

# The Center for Home Movies

## 2010 Annual Report



## **Table of Contents**

<b>2010 in Review</b>	<b>2</b>
<b>Digitization and Access Summit</b>	<b>2</b>
<b>Preservation Work, New Collections, and Screenings</b>	<b>3</b>
<b>Fundraiser</b>	<b>4</b>
<b>Home Movie Day 2010</b>	<b>5</b>
<b>In Memoriam: Robbins Barstow and Alan Kattelle</b>	<b>10</b>
<b>New Policies/Official Business</b>	<b>12</b>
<b>Board of Directors Activities</b>	<b>13</b>
<b>Center for Home Movies 2011 Activities</b>	<b>14</b>

## 2010 IN REVIEW

In 2010 the Center for Home Movies (CHM) surpassed its yearly goals and explored new avenues for the study, preservation, and appreciation of home movies and amateur film. In September the CHM organized a Digitization and Access Summit that brought together archivists, academics, film lab technicians, and digital preservationists to explore the future place of home movies in our online world. The eighth annual Home Movie Day occurred on October 16 at over 50 locations in thirteen countries. The organization's first fundraising drive brought in over twice as many donations as originally hoped for.

### DIGITIZATION AND ACCESS SUMMIT

From September 22<sup>nd</sup> through the 24<sup>th</sup> of 2010, the Center for Home Movies held a Digitization and Access Summit at the Library of Congress' Packard Campus of the National Audio-Visual Conservation Center in Culpeper, Virginia. Generously funded by a grant from the Library of Congress, the Summit explored the feasibility of creating an online portal for home movies. Guiding this project is the expectation that new, currently unrealizable forms of research and understanding of home movies will be possible when a comprehensive number of the films are drawn together from isolated sources.

The Summit attendees were luminaries and experts from the related fields of moving image archives, filmmaking, stock footage research, film labs, university libraries, academia, and film transfer houses. This diverse group discussed the technical work that would go into creating this online resource as well as its value to potential users. Panels covered issues of cataloging home movies and their attending to specific metadata needs, whether to utilize user knowledge through tagging and folksonomies, current technologies of digitization, digital file formats, copyright and privacy, how scholars might harness the site for research, how teachers might use it to incorporate home movies into their curriculum, the role of collectors, and how to appeal to filmmakers who integrate stock footage into new productions. An in-depth report on the Summit can be found on the Center for Home Movies website at <http://www.centerforhomemovies.org/homemoviesummit.html>.



Scenes from the Summit

## PRESERVATION WORK, NEW COLLECTIONS, AND SCREENINGS

### **Arthur H. Smith's *The Mirror***

In 2010, The Center for Home Movies was awarded a grant from the National Film Preservation Foundation for the preservation of Arthur H. Smith's *The Mirror* (1950). Colorlab graciously donated their services in the creation of new film elements and a screening print.

Smith was equally versed in the worlds of sponsored and amateur filmmaking. He worked for the Pacific Telephone Company and Bell Systems where he made instructional and safety films. His amateur work included narrative short dramas, home movies of domestic life, and travelogue documentaries. *The Mirror* is a gothic horror/psychological thriller in which a man struggles with the knowledge he gains from a mirror that foretells his future. Showing the skill and ingenuity that can be found in amateur films, it is a one-of-a-kind mix of expressionistic cinematography, Val Lewton style horror, Hitchcockian suspense, and a common trope of educational films in which a supernatural device is used to control social behavior. The twenty-five minute film can be watched in its entirety at <http://www.archive.org/details/ArthurH.Smith-TheMirror>.



3 stills from Arthur Smith's *The Mirror*, 1950

### ***Frantie Feeding the Chickens***

One of CHM's missions is to find appropriate archival repositories for home movies that are brought to our attention. In 2010, CHM board member Snowden Becker was instrumental in assisting Jeanne Burkhardt of New Mexico in donating a nitrate negative from 1905 to the Library of Congress.

The film, called *Frantie Feeding the Chickens* was taken by Burkhardt's great-grand uncle, Charles Camp (1860-1929) who was one of the early pioneers of motion pictures taken in the American West. Little of Camp's cinematic output (which he filmed primarily in Colorado and Wyoming) seems to survive, but he did produce a book called *Muggins, the Cow Horse* (1928) which has photographic reproductions of film strips from the top to bottom of every page.

