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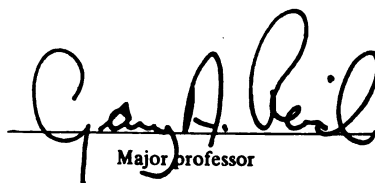
THE REBIRTH OF THE WOODEN PLEASURE BOAT

presented by

JOHN DAVID IRVINE

has been accepted towards fulfillment
of the requirements for

Master's degree in Telecommunication


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**RUNABOUT RENAISSANCE:
THE REBIRTH OF THE WOODEN PLEASURE BOAT**

**By
John David Irvine**

A THESIS

**Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of**

MASTER OF ARTS

Department of Telecommunication

1990

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ABSTRACT

RUNABOUT RENAISSANCE: THE REBIRTH OF THE WOODEN PLEASURE BOAT

By

John David Irvine

"RUNABOUT RENAISSANCE" is a video documentary on wooden boats. The area of content presented in "RUNABOUT RENAISSANCE" informs the viewer on issues involved in restoration and reproduction of wooden boats. This topic covers new material that has not yet been addressed in print or a video program.

Chapter 1 looks at the need for a program on wooden boats. To date, no book or program has been developed to describe the restoration and reproduction of the classic runabouts of the 1920's and 1930's.

Chapter 2 reviews the literature on wooden pleasure boats. It includes coverage of the builders of new reproduction boats, and changes builders have had to face. A literature review on documentaries is also included.

Chapter 3 examines the method by which the content, or message, of the program is created. Considerations concerning the production of the video, and how certain problems were overcome will also be explored.

Chapter 4 discusses the method of evaluation used to test the program's objectives.

Chapter 5 looks at the results of the testing, and assess the program's effectiveness in meeting its educational and technical goals.

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ACKNOWLEDGMENTS

The practicum which accompanies this written proposal is a thirty-minute documentary, which may be viewed after the reading of the thesis. Insight may be gained by experiencing the process which occurred during the production of this program, to fully understand why the program was produced as it was. It is the hope of this author that the experiences, problems, and solutions, which were created through the production of this program, may be of some value to people interested in media production.

The pre-production of this thesis officially was done between March and May, 1989. The decisions traditionally made during pre-production were honed and fine tuned well into post-production of the program. The amount of information collected between May and October, 1989, from many interesting individuals, proved to be substantial. My thanks first go to the countless individuals and organizations dedicated to the preservation of wooden boating. Without their generosity in time, information, and the sharing of experiences, this program would not have been possible.

Thanks are also extended to my family. I thank my father, an author and book publisher of reference books, for his time and suggestions in music, writing, and especially for being the brainchild of the title of the program: "RUNABOUT

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RENAISSANCE." I thank my mother for her critical eye and honesty in the many rough edits which she watched during weekend visits to Algonac, Michigan. My sisters, Lilou, Nickie, and Madeline, scattered from the Atlantic to the Pacific, have all made notable contributions in academia. Their accomplishments have made me proud of them all.

A special thanks go out to my best friend, Joyce Grenga, who I am sure contributed much more than she knows. It takes a true friend to have the willingness to take off from her own work at a moment's notice and go out on shoots hundreds of miles away. I appreciate her persistence in my making this program the best it could be, even when I was ready to settle for second best. Her suggestions throughout this project were a guiding light.

During the year before I came up with the topic of my production thesis, I thought of quite a few wild thesis ideas. Finally, my head advisor, Gary Reid, told me that he would rather I decide on a thesis topic while out on my family's wooden boat that summer, than to be too hasty. Little did I know that it would not be until the dead of winter that I would take part of his advice and make it my thesis topic. I thank both him, and my advisor Robert Albers, for their countless meetings, review sessions, and direction over the past year.

CHAPTER 1

Introduction

"There is nothing - absolutely nothing - half so much worth doing as simply messing around in boats ... or with boats ... In or out of 'em, it doesn't matter."¹

Kenneth Grahame, The Wind in the Willows

Throughout human history, boats have held a particular mystique and attraction for men and women. Boats, large or small, have been used for work, for travel, and sometimes simply for pleasure. The first pleasure boats, which were made of wood, suffered a two decade absence of interest. Today, wooden boats are returning to lakes and rivers as a source of recreation and prestige to their owners.

To appreciate the resurgence of wooden boats today, it is necessary to understand the present contrast with the recent past. It is hard to imagine that a boat that might sell for tens of thousands of dollars today might have been pitched into a fire just two short decades ago. This happened to many boats whose owners abandoned them at marinas. The marina owners saw these boats as eyesores. They removed any useful parts, such as engines and hardware, and burned the hulls.

Especially in the early twentieth century, the water became a playground, providing uses for boats that were not

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just work-related. Some of the early boat building companies, such as Dodge, Hacker Craft, Gar Wood, and Chris Craft, first tested their skill at motor boat racing, then saw the potential for manufacturing boats for pleasure. Even Henry Ford attempted to apply his mass production techniques used on autos to boats, though with limited success. He soon found out that manufacturing boats was not the same as building automobiles.

In the 1920's, when the least expensive boat cost two to four times the average worker yearly salary, the market for mass production boat building was virtually nonexistent.² Therefore, sleek runabouts, elegant boats with comfortable cockpits, were mainly built for those wealthy enough to afford them. But in the 1930's, as the number of models and manufacturers increased, prices came down. At that point, even some working class people could afford an inexpensive version of a wooden pleasure boat.

During World War II, wooden pleasure boat manufacturing screeched to a halt. Military landing craft were built instead to assist in the war effort. But wooden pleasure boat production was not forgotten. Designs of futuristic wooden boats were shown in advertisements for war bonds. When the war ended, boat design resumed where it had left off.

