock is ticking.

Finally, if you are a patient who has been told you have COPD and you are not satisfied with that diagnosis, seek another opinion. If your condition persists and you're not getting better, get someone else to look at it. Sometimes a pair of different eyes can make all the difference. EDGE



Editor's Note: Carlos Remolina, MD, FCCP, PA is board-certified in internal medicine and pulmonary medicine, and serves as Division Chief of Pulmonary Diseases at Trinitas Regional



Medical Center. In 2021, Dr. Remolina was invited to the European Society of Medicine Congress 2021 in Vienna, Austria, where he gave a talk called "Clinical Approach to Interstitial Lung Disease." He also participated in a multicenter study in the US entitled "Clarifying the pathway to an accurate diagnosis of interstitial lung disease: Results from a modified Delphi survey in the US"—which was presented at the American Thoracic Society in San Francisco.



A Nobel-winning breakthrough and lessons from the pandemic have cancer researchers rushing to develop and test new vaccines.

By Mark Stewart

nderstanding how and why the human body works, and when and why it doesn't, has led to countless health and wellness breakthroughs—including innovative treatments, therapies, medications and vaccines. Breast Cancer Awareness Month, which concluded in October, focused our attention on the impact of the disease, as well as the importance of access to screenings.

Another component of Breast Cancer Awareness Month is fundraising earmarked for research. In recent years, more and more of that research has concentrated in an area with which we have all become intimately familiar these past few years: vaccines.

The search for clues on how the immune system might be enlisted in the battle against cancer has intensified



Trinitas Comprehensive Cancer Center

thanks in part to: 1) COVID having taught us how to dramatically accelerate the production of new vaccines, and 2) a Nobel Prize-winning discovery that clears the path for new cancer vaccines to be tested. Much of this

research has been devoted to understanding cancer itself, particularly the ways in which a tumor's defenses are able to thwart the immune system. Researchers are not only getting a firmer grasp on how this happens but, just as importantly, how well the human body *already* eliminates rogue cells as they develop. There is even a word for it: *immunosurveillance*.

"This is a very exciting time to be an oncologist," says Clarissa Henson, MD, Chairman of Radiation Oncology at Trinitas Comprehensive Cancer Center (*left*). "The fields of virology, immunology and oncology have been rapidly joining forces to combat and cure cancer."

Trinitas patients now have access to a wide range of advanced treatment options such as immunotherapy, precision medicine, and clinical trials—many of which are not available elsewhere—thanks to RWJBarnabas Health's partnership with Rutgers Cancer Institute



Big C Big Three

Breast cancer falls into one of three main subtypes, which respond differently to different types of treatments:

• Hormone Receptor (HR) Positive.

HR-positive breast cancers are those that contain the estrogen receptor (ER) and/or progesterone receptor (PR). These cancers can be treated with hormone therapies.

 Human Epidermal Growth Factor Receptor 2 (HER2) Positive.

HER2-positive breast cancers are those that have high amounts of the HER2 protein and can be



either HR-positive or HR-negative. These cancers are treated with therapies that specifically target HER2.

• Triple Negative

Triple negative cancers do not contain ER, PR, or HER2.

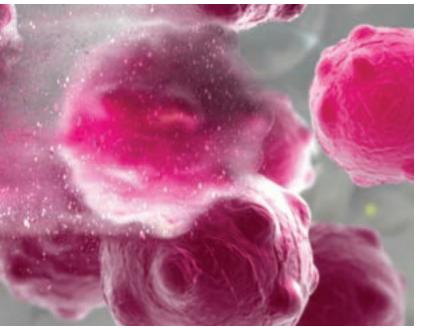
of New Jersey, the state's only National Cancer Institute-designated Comprehensive Cancer Center. Researchers there are focused on translating discoveries directly to patients to reduce the incidence of cancer and improve outcomes.

MUC₁

Many of those researchers believe that tumors are formed by cells that have found a way to escape immunosurveillance by "looking" normal—sort of a microscopic cat-and-mouse game going on inside our bodies all the time. If this is indeed the case, then the key to effective cancer vaccines may be learning how both the cat and the mouse do what they do. This information would be used to "teach" the immune system how to recognize the cells that elude it now so that they can be neutralized.

One exciting recent breakthrough, by a team at the University of Pittsburgh, was the identification of an





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antigen specific to tumors—in other words, a molecule or protein that exists on cancer cells but *not* on normal ones. Researchers believe this is a critical first step in teaching the immune system what to target. Among the cancers that have this antigen, which is called MUC1, is breast cancer. MUC1is also present on cells related to colon, lung, pancreatic and prostate cancer. That's quite a list of targets, which explains the excitement in the vaccine community. Initial trials have been focused on preventing pre-malignant lesions, such as polyps, from becoming malignant. A similar trial at Pittsburgh on early breast cancer is already gearing up.

Another branch of cancer vaccine research that holds great promise is the field of neoantigen vaccines. These vaccines address mutations unique to one person's tumor—a "personalized" vaccine, one might say. A neoantigen vaccine is created using a sample of an individual's tumor, and is then used to prime *that* person's immune system to attack the cancer cells. Trials on melanoma patients have shown great promise, prompting research on a neoantigen vaccine targeting pancreatic cancer. An exciting aspect of these types of vaccines is that, once effective versions have been developed, they could be produced very rapidly thanks to the work that was done to scale up production of coronavirus vaccines.

Although it is encouraging to think that we all might have personalized vaccines one day, that may not be necessary because, as mentioned earlier, many different cancers share similar antigens. A case in point is HER2-positive breast cancer, which accounts for about a quarter of all breast cancers and frequently relapses and metastasizes. The HER2 molecule is considered a driver antigen, meaning that it instructs cells to keep dividing. Without these instructions, the cancer cannot grow. A vaccine that prompts the immune system to make its own HER2 antibodies would be a game-changer.

An early version of that game-changer has already been through initial trials at the Mayo Clinic. A HER2 vaccine was given to 22 patients with invasive breast cancer. Two-plus years later, 20 of the 22 showed no sign of recurrences. It is a small sample, but the results are encouraging. The same team is also working on a vaccine that might prevent breast cancer in women at high risk for the disease.

"We are still learning more every day about the human body and how the immune system fights illness, viruses and cancer," says Dr. Henson, who adds that the pandemic provided an impetus for some important research, including a study at Emory University.

"Radiation is used to kill both viruses and cancer, UV light is used for sterilization and to kill bacteria and viruses, while higher-energy x-rays are used to kill cancer," she explains. "During the pandemic, the Emory study showed that low-dose radiation to the lungs in patients with COVID-19 related pneumonia resulted in quicker recovery times, lower rates of intubation and quicker time to hospital discharge."

Checkpoint Inhibitors

If we are indeed, as top researchers are optimistic, approaching an age of breast cancer breakthroughs, it

Black and White

In 2016, the National Cancer Institute (NCI) launched the Breast Cancer Genetic Study in African-American Populations in an attempt to better understand why black women are more likely to be diagnosed with aggressive subtypes of breast cancer—and why they are more likely to die of their disease—than white women.

The study, which is ongoing, is looking at the genomes of 20,000 black women with breast cancer and 20,000 without breast cancer, and comparing them to each other—as well as to white women who have breast cancer.

NCI is also funding the Detroit Research on Cancer Survivors project, which is looking at medical, emotional, social, environmental, and other factors



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affecting cancer progression, recurrence, mortality and quality of life among African-American survivors of breast cancer (and three other cancers). The goal is to clarify the main reasons for these disparities. Previous studies suggest that they are the result of a complex interplay of genetic, environmental, and societal factors, including access to healthcare.