Jeanne Burkhardt and her husband Ross attended a film screening in May, 2010 at the Fountain Theater near their home in Las Cruces. There they met El Paso-based film historian Jay Duncan and spoke to him about some old film material that had been in Jeanne's family for many years. Jeanne followed up with Jay, who passed the message along to a film collector he knew in the Dallas area, Jim Zippo, who got in touch with Jeff Joseph, another collector who has many connections in the archival community. Seeing

the phrase "home movies" in the description of this material, Jeff forwarded the email to Snowden and asked whether the Center for Home Movies might be interested in helping out.

Jeanne sent Snowden some photographs of the film that showed that the presumed date of 1905, which at first sounded unlikely because there were so few amateur films of that vintage, was in fact correct. The reel turned out to be a 35mm negative, a few hundred feet in length, and in astonishingly good condition for nitrate material that was over a century old and had been stored in domestic conditions for most of its life.

Snowden explained to Jeanne that the nitrate material wasn't something that they should be keeping in their home, and that it'd be quite costly for them to have new preservation prints struck at their own expense. Fortunately, they didn't have to, since Snowden got in touch with Mike Mashon and George Willeman at the Library of Congress. George set Jeanne up with the online training and certification necessary to pack and ship the nitrate original to the Packard Campus for Audio-Visual Conservation in Culpeper, where the material was put in their queue and scheduled for preservation along with other historic nitrate material in the Library's collection. CHM is currently working with the Burkhardts and the Library to arrange for future screenings of the preserved film. In Snowden's words, "It's been truly fascinating for us to assist in finding a safe repository for this material, and like the Burkhardts, I'm terrifically excited to get a look at this footage and hear more about how it relates to their family history."



Frame from Charles Camp's *Frantie Feeding the Chickens*, 1905

## FUNDRAISER

In 2010 the Center for Home Movies held its first fundraiser, with gratifying results that affirm the appreciation felt by friends, archivists, and Home Movie Day enthusiasts all over the world. More than one hundred people contributed to the drive, and their combined donations more than doubled our goal, totaling over \$13,000. The funding will allow us to maintain our day-to-day operational expenses, devote increased

resources to projects like Home Movie Day, find and preserve various home movie treasures, and follow up on projects related to the Digitization and Access Summit.

Donations are still being accepted online through the Network for Good for US residents (<http://www1.networkforgood.org/>).

The board of the Center for Home Movies would like to express our sincerest and warmest thanks to all of those who pledged during this fundraiser.

## HOME MOVIE DAY 2010



HMD organizers and volunteers at the London Cinema Museum

“Home Movie Day is the perfect opportunity for people to connect with our past and to move the conversation about preserving our cultural heritage into the future.”  
Ken Burns

People did just what Ken Burns suggested on October 16<sup>th</sup> as part of the eighth annual Home Movie Day (HMD). Participants came together in 56 cities in thirteen nations to screen home movies brought in by the general public and share knowledge on properly caring for one’s personal collection of these important historical documents of everyday life.

In the spirit of international unity that Home Movie Day works to establish, our thoughts go out to the people of Japan and all of our Home Movie Day friends dealing with the aftermath of the earthquake, tsunami, and nuclear disaster. According to a brief communication from the Film Preservation Society (FPS) in Tokyo, all Japanese HMD volunteers and organizers are safe and accounted for. The FPS made a stunning video PSA for Home Movie Day in 2010 that can be viewed at <http://www.youtube.com/user/filmprs>.

**The following is a list of 2010 Home Movie Day cities, organizers, and local event volunteers:**

**HMD Cities 2010**

**Austria**

Vienna

**Belgium**

Ghent

**Brazil**

Curitiba

São Paulo

**Canada**

Calgary

Edmonton

Toronto

**Finland**

Malax

**France**

Paris

**Germany**

Berlin

Cologne

**Italy**

Milano

Milan

Bari

**Japan**

Nagoya

Hirosaki

Misawa

Muroran

Kobe

Sendai

Hirano

Fukaya

Higashiomi

Kodaira  
Sumida  
Yanesen

**Netherlands**

Amsterdam

**Spain**

Málaga  
A Coruña  
Salamanca

**United Kindgom**

Cambridge  
London

**United States**

Americus, GA  
Baltimore, MD  
Berkely, CA  
Boulder, CO  
Cambridge/Boston, MA  
Champaign-Urbana, Illinois  
Chicago, Illinois  
Denver, CO  
Hanover, NH  
Huntington, NY  
Los Angeles, CA  
Miami, FL  
New York City/Brooklyn, NY  
Orlando, FL  
Philadelphia, PA  
Pittsburgh, PA  
Portland, ME  
Raleigh, NC  
Richmond, VA  
San Francisco, CA  
Sandusky, OH  
Seattle, WA  
St. Louis, MI  
Southhampton, NY