A scarcity of Philippine mahogany resulted in boats being constructed of cheaper quality woods, such as cedar or plywood, and then covered with paint instead of varnish. Many of the futuristic designs created for the war bond

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advertisements were technically feasible, but were simply too costly and time-consuming to build with wood.

From a cost, strength, and production standpoint, a new material known as fiberglass was examined. It was found that fiberglass had the strength requirements needed for boat production, and also allowed many boats to be stamped out of standardized molds in a short period of time.

Yet another reason that boat construction moved from wood to fiberglass may have been consumer attitudes. The timing of the introduction of fiberglass may have been right, since the public's mindset was to have "new" products after the constraints of World War II. Wooden boats may have seemed "old-fashioned" to consumers at the time. In the consumers' mind, a movement from high maintenance wooden boats to the high-tech fiberglass boats represented a welcome change. Designs of everyday items used by the public during the 1950's had a more streamlined look. Even the large fins used in car design, such as the 1957 Chevrolet Bel Air, or the 1959 Cadillac Eldorado, were replicated on boats.

By the late-1950's, as the fiberglass era came to fruition, the new material reduced both time and cost in manufacturing boats. Over the next fifteen years, fiberglass boats gained in popularity over the more expensive and high-maintenance wooden boats.³ This forced many wooden boat manufacturers to switch over to fiberglass, or close their doors.

Today, the fiberglass boat has helped pleasure boating expand as never before because of its affordability. According to the U.S. Coast Guard, in 1989, Michigan had 855,954 boats registered, double the number of boats registered ten years earlier.⁴ In the 1990's fiberglass boats are increasingly seen stored on private property, often hours away from the water. But now that the boat market is saturated with many "stamped out of a mold" fiberglass boats, wooden boats are being rediscovered as a unique alternative to the all-too-uniform fiberglass boats of today.

Today demand is high for the limited number of antique boats which are in existence. Some wooden boat supporters have turned away from restoring old antiques, and are turning to new reproduction boats. These reproductions look like the boats of yesteryear, but are built with modern building techniques.

"RUNABOUT RENAISSANCE" is a video documentary addressing the comeback of wooden boats. The documentary is a thirty minute videotape designed to educate the viewer about the "Runabout Renaissance" which is now taking place.

To date no book or program has been developed to describe the restoration and reproduction of the classic runabouts of the 1920's and 1930's. Occasionally, however, such magazines as Wooden Boat or Classic Boating may offer a story on restoration or reproduction shops. "RUNABOUT RENAISSANCE" will compare and contrast the advantages and disadvantages of owning and maintaining wooden boats. Unlike print, video can

accurately recreate the sounds and graceful movement of antique boats. The dynamic nature of television provides an ideal medium for combining sound and visual elements. The chugging of a six-cylinder flathead or the rumble of a twelve-cylinder Scripps engine is a sound only a few fortunate people get to hear these days. The sight of a shiny, varnished triple cockpit slicing through the water is seen only on selected waterways, and on a few nice days every year. The combination of these elements increases the impact of the material, and conveys it to a variety of boating enthusiasts hungry for new content on the subject of boats.

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CHAPTER 2

Literature Review

In the literature on the broad subject of boats, much information is available, although material about antique wooden runabouts is scarce. A few books on specific boat manufacturers have been published to date. In The Legend of Chris-Craft (1988), Jeffrey Rodengen has compiled a book which presents the history of one of the most recognized wooden boat companies of all time. He discusses the many models which Chris Craft produced over the years, and also the company's successful transition from wood to fiberglass.⁵

Similarly, the Century Boat Company originally built boats of wood, but later converted its construction process to fiberglass. William G. Wittig, an employee of the Century company from 1953 to 1983, discusses the history of these craft in The Story of the Century (1986). In 1926, the first Century boats built in Manistee, Michigan, were runabouts. In the 1950s, Century was ahead of other runabout builders, building boats with futuristic automobile styling traits before these traits were generally accepted by the public. However, Century, which had been building boats from mahogany for 43 years, was one of the last builders to switch from wood to fiberglass.⁶ While Century was not a large runabout

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producer in terms of numbers, the company's history is helpful in understanding the evolution and demise of wooden boats.

Robert Speltz has published six books on the topic of wooden boat manufacturers. His extensive research in The Real Runabouts (1977-86), looks at the history of hundreds of wooden boat manufacturers. Speltz mentions two major events that caused builders to close their doors. The first of these was the Great Depression, which began in 1929. Some firms in the mid-1930's changed from producing a closed varnished runabout to building a basic open utility boat.⁷ These boats were far less extravagant than the runabouts, featuring hulls and a few basic accessories. But even with these changes, many of the smaller shops could not compete.⁸

The second event, according to Speltz, that led to the downfall of the wooden boat was the use of fiberglass for boat construction. This caused many boat building firms in the late 1950's to early 1960's to either switch their construction method or fold.⁹ Unfortunately, very few of these manufacturers are still in existence today.

A book not dealing with specific makes is Speedboat (1988). This book covers the history of propulsion boats. Author D.W. Fostle outlines the wide subject of powerboats, and man's aspiration for speed on the water. Chapter 8, titled "Meanwhile, Out in Michigan," examines the famous wooden boat builders of the 1920's. Speedboat discusses the struggle these builders had in getting exposure. Fame was often won through winning international boat races, such as the Gold Cup and

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Harmsworth Trophy.¹⁰ Being a top contender in these events helped in the sale of their mass production of elegant runabouts.

As these books illustrate, publications on antique wooden boats are usually manufacturer-specific. They also may examine a particular period of history. Because "RUNABOUT RENAISSANCE" covers a wide variety of manufacturers, and also looks at the present, it is necessary to examine the content of this program in the order in which it will appear.

