

MOVING IMAGE REVIEW



Access to the Past

By Peter McDougall

“// How well could you survive a nuclear war?” asks the man selling Superior Sales Corp.’s emergency Life Pack food kits. The question, in a modern context, seems odd—how are eight days’ of canned goods going to save you from nuclear Armageddon? The television commercial was made in 1962 in reaction to the threat of nuclear war; it was acceptable to use fear to sell products. According to the well-dressed announcer, your chances of surviving a nuclear war weren’t very high if your shelter wasn’t stocked with Life Pack food rations.

While nuclear conflict is no longer an everyday concern in the lives of most Americans, the threat of terrorism is a contemporary replacement. Fear mixes with consumerism to color a complex tapestry of national security and civil liberties.

Consumer Culture

The advertisement for Life Pack food kits is included in Northeast Historic Film’s video compilation, *Maine’s Television Time Machine*, a selection from approximately 300 hours of 16mm film surviving from Maine’s oldest television station, WABI. Apart from the ad for survival rations, the selection includes a 1961 advertisement for pre-cooled shipping service on the Bangor & Aroostook Railroad. The country song selling viewers on the virtues of an ice-chilled and

insulated rail car to bring potatoes to market is catchy. We still sell with music and moving images, but workers sliding blocks of ice into the refrigerator car evoke a long-ago era.

My favorite classic piece of consumer culture is footage from 1955 that features five handy kitchen gadgets. The clip could hold its own against any modern infomercial (as could some of the gadgets). The pitch is driven by suave patter, fast-moving hands and food that is swiftly sliced, diced, grated and swept away almost before you’ve had a chance to understand what happened.

Access to mid-century marketing provides evidence for scholars interested in media expressions, and material for classroom investigations of regional and mass culture. The immediacy of the ads might evoke a sense “that would make things easier in the kitchen” despite almost 50 years of new technology. As ever, we remain suckers for a good sales spiel. And yet, despite this constancy, some things do change.

Civil Defense Evacuation

Take for instance footage that depicts the entire city of Bangor, Maine, evacuating in a civil defense drill in 1955, also included in *Maine’s Television Time Machine*. As the day progresses, other than a few police officers left to monitor the streets, not a single Bangor resident is seen. The community was willing to carry out the exercise due to the threat

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Email Addresses Work Wonders

Moving Image Review is going green! That’s right, starting with this issue, we’re switching to an electronic (a.k.a. paperless) format. By going paperless, we’ll conserve resources like trees, water and fuel required to make and send paper. Our electronic edition will provide an enhanced MIR experience for you, including color still images, embedded moving images and links to additional resources. And yes, switching to an electronic publication will save money. If you are still receiving the paper version, please send your email address to: nhf@oldfilm.org or 207 469-0924.

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Executive Director's Report

Channel 5 in Boston, WCVB-TV, has long been a friend to Northeast Historic Film through its local production, *Chronicle*, which has consistently covered our organization. The program has used archival footage from our vaults and has brought in material for preservation from around New England identified through their staff research.

Now, we have a new relationship to WCVB's own record. This year with the help of Paul Beck, Director of Engineering in Emerson College's Television, Radio and Film Division, and a board member of the Woonsocket Museum of Broadcast Technology, Northeast Historic Film acquired a substantial collection of television film from WCVB-TV.

Here's how it happened. In 2002 Art Donahue, a longtime *Chronicle* producer at WCVB-TV, told me that the station's old news film might need a new home. It was stored off site and not terribly useful to the station. In 2006, I picked up over 500 videotapes representing in-depth coverage of some of the biggest regional stories of the 1980s and 1990s, including footage of the Katherine Ann Power case mentioned in **Collections in Use**. But the 16mm newsfilm was not yet available.

NHF Statement of Purpose

The purpose of Northeast Historic Film is to collect, preserve, and make available to the public, film and videotape of interest to the people of northern New England.

Activities include but are not limited to a survey of moving pictures of northern New England; Preserving and safeguarding film and videotape through restoration, duplication, providing technical guidance and climate-controlled storage; Creation of educational programs through screenings and exhibitions on-site and in touring programs; Assistance to members of the public, scholars and students at all levels, and members of the film and video production community, through providing a study center, technical services and facilities.

I am very grateful to Leona McCarthy, Manager of Program Administration at WCVB-TV, for her understanding and support of the donation process. She and I were able to efficiently negotiate an arrangement that reflected the rights, responsibilities and needs of both WCVB-TV and Northeast Historic Film.

Millions of Feet of News

Nothing about a collection this big is easy. It took the largest size Ryder truck and an all-hands-on-deck effort to load, transport, and unload 3,500 cans of film containing around 3.5 million to 4 million feet of daily coverage and specials filmed between 1970 and 1979. Sorting the film by date and cleaning the cans took teams of staff many hours, as did getting all the cans on the vault shelves. Now we can take a breath.

The WCVB-TV Collection promises to hold a wealth of fascinating detail about life in Massachusetts and throughout the region. The film captures school busing before desegregation of Boston schools started in 1974, the Red Sox World Series run in 1975, the Kennedy family, the Maine Indian Land Claims Settlement, and many other events of great and small import.

Except for a few things written on the outside of the cans and some story lists inside a few of the cans, the collection is a mystery. And so we will have to find funding to describe the contents and to make access copies. The price of this effort will be high, somewhere in the



hundreds of thousands of dollars, but I think the value of the collection and its importance to understanding the history of the period is priceless.

The Annual Fund

We've launched our first ever Annual Fund drive and I'd like to ask for your help. If you are in a position to contribute please consider making a special year-end gift. You can make a big difference in helping find, preserve and show the moving image history of northern New England.

All Annual Fund gifts will be included in the next *Moving Image Review* and gifts of \$100 or more are eligible to receive one of the very popular inscribed bricks decorating the Alamo Theatre's front entrance.

Call us at 800 639-1636 to make a gift with a credit card or to discuss a gift of securities. Or visit www.oldfilm.org and click on the JOIN/DONATE tab to make an online gift.

Staff News



Emily Hurwitz joined our staff in September 2008 as Technical Services Assistant. She has a B.A. from Colgate University and has just completed a Masters degree in film archiving from the University of East Anglia in Norwich, England. Her duties with us include working with Gemma Perretta, the Technical Services Manager, to keep up with the growth in film to video transfers, video reformatting, and digitizing. Additionally she is handling deposits and retrievals for our film storage clients.

Collections: Part Time Farmer

By Kelsey Abbott

/// Sometimes it starts with a quiet ride in the country.” Ahem, sometimes what starts with a quiet ride in the country? According to the narrator of the Maine Department of Agriculture’s 1958 film *Part Time Farmer*, that’s when you might be struck by the desire to earn all or part of your living on the land. In other words, that’s when you might decide to become a part-time farmer.

In the ’50s, Maine industries were booming and people flocked to the cities to take part in the growth. The Department of Agriculture grew concerned about the fate of Maine’s agriculture. If all the farmers moved to the cities, who would grow the fruit and vegetables and raise the livestock to feed the people of Maine? *Part Time Farmer* was the Department’s attempt to convince people to move to the country and farm.

Many people “have found it possible and pleasant to be part-time farmers,” the narrator says. The part-time farmer propaganda continues as the narrator explains that part-time farmers are vital to United States agriculture: Part-time farmers make up three out of every ten U.S. farms. Plus, part-time farmers are happy: They enjoy more time with their families, more recreational opportunities and healthy living. Every part-time farmer can have a kitchen garden so they can grow their own fresh produce rather than buy the expensive options at the grocery store. And some part-time farmers may find it feasible to raise livestock, from a high maintenance dairy herd to easier options like sheep, geese—or even beef cattle.

