

MOVING IMAGE REVIEW



Our first cover, Winter 1988.

Centers for Preservation and Access

By Peter McDougall

The audiovisual collections of the Library of Congress Motion Picture, Broadcasting and Recorded Sound Division (MBRS) will soon be housed under one roof—a roof made of dirt. The Packard Campus of the National Audio-Visual Conservation Center (NAVCC) is located in Culpeper, VA. The 415,000 square feet of space, the majority of which is located underground, reuses a former Federal Reserve Bank facility. The new campus represents a huge investment, and according to the Chief of the MBRS, Gregory Lukow, it is a “once-in-a-lifetime opportunity to do high levels of preservation of audiovisual materials.”

Northeast Historic Film knows something about getting everything under one roof. By completing our conservation center, known affectionately as the Cube, in 2003, storage space no longer consists of basement rooms and modified closets. Having space set aside solely for preservation provides NHF’s collections and those of our storage clients with climate-control systems and safeguards. The Library of Congress’ National Film Preservation Plan (1994) states the importance of including cold storage in preservation efforts. NHF was one of the first regional institutions to make that a reality.

With the Packard Campus, the MBRS itself is falling in step with the

Plan. But what does this mean for NHF? What effect will such an entity in the preservation community have on the smaller regional moving image archives and organizations around the country? Rob Nanovic, our Collections Manager, isn’t worried. “It can only be a good thing,” Rob explains. “Making the public more aware of the importance of preserving audiovisual material is positive.”

Let us now seek sufficient resources for all moving image custodians—recognizing geographical diversity as a valued feature of the preservation and access landscape.

A Common Goal

Preserving moving images for the sake of future generations is a goal shared by NHF, the MBRS, and our many colleagues in the field. One of the biggest challenges to custodians is helping the public, students and teachers to grasp the intrinsic value of family movies, industrial films, actualities, news, independent media, TV productions, and other moving images. (See Education, Page 8.) It takes practice, and exposure, to value works that were regarded as unimportant a generation ago.

Many of the collections that come to NHF are from donors seeking transfers to formats they can watch with today’s digital technologies. In many cases people are surprised to learn of interest in their reels. Such footage holds our imaginations and

our situations, the physical and biological environments of our past. Preserving this information and the media holding the information presents one set of challenges. Making it all accessible is a whole other matter.

NHF digitizes for access to the limits of our budget with help from grants and donations. The NAVCC expects to digitize 50% of the Library’s collections by 2019. Through digitization, moving images become significantly more accessible to researchers and the general public.

Access to NHF’s collections can be in the form of footage requests by a variety of users. Having footage see the light of day is one of our measures of success.

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Executive Director's Report

Thank you Martha McNamara and Nat Thompson

Northeast Historic Film's board is responsible for who NHF is and what we do. Blessed with an amazingly supportive and stable board, we celebrate constancy and innovation. Our newest board member is Sian Evans, joining in 2007. Sian (her name is pronounced "sharn") lives in Belfast, Maine, and has almost 30 years of professional moving-image media experience. Nat Thompson and Martha McNamara have stepped off the board, and we are delighted that they will continue to contribute as Advisors. Our profound thanks for their hard work over the years. The Summer 2008 *Moving Image Review* will be devoted to our board members and advisors.

Going to the Library

The cover article in this issue of *Moving Image Review* takes note of the imminent completion of the NAVCC, an important accomplishment for the Library of Congress and the field of moving image preservation. The Library of Congress has been key to Northeast Historic Film from our first days.

We have depended on the Library's staff for help with thorny preservation issues, obscure copyright problems, and guidance on how to catalog our hold-

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.

ings. The Library's Paper Print Collection contains much of the surviving moving image records of our region from film's first decade. We were privileged to count one of the past Chiefs of the Motion Picture Broadcast and Recorded Sound Division, Robert Saudek, as a member of our Board of Directors.

The Library has been a tremendous resource for us in almost every area of operation and we've received gracious assistance from too many of the staff to mention everyone. Plus it seems wise to protect the identity of those who helped us with discarded film cans in our early years!

Let us add our congratulations and three hearty cheers for the new NAVCC. And now, back to work—let's see, next I need to call Ken Weissman (Head, Motion Picture Conservation Center) and see if he has any ideas about the best way to copy our 22mm ozaphan reels.

Façade Finale

This is the fifth straight Executive Director's report to mention the Alamo's 1916 façade, starting in the Winter 2006 issue where the headline read, "Alamo Theatre: Eyesore or Asset." Well, by the time you read this it should be complete and no longer a painful eyesore! Thanks to the many friends and funders who made the rescue of our Main Street face possible.

Collections: Herring Fisheries by Ernest Stillman

By Kelsey Abbott

Environmentalism is rooted in the late 19th and early 20th centuries, shaped by the likes of Henry David Thoreau (author of *Walden*), John Muir (founder of the Sierra Club), Rachel Carson (author of *Silent Spring*)—and perhaps Dr. Ernest G. Stillman.

Remember Year-End Gifts

NHF needs your financial donations to help us preserve moving images and ensure they are seen. Interested in helping us over the really long term? Please donate endowment funds to finish the matching requirements of our National Endowment for the Humanities Challenge grant. Or maybe you would like to adopt an orphan film collection? We have beautiful and interesting footage awaiting laboratory copying.

We are a non-profit organization so your donations are tax deductible. If you wish to discuss planned giving options, named gift opportunities, memorial gifts or bequests, please give me a call at 207 469-0924 or email me at david@oldfilm.org.



Photo by Jane Donnell

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www.oldfilm.org

Grants in Action

It is the start of a new calendar year and here's a wrap-up of our funding news:

Women's Film Preservation Fund

New York Women in Film and Television's granting entity gave a 2007 grant to preserve three short Super 8 films by the late filmmaker Jane Morrison: *Lipstick 74* (1974) *The Fang Gang* (1973), and *Dream* (1972). *The Fang Gang* dramatizes a vampire scene set in Maine's dense woods. *Dream* imagines a tragic meeting between 1920 flappers and Pilgrims from 1620.

Bangor Savings Bank Foundation

NHF received a \$2,500 grant from the Bangor Savings Bank Foundation to replace and upgrade film transfer equipment. The new equipment will allow NHF to produce more formats and assist a greater number of people with their transfer needs.

Davis Family Foundation

The generous \$20,000 support from the Davis Family Foundation played a critical role in our façade renovation project. As of press time, the project is in its final stages. Already completed components of the façade made possible by the grant include the new addition on the marquee, a new front door and the installation of new energy-efficient windows. The windows will not only prevent any dust and other material from working its way into the building, but they also feature a special film that minimizes the exchange of heat/cold with the outdoors and reduces a number of light problems. The final phase involves rebuilding the top of the façade with 6,000 bricks. The masons are expected any day now. This grant played a key role in matching funds provided by the city of Bucksport as part of the overall effort to renovate and complete the first-floor Main Street public exhibition area and the second-floor library.