### **Home Movie Day event organizers**

Alice Moscoso, Amy Sloper, Annalisa Colucci, Anne Marquis, Anne Wells, Anne-Laure Cano, Asako Takemori, Brian Drischell, Britt Kootstra, Daisuke Miyoshi, David Grinnell, Dwight Swanson, Dylan Skolnick, Erik Piil, Floriana Farella, Greg Pierce, Gwen Scherer, Hannah Palin, Jacob Barreras, James Paasche, James Parrish, Jennifer Hain Teper, Jennifer Peterson, Joe Gardner, John Tariot, Jon Bowen, Keiichi Shima, Kike Diaz, Leah Kerr, Lisa Kerrigan, Liz Coffey, Liz Czach, Loubna Réragui, Lucy Smee, Marsha Orgeron, Martin Koerber, Michael Loebenstein, Michael McFarlin, Monica Rossi, Nadia Ghasedi, Nancy Watrous, Narda Liotine, Nozomi Nakagawa, Pamela Vadakan, Patty Hurter, Philip Borgnes, Rafael Urban, Raoul Schmidt, Ruta Abolins, Satoe Tamura, Sean Savage, Sheena Manabat, Simona Monizza, Skip Elsheimer, Stephen Parr, Steve Schlow, Tetsuya Saito, Tim Wisniewski, Tobias Dahl, Tom Hurter, Walter Forsberg

### **Individuals who volunteered at local Home Movie Day venues**

A. Bodman, Adrian Rice, Adrienne Cardwell, Akifumi Wakabayashi, Albert Steg, Alex Bowser, Alice Sanders, Alison Carrick, Allan Grace, Amanda Florio, Amy Rudersdorf, Amy Jo Damitz, Andrea Kraemer, Andreas Busche, Andrew Smee, Andy Resek, Andy Urich, Anna Dabrowska, Anna Odrich, Annike Kross, Antonio Marcos, Arvid van der Rijt, Asen Ognyanov Ivanov, Asher Ford, Ashley Swinnerton, Axel Fransberg, Ayano Watanabe, Ayumi Hara, Barry Kelley, Ben Cummings, Ben Moskowitz, Ben Stinson, Ben Whatley, Bernhard Andre, Beth Capper, Brantley Newton, Brian Meacham, Brittan Dunham, Brittany Gravely, Bruce Posner, Bruno Fröhlich, Caitlin Hammer, Candace Ming, Cara Adams, Carlos Trigueros, Caroline Savage, Carsta Knaack, Cassie Blake, Catherine Desseroit St-Jacques, Catrien Bottger, Chantel Dunham, Charles Rogers, Chema Alonso, Chie Nagai, Chris Pepus, Christian Olesen, Clay Farland, Colby Colgate, Cristina García Camino, Crystal Rangel, Crystal Sanchez, Daan Kloosterhuis, Dan Lee, Dan Taslitz, Daniel Carrington, Daniel Erdman, Daniel Stetich, Daniela Curro, Danny Contant, Danuta Zoledziewska, David Drazin, David Vargas, Deb Thierry, Deborah Coffey, Delphine Voiry-Humbert, Devin Orgeron, Dino Everett, Dorette Schootemeyer, Ed Halter, Elif Rongen, Elodie Imbeau-Cobetto, Emi Yoshida, Emiliana Gil, Emily Davis, Emily Mody, Emily Shurtz, Emily Vinson, Emily Wall, Emmanuel Coloma, Enrique Fernandez-Bravo, Erika Sillander, Esther Nam, Eva Hielscher, Eve Majzels, Francesca Morselli, Frans Schuller, Fritz Herzog, Gemma Perretta, George Parnell, Gianluca Sciannameo, Gibbs Chapman, Gordon Nelson, Grant Samuelson, Grant Speich, Guy Edmonds, Gypsy Legge, Heather Heckman, Heleen v.d. Molen, Henry Borchers, Henry Kuipers, Herb Cobbs, Hervé Pichard, Hikaru Tuneta, Hiroki Tanabe, Hiroki Yamashita, Hiroyuki Sekine, Hisashi Ando, Hobert Thompson, Ingeborg Marszalek, Irene Tall, Irene Taylor, Jackson Kelley, Jade Takahashi, Jan Scholten, Jana LaBrasca, Jane Donnell, Janet Ceja, Janine Lieberman, Jasper Hokken, Jay Schwartz, Jean-Pierre Sens, Jeffrey Martin, Jenifer Baldwin, Jennifer Miko, Jerry Pemberton, Jessica Perez, Jessica Storm, Jessie Frey, Jim Kietzman, Joan Nova, John Pettit, John Porter, Johnny Moniz, Jon Shibata, Jon Vickers, Jordan Chipps, Jordan Hall, Jorge Paez, Josh Brophy, Josh Solondz, Jukka Rajala-Granstubb, Julia Nicoll, JungYun Oh, Justin Bowser, K. Raudoja, Kali Rogers, Kate Pourshariati, Katerina Kampoli, Kathleen Maguire, Katie Trainor, Katlin James, Katrin Kahlefeld, Katrina