"RUNABOUT RENAISSANCE" will examine the history of wooden pleasure boating, and the people involved. The program will compare the reasons people bought these boats in the past with the reasons expressed today. Because of a lack of original boats, the reproducers of the classic models and some one-of-a-kind builders, will be discussed. Choices in traditional and modern construction methods are decisions these reproducers have had to make. In recent years, antique engines, chrome hardware, and particular types of wood are materials needed to restore these boats, which have been in short supply. Because of this, several builders have turned to substitutes, such as modern engines and reproduction hardware. "RUNABOUT RENAISSANCE" will investigate how these builders deal with such problems.

In researching a topic such as wooden boats, going to the library is only one of many places to obtain resources. While

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books offer some general statistics, information needed for this program was obtained through a variety of other sources. Wooden boat magazines gave much information about wooden boat activities and the personalities involved. Collections of old brochures gave information on what characteristics appealed to the wooden boat buyer of yesteryear.

One of the main sources of information for this program, however, was not received through print. Interviews with many of the "old timers" allowed the gathering of first-hand information. Hearing these personalities tell their tale gives information about folklore and traditions.

A. Boats

1. History

In the 1920s, Chris Smith became the first boat builder to standardize in-line production methods. This led to a reduction of cost for each boat. In the 1930's, his boats were built under the well known name "Chris-Craft." The mass production of runabouts inspired a need for inexpensive pleasure boats.¹¹ Subsequently, a number of other boat builders emerged. Among the more famous ones were John L. Hacker, Gar Wood, and Horace E. Dodge.¹²

Many of the early buyers of the boats were the elite and the wealthy. Thomas Edison, Harvey Firestone and Franklin Delano Roosevelt were notables who used runabouts.¹³ But as time progressed the "common" man began to be able to afford these boats.

Today, many buyers purchase wooden boats for the love of maintaining and using them. An article called "Wild About Woodies," in the August 29, 1988 issue of Time magazine, contrasts the motives of today's owners of wooden boats with those of the owners of yesteryear.¹⁴ Relative newcomers to wooden boats have become involved for reasons of nostalgia. Others have purchased them for purposes of investment or status. Today, a \$60,000 restored runabout in pristine condition can rise in value by at least 10% each year.

2. Reproductions

Today, it is not widely known that wooden boats are being restored by skilled craftsmen. Because of the lack of classic models available for restoration, a few of these craftsmen have turned to building replicas of the famous name boats. On the outside, these boats look identical to the antique classics. But that is where the similarities end. The boats are constructed differently, using wood and synthetic polyester resins.

Articles in Lakeland Boating, Yachting, and Wooden Boat look at one such builder.¹⁵ In 1980, Steve Northuis, his father, and grandfather, with the help of the grandson of Chris Smith, reproduced a 1930 twenty-four foot Chris-Craft triple cockpit runabout. The company which Steve started, Grand Craft of Holland, Michigan, today builds a variety of models. The current owner of Grand-Craft, Dick Sligh, has been commissioned to build mahogany runabouts for Chris-Craft,

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which today builds only fiberglass boats. Chris-Craft was recently purchased by the Outboard Motor Company (OMC). To try to reinstate the name "Chris-Craft" as a leader in boat building, 24 commemorative mahogany Chris-Craft runabouts will be built by Grand-Craft. These boats, costing \$75,000 each, will be sold through Chris-Craft dealers.¹⁶

In the article "Speedboats from the Golden Era," Peter Spectre visits boat manufacturer Bill Morgan.¹⁷ Morgan began collecting and restoring Hacker Crafts at his small marina on New York's Lake George. In the late 1970s, as the supply of these boats began to drop, he took patterns of the more popular models, bought the rights to the Hacker Craft name, and revived the Hacker Boat Company. The original company had not built boats for more than 40 years, but Morgan is now constructing many models from 20 feet to 35 feet in length, that the Hacker Boat Company originally built.¹⁸

To the south of Lake George, near Albany, New York, are two nationally known figures in the wooden boat reproduction business. Tom and Larry Turcott, renowned for their restoration work of Gar Woods, bought the rights to the Gar Wood Boat Company name. In 1985, they began reproducing three models of Gar Wood boats in a two-story building in Watervliet, New York.¹⁹

3. One of a Kind

Not all makers of new boats build reproductions. Many smaller, one-of-a-kind builders have survived through the

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fiberglass era. Among the more well known ones is the Mayea Boat Works, founded in 1910 by Louis T. Mayea, in Fair Haven, Michigan.²⁰ Louis Mayea's sons, Herbert and Louis Jr., learned the boat building trade from their father. Today, Herb is at retirement age. However, he has chosen to continue working, and is teaching his sons Don and Larry to build customized runabouts.²¹

Tom Cuthbertson, a retired craftsman from the Algonac, Michigan, Chris-Craft plant, has been working on boats most of his life. At his marina, Cuthbertson Boat Works, Tom and his brother built one or two boats during the slow winter months.²² While many of his peers have retired, Tom continues to work. After gaining seven decades of experience in wooden boat building, he is now recreating two vintage 1930 Chris Crafts with his son and nephew.

The knowledge that Herb Mayea and Tom Cuthbertson have is held by only a few. Luckily, they are passing on their knowledge to younger members of their families. Herb's grandchildren often come to sweep the floors at their shop after school, just as their father and grandfather did before them. Tom Cuthbertson's son, grandson, and nephew all have worked extensively at the Cuthbertson Boat Works.

