



## 14th Annual Northeast Historic Film Summer Symposium

*Wunderkino III*

**Visions of Travel and Mobility**

**July 25-27, 2013**



(“Arizona Airstream” courtesy of Mark Neumann)

*Wunderkino* (“wonder-cinema”) are moving images that ignite our curiosity and engagement, and help us to rethink questions of creativity, complexity, rarity and the multiple uses and understandings we might find in amateur and non-commercial films. *Wunderkino 3: Visions of Travel and Mobility* focuses on understanding how amateur and non-theatrical films offer insight into modern mobility and culture, the production and performance of heritage and history, and the transformation of regions, communities, and people as they become the sites and sights of the amateur films, travelogues, and educational films.

## SCHEDULE OF PRESENTATIONS

### Thursday, July 25

**6:30 pm:      Opening Reception  
                 Screenings From NHF**

*The Tree in a Test Tube?: Forestry and Film  
in Mid-Century Maine*

**Oliver Gaycken**, University of Maryland,  
College Park, MD

Oliver Gaycken is the 2012 recipient of  
Northeast Historic Film's *William O'Farrell  
Fellowship*, which provides support for  
research at NHF. He will present his  
ongoing research on forestry films.



## Friday, July 26

**8:30-9:15—Coffee, pastries and registration**

**9:15-9:45—Introduction and announcements**

**9:45-10:30**

*Stan Midgley: Thousands of feet and thousands of miles*

**Trisha Lendo**, UCLA Film and Television Archive, Los Angeles, CA

Over his career, Stan Midgley shot footage in such places as Yosemite, Arizona, the Canadian Rockies, Yellowstone, and Hawaii and made over 4,000 appearances with his adventures. He embraced regionalism wherever he was and shared local pronunciations and customs with his viewers. Because of his use of sight gags, Stan Midgley referred to his films as “chucklelogues.” His love of the American places he captured, along with his humor, earned him the moniker “Mark Twain with a camera.”



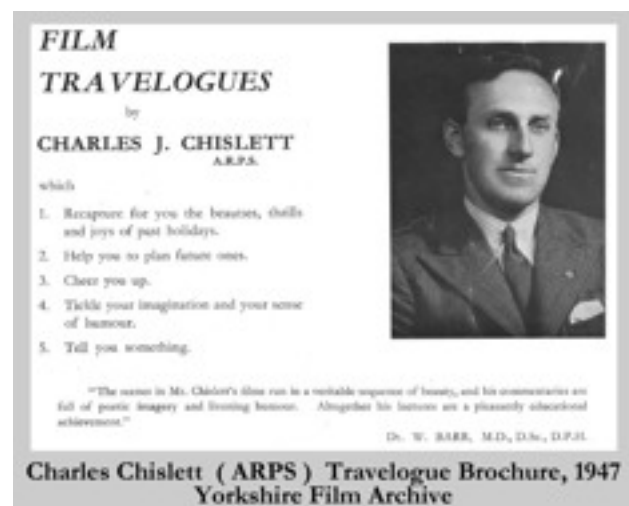
Stan Midgley at Poudre Lake  
from the Stan Midgley Collection  
at the UCLA Film & Television Archive

**10:30-11:15**

*The Armchair Traveller: The Travelogues of Charles Joseph Chislett*

**Sue Howard**, Yorkshire Film Archive/  
Northeast Film Archive, UK

Charles Chislett was a Bank Manager and Chair of the Photographic Society in a South Yorkshire industrial city. A mix of social standing, financial ability, and a strong ethos to serve the community manifested in his Travelogues. He filmed, recorded, scripted, edited, and then exhibited his films to thousands, with the intention of 'transporting the armchair traveller to areas of the globe to which they would likely never travel themselves', and in the course of doing so, raising significant proceeds for local charities.