That’s a pretty convincing sales pitch, but wait, there’s more! Thanks to the pleasant life found only in Vacationland and Maine’s ample land resources, a part-time farmer can be part of something new—the newfound link between industry and farming. In fact, a part-time farmer enjoys the ideal economic balance in Maine, living off two or more income sources while enjoying country living.

Ahh, Maine in the 1950s seems so quaint. People grew their own vegetables,

berries and herbs and raised their own livestock instead of visiting the local Hannaford, Shaw’s or even Whole Foods. But wait, that old school lifestyle sounds a lot like a modern movement brewing (in Maine and elsewhere) to eat locally. The Eat Local movement began as an environmental effort to encourage sustainable agriculture and reduce the greenhouse gas emissions required to get our food from farms to our tables. In 2005, four women from San Francisco coined a name for a person who eats locally—a locavore (the 2007 Oxford American Dictionary word of the year). A locavore’s food comes from somewhere within 100 miles of the locavore’s table, whether it’s his or her own garden, a local farmer’s market or a community supported agriculture (CSA) project.

Now that we find ourselves in a time of economic crisis, the Eat Local movement is attracting more than just environmentalists. It seems like being a part-time farmer is suddenly back in favor. ■

H.G. Hawes

Horace Gilman Hawes (1908-1985) was Maine State Dept. of Agriculture Publicity Director in the 1950s and 1960s. He wrote, shot and produced 16mm films on Maine agriculture, many of which survive in the **Jean A. Hawes Collection**, donated by his widow. Besides *Part Time Farmer*, titles include *Better Seed, Climate and the Apple, Feeding Cattle and Man, International Maple* (see Summer 2008 MIR), *Market Man*, and *Potatoland*. H.G. Hawes was also responsible for a 1935 report on the Emergency Relief Administration in Maine, a work relief program established in 1933. ■

Toni Treadway and Bob Brodsky

Association of Moving Image Archivists Silver Light Award

By Andrea McCarty
Senior Manager of Archives at HBO and an advocate for small-gauge moving images
Excerpted from McCarty’s introduction at the AMIA Awards in Savannah, Georgia, November 2008.

Whenever I travel back east to Massachusetts, I make an effort to visit Bob Brodsky and Toni Treadway, two of the most committed, intelligent and interesting individuals I have ever had the privilege to meet. Rowley is a small New England town, with a white-steepled church, a village green and a country store—hardly the type of place you’d expect to find a world-class film transfer facility.

Brodsky and Treadway is the premier film transfer house for small-gauge film formats, and Toni and Bob are tireless advocates for independent filmmakers, artists and families with home movie collections. Together, they make an amazing team. I’ve witnessed Bob, a perfectionist like no other, spending hours repairing and shepherding a warped, shrunken film through his transfer equipment. Anyone else might have given the film up as lost. It is exacting work, and the results speak for themselves—Brodsky and Treadway are committed to presenting their films with the correct aspect ratio and frame rate so they always look their best. I’ve watched Toni working with their clients, encouraging them to seek out ancillary materials, to store the films correctly, to track down the elders in the film for an oral history. She has the gift of translating technical jargon into language that almost anyone can understand. Each piece of film that passes through the Brodsky and Treadway studio is treated with the utmost respect, whether it is a family home movie, an independent art film or a piece of historical footage

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of a Soviet attack. How willing would Bangor be, today, to halt all forms of business and to leave en masse? Given the track record of 21st century evacuations in face of fires, hurricanes and floods, it is doubtful that a similar effort, just for practice, would be approved or carried out.

Community and Our Liberties

For those who think a civil defense drill is hardly a fair metric for governmental effectiveness, civic response or a sense of community, consider the *Lexington Oral History Project*. This is a record of our right to free speech and how it can become tangled—and untangled.

The town of Lexington, Mass., played host to the struggle between civil liberty and national security almost 40 years ago. Demonstrations against the Vietnam War were commonplace in the U.S., as was the desire to silence dissenting voices. On Memorial Day 1971, Vietnam veterans marched from Concord to Boston to protest the country's continued presence in Vietnam. They camped overnight on the Lexington village green, in defiance of a town bylaw, and were joined by local residents. Over 400 people were arrested. The thoughts and opinions of the residents and veterans are captured in the *Lexington Oral History Project*. (See Page 6, **New Collections**.)

Respect for the law clashes with respect for principle on an emotionally and politically charged field. That the situation ended peacefully is a testament to the sense of community that bound Lexington together, despite its differences.

The language and ideas expressed in Lexington echo strongly in the opinions of people today. Since Sept. 11, 2001, there have been redefinitions of civil liberty and national security, and sometimes voices raised in opposition have been painted as unpatriotic and therefore unlawful.

Labor and the Economy

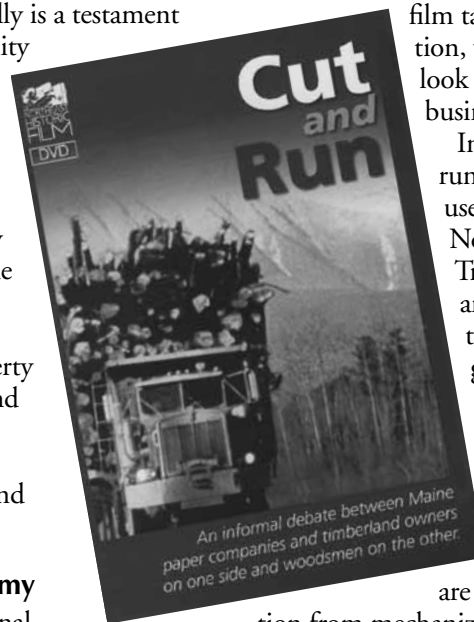
Though surviving national catastrophes—nuclear fears and terrorism—and sustaining civil liberties are lasting concerns for many Americans, more than half the voters in our 2008 election cited the economy as their top concern. Lost jobs, low wages, and a lack of confidence are hallmarks of the current recession. They are also elements that weave through *Cut and Run*, a 40-minute documentary from the 1970s, covering the struggles of American loggers.

Cut and Run serves up the language, the ideas, and the culture of Maine's working woods. Dangerous conditions and low pay along with competition from an influx of Canadian loggers color the plight of the American logger. The film takes a distinct position, while offering a look at elements of the business.

In arguments that run close to those used against the North American Free Trade Agreement and globalization, the American loggers complain that corporate owners are engaged in unfair tactics. The workers claim that the companies

are using competition from mechanization and from Canadian loggers to maintain unnaturally low wages such that loggers can barely make ends meet. The struggle between worker and corporation is hardly unique to this time period.

Who we are as Americans and global citizens often becomes clearer as we view moving images of our past. Situations and points of view captured in moving images are worthy of close attention. ■



Buy or Borrow

Maine's TV Time Machine, a 30-minute selection available on DVD.

Cut and Run, narrated by Marshall Dodge, by Richard Searls for University of Maine Social Issues Research Committee, available on DVD.

At the Archives

Bangor Historical Society/ WABI Collection

8,000 item-level records describe the news stories, advertising, and other content from the 650,000 feet of 16mm film, available to researchers in NHF's study center.