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Treating Triple Negative

Sometime in 2023, researchers at the University of Texas hope to be conducting clinical trials on a synthesized molecule called ERX-41, the result of a decade of intense research. The compound binds itself to LIPA, an enzyme found in Triple Negative cancer cells, as well as brain cancer and ovarian cancer. These cells overproduce LIPA; ERX-41 binds to LIPA, blocking the protein production that cancer cells need to grow.



is due in no small part to an earlier breakthrough that has made research in therapeutic cancer vaccines possible. That would be the development of checkpoint inhibitors, which are now combined with the vaccines given to patients in many test trials.

Chemotherapy suppresses the body's response to an immunologic stimulus. So, too, does cancer itself. Because cancer vaccines are tested on people with cancer, it can be challenging to accurately gauge the effectiveness of the vaccines. Checkpoint inhibitors stimulate immune checkpoints, counteracting the effects of cancer. This has cleared the path for critical research. In 2018, the Nobel Prize was awarded to James P. Allison and Tasuku Honjo for "their discovery of cancer therapy by inhibition of negative immune regulation."

Checkpoint inhibitors technically fall under the heading of immunotherapy. Immunotherapy is another area of intense focus that has yielded possible breakthroughs in the fight against breast cancer. An article earlier this year in *JAMA Oncology* reported work by Korean researchers on a new treatment for HER2-postive

breast cancer that works as well as current drugs, but without the often-devastating side effects. Many HER2 patients receive TCHP chemotherapy before surgery with fairly good results; about half go into remission. But TCHP is highly toxic, especially to gastric mucosal cells, which can result in severe diarrhea and even sepsis. It is hard on bone marrow, too. So TCHP is not recommended on elderly patients or women with certain comorbidities.

The Korean phase-2 study replaced carboplatin—the "C" in TCHP—with a monoclonal antibody called atezolizumab and enrolled 67 HER2-positive patients in a yearlong trial. After surgery, patients received more targeted immunotherapy and, at the end of the trials, 61% responded completely. There were still side effects (including immune-related events in 6% of trial participants), but mostly they were aches and pains and some skin conditions.

In other words, another encouraging step in the development of new weapons in the breast cancer arsenal. EDGE

art scene edge



issarro, Monet, Cassatt and Degas are a few impressionist artists who rebelled against 19th-century academic art. In post-World War II into the 1950s, Abstract Expressionism à la Pollock and de Kooning was sideswiped by Pop, or popular, art, with its mainstream images. Think, for example, Warhol's soup cans, Lichtenstein's comic-strip paintings, George Segal's plaster-wrapped human figures. Thereafter, from the mid-1950s into the late '70s and early '80s, Pop art took hold. Think Keith Haring, and now Paul Bennett Hirsch, both of whom studied at The School of Visual Arts, NYC. Hirsch also holds a degree in fine arts and graphic design. Be of hyper vision when you see Hirsch's works, bold and subtle, keenly observant, unique in language and energy, akin to the intricacy of the way a neurosurgeon navigates a brain.



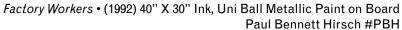
Untitled (Scissor) (1989) 48" x 48" Acrylic Denim on Canvas Paul Bennett Hirsch #PBH



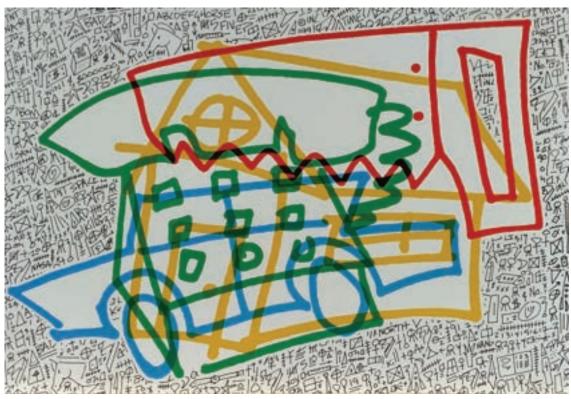
Untitled (Dictionary) • (1989) 74" x 45" Multipage laser enlargement, Paper, Acrylic, Canvas Paul Bennett Hirsch #PBH



Untitled (couple seahorse compass) (1991) 48" x 48" Acrylic on masonite Paul Bennett Hirsch #PBH







Untitled (House Car Saw Phone) • (1991) 44" x 22 1/2"
Lithograph printed 5 colors, Somerset textured white 300g. in an edition of 22,
Rutgers University Press Center for Innovative Print Making.
Paul Bennett Hirsch #PBH



Untitled (2000 Bomb Roche Pre 9-11 | Diary Premonition) (1990) 7'x5' Multipage Laser Enlargement, Paper, Acrylic, Canvas Paul Bennett Hirsch #PBH



Untitled (There's A Sister At The Supper) (1992) 48" x 48" Acrylic Krylon on Canvas Paul Bennett Hirsch #PBH



Untitled (Fertilization) • (1989) 70 x 50" mixed media painting on canvas Paul Bennett Hirsch #PBH



Self-Portrait

longtime New Jersey resident who now lives across the country in Washington, Pop artist Paul Bennett Hirsch knows that any and all styles of art can co-exist. Hirsch has created a huge, impressive body of work. "I began as a photo realist," he says, "then I morphed into a neo-expressionist. Now I've embraced the moniker of *creative survivalist*." His art includes works on canvas and paper, objects, plates, screens, steel sculptures, cones (of knowledge), clothing and textiles, flora and fauna, plastic proto paintings, and many more mediums... one might say "Picasso-esque," for his art appears on just about anything but a fish skeleton. In addition to Hirsch's museum exhibitions and corporate collections, he is working on a 2023 solo exhibition at the prestigious Ryan James Fine Arts gallery in Kirkland, WA. Search every inch of his work for the many-splendored symbols, letters, words and numbers within his dominant images at ryanjamesfinearts.com or check out his Facebook page (paul.b.hirsch).

—Tova Navarra

FOUNDATION PEOPLE



Pictured above at the ShopRite LPGA Luncheon: Maureen Gillespie, Wakefern Corporate Communications, Christina Oztan, Trinitas Foundation & Robert Zuehlke, Wakefern Corporate Social Responsibility.

And the second of the second o

L-R: Crisnelly Gallardo, Bank of America, Laura Ciraco, Trinitas Foundation, Lya Moncayo, Bank of America, Lisa Liss, Trinitas, Lillian Camacho, Bank of America, Kathleen Shevlin, Trinitas Foundation

Wakefern Continues its Generous Support for Trinitas Patients

With over \$1.8 million in gifts that date back to 1990 (and probably before that!) the Wakefern Food Corporation has demonstrated an abundance of loyalty and compassion toward the patients we serve at Trinitas Regional Medical Center. Their latest gift of \$75,000 will support the expansion of the Trinitas Dual Disorder Unit, New Jersey's only specialized inpatient facility for adults who suffer from both an intellectual/developmental disability and a severe mental illness. The check was presented to Christina Oztan, Trinitas Foundation Director of Corporate Partnerships, during the ShopRite LPGA Luncheon, which was held at the Stockton Seaview Hotel this summer.

From funding holiday meals for impoverished patients to substantial support for our events, Emergency Department and Behavioral Health Renovation, Wakefern has been at the forefront of supporting Trinitas' patients. When our New Point Campus kitchen was flooded during Hurricane Ida, they immediately came to the rescue with an abundance of water, juices and food for the seniors and behavioral health patients who live in the building. Their generosity has enhanced just about every aspect of patient care at Trinitas, and has touched thousands of people's lives in the process. We thank our friends at Wakefern for being such compassionate and generous neighbors!

A World of Possibility

Trinitas thanks Bank of America for its latest \$25,000 grant to our Health Careers Exploration Program! For nearly 20 years, Bank of America has been opening windows of opportunity for local teens through its sponsorship of the program's Summer Nursing Camp, Medical Mentoring and Teen Volunteer initiatives.