**Friday, July 26 cont'd**

**11:15-12:00**

*Burton Holmes Travel Films*

**Iiona Auth**, Selznick School of Film Preservation, Rochester, NY

As the originator of the travelogue format, Holmes presented images of exotic cultures and remote locations to huge audiences at a time when international travel was far more inaccessible than it is today. Holmes's moving images provide a strong base for discussion on the development of the travelogue format, the importance and desirability of cultural and geographic education, and the powerful effect that film can have in building a sense of global community.



**12:00-1:00--LUNCH**

**1:00-1:45**

*Shooting the Sportsmen's Paradise: The Role of Early Motion Pictures in the New Brunswick Travel and Tourism Industry*

**Scott Preston**, University of New Brunswick, Fredericton, NB

This presentation examines the introduction of film to the sport hunting, travel and tourism industry in New Brunswick at the turn of the 20th century. My paper begins by tracing the history and the context of Bitzer's *A Moose Hunt in New Brunswick*—it was produced as part of a series of sportsman's films to be shown at the New England Forest, Fish and



Game Show in Boston in December 1905—and then considers its place within a larger discourse of travel, tourism, wildlife and nature as it pertains to New Brunswick's self-image and the image of itself promoted to potential tourists in the early 20<sup>th</sup> century.

**Friday, July 26 cont'd**

**1:45-2:30**

*A Sporting Life — on Film: Hunting and Fishing in New England Shown at Boston's Sportsmen's Show in 1905*

**Paul Spehr**, Fairfield, PA

In the fall of 1905 the American Mutoscope & Biograph Company's films of hunting and fishing in Maine, New Brunswick and elsewhere were a hit at Boston's Sportsmen's Show. Although G.W. "Billy" Bitzer is best known as Griffith's cameraman, these films show that there was an enthusiastic New England audience that valued films that recorded sports and other aspects of life as people lived it in the world that audiences were familiar with.



*Billy Bitzer, His Story (Farrar, Straus & Giroux, 1973)*

**2:30-3:15**

*Liz Coffey, Travel Film Maker*

**Liz Coffey**, Media Preservation Services, Harvard University, Cambridge, MA

Liz Coffey has been shooting super 8 for over 20 years. The subject matter of these home movies is most often travel, generally abroad. Trips to Ireland, Italy, France, Austria, Spain, the UK, etc. have all been quirkily recorded by this projectionist-archivist. The majority has been made on Kodachrome, as the filmmaker has yet to embrace Ektachrome completely, and now tending toward B&W exposures. The limit of the 3 minute film imposed by the technology of super 8 has helped create something of a system in these films, assigning a sonnet-like frame around the documentation of the world of the often solitary traveler. At the twilight of the golden age of travel film, Ms Coffey continues to shoot her travels on super 8, although her most recent trip was only captured on pixels. Why shoot super 8? Why not?



**Saturday, July 27**

**9:00-9:45—Coffee and pastries**

**9:45-10:30**

*Oregonian Harry Randall Spanish Civil War films*

**Kimberly Tarr**, New York University, NY

A skilled photographer and projectionist, Harry Randall served as the Chief Photographer of the Photographic Unit of the 15th International Brigade from 1937-38. Randall's films document the life of the troops as well as quotidian life in the Spanish countryside during the war. There were challenges to secure both film and equipment during wartime, but Randall and his company made the most of their limited supplies to capture the cultural landscape of Spain at war.



**10:30-11:15**

*Engineering the Female Traveler: How to Pack a Suitcase and the Curious Case of the Shell Oil's 'Carol Lane'*

**Melissa Dollman**, Schlesinger Library, Harvard University, Cambridge, MA

**Devin Orgeron**, North Carolina State University, Raleigh, NC

Having spent five years during WWII as an aviation researcher for *Life* magazine, Caroline Ackerman (a trained pilot) was hired to be the founding director of Shell Oil's first public relations program for women. Between 1947 and 1950, Ackerman and the persona she co-created, "Carol Lane," were one and the same. This presentation seeks to contextualize *How to Pack a Suitcase*, offering concrete historical research into Shell's unusual, female-focused campaign and biographical information on Ackerman and the "Lanes" that followed her.