Golden Rule Foundation

Funds from this grant provided a critical role in workshop development. (See Page 5.) The funds also supported efforts to document the techniques demonstrated

at the workshop. The planning and development of the November 3 workshop, as well as future workshops, will do much to further the sharing of experience and expertise in the archiving and film conservation community.

National Science Foundation-funded Language Keepers Project

This project seeks to help capture and preserve the language of the Passamaquoddy Tribe. There are a few existing efforts to preserve the language in dictionary form, but this project, led by filmmaker Ben Levine, uses documentary techniques to record fluent Passamaquoddy-Maliseet speakers. Our role in this effort is to cover the preserving element of the equation, ensuring that once successfully captured, the recordings will be available to future generations. The project has already helped generate interest in the younger generations to learn the language of their elders.

NEH Digital Start-up

In August the National Endowment for the Humanities awarded \$29,850 to NHF for **Finding and Using Moving Images in Context**, working with partners Primary Source and China Source, the Maine Memory Network, MIC (Moving Image Collections), and Windows on Maine to provide access to digital moving images of China.

Colorlab is creating digital copies of 16mm film shot from 1928-1936 in China by Maine donors, the Gilbert family and Joan Branch. We will be at this through September 2008 and progress will appear on our blog at <http://movingimagereview.org/miic>. The narrative began September 18, 2007, with the project directors' meeting in Washington, DC. NHF was the only moving-image-centered project of the thirty or so digital humanities start-ups in the room. Our goal is to balance online footage availability with search tools, scholarship, and usability. We'll be refining it as we go, with our associated project, **Moving Image Review Online**.

Maine Humanities Council

In June the Maine Humanities Council voted \$5,000 for **Moving Image Review Online**. The funds result from a 2006 state bond issue; our project qualifies as "long-term infrastructure." We are creating a Web-based tool making use of 20 years of *Moving Image Review*. The Maine Memory Network at Maine Historical Society is participating, working with stories from our collections and contextual materials to create new electronic exhibits. Windows on Maine



From the NEH Digital Start-up Project, Shanghai, 1928, Charles Gilbert Collection. Frame enlargement from 16mm film.

at the University of Maine will serve moving images related to collections in the periodical. Rick Prelinger arranged for the Internet Archive to digitize our hard-copy issues and provided raw text files.

Hawkrigde Foundation

Earlier in the year, a member of the Hawkrigde Foundation watching *Chronicle* on WCVB TV in Boston saw a segment on Bucksport. The person was so enthusiastic that they contacted NHF to express interest in helping fund our work. This represents an extreme rarity in the non-profit world—the unsolicited grant. The \$3,000 gift will further preservation and educational activities. Thanks to WCVB, our longtime friends at *Chronicle*, and to the TV audience! Readers, viewers, producers, keep spreading the word about our work. ■

Gemma Perretta, who makes this happen as NHF's Technical Services & Stock Footage Manager, explains about the MBRS digitization effort, "There is no question that digitizing the MBRS collection will improve accessibility and the usefulness of the items."

Storage Know-how

With the completion of the Cube, NHF leapt to the head of the class in terms of storage capabilities. Climate-controlled storage is a requirement for effective preservation of recordings, but the ability to store the most susceptible of footage—film suffering from so-called vinegar syndrome—in sub-freezing conditions, thus preserving it indefinitely, puts NHF into elite company.

NHF has used the knowledge and know-how gained while developing storage capacity to assist other organizations in their efforts to move to the next level of preserving audiovisual material. NHF has consulted for Appalshop in Kentucky, a media center focused on Appalachian content, now in the process of building a storage vault. We also advised AMIPA, the Alaska Moving Image Preservation Association, in preparing to build a vault.

Does the new capacity of the Packard Campus pose any threat to the usefulness and purpose of the Cube and these

other regional vaults? Hardly. Not only does the Cube house NHF's collection, but it also provides storage to significant collections from colleges, universities, museums, and archives. Furthermore, we are focused on moving images of interest to people in the Northeast. The Library of Congress's MBRS looks more at the national and international level, so while there is some chance of overlap, there is very little chance of competition. Besides, there will always be more moving images than space to store and preserve them.

The Personal Touch

In addition to the Website and people who come to movies at the Alamo, many people know NHF from the Fryeburg Fair in early October. There, individuals eagerly anticipate the latest footage from our Videos of Life in New England (see Page 12) and look for the familiar faces of NHF staffers in order to donate their precious footage.

We first sent a few order forms and a video to the fair in 1989. Demand was so high that the following year NHF sent more videos and warm bodies as well. Jane Donnell, NHF's marketing manager, has attended the Fryeburg Fair since 1995. "I remember one year, there was a woman who refused to buy anything because she didn't recognize the person

at the booth," Donnell recalls. She then goes on to explain how people in Bucksport often know NHF from the Alamo Theatre, whereas people from the fair know NHF as the "old-time logging video people."

People want a connection to their past, and because of the work we do throughout New England that connection is available in a personal way. And while the MBRS hosts a variety of events it is hard to imagine that they can accomplish the same personal touch in the diversity



Eighteen pallet loads arriving for cold storage.

of venues as NHF consistently delivers. That the MBRS cannot is more a statement about what a critical role NHF plays in the Northeast, than a criticism of a national institution whose broader mandates make a focused interaction inherently difficult.

Lukow describes what NHF has accomplished as "trailblazing and precedent-setting for regional and state archives across the country." He goes on to say that NHF was really the "first national conservation center of any kind, albeit on a regional basis." NHF has managed to carry out a program of moving image preservation and access while remaining connected with the people whose recorded histories are preserved in our cold storage facility.

Cold Storage

On a sunny and unusually warm October 16 afternoon in Bucksport, two rental trucks parked alongside the Alamo Theatre. The trucks were driven hundreds of miles to deliver their precious cargo into the hands of NHF staff. It took Rob Nanovic several weeks to bring in over 13 tons of new material. David Weiss said, "It's the biggest pile of film I've ever seen arrive."

Completed in 2003, the Cube's 27,000 cubic feet of capacity is more than enough to store our 7 million feet of film and thousands of hours of videotape as well as items from organizations requiring storage. The Cube was built with both sub-freezing (25°F, 30% Relative Humidity) and near freezing (45°F, 25% Relative Humidity) environments, the

By the Numbers

The Packard Campus in Culpeper

- 206-seat theater
- 140 staff members
- 90 miles of shelves for storage
- 1.2 million moving-image collection items
- climate-controlled storage at 25°, 35°, 45° and separate vault to isolate vinegar syndrome
- 124 nitrate film vaults
- Culpeper population is 13,000.