From witnessing a baby's birth at Nursing Camp to shadowing Emergency Department doctors as Medical Mentorship students, our teens gain an exclusive insider's view into the medical field while participating in exciting hands-on career exploration activities. Teens often segue into our Volunteer Program, where they can continue working in patient care or try their hand at some of the many non-medical jobs that may interest them after they graduate.

By connecting students with the many achievable career options that are available right in their own backyard, The Health Careers Exploration Program has been a vehicle for upward mobility for thousands of local teens. At any given time, Trinitas employs about 80 program alumni, with hundreds of graduates who have moved on to successful careers in medicine, nursing, pharmacy and even non-medical fields such as finance and the law. We are so very proud of each of them, as we are of our longstanding partnership with Bank of America!

For more information or ways to support email Laura Ciraco at Laura.Ciraco@rwjbh.org or call 908-994-8249

EDGE PEOPLE



NJBIZ HEALTHCARE HERO

Congratulations to Dr. Roseminda Santee and her staff at Trinitas School of Nursing for taking home the NJBIZ Healthcare Heroes Award for Education (Organization) and Sister Maureen Shaughnessy, Vice Chair of the Trinitas Board for the Individual Healthcare Professional of the Year from the awards ceremony at the Palace in Somerset on August 10.





EVERY STREET TELLS A STORY

And author Tom Fox knows all of them. In *The Streets of Elizabeth*, Fox tracks the evolution of the city through the names of its highways, byways, avenues and lanes from the colonial era to today. Did you know that each of Elizabeth's 11 Revolutionary War-era streets is still in use under its original name? Did you know that there are now 397 in town? *The Streets of Elizabeth*, published by Heritage Books, tells the story of all 397—offering a window into the development and growth of America's oldest permanent settlement (bet you didn't know that either). Fox explores themes of culture, industry and emigration and profiles some of Elizabeth's most intriguing historical figures. For more information on the author or to order a copy for yourself, visit HeritageBooks.com.

WHO'S THE BOSS?

Listing specialists Jaynie Carlucci and Nicole Williams—aka The Boss Team—that's who. Jaynie and Nicole have joined Compass Real Estate in Short Hills. The Boss ladies specialize in Westfield, Cranford, Summit, Short Hills, Millburn, Madison, Chatham, Maplewood and all the towns in between.



Museum people like to say they eat and sleep their jobs.

Meet someone who actually does.

By Vinny Fleming

he folks who look after New Jersey's historical structures and small museums have much in common, starting with their daily routine. They arrive at work each morning, walk up to the front door, turn a key, and then ready themselves for the day's steady stream of visitors. One notable exception is Katherine Craig, who is in charge of the

crimson-shingled mid-1700s structure located on East Jersey Street in Elizabeth.

In her case, the unlocking happens from the inside. Because Katherine Craig actually *lives* in Boxwood Hall. And in the museum world, this makes Craig decidedly *un*common.



Vinny Fleming

Although Craig performs the typical, day-to-day duties of a curator—arranging displays, designing new exhibits, conducting tours and lots and lots of paperwork—her official title is *caretaker*. Because Boxwood Hall is nearly 300 years old, the state requires

that someone with an intimate knowledge of the house make note of (and if possible take care of) any necessary repairs—full-time, around the clock. "It is like living above the family business," she says. "Living here makes it possible to know every nook and cranny of the house."

This arrangement makes Craig the most-qualified person on Earth to educate people about Boxwood Hall, from groups of wide-eyed elementary schoolers to day tourists to hardcore history junkies. Not surprisingly, she has become quite adept at tailoring her tours to the age and interests of her visitors. A group of architects came just to study the building's original door hinges and support beams, which naturally she knew plenty about. "They could give two pins about the Revolutionary War, and that's okay!"

Craig studied biology at Rutgers before becoming a tour guide at Sandy Hook National Park. When presented

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with the opportunity to serve Boxwood Hall as its full-time, live-in guardian, her first thought was, I can do that!

The Rest Is History...Literally

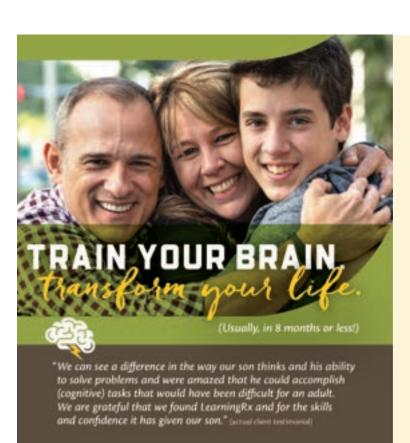
Impressed by the long list of prominent and influential Americans who lived in and visited Boxwood Hall, Katherine Craig applied for and got the job in 1981. She was also intrigued by the ways in which Boxwood Hall changed with the times, putting on different faces to preserve itself and its legacy, and decided to turn its evolution into storytelling opportunities.

The earliest chapter of Boxwood Hall's story dates back to 1750, when it was built for 40-year-old Samuel Woodruff, one of 13 children born to Captain Joseph Woodruff, who moved from Long Island to New Jersey as a young man and settled in current-day Cranford. At the time of construction, Samuel was serving as



Vinny Fleming

the second mayor of Elizabeth (then known as Elizabethtown), an office he would hold for 14 years. Upon his demise in 1768, Samuel passed Boxwood Hall to his son, John, who in turn put the property up for auction, in 1768. By this point, Elizabethtown had become a well-established and prosperous city, with



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Upper Case Editorial

a population of perhaps 2,000 people. The prestige associated with owning one of the most important homes in one of Colonial America's most important towns had particular appeal to the winning bidder, a 28-year-old lawyer named Elias Boudinot (above).

The Boudinots, a Huguenot family that fled religious persecution in France in the 1680s, had built an impressive fortune as merchants and silversmiths.

Growing up in Philadelphia, Elias was a neighbor and friend of Benjamin Franklin. However, Boudinot business interests had not fared well in the 1760s. Elias figured that buying Boxwood Hall was a prudent first step on the way to rebuilding his family's reputation. Little did he suspect how prominent the Boudinot name would soon become.

Elias was already moving in impressive circles. He had studied law at Princeton under Richard Stockton, who would add his signature to the Declaration of Independence a few years later. Stockton was married to Annis Boudinot, Elias's older sister. Elias, in turn, married Hannah Stockton (*left*), Richard's younger sister. Elias and Hannah's daughter, Susan, grew up to marry William Bradford, George Washington's attorney general. When Bradford passed away in 1795, Susan moved back to Boxwood Hall. Elias, Hannah and Susan lived together in the home for another decade before moving to South Jersey.



Did You Know?

Boxwood Hall served as the site of the official founding of Trinitas—merging Elizabeth General Medical Center and St. Elizabeth Hospital. The historic signing took place on January 6, 2000.

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By then, Katherine Craig points out, Boxwood Hall had already seen guite a bit of history.

In 1772, an ambitious teenager named Alexander Hamilton enrolled at the Elizabethtown Academy and lived with friends of the Boudinots, Susannah and William Livingston. Like Richard Stockton, William Livingston—a future Governor of New Jersey—would also lend his signature to the Declaration of Independence. Hamilton was a frequent visitor to Boxwood Hall, which was fast becoming a hotbed of revolutionary activity.

Elias Boudinot aligned himself with the American revolutionaries and, once the shooting started, used his wealth and influence to encourage enlistment, procure supplies and support a network of spies. General Washington tasked Elias to oversee the Continental Army's prisoner situation and commissioned him as a colonel. In 1781, when the outcome of the war was very much in doubt, Boudinot was appointed as a delegate to the Continental Congress and, in 1782, was elected as the body's president for a one-year term. Under the Articles of Confederation, the position was mostly ceremonial, however his time in office was notable for being America's first peacetime president.