Designer Steve Killing and builder Dwight Boyd from Campbellford, Ontario, recently formed a small boat company. Dwight is preparing Clarion Boat Works to build a new 25-foot contemporary classic Gold Cup racer. But this boat is not a

reproduction of a Gold Cup runabout, rather it is the designer's modern day version.²³

4. Choices in Construction

While some boats appear to be similar on the outside, the way they are constructed can differ. The restorers and reproducers of today have greater choices than the craftsmen of yesteryear. Most of these builders have deviated from the conventional double-carvel planked bottom, and have gone to a cold molded system of epoxying the wood together. The system, which is widely used by these builders, is called the Wet Epoxy Saturation Technique (W.E.S.T.) System. This cold-mold system of boat building uses wood laminates bonded with epoxy resins to make the boats stronger and more rot-resistant than their antique counterparts. The developers of the W.E.S.T. System, Jan and Meade Gougeon, have written a book, The Gougeon Brothers on Boat Construction (1986).²⁴ This book has been used by many of today's reproducers and restorers of wooden boats.

There is a tradeoff in having a boat built the conventional way rather than with epoxies and wood laminate. While conventionally built boats offer a smoother ride, the movement of the planks often cracks the varnish and requires higher maintenance. Though it creates a harsher ride, it is possible to have a boat with a hull encapsulated in epoxy, thereby alleviating many of the problems associated with wooden boats. The wood does not have to be varnished as often,

and is less susceptible to rot. The boat does not need to soak for a few days at the beginning of each season, as does a wooden boat with a conventionally planked bottom. It can be left in the water or out of the water indefinitely, which is also one of the advantages of a fiberglass boat.

The repairing of a damaged boat built with the W.E.S.T. System is quite different than repairing a conventional boat. A quote by Don Mayea summarizes the difficulty. "It takes a little bit more of a craftsmen to repair a boat built this way, because you have to actually router the board out. Whereas, with a conventional boat, you simply break the varnish, unscrew the plank, and take out the board without disturbing the surrounding planks. It doesn't take as much of a craftsman to repair a boat the old way."²⁵ However, Steve Northuis has a different view of boats built with the W.E.S.T. System. "Something that we're concerned about and other people are too, that have not gone to the W.E.S.T. (System) is eventually something has got to give. You've made the boat too rigid, you've lost some of it's movement. Those screws are going to work in the joint and eventually you are going to open up an area and water is going to get in, and it gets trapped and its like a greenhouse effect."²⁶ This is just one of many examples of the differing opinions held by people involved in wooden boating. I will note that Steve Northuis does use the W.E.S.T. System to join frames together, but not to bond planks.

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Another choice these builders have is in choosing of powerplants for these boats. Finding and maintaining the original engine which came with a certain boat can be an expensive task with uncertain results. Because of this, modern powerplants may be substituted. These new engines are smaller, and can be up to three times as powerful as their antique counterparts.

Chrome parts for wooden boats are often scarce and when found may be in poor condition. If the required part can be found, it is possible to replating the brass hardware with chrome. If only a limited number of parts are available, it is possible to reproduce any part, but only at a high cost. A wood model from which a bronze mold may be made, must be hand carved. From the mold, a brass fixture may be poured, ground smooth, and chrome plated.

Yet another decision in the construction of these boats is in the selection of tools. Most tools used by these craftsmen are basically the same hand tools that have been in use for half a century. Various hand planes, files, screwdrivers, and chisels are the tools of choice for particular jobs. But today, in addition, there is a greater choice of tools. It is now possible to do less sanding by hand, and instead save time by using air or electric power tools.

To build one of these boats today, it is possible to select a mahogany, or a wood that has the properties of mahogany. Philippine mahogany and Honduras (*Stratina*

Macrophyllia) mahogany are the two woods of choice. While Philippine sands easier, it also expands and contracts more, which makes it more prone to rotting. Honduras is harder, but can split near the screws, and checks (cracks) the varnish over time because of stress. Each year, political and ecological problems in the rainforests of the Philippines and in South America have steadily decreased the availability of these woods. The availability of mahogany and the length of time of construction are two factors which have contributed to the increased cost of wooden boats.²⁷

The boaters and builders of today are not the same people as their counterparts of the 1920's. These builders have given us a new generation of wooden boats, and wooden boat enthusiasts. The classic lines reproduced in today's Runabout Renaissance allow the combination of today's technological advances with the elegance of the antique.

B. Documentary

1. Documentary Defined

There may be as many different definitions for the word "Documentary" as there are producers of documentaries. A text definition of the word documentary is "portraying and interpreting an actual event, life of a real person, etc., in factual, usually dramatic form."²⁸

Roget's International Thesaurus associates the word "documentary" with such words as "evidential, factual,

symptomatic, significant, indicative, true: unerroneous, not in error, in conformity with the facts or evidence."²⁹

To the French, who first used the word "documentaire," meaning "documentary," it denoted a travelogue. The audience could investigate people or places without meeting them or leaving their hometown. In this sense, the public today might consider TV news magazine shows and lecture presentations to be documentaries.³⁰ Contemporary examples could include "60 minutes," "20/20," and even the controversial "A Current Affair."

In the book "How to Make Documentaries for Video / Radio / Film" (1983), the documentary is seen as a way of getting a general audience to learn about a topic. [It] "reveals and reshapes reality in a universal language that compels attention and involvement regardless of one's interest in, or need to know about, the subject of a documentary."³¹ RUNABOUT RENAISSANCE sets out to present its information to a general audience, not just wooden boat enthusiasts. As in the French definition of "documentary," it presents a travelogue of the people and places associated with wooden boats and will allow the audience to meet people and see boats that they otherwise might never have had the opportunity to see.

2. History and Purpose of the Documentary

In the English language, the word "documentary" was first used in the 1920's by John Grierson (1878-1972), founder of the British documentary movement, and its leader for almost 40

years. Grierson used the word to describe Robert Flaherty's innovative type of factual film. Flaherty's documentary Nanook of the North (1921) is considered by many to be the epitome of the documentary. Since then, a large number of documentaries, with many diverse purposes, has evolved in all parts of the world.

The purposes of a documentary falls into three groups: social, historical, and cultural. Social documentaries deal with a society, i.e. with people living in a community, and with how that community's activities affects those outside it. A historical documentary records an event or a period of time, and may present a perspective showing how history has affected the present. Cultural documentaries examine the qualities in a person or a society.