Dixon, Katy Gronsbell, Kazuo Shinato, Keitaro Mukaimoto, Kelly Haydon, Kenji Takeishi, Kerstin Jahn, Kim Cumber, Kirston Johnston, Klas Fransberg, Kristen Bryson, Laura Boyes, Laura Ivins-Hulley, Laura Rigby, Laurel Howard, Lauren Sorensen, Leah Wagner, Lesley Ibbotson, Leslie Davol, Liesbeth Beneder, Lilly Casillas, Linda Thai, Lindsay Mattock, Lindsey Routledge, Liussy Genkova, Lloyd M. Williams, Loni Shibuyama, Lynne Kirste, Maike Lasseur, Maja Granstubb, Manny Knowles, Maraike Steding, Margie Compton, Mari Kawamoto, Maria Fuentes Carrasco, Marie Lascu, Marike Huizinga, Mariko Goda, Marilyn White, Mark Koyanagi, Marloes den Hoed, Marta García González, Martin Johnson, Martin Robinson, Mary Miller, Masafumi Takebayashi, Masako Kitamura, Masao Shimoda, Massimo Benvegno, Matt Barry, Matt Walker, Mayte Morel, Megan Clement, Melanie Martin, Melissa Dollman, Michela Russo, Michelle Caron, Michelle Lorenz, Mikio Yamazaki, Murray Smith, Myleen Hollero, Natalia Fidelholtz, Nathalie Morris, Nathalie Sarvac-Autesserre, Nico de Klerk, Nicole Triche, Nina Granholm-Mäkinen, Oliver Hanley, Onno Petersen, Orson Cummings, Paulo Fonseca, Peter Dekker, Peter Oleksik, Philipp Keidl, Rachael Keene, Raymond Liefjes, Rebecca Wack, René Gonzalez, Renna Tutton, Reshad Richardson, Rhayne Vermette, Rikako Yamane, Rixt Jonkman, Robert Cargni, Rodolphe Cobetto-Caravanes, Rommy Albers, Ronny Temme, Roy Koivumäki, Ruud Molleman, Ryo Watanabe, Ryuji Nakayama, Sadanobu Iida, Sam Davol, Samantha Leroy, Sara Bjarland, Sarah Nelson, Satoko Ohashi, Satoshi Shibata, Sébastien Ronceray, Seth Anderson, Sheilla Theng, Shira Segal, Shiraz Bhathena, Siobhan Hagan, Siue Moffat, Stefano Boni, Stella Dogna, Steve Bromage, Steve Wright, Sukie Punjasthitkul, Suzan Crommelin, Suzanne Bos, Sylvia Nicolas, T. Bourgette, T. Kett, T. Mori, Tara Nelson, Taylor McBride, Taz Morgan, Teresa Martín Lorenzo, Tessa Brown, Theresa Rea, Thomas Beard, Tiara Anderson, Tim Wilson, Trisha Lendo, Troy Vadakan, Tsukasa Emori, Valentina Miraglia, Volkmar Ernst, Will Downie, Yoji Hasegawa, Yuko Fujitsuka, Yumi Tanbo, Yusuke Hyogo, Yuuka Sato, Yuzuko Ohgi, Yvonne Ng, Zach Long, Zack Lischer-Katz

## IN MEMORIAM: ROBBINS BARSTOW AND ALAN KATTELLE

Sadly, 2010 witnessed the passing of two seminal figures in the field of amateur film: Robbins Barstow and Alan Kattelle. Robbins and Alan were both CHM Advisory Board members and they played significant roles in the development of the Center for Home Movies.