Northeast Historic Film in Bucksport

- 125-seat theater
- 7 staff members
- 27,000 cubic feet of cold storage
- 50,000 moving-image collection items
- Climate-controlled storage at 25° and 45°
- No nitrate-based film storage on site
- Bucksport population is 3,000.

Continued on next page

Workshops and Workshop Development

With Bob Brodsky and Toni Treadway of Rowley, MA, we have been developing a series of media preservation workshops. The first was November 2006 at Maine Historical Society. The most recent, **Film Preservation Basics**, was sponsored by New England Archivists and held at the Alamo Theatre on November 3. The day was planned to provide an overview of methods for identifying, handling, and assessing the condition of film in a variety of formats. Participants were encouraged to bring a typical (or atypical) audiovisual item, and we are delighted to report that they did their prep!

Co-leader Bob Brodsky recalls the day, "Participating in a media preservation workshop at NHF is a unique opportunity to work with people who have a wide range of needs and resources in libraries and historical societies throughout New England," he says. "Wherever participants come from, there is a real desire to understand basic procedures



Bob Brodsky, left, with New England Archivist workshop participants in the Alamo Theatre. Photo by Bill Phillips.

and cost-effective strategies for preserving and sharing their collections."

We hosted 12 participants from three states: the Thomas J Dodd Research Center at University of Connecticut, Yale Film Studies Center, Bowdoin College, Colby College, John F. Kennedy Presidential Library, Weissman Preservation Center at Harvard University, and the Rangeley Lakes, Moosehead, and Long Island historical societies. "It's so much fun to see grown-up people actually make a splice and attach new leader to old film," Toni Treadway says. "When the group, from such a variety of life and institutional backgrounds, begins to talk, it's even merrier."

NHF will continue to develop the curriculum, expanding on the techniques, equipment, and preservation issues covered in the workshop. But for now, the goal of the workshops is to make people comfortable with their collections. "My goal at the end of the day is to make everyone feel a little more confident about identifying mystery items in their collections," Treadway says. "If they can figure out what it is and its condition, they can begin to catalog it and see the scope of the collection. The next step is retrieving the images and circulating them in the culture."

The next workshop will be this spring at the New England Document Conservation Center (NEDCC) in Andover, MA. For more information visit www.oldfilm.org or call 207 469-0924. ■



Photo by Bill Phillips.

Cold Storage *Continued from previous page*

former on the first floor and the latter occupying the second and third floors.

The design of the Cube is in keeping with the Library of Congress' National Film Preservation Plan. The Cube has the only preservation-level storage capacity north of Boston and presents a model for other institutions planning to take a step forward in actively preserving the nation's collective resource of moving images.

Storage Space	25° Storage	35° Storage
Up to 3 cubic feet	\$30/month minimum	\$15/month
4-9 cu. feet	\$8/cu. ft/month	\$4/cu. ft/month
10-24 cu. feet	\$7/cu. ft/month	\$3.50/cu. ft/month
25-49 cu. feet	\$6/cu. ft/month	\$3/cu. ft/month
50-99 cu. feet	\$5/cu. ft/month	\$2.50/cu. ft/month
100-249 cu. feet	\$4/cu. ft/month	\$2/cu. ft/month
250-499 cu. feet	\$3.50/cu. ft/month	\$1.75/cu. ft/month

Nonprofit organizations are eligible for a 15% discount on rental fees. ■

Collections: Herring Fisheries by Ernest Stillman

Continued from Page 2

“He was a rumbled Ivy Leaguer,” says Amy Stillman, Ernest’s daughter-in-law. “He was a little eccentric, a little idiosyncratic,” she says, “he didn’t like society.”

And yet he gave so much to society. In fact, Stillman—the son of James Stillman, one of the wealthiest men on Wall Street in the early 1900s—was known more for his generosity than his respiratory disease research. During the Depression, he built a publishing factory in Cornwall, New York, to give people jobs. Throughout his life, he gave art to museums, including at least five Mary Cassatt paintings, and made 72 gifts totaling more than \$2 million to Harvard, his alma mater.

One of Stillman’s biggest gifts was the one he gave to Harvard upon his death in 1949. He had inherited the Black Rock Forest in the Hudson Highlands region of New York, 50 miles north of Manhattan. He restored the forest’s health and harvested the forest’s timber sustainably. When he died, he gave the 3,830-acre wilderness to Harvard for use as a research and demonstration forest. Here in New England, he was involved in the creation of another forest treasure, the unmatched dioramas depicting forest succession at the Harvard Forest Fisher Museum in Petersham, MA. John O’Keefe, museum coordinator, has long been an NHF member.

The Outdoorsman

Stillman relished the outdoors. He found respite from society in nature and anonymity behind the camera. While summering in Northeast Harbor, Maine, he shot at least 15 reels of film and in 1995 his son John donated these reels to NHF. Seven of these reels depict the booming sardine industry that dominated coastal Maine in the early 20th century. In 1900, there were 79 canning plants in Maine. Eastport was known as “the sardine capital of the world.” Thirty years later, when Stillman began filming the fishermen at work, the industry was still healthy.

Stillman’s films, shot on the coastal waters of Mount Desert Island, show us what today’s commercial fishermen

can only dream of: inshore waters filled with young herring, which were packaged as “sardines.” Because the fish came so close to shore, the men caught them using fixed gear, either a stop seine or a fish weir set up in a small bay. In the film he titled *When the Herring Swarm*, Stillman shows us how the fishermen string the seine across the harbor mouth to trap the young herring in the harbor. Two men in whaleboats pull the seine in as hungry gulls circle overhead.

Stillman directs us with informative intertitles like “Skooping [sic] up fish by the bushel” and “50 bushel to a whaleboat,” but the images speak for themselves. The men use hand-held nets like pool skimmers to scoop the fish from the seine into the whaleboats. As they scoop, the silver fish fight and the net poles bend under the weight of the fish. The fishermen fill their boats until the fish reach to mid-thigh and the boats barely stay afloat. Then, as the intertitle explains “Herring to-day sardines to-morrow loading sardine boat,” we watch the fishermen row their fish-filled whaleboats towards the processing boat.

A second film shows fishermen using a weir to catch juvenile herring, “future sardines,” as the intertitle explains. Like the seine, the weir corrals the fish in the net and prevents their escape. The fishermen scoop the trapped fish out of the water and empty their nets onto a platform. Here, a man tosses shovelfuls of salt over the wiggling fish. Stillman shows us the process of getting the fish into the canneries and then cuts to the final product: a can of Billow Brand American Sardines.



A fisherman guides a net full of herring from the seine to the platform where a man prepares to cover the fish with salt. Images are frame enlargements from the Ernest G. Stillman Collection.