Coming into being over a period of twenty-eight years, from 1894 to 1922, documentaries were different from all other types of motion picture.³² This type of film became identifiable as a special kind of picture with a social purpose. Real people and events were used, as opposed to staged scenes made in studios with fictional stories and imaginary characters.³³

Historical documentaries, which are often seen on the Discovery Channel or on the Public Broadcasting Service (PBS) Network, look at a period of time, or a historical event. Such programs deal, for example, with George Armstrong Custer, the sinking of the Titanic, the first trans-Atlantic crossing by Charles Lindberg, the D-day landings, the Mercury space

missions, and even the recent democratic movements emerging in 1989-90 in Eastern Europe.

Robert Flaherty, with his cultural film Nanook of the North, had mastered the "grammar" of film as it had evolved in the fiction film. This evolution allowed the viewer unconsciously to accept the presentation as "natural," thanks to employing production techniques to view an episode from many angles and distances in quick succession.³⁴ Flaherty used this "grammar" to make a documentary which showed the audience a culture that few would have been able to experience firsthand.

"RUNABOUT RENAISSANCE" will represent a combination of the three documentary types. It will begin with a presentation of the historical background of wooden boats, from the 1900's to the present date. The culture of wooden pleasure boat owners and builders is examined by looking at the past and present economic climate of wooden pleasure boating. Social documentary qualities in this program are the introduction of personalities involved in wooden boating.

3. Documentary Presentation Styles

The way in which a documentary is presented is crucial in ensuring the effectiveness of its message. For the purpose of comparison, we examine documentary styles.

The "Story Documentary," lets the viewer experience the information presented. While often effective, it has been a

neglected form of documentary. The reason could lie in the word "story," which some people may take to mean "non-reality or fiction."³⁵ But it does have an advantage. The audience can identify with the program and experience the emotional impact as the subject deals with the human condition.³⁶ Examples of story documentaries might include the deforestation of the Amazonian rainforest, or the killing of seals and elephants.

Informative and explanatory documentaries allow the viewer to make a discovery and then to apply it.³⁷ A journalistic documentary, which stresses the information being presented, falls into this class.³⁸ Examples of this category include the news-type magazine shows. They present the information to the audience, and let them decide for themselves which issues are important, and how they choose to react to those issues.

The experiential documentary lets the viewer "feel" the emotions generated by the experiences depicted in the documentary. Strong identification with the subject of the documentary is the main strength.

The testimonial personality of a documentary flashes the fire of personal experience into the mind and heart of the consumer.³⁹ "Genuineness" - the quality of being "for real" is important here.

"RUNABOUT RENAISSANCE" is a story documentary in that it tells the "story" of the wooden boat enthusiasts, and the craftsmen who restore and reproduce them. "RUNABOUT

RENAISSANCE" is experiential in that it may relate to some experiences which enthusiasts and craftsmen have had. However, many people in a general audience will not have had these experiences. The experiential documentary will therefore not always apply. Many of the experiences of owners in the program, being similar to the qualities found in the testimonial documentary, may cause the viewer to rekindle experiences or feelings that he or she may have had in the past.

"RUNABOUT RENAISSANCE" thus has some of the qualities found in the story, the experiential, and the testimonial type of documentary. Of all of these documentary styles, however, the one which best fits my program is the informative and explanatory type because of the wide array of information which is presented.

CHAPTER 3

Production Process

Certain problems and considerations were evident during the production process. The course of action taken for each will be addressed.

It is assumed that the reader of this thesis has a basic knowledge of television production techniques which will be described in this chapter.

The production can be broken into three commonly used phases. Pre-production was done between March and May, 1989. Production took place between May and October, 1989. Post-production occurred between September, 1989 and April, 1990

It may be noted that the production phase was lengthy due in part to pre-scheduled boating events, and follow-up interviews.

A. Production Considerations

1. Interview information

Much of the information obtained for the program was through first-hand phone or personal interviews. By such investigative methods, it was possible to find out who the most important people to interview were, as well as where, when, and if they could be interviewed. When a personal interview was possible, a pre-interview with an audio cassette was performed before doing the actual videotape interview.

This assisted in the generation of questions for the video interviews, and helped one to decide which interviewees could present the information well. Also, this reinforced the accuracy of the information gathered.

2. Location Site Check

By interviewing the participants in advance, it was possible to see the location before the shooting date. This was advantageous for two reasons. First, it made it possible to choose a location and a time to conduct the interview in a relatively quiet and interruption-free environment. This was especially difficult in a wood working shop, where scraping planes and buzzing saws flourish. Second, it allowed an opportunity to check for potential b-roll (cutaway shots to be inserted over narration or interview quotes), or to decide if an event might be re-created for the needed b-roll.

An example of one problem that was encountered when a location site check was not done was the shooting of numerous boats in a storage shed. Lighting was already a problem in this particular building. The only light that was available came from a green skylight. Even with additional quartz illumination, the lighting remained insufficient. Therefore, a decision to reject the shots in this particular shed was made.

3. Location

Activity in wooden boating is increasingly popular from the shores of Lake Tahoe, California, to Biscayne Bay,

Florida, and from Lake Huron to Lake of the Ozarks, Missouri. Many of the key figures in boat building reside in Michigan and the state of New York. Much of the initial research on these people was conducted by phone.

Interviews of key figures in Michigan were easily obtained. Other key figures from all over the U.S. and Canada congregate annually at the Antique & Classic Boat Show sponsored by the Thousand Island Shipyard Museum in Clayton, New York.⁴⁰ While the key interviews in New York with the Hacker Craft and Gar Wood reproducers would be possible at the show, the shops where the boats are built are within a five-hour drive from Clayton. This allowed the gathering of valuable b-roll footage for illustrating the types of environments where these builders work. Other boat shows in Michigan included the Century Boat Show in Manistee, Michigan, the Chris-Craft Plant Jamboree in Algonac, Michigan, and the Les Cheneaux Islands Boat Show in Hessel, Michigan.