Bangor Civil Defense Evacuation,

June 15, 1955, 20 minutes of 16mm film by WABI TV showing the emptying of the city. Footage includes news trucks, radio emergency communicators, Civil Defense headquarters, students leaving Bangor High School, workers removing patients from a hospital on stretchers, families boarding a train. There is footage of a deserted city from the street and aerial shots. The exercise was of national interest, as *The New Yorker* magazine on June 25, 1955, noted, "Bangor, Maine, served as a kind of pilot city in last week's civilian defense test, with some two-thirds of its population actually being evacuated—and doubtless bumping into

a buzzing swarm of summer colonists trying to invade the place. With traditional Down East forehandedness the Bangor city fathers insured themselves at Lloyd's of London, before the alert, against anybody's getting hurt in the practice exodus."

Richard Searls Collection contains additional titles including *Trap Day*, *First Encounters*, *Dead River Rough Cut*, *Porkoff* and the original elements for the 16mm film *Cut and Run*. ■

NHF Gets Audited! Energy, That Is

Northeast Historic Film recently undertook an energy audit through the Efficiency Maine Business Energy Audit Program. The audit covered the Alamo Theatre, the upstairs NHF offices and The Cube. It was part of the ongoing effort to preserve, stabilize and improve the cinema built in 1916 that is our home on Main Street in Bucksport.

While the audit gave high marks for the efficient boilers that provide heat and hot water to the building, there are a number of possible steps to save energy and spend less money. Given that many old buildings in New England have no insulation, the initial steps we took to insulate and renovate were in the right direction. Nevertheless, the energy audit recommended increasing insulation and weatherization for our walls and ceilings, aiming for the highest possible R-value (the standard measure of heat retention).

Additional recommendations include installing a vestibule at the theater entrance to limit the escape of warm air

in winter and cold air in summer. Keeping the connecting spaces between the offices and The Cube moderate will also save money since the architectural glass has poor insulation properties. And resizing the air conditioning units in the theater and offices to account for the added heat produced by audiences and equipment will provide additional savings.

Electricity Monitoring

Electricity costs are slightly elevated by tripping demand charges under the Medium General Services billing rate. The audit recommended installing a load monitor that would identify when the total power demand of the building was close to the 20-KW limit that results in additional charges. Turning off unnecessary electronic equipment

when approaching the 20 KW limit has the potential to save 19% in electricity costs during that demand period.

The Efficiency Maine program includes access to low-interest financing to help fund energy conservation projects—up to \$35,000 is available at a fixed rate of 3%. There is a real opportunity to improve the bottom line in terms of energy costs and reduce the annual operating costs. The timing of the audit works well with our ongoing renovations as we have reasonable access to areas that need work and can prioritize accordingly.

Of additional interest for those forward-thinking, green-technology enthusiasts among you, the large flat rooftop of the building provides an unobstructed 360° view of the sun and sky. The energy audit recommended undertaking a feasibility study to potentially install solar hot water heaters to augment the hot water provided by our boilers. Given that electricity usage represents 51% of the overall energy budget, installing solar panels to defray electricity costs is a potential long-term goal. ■■■



The glassed-in link connects The Cube (on the left) with the original 1916 building, containing offices and the cinema. This transitional space, a route from the parking lot, is kept at a moderate temperature.

NHF Loan: Movies to Your Door Six Years Before Netflix

Northeast Historic Film's Loan Service started in the summer of 1991, then (as some of you may remember) called "Reference by Mail." Netflix, also a rental-by-mail service, came along six years after us. For the price of roundtrip postage, NHF members can enjoy three video selections at a time from a list of more than 450 titles.

The majority of our borrowers start with titles related to a particular subject area. "Most people are pursuing a personal interest," says Bill Phillips, from membership and customer service at NHF. "It could start off with railroads, or logging, but then they get hooked, and start working through the whole directory." (See MIR Summer 2002, on the Maine State Prison viewers: "when you're incarcerated for decades, what you see in those movies is your memories.")

Requests can be sent in by email, phone or snail mail. Many of the titles have been transferred to DVD, but we still have VHS tapes available. To order titles from the Loan Service, list three first choice titles and two alternates—the alternates are in case your first choices aren't available. When your three selections arrive, you will find a self-addressed and stamped return package and a refill card ready for the next round of selections. Bill says that the majority of orders are placed via this "next batch" refill card.

The Loan Service sends DVDs to members scattered across the nation. In many instances folks become members of NHF primarily for this benefit. ■■■

Moving Image Review (1988-2007) online,
<http://www.archive.org/details/movimarevi19882007nortrich>

New Collections: Lexington Oral History Project

On Memorial Day 1971, a group of veterans protesting against the Vietnam War entered Lexington, Mass., following Paul Revere's historic route in reverse. The group, Vietnam Veterans Against the War, marched from Concord to Boston with stops along the way, intent on raising awareness for an unjust war.

The group was denied permission to camp overnight on the Lexington Green by the town Board of Selectmen, yet, as night fell, veterans and residents remained on the green. What ensued was a rare example of a peaceful demonstration followed by a peaceful intervention by the law. All told, 485 individuals were arrested and ultimately fined \$5 each for breaking a town bylaw.

The memories and opinions of those involved were recorded two decades later as part of the *Lexington Oral History Project* (LOHP), one of the recent additions to Northeast Historic Film. The project, started by Eugenia Kaledin in 1992 with the help of a few Lexington residents, includes interviews of 65 individuals. Veterans, selectmen, the chief of police and many residents share their thoughts, concerns and feel-

ings about the 1971 protest that brought the debate about the Vietnam War to a town in Massachusetts.

"It was a live demonstration of free speech in a local community," says Nancy Earsy, one of the original residents who helped start the LOHP. The oral history project looked at "the kind of dynamics and conflicts that can arise when people decide to exercise their free speech. It was important because at

that time we were engaged in a war that many felt was wrong, and we needed to support the vets who had served in the war that they themselves wanted to end."

Earsy says the videotapes were in a box stored at various times in a basement, an attic and a refrigerator. Now stored in The Cube, the interviews will remain safe for future generations as digital copies are made and shared. "It's important that people remember such a positive example



Bob and Nancy Earsy at the 2008 Summer Symposium with David Weiss, Sian Evans, Judy McGeorge.

of free speech in a community," says Earsy. "And it was important that people could see and hear what live people had to say about it, not just reading words on paper."

Digital copies of the interviews are available at the Lexington Town Library, and copies may be borrowed from NHF. Transcripts of the interviews and more information here:

www.lexingtonbattlegreen1971.com ■

Collections in Use: Most Wanted Woman

Northeast Historic Film is used by curators and researchers for reports, papers, presentations, screenings, and new productions. Recently, we got a call from a filmmaker looking for something a little bit different. The filmmaker, Helen Whitney, sought coverage of Katherine Ann Power—one of the FBI's Ten Most Wanted Fugitives from 1970 to 1984. We found news footage in tapes from WCVB-TV, Boston.

In 1970, during the Vietnam War, Katherine Ann Power was a senior sociology major at Brandeis University in Waltham, Mass. Power was involved in the anti-war movement. In September of that year she and four accomplices stole weapons and ammunition from a National Guard Armory before setting the building on fire. Three days later,

the group stole \$26,000 in cash from State Street Bank & Trust in Brighton, Mass. They planned to use the money and the weapons to support the anti-war movement. During the robbery, William Gilday—one of Power's accomplices—shot and killed a Boston police officer. Power drove the getaway car.