**Saturday, July 27 cont'd**

**11:15-12:00**

*Travel and Mobility as Cultural Diplomacy: The USIA and Government Films Around the World*

**Brian Real**, University of Maryland,  
College Park, MD

At the height of the Cold War, a major element of the United States Information Agency (USIA)'s activities was its production, collection, and dissemination of thousands of motion pictures to hundreds of film festivals and film clubs throughout the world. When these films are viewed in comparison to each other, trends and themes emerge that illustrate how concepts of travel and mobility were used to promote American public policy and ideals abroad, with certain production tropes demonstrating how government films informed each others' style.



Grain travels across the country from farm to table  
in Tibor Hirsch's  
Transportation USA (1967)

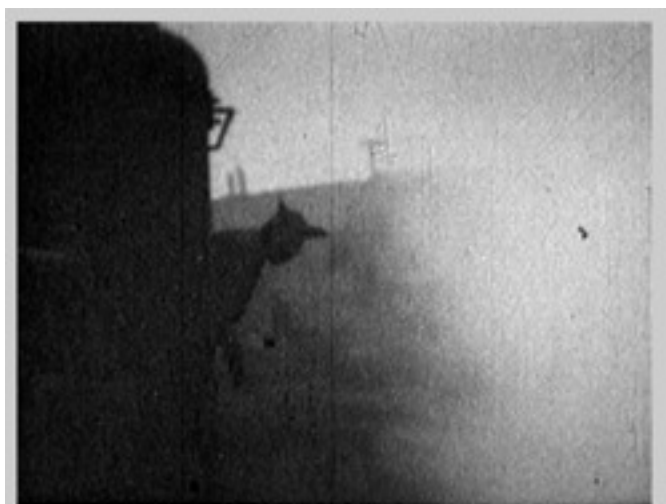
**12:00-1:00 LUNCH**

**1:00-1:45**

*Hell Bound Train*

**Brian Graney**, Indiana University,  
Bloomington, IN

In the late 1920s, Indianapolis-born Baptist James Gist, Jr. was inspired by a vision during a sermon to produce THE HELL-BOUND EXCURSION TRAIN. Structured around a metaphor common to sermons and religious music of the time, Gist's 16mm film featured a local cast enacting a catalogue of sins assigned to coach after coach of a train speeding toward Hell, gleefully conducted by Satan.



Eloyce Gist Collection, MBRS Division, Library of Congress

**Saturday, July 27 cont'd**

**1:45-2:30**

*The Curious Case of the Hidden Images from Luxembourg's National Home Movie Archive: A Travelogue*

**Françoise Poos**, Independent  
Curator, Luxembourg

I will tackle questions of mobility and materiality of home movies by tracing the journey of Luxembourg's Centre National de l'Audiovisuel (CNA) 2007 *Hidden Images* exhibit of home movie stills from private memories viewed in the family circle to aesthetic artifacts offered to the public gaze, and objects of scientific scrutiny via a public archive. I will discuss the lively social biography of one

particular body of images as well as their varying uses and meanings at each of their life stages in order to engage a reflection about how to approach home movies beyond their primary visual appeal, and how to look at them as both images and material objects that exist in time and space.



**2:30-3:15**

*Magic Mushroom Mountain Movie*

**John Klacsmann**, Anthology Film Archives,  
New York City, NY

Philosopher Manuel DeLanda's recently digitized Super 8mm film, *MAGIC MUSHROOM MOUNTAIN MOVIE* was shot by DeLanda between 1973 and 1980 during his annual pilgrimages to the remote Mexican village of Huautla in Oaxaca. Essentially an avant-garde home movie, the film highlights a full embrace and respect for the psychedelic Mazateca rituals of rural Mexico without denying or exploiting it as the "hippie" culture of the 1960s often did.



**6:00pm Symposium Banquet**