4. Equipment

One of the reasons video was chosen as the medium for RUNABOUT RENAISSANCE was the immediacy that the mobile camera brings to the audience. For this program one major camera concern was taking equipment which must be kept dry into a very moist environment. Another concern was that the camera must be kept relatively steady, a condition which is not easily met due to the wake that boats generate.

Moving shots are an important part of illustrating the grace and beauty of wooden boats. While shooting b-roll of boats from the shore is possible, conveying the sensation of riding in a wooden boat can only be achieved by shooting from one. The problem of keeping the camera dry was achieved by using a clear plastic bag, originally used to package a quilt sold at Sears. The ends of the bag could be zipped open, thereby exposing the lens. When not in use, the zipper was closed to keep the camera dry. The problem of steadiness could have been easily avoided, but at a great cost. A Gyrozoom™ lens allows steady camera shots without transmitting the movement or vibration of the camera boat. This lens attaches to an ENG video camera, and has gyroscopic stabilizers built in.⁴¹ It is similar to a Steadi-cam, but is easier to use on a boat. While the Gyrozoom costs \$900 to rent for one event, the manufacturers was willing to rent it for \$300. While the amount of usable footage would increase with this device, the amount of time which each shot would be used in the program was short. Because of this, the cost of the lens could not be justified by the additional footage which would be available.

A solution to this problem was conceived by a fellow producer. A tripod which affords a flexibility not offered by normal tripods, was recommended.⁴² A 2' X 2 1/2' X 4" piece of foam acted as a base. Atop of the base is a 1/2" sheet of plywood 2' X 2 1/2'. Attached to the base of the board are two-inch pipes with fittings to allow as few or as many to be attached to each other for height adjustments. A standard

tripod head attaches to the top of the pipe. A camera covered with a clear plastic bag was attached to the tripod head. Openings in the plastic allowed the lens, eyepiece, and zoom control to be operated. The record deck, separate from the camera, was also covered in a clear plastic. When shooting from the boat, it is important that as short a focal length as possible is maintained to minimize the movement caused by the boat. Because of this it was necessary to be as close as possible to the boats being shot. A diagram of how the tripod compensated for the plane of the camera boat is shown below.

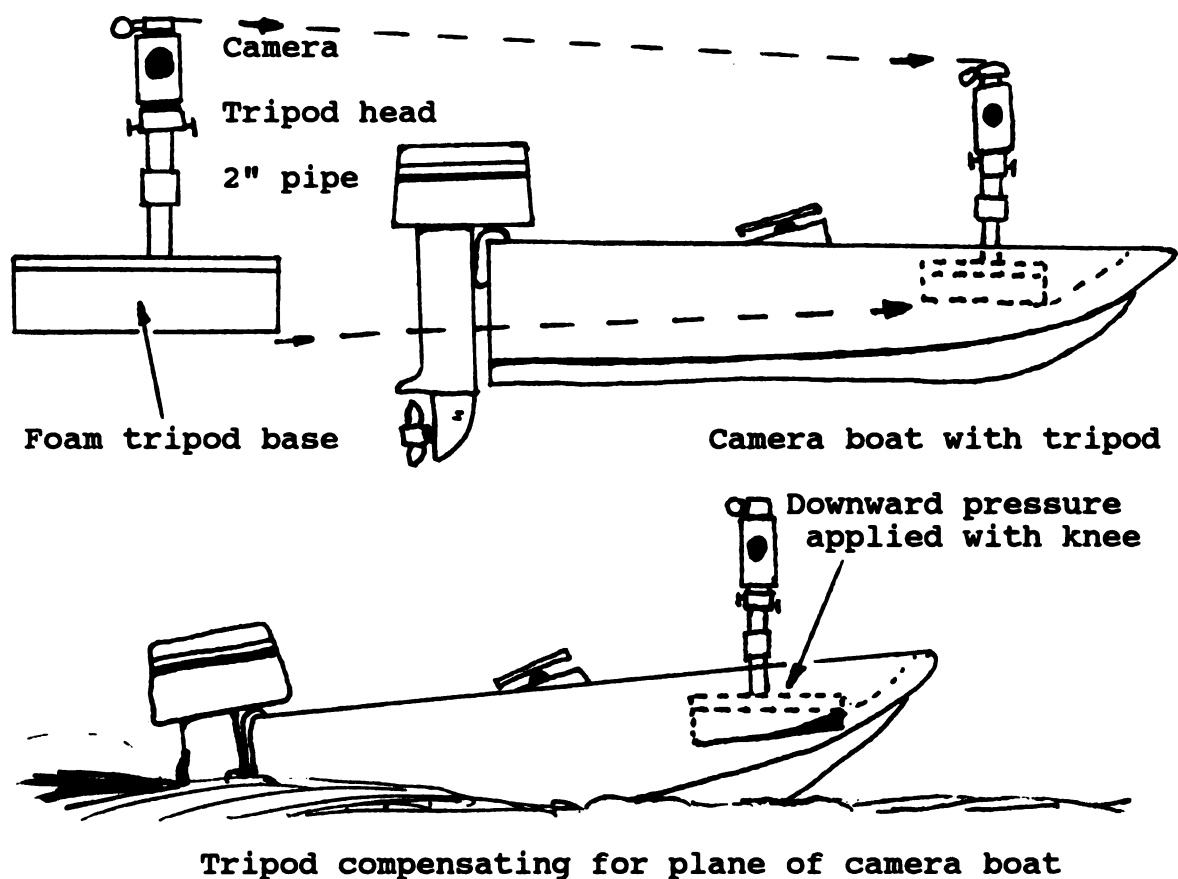


Figure 1

B. Post Production Considerations

1. Content order

Unfortunately, when shooting most of the interviews, I had little more than an outline, and some questions. Most interviewees were asked a variety of questions about wooden boating, even if it was not their area of expertise. Doing this allowed verification of information, and provided different viewpoints and perspectives of a particular topic. After the interviews were shot, they were transcribed to paper, with SMPTE (Society of Motion and Television Engineers) time-code numbers recorded for reference. All interview questions were categorized according to the outline, and the best quotes were selected.