Escape

Three of Power's accomplices were captured shortly after the robbery, but Power and her roommate, Susan Saxe, escaped. Saxe was caught in 1975, but Power kept running, eventually landing in Oregon in 1979. Here she taught cooking classes and was part owner of a restaurant until 1993 when she turned herself in to the authorities. Power served six years in prison in Massachusetts followed by 14 years of probation.

Helen Whitney, who has received an Academy Award nomination and has won Emmy and Peabody awards, over the last 30 years has been a writer, producer and director. Her most recent works have included the Frontline television programs *John Paul II: The Millennial Pope*, *Faith and Doubt at Ground Zero*, and *The Mormons*. She is currently working on a two-hour PBS documentary exploring the themes of rage, evil, reconciliation and forgiveness; it is expected to air in the summer of 2009.

Whitney and her staff enthuse about their research experience here, "It has been an absolute delight to work with NHF. Your collections have made a significant contribution to our documentary." ■

Maine Community Foundation

The Maine Community Foundation made two grants in 2008 from different programs to support separate but intertwined functions of Northeast Historic Film.

Four Season Programming

The first, for sustainable programming, provides \$5,000 in seed money for annual events that meet the educational, cultural, and economic priorities of the community. Like many downtown business districts, ours has been struggling. The Town of Bucksport's new economic development plan concludes that the Alamo Theatre must play a central role in the business district. The grant funding will help us develop the Parking Lot Movie as part of the July Bucksport Bay Festival, and a Halloween showing of *The Rocky Horror Picture Show* to attract participants in Fort Knox's "Fright at the Fort" across the Penobscot River. Winter and Spring events will be developed in 2009. The most important strategy is to ensure that these are community events with many stakeholders, using an inclusive committee structure and public meetings.

25/25 Endowment Challenge

The Maine Community Foundation, in celebration of its 25th year, offered a call for proposals from organizations looking to advance their fundraising capabilities. As recipient of a \$25,000 matching grant in support of endowment funds, NHF is happily positioned to advance our endowment-building efforts as we seek support from individuals, businesses, and foundations. The 25/25 Endowment Challenge will help us identify and develop skills and tools to be successful. The grant, with its match, will increase endowment earnings and provide credibility as we ask in the coming months. Please help us meet the match with a gift of any size celebrating the Maine Community Foundation's anniversary and Northeast Historic Film's 23rd year of operation. Many Happy Returns!

www.oldfilm.org

The Davis Family Foundation

When Northeast Historic Film accepts donated collections we must move them in several directions at once: the physical materials go to cold storage for long term preservation, while information goes to the staff for preservation planning and to the public for access.

We are extremely grateful to the Davis Family Foundation for a \$15,000 grant to support the creation of a new electronic accessioning process so that we may ask and answer the most essential questions about donations: original physical form, rights, biographical and content information, and contact details. Integrated information gathered from donors when a collection arrives will speed up necessary preservation steps and lead to improved public services. The funded project is called "Essential Information: To Provide Better Service," and we are thrilled that a Maine-based foundation understands our commitment to collections care for preservation and access.

Golden Rule Foundation

A 2008 grant of \$3,000 from The Golden Rule Foundation will support major donor recognition in the coming year. Without ongoing assistance from our most generous donors Northeast Historic Film would not be here. Thank yous are important.

National Film Preservation Foundation

A Basic Preservation Grant from the National Film Preservation Foundation will fund film-to-film copying of three reels of 16mm film from the **Joan Branch Collection**. The footage was shot by her father, Joseph Swan. The film—original reversal stock from the family's decade of life in Shanghai—is brittle and shrunken, and has never been duplicated. Lena Mary Colby and Joseph Swan married in 1923 in Shanghai; Joseph Swan founded the investment banking and brokerage firm Swan, Culbertson & Fritz, which brought the New York Stock Exchange to Shanghai. The footage (1928-1936) includes city scenes, the family's

residence and staff, Columbia Country Club, street life, and travels far into the countryside by automobile. The detailed coverage of Americans in the countryside is unusual and particularly worthy of study. The film supports researchers seeking visual resources relating to the history of Americans in East Asia.

NEH Digital Humanities Start-Up

"Finding and Using Moving Images in Context," a project closely related to the **Joan Branch Collection**, used Branch China footage and **Charles Gilbert Collection** footage of Hong Kong, Shanghai, and Beijing from 1928 to develop digital access to collections. The project home page is www.movingimagesincontext.com.

In September 2008 we submitted our final grant report and white paper, which was posted to the NEH Office of Digital Humanities Resource Library. The project is described and illustrated in a blog at www.movingimagesincontext.com/blog

Peter Ditmanson, Ph.D., East Asian Studies and History, Colby College—presently at Oxford University—and Dennis Grafflin, Ph.D., Asian Studies in the History Department at Bates College, provided commentary and evaluation. Branch and Gilbert Collections clips are discussed with questions relating to particular sections in a new textbook, *China in the World: A History Since 1664*, distributed with a CD-ROM providing access to the clips.

National Alliance for Media Arts and Culture

Over the last year the NHF board has worked on a succession planning project funded by a National Alliance for Media Arts and Culture Capacity Building Support grant, made possible by The William and Flora Hewlett Foundation and The Nathan Cummings Foundation.

"Succession, Emergency and Long Range Planning" focused on emergency planning for long-term sustainability. Consultant Sharon L. Rosen helped orient the board and directed which elements of the work were best

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Mark Your Calendar for 2009

Spring

WERU Community Radio remote broadcast, live from the Alamo.

June

Reception and silent film with live musical accompaniment.

July 24-25

Summer Film Symposium. *Ways of Watching*.

Friday, July 24

Annual Outdoor Movie.

Saturday, October 31

Special Halloween screening *The Rocky Horror Picture Show*. Under 17 not admitted.

Summer 2008 Events

Home Movie Day

International Home Movie Day began in 2003 as a celebration of amateur filmmaking, an opportunity to share home movies and a chance for individuals to learn how to preserve their family films. This year, Maine celebrated Home Movie Day on August 16 at the Maine Historical Society in Portland. The turnout was small, but we saw great home movies and interesting 35mm trailers. We also saw film that was completely decomposed. Luckily, we were able to give the owner advice on how to save it.

Gemma Perretta attended Home Movie Day in Burlington, Vermont, on October 18 (when the rest of the world celebrated Home Movie Day). The Burlington HMD was a success again this year. The event was a part of a 3-day workshop on the history of amateur film presented by Burlington College. Barry Snyder, Director of the Film Department at Burlington College, was key in organizing and advertising the event throughout the greater Burlington area. The most interesting material we saw was severely decomposed amateur film shot in the South. Unfortunately, we couldn't project these films, but they provided a great opportunity to show the film students the advanced state of decomposition that



Cinema staffer Amy Viollette distributes the essentials at our fall event, *The Rocky Horror Picture Show*. Plan now for October 31, 2009. Photo by Jane Donnell.

can result from poor storage conditions. We screened a few hours worth of home movies shot by attendees, including ski trips in Vermont in the 1960s.

Bucksport Bay Festival

The Alamo Theatre played a major role in the 11th Annual Bucksport Bay Festival this July. The Riverbend Players, a local theater group, opened and closed the Bay Festival with hugely successful performances of "A Vaudeville Revue" in our auditorium.