**Robbins Barstow** (1919-2010) started making amateur films as a teenager in the 1930s. A member of the Amateur Cinema League, his film work included fan films like 1936's *Tarzan and the Rocky Gorge*, family travelogues, and amateur documentaries on one of his other consuming interests: whale-watching. Barstow kept his films in circulation by later adding his incredibly charming narration and transferring his films to new forms of video for access purposes; first VHS, then DVD, and eventually streaming online.

In 2008, his exuberant documentation of his family's 1956 trip to Disneyland, *Disneyland Dream*, was added to the Library of Congress' National Film Registry taking its rightful place amongst the most important American cinematic works. Since then the film has found an enthusiastic and large audience online demonstrating the relevancy of home movies and amateur films in the digital world.

Many of his films can be viewed online at the Internet Archive [here](#). *Tarzan and the Rocky Gorge* can be also be found on the Center for Home Movie's DVD, *Living Room Cinema*. Writings on Barstow's films can be found in Clive Young's *Homemade Hollywood: Fans Behind the Camera* and Daniel Egan's *America's Film Legacy: The Authoritative Guide to the Landmark Movies in the National Film Registry*. The *New York Times* published an obituary of Robbins that can be read [here](#). The next month Frank Rich of the *Times* used the example of Robbins' life and filmmaking career as the apotheosis of American optimism. Rich's op-ed piece can linked to [here](#).

Before Robbins passed away, he arranged to donate the remainder of his film collection to the Library of Congress and CHM. CHM was the recipient of his Barstow Travel Adventure films. Robbins and his family were inveterate travelers, and his films captured their trips to California, Florida, Nantucket, the Seattle World's Fair, Hawaii and Alaska, as well as farther afield journeys to Europe and Britain, Canada and the Montreal Expo, Baja California, Colombia, Seychelles, Bermuda, and Haiti.

The collection also includes one of Robbins's first films, 1936's *The Adventure of the Galloping Geese*. Robbins and six other boys joined a Hartford Seminary graduate student on an eight week Western camping trip, traveling from Connecticut to Montana and back, a rugged journey of nearly 8,000 miles.



Robbins and Meg Barstow, 2006



Robbins Barstow in *Tarzan and the Rocky Gorge*, 1936

**Alan Kattelle** (1919-2010) is perhaps best known for his amazing collection of home movie technologies and his related book, *Home Movies: A History of the Amateur Motion Picture Industry in the United State*, which has become a canonical text in the scholarship of amateur film. Now housed at Northeast Historic Film in Bucksport, Maine, Kattelle's collection includes over 700 rare cameras, projectors, and other film equipment marketed to the amateur filmmaker. His collection highlights the critical importance that the shape and usability of media technologies play in helping determine the look of home movies and other forms of amateur media productions.

Besides working professionally as an engineer, Kattelle was also an amateur sculptor. He was a member of the Movie Machine Society and the Photo Historical Society of New England. Alan was always happy to share his expertise and knowledge on home movies. He represented an all-important link for the field of moving image archivists to earlier forms of collecting and scholarship of amateur films. In 2005 Alan was awarded

the Silver Light Award by the Association of Moving Image Archivists for his efforts to preserve and promote home movies



Alan Kattelle at home in Hudson, Massachusetts

## **NEW POLICIES/OFFICIAL BUSINESS**

Recognizing that CHM is maturing in many ways as an organization, we felt the need to take a closer look at our legal and ethical responsibilities as a non-profit. The Board started by complying with two key requirements of the Sarbanes-Oxley Act of 2002 through drafting and adopting official Whistleblower and Document Retention policies.

We took a step further and also added a Conflict of Interest Policy for all Board members. To serve on the Board, all members are required to annually sign the policy which prevents their personal interests from interfering with the performance of their duties. Further, the policy prohibits any personal financial, professional, or political gain on the part of such persons at the expense of the organization, its supporters and other stakeholders.

To protect its current Board members and to attract talented new members in the future, CHM obtained for the first time both General Liability and Directors and Officers' Insurance policies through the Nonprofits' Insurance Alliance of California that cover up to \$1,000,000 in liability each. The CHM Board saw this coverage as essential, and approved that the expense for the policies be incorporated into the organization's annual budget.