In writing the script, a variety of scripting formats could have been used. While the traditional split page format has been used often in video scripting, it tends to stress the spoken word, leaving the visual component as secondary. Donna Matrazzo, in her book The Corporate Scriptwriting Book (1985), refers to this as "filling in the video blanks."⁴³ In writing my script, I chose to use a modified form of the Corporate Teleplay Format. For example:

Scene descriptions are written single spaced, from the one-inch left margin to the one-inch right margin.

NARRATION IS WRITTEN IN ALL CAPITAL
LETTERS, CENTERED IN THE PAGE, DOUBLE
SPACED, AND THREE INCHES WIDE.

INTERVIEWS ARE ALSO THREE
INCHES WIDE, BUT AGAINST THE
LEFT MARGINS.⁴⁴

This allows one to determine at a glance if the spoken word is an interview or off-camera narration. The interviewee's name is underlined and is followed by the time-code set off in parentheses. Time-code is listed by tape number, minutes, seconds and frames. This script, which uses a modified version of the corporate teleplay format, can be found in Appendix A.

Throughout the production phases, formative evaluation was used on the content. In informational programs, the importance of rapid feedback for planning programs and checking their effectiveness has been discovered by producers of such programs.⁴⁵ By arranging and rearranging certain segments through various rough edits of segments, it was possible to test the aural and visual components of the program in a way that would have not been possible in a script-only form. Viewing of various rough edits with my advisors helped in the arrangement and fine tuning of the content and order of the content. This was done a total of eight times. Each master became a sub-master, in order to generate certain segments for the next rough edit master. While the quality of several generations of duplication went down, a noticeable quality increase in the content was noted by those who had watched each successive version.

2. Sound

a. Music

In selecting music for "RUNABOUT RENAISSANCE," period music seemed to be the most appropriate choice. Jazz, a popular musical style during the wooden runabout era of the 1920's through the 1930's, was used. To use pre-recorded music, copyrights for the music selections must be secured. Until 1972, sound recordings were not given protection at all by federal law. However, protection is given to works before 1972 under the 1978 copyright law. Copyrights can be kept on a recorded work up to 75 years.⁴⁶ Since most of the original recordings had been recorded after 1915, use of copyrighted materials requires permission. Three possibilities existed. One was to obtain copyright permission through the Harry Fox Agency or through the publisher who holds the copyright. The second was to obtain copyright of unpublished original materials from musicians. Another possibility was to have original music composed for the program. A choice to pay for the original copyrighted material was made. This decision was made because of the complexity of reproducing the musical pieces, as well as the additional work which would be needed to record the music,

b. Narration

The choice of off or on-camera narration is based on time and money. Off-camera narration alleviates the problem of arranging additional shoots in a variety of places. Finding

suitable talent which sounds and appears credible, as well as presents the information well, can be very time consuming. A good off-camera narrator allowed more b-roll to be added to a program which already had a high number of on-camera interviews. For this program, J.P. McCarthy, a nationally known radio talk-show host, was contacted, and agreed to do the narration.

c. Natural Sound

Natural sound was used not only for background during an interview or b-roll segments, but also as a transitional tool or attention-getter. Therefore, much of the recorded natural sound can be utilized in a variety of places. The natural sound in this production was used extensively throughout the program.

d. Allocation of the various sound elements

During the production, the natural sound and interview bites were recorded simultaneously on two tracks. A shotgun microphone was used on channel one for a backup, and to record ambiance. A lavalier microphone was attached directly to the interviewee. A limitation of the equipment available at Michigan State has to do with the use of SMPTE time-code. In using an industrial 3/4" format, time code must be used on one of the two audio channels, instead of on a separate address track. A decision was made to lose the shotgun microphone found on channel one and replace it with time code. By having

the time code, management of the material found on the fifty tapes was made easier. Also, the use of time-code allowed synchronization with a twenty-four track audio recording system. While losing one of the two tracks for the video edit was a slight inconvenience, the benefits allowed the use of more tracks during audio sweetening. These tracks were managed more efficiently for a stereo mixdown after the video segments were assembled.

3. Combination of the Elements

Editing considerations rely on the facility's capabilities. While the editing facilities at Michigan State University have the capacity to provide various transitional devices, dissolves and wipes were kept to a minimum. Wipes were usually used to signal the beginning or ending of a scene.⁴⁷ Therefore, for this program, they were used during the opening and closing of the program, topic changes, or to illustrate passages of time. For the presentation of basic facts, cuts were used. Dissolves added to the production value of the program, and signified a change in focus. Character generation was used for the title, and to title each interviewee's name, his affiliation with wooden boating, and the city/state of residence or employment. Closing credits were used over a musical and visual montage at the end of the program.

While combining the numerous audio elements could have proved to be a difficult and time consuming task, some

suggestions from my advisor allowed the placement and control of numerous sound sources. Since one channel of audio on the master videotape is dedicated to time-code, the second was used for narration and interviews. Space was left in-between segments for music selections. After the program was laid out, the narration and music segments were taken out.