After the Articles were replaced by the U.S. Constitution and Washington was named President of the United States, Washington stopped at Boxwood Hall before boarding a special barge that transported him across the river to New York for his inauguration. Following three terms in the US House of Representatives, Boudinot was appointed by Washington as Director of the US Mint—an appointment that may have been influenced by his relationship with Alexander Hamilton.

Following the Boudinots' departure in 1805, Boxwood Hall came into the possession of retiring Senator Jonathan Dayton. Dayton had succeeded Boudinot as a US representative and also served as US Speaker of the House. Dayton was a friend and classmate of Alexander Hamilton at Elizabethtown Academy and almost certainly spent time in Boxwood Hall as a young man. Elias Boudinot and Jonathan Dayton had something else in common: both claimed sizeable real



Upper Case Editorial

estate holdings in Ohio. In fact, the Ohio city of Dayton was named for the third owner of Boxwood Hall, even though he never set foot in the Buckeye State.

As Katherine Craig points out on her tour, Dayton got into hot water later in life for his association with the notorious Aaron Burr—who was *also* educated down the street at Elizabethtown Academy and who killed Hamilton in a duel in Weehawken. Small world, although for Hamilton apparently not big enough.

Changing with the Times

As Elizabeth grew up around Boxwood Hall, its purpose changed. After changing hands several times in the 19th and early 20th centuries, the building became the Elizabeth Home for Aged Women. It was not a final landing place for the destitute or infirm. As Tony Soprano insisted to his mother *It's not a nursing home, it's a retirement community!* so too was Boxwood Hall. It was a place for older women of sound mind and body, who for whatever reason, couldn't afford their own housing. The women living there were expected to cook and do housework, and hold down a job if they were able to. During this time, Boxwood Hall acquired some of the beautiful furniture on display today.

"The reason for this," Craig explains. "is that while many people at the time were buying mid-century style pieces, furniture from the late 1800s and earlier 1900s fell out of style...and into the Woman's Home at

Boxwood Hall. Since these pieces were so well-built, we still have them on display in excellent condition. You can see the beautiful woodwork and designs that went into these pieces."

When she began her duties at Boxwood Hall, the antiques were jumbled throughout the various rooms, without much rhyme or reason. But Craig instantly saw the potential.

"When I first got there, it looked too much like a furniture store," she recalls. "It was like the world's biggest dollhouse. I thought each room should represent one of the different periods of its history."

So now it does. The curated period décor, in fact, helps Craig set the scene as she moves from room to room, guiding visitors through the evolution of the historic home. On her tours, she talks about the other iterations of the mansion, including stints as a school for girls and as home to the Red Cross.

Craig also talks about the architectural history of Boxwood Hall and changes in the surrounding neighborhood. At the conclusion of her tours, you feel as if you've walked in the footsteps of its many residents. Which, Craig maintains, is the best takeaway: "Whether it is someone famous, infamous or almost forgotten, when we look back, we are talking about human beings, not cardboard cut-outs." EDGE

Editor's Note: That Boxwood Hall is standing at all is a testament to the people of Elizabeth. Long before Craig arrived, the structure fell into disrepair and was slated for demolition. A group of citizens raised the funds needed to buy and renovate the property, and then deeded it to the state so it could be run as a museum. Boxwood Hall is open to visitors Monday thru Friday from 9:00 to 5:00, with an hour break from noon to 1:00. The museum is closed on weekends because Katherine Craig has a life, too.



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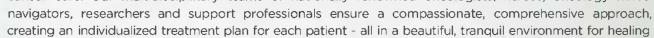
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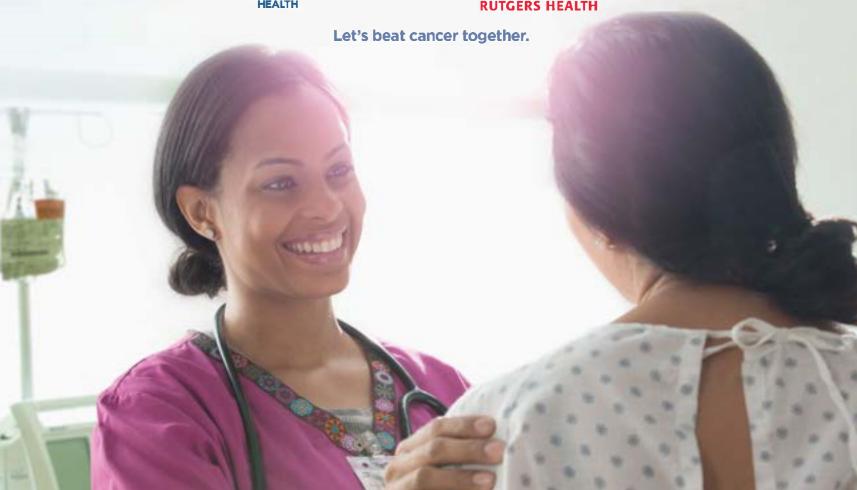
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EDGE PEOPLE



AEDS AT TRMC

The Trinitas Foundation recently awarded a grant to the Emergency Preparedness Department to fund the purchase of four Automated External Defibrillators (AEDs) for non-clinical areas. They were placed into service and are now located in the Williamson Street Campus Main Cafeteria, the WSC Main Lobby, Campbell Pavilion Lobby and the New Point Main Campus Main Lobby. The purpose of an AED is to provide an electrical shock to a victim of sudden cardiac arrest in conjunction with performing Cardio-Pulmonary Resuscitation (CPR). Having the AEDs available in heavily populated areas, like a cafeteria or main lobby—close to a victim of sudden cardiac arrest—reduces the time of initial defibrillation, which greatly increases the chance of survival, according to Gerard Muench, Emergency Department Administrative Director.



TSON STUDENT NAMED PRESIDENT OF NJNS



OPEN FOR BUSINESS

The newly expanded state-of-the-art Nadine Brechner Interventional Radiology Suite, funded in part by the J.C. Kellogg Family Foundation and the Healthcare Foundation of New Jersey, is now operational. AtTrinitas Regional Medical Center, all interventional procedures are being performed there, including angiography, chemo embolization and stent placement. The new Siemens Artis Zee provides pinpoint accuracy to perform minimally invasive procedures that can diagnose and treat a variety of conditions including cancer, liver disease, cardiovascular disorders, and gynecological conditions. The suite is named for Brechner, the former VP and Chief Development Officer of the Trinitas Health Foundation, whose legacy will live on at Trinitas for many years to come.

"We have replaced the machine that uses X-ray and fluoroscopy," says Marie Dudek, Director of Radiology Services. "Some of the most common uses for Interventional Radiology are taking biopsies to help identify cancerous cells. We can now identify blood flow to cancerous tumors, which the radiologist can then directly add chemo to destroy the tumor without damaging any surrounding organ or tissue."