Fishermen relaxing in a whaleboat with the seine strung between their boat and the platform. Whaleboats were designed for whaling, with pointed ends to facilitate speed and quick turns. The term later came to describe any long rowboat pointed at both ends.

Lessons from the Past

Although he was a man of means, Stillman was extraordinarily shy. He bought the best camera equipment and took painstakingly good care of his films, but likely never showed them to anyone beyond his family and close friends.

Luckily, his films are now available to a wide audience. By showing us the herring fishery of the past, we can see what has changed in the environment and the fishery itself—all to better understand today’s herring fishery. Maine commercial fishermen still catch herring today, but the industry is very different. Although there are a few sardine canneries left in the state, most herring is used as lobster bait. And herring rarely swim inshore so fishermen no longer use fixed gear. Instead, they catch herring offshore using trawlers.

Herring are one of the few fish in the Gulf of Maine not considered overfished, but people are still concerned. In 1950, the first year of recorded landings, Maine caught just over 84,000 metric tons of herring. In 2006, the catch was just over 51,000 metric tons. Although Maine landings have dropped only slightly, the gear is a lot more efficient. Fixed-gear fishing is considered a more sustainable method of harvest as it depends on the fish coming into coastal waters. Mid-water trawling, however, can scoop fish from anywhere, often catching overfished groundfish like cod and haddock in the process.



A fisherman stands thigh-deep in herring.

So groundfishermen are upset with the herring fishermen. In October, New England fishermen filed a petition to ban herring trawlers from groundfish hotspots. Current fisheries management allows herring trawlers to fish in areas that are closed to groundfishing. As Craig Pendleton, director of Northwest Atlantic Marine Alliance, says, "These areas are the last places you want midwater trawls. If our fishing industry is going to survive, we need to stop overfishing and protect spawning grounds, not leave them open to giant midwater trawlers that wipe out everything in their path."

New England groundfish are severely depleted. Of 19 managed groundfish

stocks, 13 are overfished despite strict fishing regulations. But the fishermen who target groundfish may not be to blame. In 2004, fisheries enforcement officers in Maine and Massachusetts caught midwater herring trawlers illegally trying to land thousands of pounds of juvenile groundfish with their herring catch.

The groundfishermen aren't the only ones complaining about the herring trawlers. In May 2007, 12 organizations came together to form the Herring Alliance. The Alliance, which includes such organizations as the Pew Charitable Trust, National Resources Defense Council, and the Conservation Law Foundation, hopes to reform the Atlantic herring fishery to protect and restore marine ecosystems in the northeastern United States. Herring are at the base of the food web. In other words, the little fish are essential for bigger fish (including tuna, cod, and haddock), marine mammals like seals and whales, and seabirds. Herring also serve a vital role in Maine's most lucrative fishery—as lobster bait. The mission of the Herring Alliance is to manage the herring fishery with respect to the marine ecosystem, preserving




A fish weir.

herring for predators and for human use. Perhaps the key to such management lies in the herring fishery of the 1930s, captured for us on film by a doctor who would rather be outside than in a lab.

Much of environmental conservation depends on our understanding of the history of our environment. Among other things, Stillman's work preserved the history of Maine's herring fishery. Imagine what your films could teach future generations.

Further Reading

"NHF in Education: A Town Then and Now," *MIR* Summer 2000, Page 5. Stillman footage in Pemetic Elementary School in Southwest Harbor, Maine. 

Fisheries, Selected NHF Collections All 16mm unless otherwise indicated.

D =Distribution copies to buy, call 207 469-0924 or <http://www.oldfilm.org/store>

I =Internet screening, free via Windows on Maine, go here, <http://windowsonmaine.library.umaine.edu>

Harrie B. Coe Collection

Maine promotional film, 1930 **I**
Intertitles read, "The Maine Sardine Pack reaches nearly two million cases yearly having a value of \$7,000,000." "Eastport is the center of the sardine industry." "Where the subways got the idea of packing 'em in." "Ready to place between two crackers with a little lemon juice added."

Ed Gallant Collection *Tuna Fishing Off Portland Harbor, Maine*, 1940s

Most likely a promotional piece designed to draw sport fishermen to Vacationland. Today bluefin tuna in the Gulf of Maine are declining.

Palermo Historical Society Collection Milton Dowe alewives, (8mm)

Archie Stewart Collection Reel 105, sardines, 1946

University of Maine, Orono Collection *It's the Maine Sardine*, 1949 **D I**

Everett Foster Collection Walter V. Mitton, alewives, 1954 Alewives are an anadromous fish—they live in the ocean, but breed in rivers—closely related to herring.

Maine Department of Marine Resources Collection *Flavor of Maine*, ca. 1966

Laurence Sisson Collection *Maine's Harvesters of the Sea* (1968), **I** Fisheries of Maine including cod, haddock, lobster, shrimp, whiting, and sardines.

Peg Dice Collection *Fence in the Water*, 1980 (VHS)

Seapro Collection Documentation of Rockland, Maine, fish processing, 1988. (3/4-inch videotape) The final days of Seapro, the last remaining fish waste processing plant in the Northeast.

Andrea Truppin Collection *The Last Smokehouse*, 1989 (VHS) Smoked herring industry in Lubec, Maine.

Maine Public Broadcasting Collection and WLBZ Collection contain herring and other fisheries stories. And we hold many other reels: lobster, salmon, trout are all well represented.

Tuesday evenings in Manhattan, New York University students could be found steeped in **Industrial & Sponsored Film & Television**, a new course taught by Anna McCarty and Dan Streible. The primary reading was Rick Prelinger's *The Field Guide to Sponsored Films*, published by the National Film Preservation Foundation (2006). Three of Northeast Historic Film's films are included in the course and others are described in the field guide.

According to the course description, more than 300,000 industrial and sponsored films were produced in the U.S. in the 20th century. "Often didactic, composed in audiovisual languages that were foreign to mainstream media vernaculars, and originating within an ancillary industry that was both marginal and central to the development of commercial and nonprofit media throughout the 20th century, these nontheatrical works cause us to re-examine the orthodox versions of film and television histories."

We're proud to be included. We love providing teaching resources. As to the question posed by the professors, "How does the challenge of locating sponsored media materials place limits on what we can study and learn from the form?" our answer is, We're all yours.

NYU Course

The Making of an American, 1920,

Alan Kattelle Collection

Madison News Reel, ca. 1932,

Ronald Yates Collection

From Stump to Ship, 1930,

Fogler Library Collection

Field Guide

The Goodall Summertime, 1932,

Goodall Mills Collection

International Maple, 1954,

Jean Hawes Collection

The Making of an American, 1920,

Alan Kattelle Collection

Turn of the Tide, 1943, Vinalhaven

Historical Society Collection

Wohelo, ca. 1919, The Wohelo-Luther

Gulick Camp Collection

Digital Maine Learning Group

Chris Sweet at Maine Public Broadcasting in Lewiston, Maine, hosted twenty-two members of the Digital Maine Learning Group on August 8 as we gathered to discuss current Maine digital content for K-12 classrooms.