On July 25, the second night of the Festival, the Alamo presented a free Parking Lot Movie. The idea came from Bucksport mayor and Festival organizer Lisa Whitney. She recalled that we had projected onto the outside of the building in the past. We had—in 1995, when Rick Prelinger shared some of his films in an event we called "Romance in the Parking Lot: Love Stories from Prelinger Archives." (See MIR Winter 1996.)

The Festival Committee selected the film, *Bringing up Baby* (1938). They began to advertise the show, but when the ship date arrived we hit a snafu. The studio informed us that the only print available was in horrible shape and that

they were going to destroy it immediately. That was not good news. The Committee then chose *Singin' in the Rain* (1952). Originally, we planned to set up a screen in the parking lot, but realized we could get a larger image if we projected onto the exterior wall of The Cube, taking advantage of its clean metallic surface. The music sounded great outside. The rain held off and the crowd was solid. People brought their own chairs and blankets; one couple even brought a small couch.

The screening was a success, but we have room for improvement. Next year, we'll use a team approach for movie selection to ensure broad appeal and certain print availability. We will ask the surrounding businesses to turn off some of their exterior lights to make "the theater" darker. Thanks to seed money from the Maine Community Foundation, we will show the second annual Parking Lot Movie during the 2009 Bucksport Bay Festival, part of our four-season event schedule.

New England Archivists

David Weiss led a discussion session on film preservation as part of the New England Archivists Fall Meeting, "For All Time (And in All Media?): Preserving Cultural Heritage in New England," in November at Simmons College, in Boston, Mass. The session was attended by 40 people. After briefly tracing film's evolution from its invention in the 1890s to the present and providing an overview of the causes of deterioration and damage, the group discussed constraints and evaluated options for implementing film preservation strategies including film-to-film copying, transfer to video, digitization and cool and cold storage. ■

Distribution: Lumberjack Sky Pilot

By Jane Donnell

Reverend Frank A. Reed was a sky pilot—the lumberjack term for preacher—an author and an amateur filmmaker. In the 1930s and '40s he traveled to remote camps throughout the northeastern U.S. to bring the word of God to the workers. As he traveled, he captured his deep-woods experiences on film.

Rev. Reed wrote a book, *Lumberjack Sky Pilot*, published in 1965. Then, in the late 1960s, Reed appeared on the upstate New York WPBS sportsman's show *Cabin Country* to promote his book and share footage of the lumbering operations. This program resurfaced in the late 1990s and became very popular, so popular, in fact that the TV station in Watertown, NY, serving the northern border region, began offering a video of the show as a premium for pledge drives.

Our first experience with Rev. Reed's work came in 1997 when we transferred film, including some of Rev. Reed's foot-



Reverend Frank Reed from *Lumberjack Sky Pilot*.
Frame enlargement by Gemma Perretta.

age, for the Adirondack Museum of Blue Mountain Lake, New York. This footage is part of the **Adirondack Museum Collection** at NHF.

Rev. Reed's name surfaced again at the Northeastern Logger's Expo in 1999 when a representative from B & B Lumber of Jamesville, New York, asked us why we didn't carry Rev. Reed's video. The simple answer was that we didn't have it, but of course, it seemed like a

perfect fit for our **Videos of Life in New England** line.

Thanks to H. Ross Ney, the Director of Operations at WPBS, we were able to obtain distribution rights to *Lumberjack Sky Pilot*, which we are happy to say, is very popular.

The story doesn't end there. In 2000, we met George Stevens, a volunteer for the New York State Woodsmen's Field Days, an event founded by Rev. Reed in 1948. Reed created the event to promote the forest industry and it is now a world-renowned lumberjack contest. Stevens was looking for a way to fund the Reverend Frank Reed Scholarship Fund, an award available to college students studying forestry. He asked NHF if he could show and sell *Lumberjack Sky Pilot* at the Woodsmen's Field Days. At this year's Woodsmen's Field Days, sales of Rev. Reed's videos raised \$1,531 for the Frank Reed Scholarship Fund. ■

Symposium Featured *The City (And The Country)*

City and Country, the ninth annual NHF symposium, providentially focused on one city and that city was Chicago. Ah, 2008.

The symposium took place July 24-25, opened by Snowden Becker with a Slinky metaphor—fun and flexible. The two days were moderated by Janna Jones and Mark Neumann from Northern Arizona University, who also shared a presentation on Maine and the Rural Imagination in Early Amateur Films. Gemma Perretta showed films by Helen V. Bird taken in Quincy, Mass., starting in the 1940s.

The first day, dedicated to City, featured *Urbs in Horto: Public Parks, Leisure and Race in Chicago South Side Home Movies*, by Jacqueline Stewart from Northwestern University, screening films from the Southside Home Movie Project; *Cinematic Visions of Place: Chicago*, by Brendan Kredell, also from Northwestern; and *Many Chicagos:*

Break time at the 2008 Summer Symposium: in the lobby with Andy Uhrich, Michelle Puetz, Dwight Swanson, Liz Coffey (back to camera), Jacqueline Stewart, Phil Yates, Kimberly Tarr, Judy McGeorge, Katie Trainor.



Utopian Promises and Urban Ruin in Post War Chicago, by Michelle Puetz & Andy Uhrich, representing the Chicago Film Archives.

The Country was represented by Paul Spehr on *Cinema's Speedy Dissemination to the Hinterlands*, (Sears, Roebuck et alii) and Kathryn Fuller-Seeley

from Georgia State University on *The Vitagraphers Come to Cooperstown*, including a delightful play-by-play of *The Deerslayer* (1913). Discussion, evening screenings, lobster dinner, visits to the countryside (of course) and fireworks, yes it's intellectual Vacationland. ■

It Came Out of the Penobscot River...An X-Files Episode?

By Kenny Seeley

Imagine if you will...A small town on the Penobscot River in Maine, perhaps named Bucksport. I ventured there in late July to attend what my wife Kathy told me was Northeast Historic Film's Summer Film Symposium.

Everything seemed to check out, on the surface. Bucksport seemed like a typical, quaint Maine town. On its Main Street you'll see a grocery store, motel and shops on the left. You'll also see a lobster restaurant on the right, along with a pharmacy, and ice cream stand. And last but not least, you'll see the Alamo Theatre, home of Northeast Historic Film. How normal. How innocuous. What exquisitely good camouflage. Each summer the townspeople hold a heritage festival that happens to coincide with the Summer Film Symposium. Coincidence is such an infirm hook on which to hang reality.

The Alamo looks like a nice old movie theater from the front. Attached to the back of the theater, however, is the Conservation Center, which is housed in a building they call The Cube. It's a large block of shiny metal and glass. David Weiss talks about the three floors of closely monitored temperature-controlled vaults, and the assistance they offer in preservation. For the security of



the films, the archives is in an out-of-the-way place. But are there only movies and videos in there, or could you squirrel away other things in cryogenic storage? In *The X-Files* they call it Purity Control, where they keep all the frozen aliens.

If you ask any staff member they will say that NHF is dedicated to the preservation and access of moving images from northern New England.

But is that ALL that is going on there? I don't think so. They show movies. They have a museum, a theater, offices and preservation facilities. But why would a movie theater need cold storage out back? They SAY that it is because the precious films and videos need to be preserved. So they have filtered air and constantly controlled climate conditions. I think government grants were involved. Is it any coincidence that Stephen King has found so much to write about in Maine? WHY was there a Navy frigate out in the Penobscot River in late July? There are no national security interests in Bucksport...that we know of, at least. What WAS the yellow fungus-like, microbial-bacterial stuff that had to be removed from the Alamo's basement when the theater was renovated?