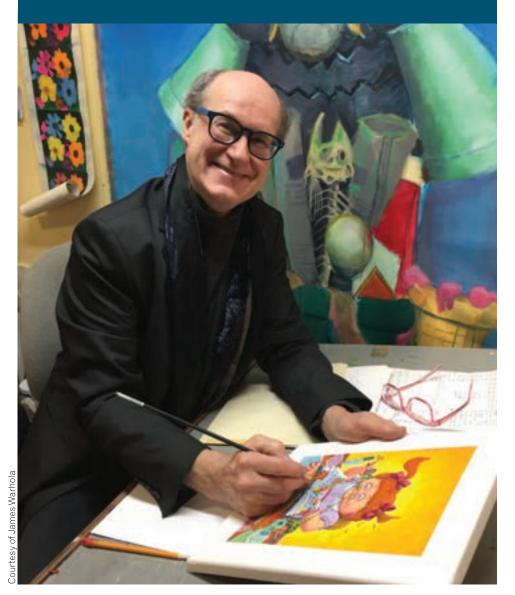
Lauren Bedell, a student at the Trinitas School of Nursing, was recently named President of New Jersey Nursing Students, Inc. (NJNS). Lauren was elected unanimously by her peers in the NJNS for a term starting in July 2022 and running through February 2023. As President, she will preside over the NJNS's Annual Convention, which offers nursing students leadership and career development activities, opportunities to hear

from renowned nursing leaders, the chance to learn about job opportunities, and the ability to network with hundreds of other students.

"The mission and philosophy of the Trinitas School of Nursing focuses on providing a high-quality education to a diverse student population, and not only provides individuals like me the flexibility to pursue my dream of becoming a nurse, but empowers its students to get involved and make a difference in our communities and beyond," she says. "I am proud to represent the Trinitas School of Nursing as the President of the New Jersey Nursing Students."

EDGE. interview

James Warhola



ndy Warhol was a lot of things to a lot of people. To artist James Warhola, he was Uncle Andy. During a career that stretches back four decades, Warhola has been celebrated for his technical mastery, fertile imagination and sly sense of humor. Are we seeing a pattern here? After creating hundreds of covers for popular science fiction titles, he wrote and illustrated a best-selling children's book about his boyhood visits to his uncle's New York City studio and home. EDGE editor Mark Stewart sat down with Warhola to find out more about this unique window into the life of a Pop Art icon, and how James found his own niche in the "family business."

EDGE: What are your memories of the early interactions you had with Andy?

JW: When I came along in 1955, my



uncle was already working in New York as a commercial illustrator. I knew him as kind of a bit of an odd creature, living outside the family, who was not like my working-class relatives employed in steel mills and scrap yards around Pittsburgh. His mother, Julia, my grandmother, raised Andy and his brothers in Pittsburgh, but she moved with him up to New York. It was a disconnected situation for me because I couldn't picture my father having this younger brother who was a very creative, unique individual—into all sorts of great things. I aspired at a young age to be an artist like my uncle. He was illustrating all sorts of things—shoes, appliances, record albums. It just seemed like a wonderful world to get into.

EDGE: Were your parents behind this plan?

JW: Knowing that he made a really good living at it, they were very supportive. Ultimately, I ended up going to Carnegie Mellon University—which used to to be called the Carnegie Institute of Technology, which is where my uncle went. I had a few of the professors that had taught him and they always had "Andy stories." Apparently, he left quite an impression on his teachers and fellow classmates in college.

EDGE: This was in 1946, right after the war ended, and all these GIs were coming back to school. I'm trying to picture a class full of soldiers and teenage Andy Warhol, and it's not easy.

JW: Yeah, he was a youngster next to his classmates. And yes, exactly, that first year was difficult for him. He almost was kicked out of school because they had to make room for these vets who were coming back from the war on the GI Bill. Andy was maybe three or four years younger. But he made up a few of his courses during that summer and they allowed him to stay. He ultimately became kind of a star amongst his fellow students. I've had the good fortune of talking to many of his classmates and they were just in awe of his ability. He was a little awkward and shy, but his work spoke for itself.

EDGE: Earlier, you mentioned shoes. I covered the footwear industry in my early days as a journalist and people would always say to me, "You know, Andy Warhol, started in this business." He must have made an impression on the people in that business, too.

JW: Oh, yes. In fact, his very first job was for *Glamour* magazine—a story titled "Success is a Job in New York" At the beginning of the article, there were a few shoes that needed to be illustrated which he did in a very realistic way. But in the rest of the article his illustrations were kind of whimsical, with these types of young

women climbing ladders.

SUCCESS
JOH EN NEW YORK

EDGE: What was different about his commercial work?

JW: He had this technique which he started in college, called the "blotted ink technique." He would basically use pen and ink on paper and then hinge another piece of paper to it that he would blot with. The blotted image that had an irregular line became the final art.



Art directors just loved that spontaneous style. It was almost like it was printed, but quite accidental at times, and he got a reputation for it. Lo and behold, one of the upscale women's shoe companies called I. Miller, which had several stores in the city, contracted with him to do their New York Times advertising. He was able to represent shoes, which were basically boring if they were photographed, in a way that made them look very sleek and wonderful in the advertising. I always felt that the 10 or 12 years he spent in the commercial world was the ultimate graduate program. It was a really great experience. He learned how to work with people, a lot of whom were great art directors and designers. He learned a lot about color, about promotion and how to be noticed amongst the crowd. He caught on really quickly. I never heard of any art director or designer that did not like working with my uncle. A lot of times, he would come in with not just one illustration, but with three or four for them to pick from, which was kind of unheard of at that time. Whether people realized it or not, he was elevating the everyday to the mundane.

EDGE: It sounds like it prepared him well for what was on the horizon.

JW: Yes, I guess it was his training ground for that approach to his art. He was perfectly groomed to be one of the top pop artists of the day. There were several—Roy Lichtenstein, Claes Oldenburg, James Rosenquist—quite a group that started all about the same time in the early 1960s. They were all working in the same vein, pushing imagery of the popular culture of the time. But my uncle was the one as I said, perfectly groomed to know what he was doing. He was truly plugged into that world.



EDGE: What did Andy's rise to fame in the early 1960s look like through the eyes of a child?

JW: I was five or six years old when he moved with Julia from his rented apartment on 35th Street to a beautiful townhouse uptown on 89th and Lexington. It had a lot more room and, at that point, he started experimenting with doing fine art canvases that were related to his commercial product drawings—only more experimental, more spontaneous—imagery of refrigerators, typewriters, windows, telephones and canned fruit. In the beginning, they were kind of loose and drippy. He thought that being expressionistic was making it more artistic. These were his early "pre-pop" paintings that he thought was the direction to go. At some point, he shifted to doing them more cleanly somebody actually recommended that the drippiness wasn't necessary—but the idea was still to use the images from advertising in his art. So then, like in 1962, he started doing these clean images of soup cans, which were hand-painted; he hadn't quite discovered the silkscreening process yet. I didn't quite understand where he was going with it. It was different. The images were blown up on the canvas using an opaque projector. I remember as a boy his using that projector, which I inherited and used in my field when I was going into illustration. It was soon after that he discovered that silkscreening images was better, so there at his townhouse he experimented doing multiples.



EDGE: What do you recall about of your time with him on your New York visits?

JW: I used to love watching him draw. It was like magic. His hand would dance around the paper. He practiced using a ballpoint pen and he had these 16" x 20" pads and he would just fill them up with drawings. I think it was his way of keeping his talent, keeping his hand going. But he did thousands of "practice" drawings. They're all wonderful and a lot of people who know him from his silkscreens don't realize that he actually was a really incredible draftsman. I remember wanting to be like him in that way, being a good draftsman. When my siblings and I would visit from Pittsburgh, we often saw him paint. He'd let us watch and sometimes he would give us little chores to do while he was painting. I thought it was quite an exciting time. I mean, of course, he was special to us. He wasn't really famous at that point, but he was famous to us. He lived in this strange place that was so different and we were all captivated by him.

EDGE: So I have to ask...are there silkscreens hanging in museums that you had a helping hand in?