The Maine Learning Technology Initiative, in which every middle school student in public school uses a laptop computer, is in its sixth year. Bette Manchester, retiring this year as director of special projects at the Maine Department of Education, reported that this fall high schools join the middle schools with one-to-one computing.

Marilyn Lutz from the University of Maine presented a Gateway to Digital Collections; Niles Parker, Penobscot Bay Historical Society, presented Penobscot Bay history online; Vinitha Nair, Zoey's Room for young women exploring science and math; Ruth Kermish-Allen from Island Institute, a National Science Foundation-funded program called CREST with 11 schools concentrating on sustainable learning communities; Mike Scott, University of Maine New Media, with 250 majors at Orono; Linda Lord, Maine State Library, on the Kirtas APT 1200 scanner; Pat Maloney on Project Learning Tree; Robin Kennedy, Challenger Learning Center of Maine; Chris Sweet, MPBN's new online lifelong learning initiative; Anita Clearfield, also at MPBN, a pilot project on the abolitionist movement; Jim Henderson, Publius Research, *Maine: An Encyclopedia*; Steve Bromage, Maine Memory Network and the Maine Community Heritage Project; Karan Sheldon, Moving Image Review online and the NEH Digital Startup (See Page 3).

Future Directions

The group discussed various ways that geographical information will be useful, led by Phil Brookhouse, who suggested locating documents, images and moving images on interactive maps. Ruben Puentedura suggested that searches be captured in RSS and recommends RSS as useful "glue" holding sites together. Sylvia Norton pointed out that blogs

and wikis are blocked in many schools. DMLG sites, Puentedura suggested, should post images to Flickr and video to YouTube, and he continued, "Use Creative Commons so that people sharing and using have a sense of security that they know what rights are offered. Encourage openness."

The group agreed that expanding the Gateway to Digital collections now at <http://libraries.maine.edu/gateway/> to include more DMLG Maine content will be useful for learning and teaching.

Mission: Alpha Centauri Lands in Florida

In August 2007 images of eighth-grade students from Maine appeared in the sixth annual Rewind/Fast Forward Film and Video Festival. The Louis Wolfson II Florida Moving Image Archive (FMIA) selected a Saturday night feature for this three-day festival straight out of our collections: *Mission: Alpha Centauri* (1967). The film was donated to NHF by John Bannister in the 1980s and preserved by Cineric to 35mm. FMIA curator/preservationist Barron Sherer got in touch with Collections Manager Rob Nanovic. "I had heard people talking about it at moving image archivist gatherings," explains Barron. "It was so great!" Barron enthuses. "The students did just the neatest special effects. They are very limited, but I never would have thought to do that at that age." Reflecting influences from science fiction TV series of the time and the social revolution of the late sixties, the film concludes with a utopic encounter between the Alpha Centaurians and the Earth astronauts. According to Barron, it was a crowd-pleaser. "We had an enthusiastic crowd of 45 to 50 people," he explains. "People liked it for different reasons. A lot of crowds in Miami like campy stuff and they focused on certain camp elements in the film." Barron explained that most of the footage screened at the festival came from the FMIA, given their large collection of amateur and home movie items. Being able to call on NHF helped round out the program of screenings—another example of regional archives interacting at a national level. ■

Preservation: Early 4-H Club Film

By Sean Savage

Northeast Historic Film was awarded \$8,460 by the National Film Preservation Foundation to preserve the 1946 agricultural title, *Trail to Better Dairying*. This charming and decidedly amateur work chronicles the first year of the Hancock County Dairy Club, from advising the young farmers on care of livestock through becoming blue ribbon winners at the Blue Hill Fair in Blue Hill, Maine.

The 16mm reversal original and a print were donated to NHF in 1988, comprising the **Hancock County Extension Collection**. There were a number of intriguing preservation challenges with the project, the first being the accompanying soundtrack on five 78 rpm lacquer discs. When the film was originally shown, the discs were played simultaneously with the film, making synchronization for the duration of the film very tricky. If the limitations of the production were impractical then, the

obsolescence of this system makes screenings today even more difficult.

A number of approaches were considered, and it was decided to retain the authenticity of the original by conducting the picture and sound work independently. The new film elements would remain silent, and the restored sound would be inserted on reference and distribution copies.

Colorlab and Art Shifrin

Another challenge was the color fading of the original picture, which was comprised of the notoriously unstable Ansco film stock along with more robust Kodachrome. The Ansco shots had dulled and faded, but the Kodachrome print made at the time of the production retained the color of these sequences much better. Colorlab in Maryland executed the preservation, reprinting the best shots from these materials, making a new 16mm internegative and print. Art Shifrin in Queens, New York, did the audio restoration, transferring the



Trail to Better Dairying, 1946, Hancock County Extension Collection, 16mm frame enlargement.

phonograph discs into digital files, and minimizing some of the surface noise and buzz of the original recording.

An excerpt from the restoration of *Trail to Better Dairying* screened in September at the Association of Moving Image Archivists annual conference in Rochester, NY. The incredible color and clarity of the film materialized for the first time in sixty years. At press time, synchronization is being finalized, and the full 45-minute film will be appearing soon on a screen near you. ■■

Home Movie Day V

By Rob Nanovic

The fifth annual Home Movie Day in Portland took place on August 11 at the Maine Historical Society's Earle G. Shettleworth Jr. Lecture Hall. Once again, NHF and the Maine Historical Society collaborated to put on the 4-hour event and screen the home movie treasures of those in attendance. Sean Savage, Robert Nanovic,

Justin Bonfiglio, and Steve Bromage put the show together. Among the films brought were an amateur fiction film depicting some swashbuckling mayhem, and 16mm footage from the Vietnam War showing the rescue of a pilot at sea.

Vermont Upper Valley Home Movie Day

Howe Library at Dartmouth College was the site of an Oct. 11 Home Movie Day organized by John Tariot, Bruce Posner, and Sukdith Punjasthitkul.

They organized a film clinic to assess the condition of older films and provide information regarding the care and preservation of family films. This year Home Movie Day events took place in over 60 other locations around the world.