In October, CHM renewed the cooperative agreement with the Library of Congress that it originally signed in 2007. For the past three years, CHM has been given vault storage and working space in the Library's Packard Campus in Culpeper, Virginia for our growing film collections. The arrangement also allows for CHM to transfer selected

portions of its home movie collection to the Library as part of the Library of Congress/Center for Home Movies Collection.

## **BOARD OF DIRECTORS ACTIVITIES**

### **Member changes in the Board**

The Center for Home Movies' Board of Directors went through a number of membership changes in 2010. Founding board member Snowden Becker stepped down after six years of tireless service to concentrate on her PhD dissertation for the University of Texas' School of Information. Board member Albert Steg was elected to replace Snowden as board Treasurer.

Two new members joined the board at the end of the year: Skip Elsheimer and Andy Urich. Skip is the proprietor of A/V Geeks and a long-time supporter of Home Movie Day. We have him to thank for Home Movie Bingo. Andy Urich is a PhD student in the Communication and Culture department at Indiana University and a 2010 graduate of New York University's Moving Image Archiving and Preservation program.



Andy Urich

Skip Elsheimer

### **Conference presentations/publications**

Dwight Swanson organized a panel at the 20<sup>th</sup> anniversary conference of the Association of Moving Image Archivists held in Philadelphia on November 1-6. The panel, Home Movies and Ethnic History, explored how Italian American identity is documented in amateur films. Karianne Fiorini, of the Archivio Nazionale del Film di Famiglia, reported on their collaboration with the Center for Home Movies in interviewing Italian home movie makers.

Board members Albert Steg and Dwight Swanson each published an article in a special issue of *The Moving Image* journal devoted to itinerant filmmakers. The Spring 2010 issue featured Dwight's article titled "Wasn't That a Funny Thing That We Did": Oral Histories of Itinerant Filmmaking" on the importance of interviewing these filmmakers-errant and Albert's look at the exhibition and collection of this ephemeral form of moviemaking in "The Itinerant Films of Arthur J. Higgins."





A pair of boys in Casselton, North Dakota (1941), walk past a flyer promoting Arthur J. Higgins' itinerant film screening. Courtesy of Albert Steg

### **CHM Board of Directors 2010 annual meeting and retreat**

The Board held its annual meeting May 21-24 in Port Angeles, Washington. At the retreat the Board planned the Summit held later that year, reviewed governance issues, discussed expanding the Board, reviewed a draft of a planned collections database, and organized the first annual fundraising drive.



### **CENTER FOR HOME MOVIES 2011 ACTIVITIES**

#### ***Amateur Night* screenings**

After its premiere at Anthology Film Archives on January 22, 2011, CHM's feature length compilation of home movies and amateur films, *Amateur Night*, begins its tour in across the nation. The film includes works from 16 archives including the Academy Film Archives, the Japanese American National Museum, National Center for Jewish Film, and Northeast Historic Film. The short films that comprise *Amateur Night* show Richard Nixon greeting supporters in 1971, the real life Smokey Bear, a Japanese American internment camp during WWII, a stop-motion fantasy of Christmas gifts come to life, and

*Our Day*, which was added to the Library of Congress' Registry of Films in 2007. Many of the short films include new music or narration from the filmmakers (or their relatives).

For a list of upcoming screenings – or to book the film – please go to the *Amateur Night* website at [www.amateurnightmovie.com](http://www.amateurnightmovie.com).



#### **CHM Board of Directors 2011 annual meeting and retreat**

On April 21-25, 2011 the Board will meet in upstate New York to move ahead on the deliberations from last year's Summit, discuss the future plans of Home Movie Day, propose new preservation and access projects, and a redesign of the CHM website.

#### **Home Movie Day 2011**

The ninth annual Home Movie Day is Saturday, October 15, 2011. We are always looking for new sponsors and volunteers. To learn how to sponsor a Home Movie Day event in your town, or to find the closest location, please go the Home Movie Day website at [www.homemovieday.com](http://www.homemovieday.com).

#### **THE CENTER FOR HOME MOVIES BOARD**

Skip Elsheimer  
Chad Hunter  
Albert Steg  
Dwight Swanson  
Katie Trainor  
Andy Uhrich  
Molly Wheeler