JW: We did help him by holding the frame so he could pull the paint through. That was when he was doing

the smaller silk screens, for instance the Coke bottles, the Fragile labels, the little ones of Elvis and Natalie Wood, in his small studio room. So, yeah, those early silkscreens were done at home. In fact, the early Marilyn Monroes are the ones that have "mistakes." Some of them have a lot of ink. Some of them have hardly any. Silkscreening is not an easy process. The ink very often has a powerful smell to it and it dries really quickly. So you have to clean the screen out continuously, otherwise the image gets lighter and lighter. If you look at the early silkscreens he did in 1962, those are full of mistakes. To me, my favorite works of art that my uncle did are those early silkscreens of '62, because I can just picture him working at home doing the best he can.

EDGE: When did he start working in a studio that was separate from the townhouse?

JW: He wanted to do large silkscreens of Liz Taylor and Elvis Presley and he couldn't do them at home, because they required much more space so in 1963 he had to get an outside studio and an assistant. Nathan Gluck continued to help him with his illustration assignments at his home studio and Gerard Malanga was hired to assist with the large silkscreening at the firehouse studio he rented two blocks away.

EDGE: In what ways do you think you were inspired or influenced by your uncle?

JW: I was inspired by the fact he was an artist and he was an illustrator. But as far as being a fine artist, I didn't quite make it to that point. I was too much of a traditionalist, I think, and because of my upbringing, I had a totally different viewpoint. I was part of the television generation starting in the 1950s and '60s. I didn't quite understand the creative avant garde aspects of what my uncle was doing. So he didn't really have that great of an effect on me, although he did support what I was going through. When I told him I was going to study at Carnegie-Mellon, he thought it was great idea.

EDGE: Did he offer any advice at that point?

JW: He thought that I probably should go more into photography than illustration. He believed that illustration was a dying art in the 1970s—that they were using much more photography. And he was right about that. The Golden Age of illustration from the 1930s, '40s and '50s was kind of going bye-bye, and they were using a lot more photography. So the available work for an illustrator was more in book publishing, which is where I ended up.

EDGE: You were one of the most prolific sci-fi cover artists of your era. How did you get into that genre?

JW: I had this interest in science fiction and fantasy, being that I grew up with comic books and watching science fiction movies. So I had an idea that I'd go into illustrating books that were science fiction-oriented. And that's what I did for many years. I illustrated a lot of well-known authors and did three or four hundred covers. I loved reading the books and envisioning some important part of the story to put on the cover. Then the opportunity came up to do children's books and that kind of opened up a whole new area for me. Instead of illustrating just the one cover that represents a whole book, I would illustrate the entire story, which is a lot more satisfying.

EDGE: What was the actual process for creating a cover that sells?

JW: I would get a big, thick raw manuscript. I'd read it over a few times, pull out details and come up with some thumbnail sketches. I would show those to the art director, the art director would go to the editor, the editors would discuss it, and then they'd get back to me with suggestions—or they might like one that's going in the right direction and give me the go-ahead. I never spoke to the writers. In fact, the process was always that the editors and art directors purposely kept the writer and the artist separate. So we would start with sketches of multiple cover ideas and then I would do one they liked in color. I kept to an organized process



Courtesy of James Warhola

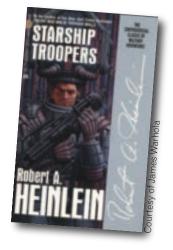
so I wouldn't have to do any kind of corrections in the final art. Since I worked in oil paints, it wasn't an easy thing to correct. Of course, you wouldn't want to give away any details in the story that would ruin the ending, but you wanted to pick a climactic moment. I mean, if there was a dragon in the story, you've got to use that dragon somehow—also, personally, I loved doing dragons.

EDGE: What set you apart from other artists in the sci-fi/fantasy world?

JW: Over the years, publishers discovered that I was really good at doing covers that had a sense of humor. If there was some kind of humorous aspect to the story I could capture, I loved that aspect. I kind of got a reputation for that. I used to do these books by Spider Robinson who wrote stories about a futuristic bar room with all these crazy alien creatures in them. So, I usually did these scenes for the covers.

EDGE: Did any of your covers become movies posters?

JW: No, not specifically. When a book is turned into a movie, they'll usually eliminate the illustrated cover and use a photograph from the movie. Like, I did Robert Heinlein's Starship Troopers and sure enough they came out with the movie, so they republished the book with the lead actor on the cover,



Fun Stuff

You may not realize it, but you're probably familiar with some of the most iconic work in James Warhola's portfolio. He was one of the go-to illustrators for *Mad* magazine and Garbage Pail Kids.

As a freelance artist, you do a lot of different types of work and for a long time I was also connected to Mad magazine as one of their regulars often referred to in the credits as "the usual gang of idiots." I was given several assignments a year and it was great working with them. Mad definitely had an influence on my sense of humor, which you can see in my book covers at the time. I did several covers for the magazine and paperbacks, and many



Courtesy of James Warhola

interiors for them in the 1980s and '90s. I first did Alfred E. Newman as Frankenstein and as Dracula, then more covers followed, such as Alfred in a body cast in rollerblades. I did a "Salute to the Jacksons" cover. And "The Lemon" cover, which had a giant lemon on it that was supposed to be a scratch-and-sniff, except that the ink became highly flammable so they had to stop the printing. It was great meeting all the other

artists that worked for the magazine, many who are gone—though Al Jaffe, who did the folding back covers is still around and just turned 101.

An offshoot of the Mad work was that I was recommended to Topps bubblegum and ended up being a part of that whole Garbage Pail Kid card thing. I wasn't the original artist, but I was one of the three artists working on those, which developed a cult following. I did a couple hundred of them and to this day, I still have people asking me to sign those cards.

— James Warhola



my original illustration was kind of jettisoned. I did do the very first cover for William Gibson's *Neuromancer*, which became a groundbreaking science fiction book. It delved into the whole computer world and was the first of its kind, known as Cyberpunk. They only published a few thousand copies at first, but then it ended up winning the Nebula Award that year in 1985, which is the big science fiction award. It was never made into a movie, though it was attempted.

EDGE: I recently unearthed some articles I wrote in the 1980s and thought, "Wow I might actually hire this guy!" Do you look back at the early work you did coming out of Carnegie-Mellon and the Art Students League in New York and feel positive about it?

JW: I'm quite impressed with it, actually, because the detail and amount of time I would put into my paintings was so beyond what I'd have the patience for today. I guess it's just the gradual evolution of an artist who

becomes a little more impressionistic. But I quite often marvel at the amount of detail that I used to work with, and the *patience*. I tell you, that's quite a gift at a younger age. It's hard to recapture that.

EDGE: It's the energy of youth...

JW: Yes...and sticking with a painting! I mean, I can remember sitting at an easel, probably for 16 hours straight, taking a quick break for a bite to eat, and just plowing through all the work that would be required to paint every little creature in those covers. And then, quite often, you'd pick something out and have to repair it or repaint it.

EDGE: As you mentioned, you've done a lot of work in children's books, as both an illustrator and a writer. How did that come about?

JW: Initially, an art director came to me with a manuscript, *The Pumpkinville Mystery* and said, *Try this*.

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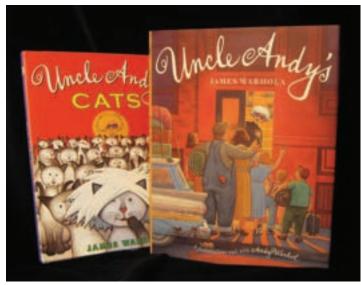
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Courtesy of James Warhola

Of course, the whole project didn't pay as much as a book cover—it was a lot less money and a lot more work, so I kind of resisted at first. But then I did give it a try and liked the result—and everybody else that I did it for liked it, too. So they continued to give me book projects to do. Mapping out a whole children's book is fun because you're actually showing the plot and the climax as you come to the end. I have to say, it's one of the most creative areas that an illustrator can work in. There's not one type of accepted style, like in the paperback market, where you had to be kind of photographic and couldn't be cartoony. But in the children's book area, you can be anybody you want. I like that flexibility. At some point, I was encouraged to try to write my own stories, because if you write and illustrate your own story, you get the full royalty if the book sells well.