I did not get to see anything inside The Cube, but visitors told me the doors make an otherworldly "whooshing" noise as they open to let you into the vaults. I did get to eat a lobster, however, and lobsters look like such strange alien beings. Maybe the locals are used to such things.

No one thinks Bucksport, Maine, would be a place to put a high-security facility; there's no barbed wire or armed guards, just a 200-year old abandoned fort across the river. As Edgar Allen Poe said in "The Purloined Letter," the best place to hide something is out in plain sight.

If you ask David Weiss about the existence of Room 17 inside the Cube,



he will just smile and say, "There is no Room 17." The humanities make a perfect cover for subterfuge. Is it really all about the films? How could it be? Notice who has rented storage room there... Universities and historical societies. But what about the RED list? What about the renters that you don't see on the list? DARPA? Sandia Labs? The unedited Maine Magruder 8mm reel? The complete *Greed*: 1947 Roswell alien autopsy films? Atomic test films of the 1950s? Home movies that show aliens among us? Or maybe containers filled with alien life forms of the 1950s?

What were those Navy guys walking by the Alamo Theatre doing? Were they checking to see how their money was spent? Or were they checking to see if anything had gotten out?

To paraphrase Wes Craven's cinematic classic, *The Last House on the Left*, keep repeating to yourself: "It's only a movie theater and film repository. It's only a movie theater and film repository...with aliens."

"Remember the Alamo" will have a different connotation (at least for me) from now on.

The Summer Film Symposium will be held July 24-25, 2009.

Come See for Yourself. ■■■

In Memoriam

William O'Farrell

William O'Farrell died on August 30, 2008. Bill was a valued Advisor to Northeast Historic Film, participating in our first Symposium in 2000. He provided intellectual and practical support to the archives for years. Paging through past issues of *Moving Image Review* you will see much evidence of his thought and work, identifying gems such as the appearance of John Kenneth Galbraith in 1930s home movies, bringing attention to *Movie Makers*, *Educational Screen* and other periodicals and ephemera. Among Bill's contributions to Northeast Historic Film: Advising on the construction of Northeast Historic Film's cold storage building; Guiding us on acquisition of non-film materials, before and after the advent of eBay; Presenting at two symposia, 2000 and 2007.

Bill worked as Chief, Moving Image and Audio Conservation of the National

Archives of Canada until he became ill from a brain tumor in 2002. He leaves his wife Janice and children Keely and Erin, who visited Maine with Bill, and many friends in the Association of Moving Image Archivists, who honored him with a tribute at the annual conference.

Among his achievements, Bill was an engine behind the Small Gauge Symposium held as part of the AMIA conference in 2001 in Portland, Oregon, when the importance of 8mm and Super 8 to the historic and artistic record was not the "given" it is today.

Crystal Hall Cole

Crystal passed away on October 20, 2008. She was in the graduate program in Library and Information Science at Florida State University in Tallahassee when she came to us for the summer in 1991, which turned out to be May to December. Back then, Northeast Historic Film was located in Noel Paul Stookey's henhouse and in the house of the founders in South Blue Hill. Crystal knew how to catalog and applied her skills to moving images with attention to detail that set the standard for us in years to come. Pancho Cole and Crystal celebrated their wedding at the historic Turrets building at College of the Atlantic in Bar Harbor. Our 1999 Website, still found on the Wayback Machine, is credited to Pancho Cole and Crystal D. Hall, one of the many ways that Crystal lives on.

Donald Paul Radovich

On October 5, 2008, Don Radovich died unexpectedly in Blue Hill, Maine. Don leaves his wife, Paige Lilly, and stepchildren Matthew and Lorna. The family was well known to Northeast Historic Film from their community involvement and work at the archives. Don was a 1998 graduate of the L. Jeffrey Selznick School of Film Preservation. The following year he joined NHF technical services. *Bucksport Movie Queen 2000* is among his legacies at NHF.

John M.R. Bruner, M.D.

Longtime member and donor Jack Bruner of Groton, Mass., died in May 2008 of pancreatic cancer. He was responsible, with Leroy E. Johnson, Jr., for locating and preserving *The Movie Queen, Groton* (1939), one in the series of 16mm films made by an itinerant woman filmmaker in New England. Bruner delighted in pursuing the trail of the still elusive Margaret Cram/Margaret Cram Showalter. 🎞

Preserved!

Bill O'Farrell was instrumental in the preservation of these films for Northeast Historic Film:

Jacqueline or Blazing Barriers (1923), surviving final reel from the National Archives of Canada. A Pine Tree Pictures production, directed by Dell Henderson from a story by James Oliver Curwood. A drama set in and around a lumber camp. Screened at our 2002 silent film festival.

The Making of an American (1920), Alan Kattelle Collection, Worcester Film Corp., for the State of Connecticut Dept. of Americanization, directed by Guy Hedlund. Surviving 28mm print of public service film. Named to the National Film Registry in 2005. Promoting English language study by immigrants, filmed in Hartford, Connecticut.

Snow White and A Round of Calls in Blue Hill (1916), Kitty Clements Collection, early 28mm home movies and an amateur performance filmed in Blue Hill, Maine. An excerpt from *Snow White* included in AMIA screen tribute to O'Farrell in November 2008.



William O'Farrell (right) and Bob Brodsky at the 2007 Symposium, an unplanned sartorial convergence. Photo by Karan Sheldon.

Education: Summer Internship

By Kimberly Tarr

With support from the National Endowment for Humanities Division of Preservation and Access, I had the opportunity to spend ten weeks in Bucksport this summer to assist the archives with three projects. A graduate student in New York University's Moving Image Archiving and Preservation (MIAP) program, I embraced the opportunity to gain more practice in the field to supplement the theoretical classroom learning in New York City and learn more about the inner workings of a regional archives.

Curating Clips for Our Audiences

As those of you who frequent Alamo Theatre know, an "Archival Moment" selection precedes each feature presentation. Over the summer, I was charged with choosing thematically appropriate clips from the collections, preparing a digital copy for projection and writing a brief curatorial note on each selection. These shorts would screen before the weekly first-run feature, reminding audience members of the historically and culturally rich collections housed at NHF, as well as the archives' role in preservation. This project, which quickly became my weekly highlight, allowed me to peruse NHF's holdings and mine the collection

for lesser-known gems to share with the movie-going public.

Processing Skills

With new donations arriving on a regular basis, there is a continual need to process incoming collections at NHF. Over the course of my ten-week internship, I was able to process two new collections. The first, the **Richard Sabol Collection**, was a recent donation to the archives and included 23 reels of 16mm film salvaged from a New Hampshire dump. My work involved inspecting the film, completing inspection reports, repairing poor splices, fixing any perforation damage or tears, and adding new head and tail leader. I also created access copies so researchers will be able to access the content. I conducted similar work on an 8mm collection, the **Clayton and Laura Hodgkin Collection**, and performed the same tasks outlined above. By summer's end, I gained considerable confidence in my film handling skills and would consider myself a savvy cement-splicer!