Northeast Historic Film looks forward to taking part in next year's events. For more on the history of Home Movie Day visit www.homemovieday.com. Details on the 2008 event will be posted online at www.olderfilm.org. ■■



In Memoriam

Deborah Pulliam died at her home in Castine, Maine, on May 22, 2007. Pulliam gave NHF the **Pulliam Family Collection**, more than 60 reels of 16mm film including family travels in the American West, Canada and the U.K. Through the Belvedere Fund at the Maine Community Foundation, she donated \$10,000 to the Conservation Center. Pulliam was a member of the Maine Community Foundation and the Unitarian Church in Castine; she was an editor of the *Castine Patriot* newspaper and a colleague on the Maine Historical Records Advisory Board. "She was always a creative thinker during grant deliberations, helping find ways to make preservation projects work for the repositories and the community," said Jim Henderson, NHF board member, former State Archivist, and Chair of the Maine Historical Records Advisory Board. ■

Book Publication

Mining the Home Movie: Excavations in Histories and Memories, edited by Karen Ishizuka and Patty Zimmermann, is published by the University of California Press this winter. Board members, advisors and friends of Northeast Historic Film are between its covers. Zimmermann's introduction is entitled *The Home Movie Movement: Excavations, Artifacts, Minings*, followed by an essay, *The Human Studies Film Archives, Smithsonian Institution* by John Homiak and our founding board member Pamela Wintle. *The Movie Queen: Northeast Historic Film* by Karan Sheldon and Dwight Swanson appears in the volume as does *Working People, Topical Films*, and *Home Movies: The Case of the North West Film Archive* by Maryann Gomes, our colleague from Manchester. Gomes died in 2002; she is remembered with an Association of Moving Image Archivists award supporting regional moving image archivists. ■

Recent Moving Image Collections

From as small as three to as large as hundreds of reels.

- Barlow Family Collection**, 8mm home movies of Maine
- Bemis, Albert Farwell Collection**, 16mm Kodacolor home movies
- Bird Family Collection**, DVD of 1940s Maine home movies
- Boy Scouts of America Troop 119 Collection**, 16mm 1940s-1950s instructional Boy Scout films
- Camden Hills Regional High School Collection**, 16mm student film
- Camp Runoia Collection**, 16mm films documenting summer camp activities
- Chalufour, Michel Collection**, 16mm films
- Coffey, Liz Collection**, 9.5mm 1920s Massachusetts home movies
- Corwin, Joe-Anne Collection**, 8mm & Super 8mm home movies
- Cryan, Jack Collection**, 8mm & 16mm home movies and newsfilm
- Freilino Family Collection**, 8mm Maine and New Jersey home movies
- Harnden, Russell III Collection**, 16mm print *Then It Happened*
- Haviland, Thomas P. Collection**, 8mm home movies of Maine from the 1930s-1950s
- Hubley, Doug & Gretchen Schaefer's Suburban Bohemian Collection**, Super 8mm & VHS home movies and shorts
- Long Island Historical Society Collection**, 16mm print *Investment in Tomorrow*
- Packard, Dick Family Collection**, 8mm home movies
- Pratt Family Collection**, 16mm home movies from the 1920s & 1930s
- Pulliam Family Collection**, 8mm home movies
- Rochette, Larry Collection**, 16mm Massachusetts sailing films
- Smith, Deering Greeley Collection**, 16mm 1920s-1950s home movies of Maine and New Hampshire
- Unity Historical Society Collection**, VHS video documenting 2004 Unity, Maine, bicentennial
- Viall, Virginia Lee Collection**, 16mm home movies
- WPPS-TV3 Collection**, 3/4-inch news video
- Weil, Gordon & Roberta Collection**, 8mm & Super 8mm family films of Maine
- Woundy, Charles & Francis Collection**, 16mm 1930s-1940s New England home movies ■



Hot dog vendor in Portland, Maine, ca. 1928.
Pratt Family Collection, 16mm frame enlargement.

New Staff Profiles

A recent addition to the NHF family in Technical Services, **Gemma Perretta** is hardly a stranger to the organization and mission. “As soon as I heard about NHF I wanted to be a part of it,” Gemma explains. “I came to NHF for a summer symposium and was hooked.”

Gemma is a New Englander through and through. Born and raised in the Boston area, she went to film school at Emerson College where she received a degree in visual and media arts. After college she took jobs in the industry, including one as a projectionist, and ultimately landed an internship in 2004 at the Harvard Film Archive. She loved it.

“I loved working with film and not on the production aspect of it,” she explains. The Harvard internship really pulled back the curtain to let her see the other side of the film industry. “There is something meditative about film inspection,” she says. “It’s enjoyable the way editing is enjoyable, but you are not creating something, you are caring for it.”

That experience led her to the L. Jeffrey Selznick School of Film Preservation at the George Eastman House in Rochester, NY. From there she headed to Burlington, VT, to work at a movie theater and teach a course on the history of amateur film at Burlington College. That work set the stage for a trip to Maine for a summer symposium with NHF.

Gemma explains that she likes the technical services position at NHF because it offers her an opportunity to work with the equipment and the film as well as with people. “I like getting a chance to help teach potential donors and the rest of our constituency about the importance of film,” she says, before continuing with a laugh, “and why film is still king.”

The decision to move to Maine with her partner, Michael, was an easy one. She loves the quiet, the wildlife and the connection she can maintain with the outdoors through the many parks and hiking trails.

She likes it here and hopes to stay. “I have high ambitions to survive here,”



Gemma Perretta, photo by Bill Phillips.

she explains. “And I am really looking forward to being involved with NHF as we move forward into the next phase of development.”

Barbara Manning joined the NHF staff in September. As the new business manager, Barb keeps things running in the Bucksport office. Barb wasn’t drawn to NHF through a love of film. Rather, she likes the idea of a small non-profit and says, “NHF had a positive feel in the community.” She enjoys the pace of the NHF office—a contrast to her previous role as the district accountant for SAD 22. Barb helps foster this healthy environment by keeping things running smoothly. She’s in charge of grants and as she describes it, she “keeps the mechanics flowing so other people can focus on the mission of the organization.”

Barb is originally from Dayton, Ohio, but when her parents moved to Maine in 1989, she fell in love with the area. Now, she lives in

Winterport where her closest neighbors live across the river and her two dogs, Maggie and Bridget, have plenty of room to play.

When she’s not keeping the NHF ship afloat, Barb, a crossword puzzle guru, enjoys working out and working in her garden. And every Sunday, she and her husband, Greg White, race to see who can finish the New York Times crossword puzzle first.

Sean Savage Relocates to Encinitas, California

After serving as NHF Technical Services Director for a year and a half, Sean recently relocated to southern California and was welcomed by wildfires. He continues to do some work remotely for NHF, has begun volunteering as a moving image consultant for the San Diego Historical Society, and is optimistic that he will one day earn a living again. ■



Barbara Manning, photo by Bill Phillips.

Distribution

By Jane Donnell

Online Store News

This fall's launch of our redesigned online store at <http://www.oldfilm.org/store/> has made shopping for *Videos of Life in New England* so much easier. Our old Web store took nearly nine months to sell what the new site has generated in just two!