EDGE: Which brings us to your *Uncle Andy* books.

JW: The first book that I authored as well as illustrated was *Uncle Andy's: A Faabbulous Visit with Andy Warhol*. It was about my visits with my family to my uncle's and grandmother's house in New York City at a time when he was producing all that early pop art. It was also a window into my uncle's homelife. Most people didn't realize that he lived with his mother and had two brothers with large families that would occasionally show up unannounced. It was kind of fun to enlighten

the world on his personal life. At one point, my uncle had a lot of cats. They were all Siamese cats and they paraded throughout the house for several years. Everybody saw the cats in the first book and they said, *Oh, you gotta do a book about the cats!* So I did *Uncle Andy's Cats*, which was very enjoyable.

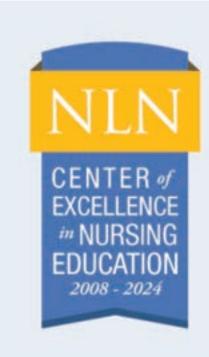
EDGE: Do you think of yourself as coming from an "art" family?

JW: Yes, I do in a way. From an early age, thanks to my uncle Andy, I felt that I that I was a part of the art world. And now my daughter, who's 25, graduated a few years ago from Cooper Union and she has this obsession with being an artist herself. She doesn't want to be an illustrator—she saw the pain and agony that I'd go through with my strange books—so maybe the fine art aspect skipped my generation. But, yeah, I definitely feel I'm part of an art family. And I think that my grandmother, Julia, played a significant part in that. She felt there was an artistic aspect to everything—a beauty, whether it's visual or just an idea. She connected with her kids, who then connected to us. My grandmother was a very creative person. She liked to sing and dance, she did all kinds of art and sewing projects. She brought this belief directly from the "old country," the Carpathian Mountains in eastern Slovakia, that you could create something different from anything. She emphasized this to her grandkids and I think that's what I've been inspired by. She was a very unique individual who was the one person most important in nurturing my uncle Andy's creative abilities. EDGE

Editor's Note: In the off-the-record part of their conversation, Mark Stewart and James Warhola found they had something in common beyond the children's books each has written. In the late-1970s, both studied at The Art Students League on 57th Street in New York.

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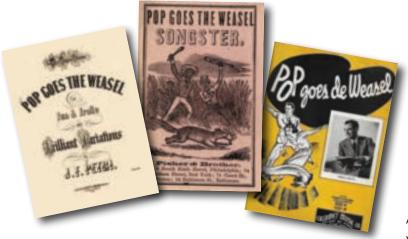


The Ultimate Guide to "Pop Goes the Weasel."

By Mark Stewart

he Charleston. The Jitterbug. The Twist. The Hustle. The Electric Slide. Most of us are familiar with the popular dance crazes of the last century. But did you know that, 170 years ago, a tune we now associate with toddlers cranking Fisher-Price toys was the hottest party dance on both sides of the Atlantic? "Pop Goes the Weasel" was, in many respects—both literally and figuratively—the beginning of Pop Culture. The tune was performed by proper orchestras, by bands in dingy music halls, by street musicians, at community dances and at elegant soirées, including those hosted by British nobles and Queen Victoria herself.





What all these venues had in common was that, when you heard the catchy tune, you could barely contain your impulse to leap to your feet and perform the intricately choreographed dance.

Inspired by an old English folk melody, "Pop Goes the Weasel" had no set lyrics at first, but soon people began supplying their own, including some bawdy ones. Mostly the words were nonsensical, the common theme involving some creature (or person) chasing a weasel—around a cobbler's bench, a chicken coop and ultimately a mulberry bush, which was borrowed from the similar-sounding American version of the nursery rhyme Here We Go 'Round the Mulberry Bush.

Okay, so let's get into it.

What is the monkey's problem? And why on earth is a weasel involved? The answer to the first question appears to be that monkeys were, are and always will be inherently

chaotic and funny to humans of all

ages. As for the weasel, it may not be an animal at all,



but instead a *spinner's weasel*, a device that measures out lengths of yarn produced by an old-school spinning wheel. Its internal gear structure was designed to make a pop each time a skein (80 yards) was completed. Imagine the mayhem an untethered simian could cause with one of those whirling around!

Another origin story for the weasel stems from the Cockney term "weasel and

stoat," which rhymes with (and is thus short for) "coat." Long ago, "popping the weasel" meant having to pawn your Sunday coat; the *monkey* in the lyrics, then, would have been short for money troubles (think "monkey on your back"). Thus to certain Londoners of the *My Fair Lady* era, being "chased by a monkey" meant scuffling for cash or dodging creditors.

Not surprisingly, "Pop Goes the Weasel" has inspired modern "covers" by everyone from Fats Waller to Bill Haley & The Comets to the 80s hip-hop group 3rd Bass. In 1963, the tune was used as the intro

music for the short-lived Beatles

BBC radio show *Pop Go The Beatles*. And, of course, it is the go-to accompaniment to Musical Chairs. Finally, "Pop Goes the Weasel" appears to have become the

default song for Jack-in-the-box toys by the 1930s—delighting most young children while causing a few to burst into tears (and no doubt inflicting some kind of permanent psychological damage). EDGE





Images courtesy of Upper Case Editorial



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— George Thomas, Owner

Welcome Back!

The restaurants featured in this section are open for business and are serving customers in compliance with state regulations. Many created special items ideal for take-out and delivery and have kept them on the menu—we encourage you to visit them online.

Do you have a story about a favorite restaurant going the extra mile during the pandemic? Post it on our Facebook page and we'll make sure to share it with our readers!



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A look at unique and distinctive homes for sale in our area.



5B Heritage Drive, Heritage Greene

Chatham Twp. \$425 000

2 bedroom, 2 bath condominium with den, formal living and dining rooms, eat-in kitchen, in-unit laundry, garage, storage.

www.woodwardhomes.com Woodward Properties, REALTORS 908.598.0155



10 Rodak Circle

Edison \$699,000

This beautiful home features an open floor plan, 5 spacious bedrooms and 3.5 bathrooms.

www.premierhomespros.com Anthony Torres 908.245.6767



268 Millard Avenue

Hillside \$349,000

Charming 3 BR/2 BA home. 1st fl. has heated front porch, LR w/french doors opening to FDR. Kit w/eating area, BR & full BA. 2nd fl. has 2 BR & full BA. Lg basement w/storage space. Schools, transportation & shopping are all nearby.

www.elizabethbataille.com Elizabeth Bataille

908.202.1702



43 Lincoln Boulevard

Clark \$500,000

Rare opportunity to own a multifamily in Clark, NJ on a quiet street. First floor features occupied 1BR/1BA unit with spacious living room and eat in kitchen. Second floor 2BR/2BA ready for occupancy soon.

www.thenjreboss.com Jaynie Carlucci

908.873.7306



368 Windfall Lane

Franklin \$650,000

Morris Twp.