Digital Housekeeping

My last project, and the largest in scope, was to inventory and organize the archives' digital assets. Making use of the archives' Network Attached Storage system, I relocated all of the archives' digital clips and stills and organized them to



Kimberly Tarr received her Bachelor of Arts degree in American Studies from the University of California, Berkeley, and will receive her Moving Image Archiving and Preservation M.A. degree from New York University in May 2009. She is the most recent recipient of AMLA's Rick Chace Foundation Scholarship.

help maximize efficiency and staff access. With the rise of "born digital" content and analog content being digitized at record rates, the challenge for almost all moving image archivists will be to manage the growing digital collections. This digital reorganization work will assist the archives as NHF looks to the future. ■

Toni Treadway and Bob Brodsky

Continued from Page 3

destined for a high-profile documentary.

Brodsky and Treadway have a great ability to place their own work, and the work that we all do, into the context of the larger culture—their ability to make connections and reach out to people has moved the field forward on numerous fronts.

I know that I'm just one of many younger archivists and filmmakers that Toni and Bob have nudged along. ■

Antoinette (Toni) Treadway and Bob Brodsky.



Staff

David S. Weiss, Executive Director,
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Barbara Manning, Business Manager,
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Jane Donnell, Marketing Manager,
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Emily Hurwitz, Technical Services Assistant,
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Gemma Perretta, Technical Services & Stock Footage,
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Phil Yates, Facilities Manager & Theater,
phil@oldfilm.org

Board of Directors

Sian Evans, Belfast, ME

Consulting producer for documentaries on science, nature and history including Discovery HD Theater, National Geographic, PBS. Twenty-eight years of experience, working nationally and internationally. Family roots in Kingman, Macwahoc, and Millinocket, ME.

Treasurer

Paul Gelardi, Cape Porpoise, ME

President, E Media, Kennebunk, a process development company specializing in plastic manufacturing and surface technologies.

Vice President

James S. Henderson, Harpswell, ME

Principal, Publius Research, a public affairs consulting firm. Author of *Maine: An Encyclopedia*, a DVD publication incorporating moving images. Consulting archivist to the Council of State Archivists. Ph.D. in political science from Emory University. Adjunct faculty member, Southern New Hampshire University. Director of the Maine State Archives, 1987-2007.

Donna Loring, Bradley, ME

Wabanaki Cultural Tourism Coordinator, Four Directions Development Corporation. Author and sponsor of the state law, "An Act to Require Teaching of Maine Native American History and Culture in Maine's Schools." Author, *In the Shadow of the Eagle: A Tribal Representative in Maine*. Vietnam Veteran. Graduate of Univ. of Maine. Graduate of Eleanor Roosevelt Global Leadership Institute.

James A. Phillips, Bangor, ME

Co-founder of Trio Software Corporation, and an independent property assessment consultant. Former staff producer and director at WMTW-TV; studied film at George Eastman House.

President

Richard Rosen, Bucksport, ME

Owner Rosen's Department Store, Bucksport. Maine State Senator. Board member, Bucksport Regional Health Center.

Karan Sheldon, Milton, MA

NHF co-founder. Association of Moving Image Archivists board member, 2007-2009.

David S. Weiss, Blue Hill, ME

Executive Director and co-founder of NHF. Previously media producer in Boston after graduating in film and semiotics from Brown University. Member, Maine Historical Records Advisory Board.

Pamela Wintle, Washington, DC

Founder, Smithsonian Institution Human Studies Film Archives. Member, National Film Preservation Board. Founding chair, Association of Moving Image Archivists' amateur film group, Inédits. Family roots in Skowhegan, ME. Member of Maine State Society.

Advisors

Individuals with interest in the work of NHF as an organization with a vision for film, video and digital preservation, with broad public access.

Gillian Anderson, orchestral conductor and musicologist. Director of the Colonial Singers and Players and author of *Music for Silent Films, 1894-1929*. Conductor for reconstructed accompaniments for *Häxan* and *Pandora's Box*. Criterion DVDs. Washington, DC, and Bologna, Italy.

Q. David Bowers, author of *Nickelodeon Theaters and Their Music*, a history of the Thanhouser Company, and over three dozen other books. Antiquarian, business executive. Wolfeboro, NH.

Peter Davis, author of *If You Came This Way: A Journey Through the Lives of the Underclass*, and director of the documentary feature *Hearts and Minds*. Castine, ME.

Kathryn Fuller-Seeley, Ph.D. Associate Professor, Cinema Studies/Communications, Georgia State University, author of *At the Picture Show: Small Town Audiences and the Creation of Movie Fan Culture* (Smithsonian Institution Press). Atlanta, GA.

Jan-Christopher Horak, Ph.D. Director, UCLA Film and Television Archive. Formerly Founding Director, Universal Studios Archives; Director, Munich Filmmuseum; Senior Curator, George Eastman House. Publications include *Making Images Move* (1997), *Lovers of Cinema* (1995), *The Dream Merchants* (1989). Founding Editor, *The Moving Image*.

Janna Jones, Ph.D. Associate Professor and Director of the Cinema and Visual Culture program, School of Communication, Northern Arizona University. Author of *The Southern Movie Palace: Rise, Fall, and Resurrection* (Univ. Press of Florida, 2003). "Confronting the Past in the Archival Film and the Contemporary Documentary" appeared in *The Moving Image*, Fall 2004. *Archiving America's Cinematic Past*, University of Illinois Press, forthcoming. Flagstaff, AZ, and Bucksport, ME.

Alan Kattelle, author of *Home Movies: A History of the American Industry 1897-1979*, and cinematographic researcher. AMIA Silver Light Award, 2005. Donor of the Alan and Natalie Kattelle Equipment Collection of amateur film technology. Family roots on Monhegan Island, Maine. Hudson, MA.

Martha McNamara, Ph.D. Director, New England Arts and Architecture Program, Wellesley College. Author of *From Tavern to Courthouse: Architecture and Ritual in American Law, 1658-1860* (Johns Hopkins University Press, 2004). Boston, MA.

Mark Neumann, Ph.D. Chair, School of Communication, Northern Arizona University, teaching cultural studies, documentary, and visual society. Author of *On The Rim: Looking For The Grand Canyon* (Univ. of Minnesota Press, 1999). Working on a book about memory and the practices of popular culture. Flagstaff, AZ, and Bucksport, ME.

Eric Schaefer, Ph.D. Associate Professor, and chair of the Department of Visual and Media Arts, Emerson College, Boston. Author of *"Bold! Daring! Shocking! True": A History of Exploitation Films, 1919-1959* (Duke University Press). Secretary of The Society for Cinema and Media Studies. Cambridge, MA, and Gouldsboro, ME.

Samuel Suratt, Archivist for CBS News for 25 years and archivist of the Smithsonian Institution. Founding member of International Federation of Television Archives. New York, NY.

Nathaniel Thompson, President of Maine Radio and Television Co. and CSP Mobile Productions, LLC based in Saco, Maine. Member of the family-owned media group that in 1998 sold NBC affiliates WCSH-TV and WLBS-TV to Gannett Broadcasting. Connecticut College graduate. Cape Elizabeth, ME.

Tricia Welsch, Ph.D. Associate Professor and Chair of Film Studies, Bowdoin College. Brunswick, ME.

David Wexler, owner of Hollywood Vaults, is an expert in film/tape vaulting and media preservation. Contributed to new vault projects for Northeast Historic Film, Paramount Pictures, Eastman Kodak, Cousteau Society, Survivors of the Shoah Visual History Foundation, British Film Institute, Television New Zealand, Pearl Jam, and Phish. Professional affiliations: SMPTE, Society for the Preservation of Film Music, Society of American Archivists, AMIA, International Facility Management Association, American Society for Industrial Security. Works in Los Angeles; resides in Santa Barbara, CA.