New features and customized shopping give our customers what they have come to expect when shopping online. We offer DVDs on the site unless a product is only available in VHS format. This change is reflected in a lower shipping weight and the savings is passed directly to our customers. What is most interesting is that there doesn't seem to be a standout "best seller" yet. The purchasers have bought a broad variety of titles.



Ted Greene at Fryeburg Fair. Photo by Jakob Donnell.

Best Sellers

Dead River Rough Cut: Director's Cut led overall sales for 2007 through October with *From Stump to Ship:*

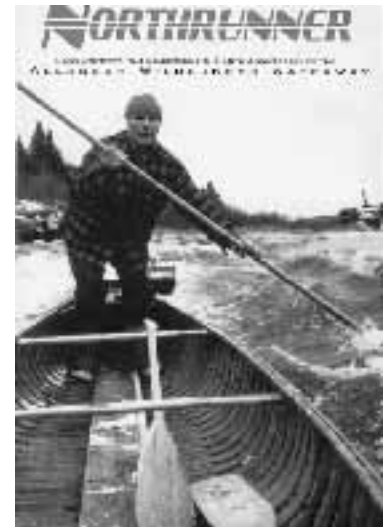
A 1930 Logging Film, Joshua Chamberlain and the 20th Maine and *Alone in the Wilderness* following close behind. The top sellers at our record-breaking sales performance in the Farm Museum at Fryeburg Fair were *Dead River Rough Cut: Director's Cut, Alone in the Wilderness, The Frozen North* and *Dynamite Whiskey and Wood: Connecticut River Log Drives 1870-1915*.

The phasing out of VHS videotape for home viewing is progressing even faster than we thought it might. This was the first year we only took DVDs to Fryeburg. What a space-saver! The majority of our customers have the ability to play either format. Only one customer didn't have DVD capability and we shipped them what they wanted on VHS from the office and didn't miss the sale. We still have a handful of producers who aren't willing to switch over and we'll have to see if it makes good business sense to carry their titles.

New Titles

Northrunner

A documentary film celebrating the 40th anniversary of the Allagash Wilderness Waterway



The Allagash Wilderness Waterway has been a highway to Native Americans, a vital corridor to Maine's lumber business, and a world-class canoe trip. The Allagash River's uses have been as varied as its twists and turns. Discover the history of the Allagash Wilderness Waterway, from its designation in 1966

Continued on next page

New Members and Members Renewing at a Higher Level Since Summer 2007 Moving Image Review

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

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Ernest Loring III
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Claire Cullinane
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Christina Lane
Emma Scully
Carolyn Small
Linda Tapley

Thank you!

Symposium 2007

to the present, with those who live and work there. *Northrunner* explores the history of this gem of a park in the middle of a working forest; learn why this place is so revered and engenders so much passion. As 87-year-old Fort Kent native Blanch Jalbert says at the close of the film, "I hope everyone who visits the Allagash will love it as much as I do."
52 minutes DVD
\$14.95

Salmon Country

Atlantic salmon sport fishing in downeast Maine

Between the late 1940s and the late 1980s, downeast Maine was world-famous for its Atlantic salmon fishing. People came from around the corner and around the world to cast a fly to the "king of the sport fish." With the decline of salmon populations in our rivers this industry and the culture that surrounds it is fading into history. Fortunately, Phil Harriman of Cherryfield, visionary and dedicated salmon advocate for more than 50 years, preserved a piece of history for



us to enjoy today. Phil's film *Salmon Country*, originally created as a promotional film for the Narraguagus Inn and Guiding Service, now serves as one of the few pieces of motion picture documentation of this period. He takes us from landlocked fishing on Tunk Lake to the crowds gathering to watch a sea-run salmon landed in downtown Cherryfield.
29 minutes DVD
\$14.95

One of the highlights of our 2007 symposium, Time Out: Images of Play and Leisure, started with William O'Farrell asking the question, "Does anybody know who that is?" We were watching amateur film from the 1930s. Two men were seated outdoors on lawn chairs. One we knew to be Henry Sturgis Dennison, the subject of O'Farrell's presentation, "Images of Leisure and Recreation in the home movies of Henry Sturgis Dennison."

O'Farrell had related that in 2004, driving to Bucksport from his home in Ottawa, he stopped in Vermont to pick up 77 reels of 16mm film from Hannah Dennison, Henry's granddaughter. The symposium participants—forty-five of us from around the US, Canada, Zimbabwe—enjoyed the views of Martha's Vineyard from a Ford Trimotor airplane, Dennison with a deer draped over his shoulders while hunting in Maine, workers at the Dennison factory in Framingham, MA, and extremely early National Football League teams, the Framingham Lion Tamers and the Providence Steam Rollers.

But when it came to the other seated man, there was silence. O'Farrell went on, "It's kind of a puzzle, at least it was to begin with. It is John Kenneth Galbraith." The men in the film stand. Dennison is not tall. Galbraith is over six and a half feet.

"This is the first moving image footage known of Galbraith. In the call for papers there was 'unfilmable leisure, films about reading.' Not only is this film absolutely specifically about reading, it is purposefully done and it is mostly Galbraith and Dennison debating economic theory." This tickles the audience.

O'Farrell goes on, "They've got Keynes's book, which was very popular at the time, *The General Theory of Employment, Interest and Money*. [There is a closeup of the book, published in 1936, and also of a cryptic handwritten sheet, '\$2,500 a year.']

"Galbraith was at Harvard, he didn't have tenure. He's actually from Canada, from a place called Iona Station, outside of London, Ontario. He went to the University of Guelph. He studied animal

husbandry, he went to California, he got a degree in economics and a Ph.D. He was in Harvard for about a year or two when Dennison was looking for someone to write a polemic on the current economic state during the Depression. He heard about Galbraith, so he brought him there [Framingham] for the summer. He was given the assignment to write this text for Dennison.



Henry Sturgis Dennison Collection, frame enlargement.

"Having this actually be on film is mind-boggling. This should not be on film from the point of view of Galbraith's point in history. Dennison, moreover, was a mentor and he flipped him over the summer and he got him on to Keynes. The little guy took the thorn out of his paw, he said it's not Marshall that's interesting, it's Keynes. [Leon C. Marshall, John Maynard Keynes.]

"Galbraith... was a confidant of Franklin Delano Roosevelt, he worked for Truman, he was Kennedy's ambassador to India, he worked for Johnson. He died the last year. The fact that this footage exists and that it's the first known images of him and it was almost his first paying job, it has no right to exist."