3,000 sq. ft., move-in cond. w/3 BR & 3 full BA. 1st flr: lg. KIT, FR w/gas FP & SR. Master w/ full BA. 2nd BR, full BA, & laundry. 2nd flr: loft, BR, full BA & utility room. 55+ Comm. w/clubhouse, indoor & outdoor pools, hot tub & gym & ballroom.

www.elizabethbataille.com Elizabeth Bataille 908.202.1702



48 Old Glen Road

\$839,000 A beautifully updated, open-concept 4 br/2.5 bath split level in popular Convent Station. The home is

http://sites.visionnj.com/48oldglenroad Sandra Bolcar 908.247.5954

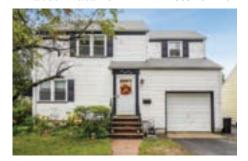


424 Pine Avenue

Garwood \$439,000

Turn-key home w/hardwood floors, LR w/fireplace, lg kitchen w/dining area. Home office, 2 BR w/lg closets, reno. full BA. Lower level w/rec room, laundry/utility room, .5 BA & storage area. Gas furnace & C/A, updated electrical.

www.elizabethbataille.com Elizabeth Bataille 908.202.1702



601 W. Lake Avenue

Rahway \$429,000

Colonial just blocks from Milton Lake Park. Foyer opens to LR & DR. KIT w/SS appl, den w/sliding glass doors to fenced-in yard. 2nd flr has primary BR, 2 add. BR & main BA. Walk-up stairs to attic. Full basement w/rec room & storage/laundry.

www.elizabethbataille.com Elizabeth Bataille

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512 W. 3rd Avenue

Roselle \$475,000

First floor features porch, living room, formal dining room, kitchen, laundry connections. Second floor and Third floor decent size 4 bedrooms.



and parks, don't miss this great opportunity.

1460 Cooper Road

Scotch Plains

Lovely 3 bedroom, 2 bath home on an acre of lush, private grounds, conveniently located to schools h



171 Zwolak Court

South Plainfield \$399,000

Move-in condition 3 BR, 1.5 BA Colonial style home on corner lot. 1st fl: large FR, LR, FDR, Updated KIT w/granite countertops & SS appl. Laundry & powder room. 2nd level features the primary bedroom, 2 additional BR & full BA.

www.premierhomespros.com Katty Espinoza

908.245.6767



908.233.5555 ×202

www.elizabethbataille.com Elizabeth Bataille

908.202.1702



244 Baltusrol Way

Springfield \$529,000

This charming stone and brick 3 Bedroom 2 full bath Ranch with central air offers spacious rooms and easy one-floor living.



1 Cypress Terrace

Springfield \$749,000

973.218.9000



15 Essex Road

Springfield \$479,000

The perfect starter home. In a quiet neighborhood w/easy access to everything.

www.cynthiaapicellagroup.com Cynthia Apicella 201.697.5365



15 Marcy Avenue

Springfield \$695,000 www.WolfPremier.com Lucas A. Wolf



539 Meisel Avenue

Springfield \$725,000 www.century21altman.com
Century 21 Norma Altman, REALTORS®
Hope Rosenberg 973.202.2855



23 South Trivett Avenue

Springfield \$429,000

This home can accommodate first-floor living. NYC commuter bus at the corner, Millburn Train Station miles approx 2 miles.

www.WolfPremier.com Lucas A. Wolf

973.218.9000

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SOLD



148 Tree Top Drive

Springfield \$999,000



Sprawling custom home with a slate roof, all brick

exterior, five bedrooms, and three full baths sits

99 Wentz Avenue

nicely on a large lot.

Springfield \$825,000



6 Woodside Road

Springfield \$725,000

w/waterfall. Open flr plan. KIT w/granite countertops & SS appl. FR w/wood-burning fireplace. Basement w/rec room, home office & half BA, laundry/mud room, primary BR with spa bath.

Colonial on half acre+ lot, heated inground pool

www.elizabethbataille.com Elizabeth Bataille

908.202.1702

www.cynthiaapicellagroup.com Cynthia Apicella

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973.218.9000



Dazzling fully renovated colonial in a prime

808 Hueston Street

location in Union

Union \$550,000

207 Maple Street

Jorge Rueda and

Vanesa Cabrera

Union \$645,000

908.245.6767

1322 Central Avenue

Westfield \$629,000

Beautiful, eco-conscious 4 bed/2 bath Colonial. New stainless steel appliances, crown molding, and remodeled bathroom.

www.premierhomespros.com

www.cynthiaapicellagroup.com Cynthia Apicella

SOLD

201.697.5365

www.Inpetewetrust.com Signature Realty **Peter Moriello**

908.451.2311



Westfield

924 New England

Westfield \$2,150,000

Look no further and move right into this fabulous

three-bedroom one and a half bath split-level

home, situated on a wonderful cul-de-sac.

453 W Grove Street

Westfield \$1,175,000

Tremendous potential awaits in this sunny 3 BR, 1 1/2 bath Colonial. Nestled on a deep lot with tons of potential! Conveniently located to schools, parks and downtown shopping, restaurants and NYC transportation.

TheIsoldiCollection.com

788 Fairacres Avenue

Frank D. Isoldi

908.233.5555 x202

Picturesque 6BR colonial on a quiet street with loads of curb appeal. Sitting on a half acre of lush landscaping, this home with 4 ensuite bedrooms and elegant living space spares no detail.

www.thenjreboss.com Jaynie Carlucci

908.873.7306

Expanded and renovated 5BR/4.1BA Colonial w/4 floors of living space on a gorgeously landscaped corner lot close to schools. Blue Wave Construction shows off their quality and innovative craft w/this home offering all the modern amentities.

www.thenjreboss.com Jaynie Carlucci

908.873.7306

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5 Minutes with...





Kevin Smith said that you've inspired him in some ways...do you feel you have had a positive effect on his movies and other work?

It's weird to talk about myself and be like *Well, yes, I did this for him, whatever.* But I've heard him saying that out of his own mouth. He saw something in me, he thought I was funny and he wondered if other people would think I was funny. So he put me out there to see. He says that along the way, I have always been a *Yes!* person...if he has an idea, I'm never like, "Don't do that, you're gonna fail buddy." I'm like, "Yes!, let's try it! What can I do to help?" Kevin definitely has great ideas and is super-talented and smart. It's been a really good team-up.

In 2019, you made your own movie, *Madness in the Method*. When did you decide you wanted to direct?

It was on *Clerks II*. Kevin was up in his editing suite and everyone else was ready for the first shot. They were like, "Come on, let's get going, we're gonna be late." Kevin was in the zone and was like, "One more minute." So I said, "Kevin, let me direct a shot." I was joking around, but he said, "Go for it." It was an easy shot, but I got to say *Action!* and *Do it again*. I don't know, man, just right there, I was like, *Wow, this is awesome*. *I'd really love to do this for a full movie*.

How did you get Stan Lee to do a cameo?

We worked together on *Mallrats*, we did an Audi commercial, and I saw him at comic conventions all the time. But it's not like I had his phone number and talked to him or anything. I did have his assistant's

number, so I called him up and was like, "Bro, I know this is a big ask, but is there any way you think that Stan would be able to come down and we can get him in and out in like two hours at the most?" He called back and said, "Stan told me you have to be done in two hours because he has to go home and eat dinner with his wife. He never misses dinner with his wife." That was so sweet to me.

At what point were you able to pursue a movie career full-time?

I would say in 2001, with Jay and Silent Bob Strike Back. From Clerks to Dogma, I worked construction, roofing, and delivering pizza. After Clerks, I went back to my normal job, roofing, for a while. And then when we went to do Mallrats, I quit roofing because I was gonna be gone for a couple months and the guy couldn't hold my job. When I got back from Mallrats, I went to Vancouver and did the movie Drawing Flies. Then I came back and I started doing construction with my buddy. Another buddy owned a pizza place, so he gave me a job delivering pizza. I was delivering pizza and doing construction, like tiling and bathrooms and stuff. After we did Chasing Amy I still did that. It really wasn't until after Dogma, because that's when I came to California.

Editor's Note: This Q&A was done by Andrew Talcott and was edited for length. To read Andrew's full interview with Jay—and find out how Jay overcame his stage fright—visit EdgeMagOnline.com and click on the 5 Minutes tab.

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