Patricia Zimmermann, Ph.D. Professor of Cinema and Photography, Roy H. Park School of Communications, Ithaca College. Author, *Reel Families: A Social History of Amateur Film* (Indiana University Press) and *States of Emergency: Documentaries, Wars, Democracies* (University of Minnesota Press). Ithaca, NY.

WRITERS

Peter McDougall and Kelsey Abbott, marine biologists and freelance writers. They live in Freeport, Maine, with their dog, Makai. <http://maukamakai.wordpress.com>

Losing the Milo Theatre

By Richard Shaw

Milo, Maine, lost a large section of its downtown on the morning of Sept. 14, 2008, when an arsonist set fire to a row of wooden blocks on Main Street. One of the destroyed buildings was the 1913 Chic Theatre (pronounced “Chick”), a small theater operated by the Mills family prior to World War II.

During the silent movie era, musicians added sound effects, such as galloping horses and tooting train whistles. My grandfather, J. Lewis Shaw, was one of the piano players at the Chic and my father, Ward Shaw, has fond memories of watching movies at the Chic while his father played the accompanying music. Dad recalls one night in particular when his father wasn't watching the screen. He failed to “cut to the chase” (i.e., speed up the music) following a tender love scene. A crony in the audience yelled out, “Hey, Lewie, look at the action!!” and the pianist quickened the tempo.



The Chic, later renamed the Milo Theatre, closed about 50 years ago. It had recently been used for storage. ■

Grants in Action

Continued from Page 7

accomplished by staff and which by board members.

The board was excited to have the opportunity to create needed tools resulting in a new sense of security, essential for an archival institution knit into local, regional, and national communities. The process included identifying all staff tasks in detail and creation of an organization-wide job function spreadsheet.

At the November board meeting, our new Emergency Succession Handbook was voted upon and approved as a dynamic document for annual review. The Handbook contains procedures and documents for board function in case of a catastrophic event. There was full review of processes for identifying and hiring an Interim Executive Director, should one be necessary, including the update of Northeast Historic Film bylaws to accommodate that possibility. ■

New Members and Members Renewing at a Higher Level Since Summer 2008 Moving Image Review

Please call 800 639-1636 to join, upgrade or renew your membership. Your membership contribution is essential to help Northeast Historic Film collect, preserve, and make available northern New England's moving image history.

Friends Vilma Kohn	Matt Murphy & Maureen Foye Laurence & Judy Sisson A. Lee Snyder Prof. & Mrs. Sam Teel Richard & Sheila White Greg & Beth Wight	Mary Cuskelly Tracey Lea Anne Dorgan Robert Dow Robert Friedlander, M.D. Gaylen Kelley Tom King Jeff Kline Peter Leslie Suzanne Massie William Mercier Lois Meyers Darlene Springer Linda Tapley Sharon Thompson Katie Trainor Carla Turner Helen Wardwell	Educator/Student Members Maija Howe Allison Griffin A. Daniel Knaub Brendan Kredell Sari Lindauer Sadie Menchen Kate Pourshariati Michelle Puetz Joan Sjolander Jacqueline Stewart Dan Streible Kim Tarr Andy Uhrich ■
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Thank you!

MEMBERSHIP APPLICATION

All NHF members get these basic benefits:

- *Moving Image Review*, the only periodical with information on northern New England film and video research, preservation, and exhibition.
- Two Alamo Theatre movie passes.
- Discounts on admissions to many Alamo Theatre and NHF sponsored events.
- 15% discount on more than 140* **Videos of Life in New England**.
- Access to more than 450* videos through our Video Loan Program. Each NHF member may borrow shipments of up to 3 tapes or DVDs at a time. Postage fee of \$5 will apply if items are mailed.

*Check the directory for available format (VHS or DVD) when selecting titles.

MEMBERSHIP LEVELS AND BENEFITS PLEASE CHECK ONE:

- Individual Member, \$35 per year.** Basic benefits.
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- Nonprofit Organization, \$50 per year.** Basic benefits plus additional copies of *Moving Image Review* upon request.
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- Associate Members, \$100 per year.** Basic benefits plus 2 additional movie passes. Discount admission applies to the entire household.
- Corporate Membership, \$150 per year.** Basic benefits plus 2 additional movie passes and additional copies of *Moving Image Review* on request.
- Friend, \$250 per year.** Basic benefits plus 2 VIP passes to any Alamo Theatre or NHF event and 1 Individual gift membership to a person of your choice.
- Sponsor, \$500 per year.** Basic benefits listed above, plus 2 VIP passes to any Alamo Theatre or NHF event and 2 Individual or 1 Household Gift Membership(s) to persons or family of your choice.
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Your dues are tax-deductible to the extent allowed by law.

Symposium: Ways of Watching, July 24-25, 2009

By Mark Neumann

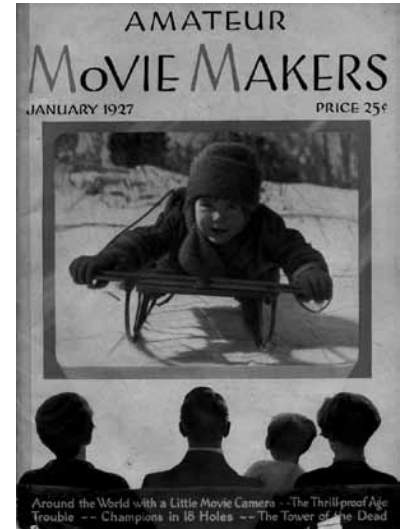
At *Ways of Watching*, NHF's tenth annual summer symposium, we will focus on how, where and why we watch amateur and non-commercial films in both the past and the present. What happens to amateur, regional and non-commercial films after filmmakers finish crafting them?

While researchers, scholars and archivists have made great inroads into understanding the cultural significance of non-commercial films and filmmakers, less is understood about the habits of their audiences and their exhibition. We seek papers and presentations examining the varied practices of film viewing and exhibition, particularly as they pertain to amateur, regional and non-commercial film. Potential topics include, but are not limited to:

- Practices of viewing
- Family viewing
- Mobilized cinema
- Itinerant projection

- Non-commercial exhibition
- Amateur film contests
- Community exhibition
- New & old distribution networks
- Social habits of audiences
- Amateur cinema clubs
- Amateur news & I-reports
- Projection technologies
- Surveillance practices
- Voyeurism
- Screens: mini, mega, and mobile
- Amateur film as political witness
- Home 3-D
- Organizations & film exhibition
- Amateur film as observation
- Visible evidence

The NHF Summer Symposium is a multi-disciplinary gathering devoted to the history, theory, and preservation of moving images. Typically, presentations are 30 minutes, followed by 30 minutes of discussion. The symposium is open to archivists, artists and scholars from all disciplines. NHF houses a 125-seat cinema with 35mm, 16mm, videotape,



Amateur Movie Makers, published by the Amateur Cinema League beginning December, 1926. NHF collections.

and DVD projection. We encourage presentations that include interesting moving images. Please send 250-500-word abstracts outlining your paper ideas to the symposium organizers at the address below. We are happy to discuss your ideas in advance of a formal submission. The Symposium Program Committee will begin reviewing proposals on April 1, 2009.

Please send proposals to:

Mark Neumann
mark.neumann@nau.edu
School of Communication
Northern Arizona University

Janna Jones
Janna.Jones@nau.edu
School of Communication
Cinema and Visual Culture Program
Northern Arizona University

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