Further Reading

Henry Sturgis Dennison Collection described in NHF online database, <http://oldfilm.org/collectionsdatabase?id=749>

Modern Capitalism and Business Policy, 1938 H.S. Dennison and J.K. Galbraith

Henry S. Dennison and the "Science" of Industrial Reform, 1977. Kim McQuaid, available online in JSTOR

Staff

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Jane Donnell, Marketing Manager,

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Rob Nanovic, Collections Manager,

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Phil Yates, Facilities Manager & Theater,

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Board of Directors

Sian Evans, Belfast, ME

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

Treasurer

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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. 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

Tribal member of the Penobscot Indian Nation and Nation's Representative to the Maine State Legislature. Served as the Penobscot Nation's Coordinator of Tribal, State and International Relations. Author and sponsor of the state law, "An Act to Require Teaching of Maine Native American History and Culture in Maine's Schools." 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, member of Health and Human Services Committee. Board member, Bucksport Regional Health Center.

Karan Sheldon, Milton, MA

NHF co-founder. AMIA board member. Steering committee member, Moving Image Collections (MIC), a project of AMIA and the Library of Congress.

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, Maine. 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. Adjunct Professor, UCLA. 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, School of Communication, Northern Arizona University, teaching cultural studies, history of entertainment and cultural theory. Author of *The Southern Movie Palace: Rise, Fall, and Resurrection* (Univ. Press of Florida, 2003). Her article "Confronting the Past in the Archival Film and the Contemporary Documentary" appeared in *The Moving Image*, Fall 2004. She is currently working on a book about the cultural implications of film preservation, *Archiving America's Cinematic Past*. 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.

WRITERS

Peter McDougall and Kelsey Abbott, marine biologists and freelance writers. They live in Freeport, Maine with their dog, Makai.

Martha McNamara, Ph.D. Director, Art and Architecture Program, Wellesley College. Author of *From Tavern to Courthouse: Architecture and Ritual in American Law, 1658-1860* (Johns Hopkins University Press, 2004). American and New England Studies, Boston University. Maine Historic Preservation Commission member. 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). His article, "Home Movies on Freud's Couch," appeared in *The Moving Image*, Spring 2002. He is currently working on a book about memory and the practices of popular culture. Flagstaff, AZ and Bucksport, ME.

William O'Farrell, Former Chief, Moving Image and Audio Conservation, National Archives of Canada. Anthology Film Archives Film Preservation Honoree, 1997. Has served several terms as a Board Director for AMIA. Advisor, Chicago Film Archives. Ottawa, Ontario.

Eric Schaefer, Ph.D. Associate Professor, 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). He currently serves as 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.

MEMBERSHIP APPLICATION

Every NHF member gets all these benefits:

- *Moving Image Review*, the only periodical with information on northern New England film and video research, preservation, and exhibition.
- Two FREE Alamo Theatre weekend 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** and on moving-image related merchandise from the Alamo Theatre Store.
- Free loan of more than 450* videos through our Video Loan Service. Each NHF member may borrow shipments of up to three tapes or DVDs at a time. A \$5 shipping charge applies.
*Check the listing for available format (VHS or DVD) when selecting titles.

MEMBERSHIP LEVELS AND BENEFITS PLEASE CHECK ONE:

- Individual Member, \$25 per year.** All benefits listed above.
- Educator/Student Member, \$15 per year.** All benefits listed above for teachers, homeschoolers and students at any level.
- Nonprofit Organization, \$35 per year.** All benefits listed above, plus additional copies of *Moving Image Review* upon request.
- Household Members, \$50 per year.** All benefits listed above apply to everyone in your household, plus 2 extra Alamo Theatre weekend movie passes.
- Associate Members, \$100 per year.** All benefits listed above, plus 2 extra Alamo Theatre weekend movie passes.
- Corporate Membership, \$150 per year.** All benefits of Associate Membership.
- Friend, \$250 per year.** All benefits listed above, plus 2 VIP passes to any Alamo Theatre event.
- Patron, \$1,000 per year.** All benefits listed above, plus 4 VIP passes to any Alamo Theatre event.

Membership at any level is an opportunity to become involved with the preservation and enjoyment of our moving image heritage.

If you would like more information about our Membership programs
Email bill@oldfilm.org or Phone 800 639-1636.

Name _____
Address _____
City _____
State _____ Zip _____
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Seasonal Address _____
City/State _____ Zip _____
Seasonal Dates (from) _____ (to) _____

Seasonal Phone _____

Please charge my credit card: MC VISA

Account # _____

Exp. date _____ Signature of cardholder: _____

Name as you wish it to appear on membership list: _____

My check is enclosed. (Please make check payable to Northeast Historic Film.)

Gift Membership

I would like to give a gift membership at the _____ level to:

Name _____

Address _____

City _____

State _____ Zip _____

Phone _____

Return application to: Northeast Historic Film, P.O. Box 900, Bucksport, ME 04416 Or fax to 207 469-7875.
Your dues are tax-deductible to the extent allowed by law.

The Video Loan Directory is available through NHF's website. Go to www.oldfilm.org/borrow



Video Loan Service/Members ONLY	
Titles:	
Alternate Title:	
TOTAL	

Symposium: City and Country, July 24-26

Images and archetypes of the city and the country as seemingly distinct locations and ways of life have remained a potent force in the cultural imagination since the mid-19th century. Even though the transformations of industrial culture and mobility have changed rural and urban landscapes and lifestyles, the ideas and images associated with the City and the Country continue to thrive as traditional poles of modern experience. They are



The How and Why of Spuds, 1920. National Archives Collection.

where we anchor the dreams and fears of technology and tradition, and where we are animated by hopes of progress and the comforts of nostalgia. As Raymond Williams, Welsh writer and professor noted, “the contrast of country and city is one of the major forms in which we become conscious of a central part of our experience and of the crises of our society.”

Our 9th Annual Summer Film Symposium theme is “City and Country.” We are interested in interpretations of moving images that offer historical, cultural, and critical understanding of how these constructs have been experienced, imagined and understood since the late 19th century. The symposium is open to archivists, artists and scholars from all disciplines.

Potential paper topics might include industrial and agrarian labor, local productions,

urban/rural identity, itinerant filmmaking, hometowns and local roots, travel and tourism, immigration & emigration, scenic highways, rusticators.

The Northeast Historic Film Summer Symposium is a multi-disciplinary gathering devoted to the history, theory, and preservation of moving images. It is noted for bringing together archivists, scholars, and artists in an intimate setting. Typically, symposium presentations are 30 minutes, including moving images, and followed by 30 minutes of discussion.

We meet in our 125-seat cinema with 35mm, 16mm, videotape, and DVD projection. Presentations that include interesting moving images are strongly encouraged.

Travel funding may be available for speakers. Please send 250-500 word abstracts for presentations to the symposium organizers at the address below. E-mail submissions are preferred; we are happy to discuss your presentation ideas with you in advance of a formal submission. The Symposium Program Committee begins reviewing proposals on April 1, 2008.



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