The next step was to begin transferring the needed sound elements to their own individual channels on the twenty-four track audio recorder. The audio interviews and time-code from the master tape were each transferred to their own channel simultaneously. The original reel-to-reel narration was then recorded onto its own channel. Since there was no audio reference to where the narration originally was on the master videotape, some guesswork was needed in rolling in each narration segment.

The music, mostly on albums with a few cuts from compact disc, were then rolled in to an audio track on the twenty-four track. A total of twelve musical selections were used. The odd number selections were placed on one channel, and even number selections were placed on another. This allowed for cross fading if desired.

Free rolling each sound effect in for each b-roll shot in this program could have taken numerous hours of work. A way to alleviate this was to make a copy of the master videotape with time code, leaving the second channel unrecorded. Next, natural sound was recorded onto the sound effect videotape. The advantage to this was that such sound effects, such as

hammering and filing, could be re-recorded using the same time-code numbers used in creating the video portion of the master tape. With some addition and subtraction, the natural sound could lead and trail the visual shot. By doing this, one could hear a board being planed before seeing it. For "RUNABOUT RENAISSANCE," more than 100 natural sound effects were used in a half-hour program. The audio track was then added by synchronizing the sound effects videotape with the twenty-four track recorder, and transferring them to their own channel. To smooth out some hard audio transitions, a few pre-recorded sound effects from a sound effect library were used. These included boats running, sea gulls, and water lapping. Since sounds such as sea gulls and water lapping may be occurring at the same time, two sound effects channels were used.

Seven channels were used for this program: one channel for narration, one channel for interviews, two channels for music, one channel for natural sound, and two channels for pre-recorded sound effects. After making a careful log where each sound needed to appear on the script, several practice mix-downs were performed. Notes were made to determine when a sound needed to appear, at what level it needed to appear, and if the sound needed to be panned from one channel to another. A Kepex noise gate was used for the narration, interviews, and music to eliminate unwanted noise. Reverberation was used on the narration and interviews to warm the tonality of the spoken words. The narration, interviews, and especially the

music were then checked individually to decide if equalization was needed. Equalization was increased or decreased to add or subtract low or high frequencies. This was beneficial to reduce distortion tape hiss or crackly records.

The final step was to selectively reproduce the appropriate channels from the seven channels to two open channels on the twenty-four track. This provided a stereo mix of the program. Once this was done, the video from the master tape and the two-tracks providing the stereo could be copied to a two-track stereo video machine. In this case, a one-inch reel-to-reel videotape machine was used. This proved to be the best way to produce a stereo master which could be sent to either a broadcast or duplication facility. Using a one-inch master for duplication allowed one to mass produce a high quality final product.

CHAPTER 4

Study Evaluations

After the video documentary had been produced, it was tested against three groups: a general audience of wood boat enthusiasts, content experts, and video production experts. The final target audience is to be wooden boat enthusiasts.

The test audience selected was those present at a board of directors meeting of the Michigan Chapter of the Antique and Classic Boating Society.⁴⁸ The viewing was at Vernier's Restaurant in Fair Haven, Michigan. Vernier's was built in 1914, and still has bullet holes near the bar from the days of Prohibition and bootlegging. Twenty-three members were shown the tape in a semi-private room (a controlled environment) with a stereo monitor connected to a 3/4" U-matic video cassette player. The members ranged from a marine hardware store owner to a retired craftsman. All were wooden boat lovers. Of the twenty-three members present, eighteen received a questionnaire. The questionnaire was distributed immediately after showing the program. Please note that the testing universe of avid wood boat enthusiasts is small, and many of the people interviewed in this video may be familiar to the test subjects. In fact, two of the members of the audience were in the video. These two test subjects were given the

questionnaire, but the data collected from them will not be included, since their opinion would be less than objective.

The three content experts reside in different geographic areas of the country. One was a boat restorer from Lake Tahoe who hosts the prestigious West Coast boat show, the Concours d'Elegance. The second, the author of The Real Runabouts, lives in Minnesota. The last was the author of The Legend of Chris Craft, from Ft. Lauderdale, Florida. Each was sent a VHS videotape by mail.

The production experts were two local video producers, one commercial, and one institutional. The third production expert works for Cannon Films in Los Angeles, as a multi-track audio mixer for films. When his questionnaire did not come back by the due date, a backup was chosen. A film instructor at Ferris State University, who has produced numerous documentaries for PBS, was selected. Both the content and production experts were called in advance to be sure of their willingness to participate, and to check their accessibility to videocassette players. If the experts were not willing to participate in the testing, a new subject could have been selected. Fortunately, all of respondents took time from their busy schedule to participate. Each participant received a copy of the program, a questionnaire, and a self-addressed, stamped envelope in which to return the questionnaire. The participants were asked to keep the tape in return for their participation. After participants had viewed the program, the instructions asked them to complete the questionnaire and mail

it. Tested were effectiveness and originality of the content, as well as the quality and creativity of the production. The questionnaire given to the content experts contained more in-depth questions on content, while the production experts were given a questionnaire with more questions on production techniques. A copy of the questionnaire can be found in Appendix C.

CHAPTER 5

Results & Recommendations

Data from the questionnaires were used to evaluate the effectiveness of the content presentation and production techniques, and to determine whether the program fulfilled the viewer's needs. Also, recommendations for possible uses of the program were developed.

The program was evaluated by both a general audience and experts in the areas of content and production. While the questionnaires for each group were similar, the questionnaire for the content experts and general audience placed more emphasis on the content and message of the program. The production experts were asked more questions concerning the production techniques used. In both the content and production questionnaires, questions one through seven were identical. The remaining questions were specific to the content and production of the program.

Interpretation of the Results

Overall, the results of the questionnaire from both the content and production experts were favorable. The data collected did show specific patterns in which the content and production techniques could have been changed to improve the program.

Part I of the questionnaire examined the message design and content of the program. Several questions examined the organization, ease of comprehension, informativeness, interest, entertainment value, and accuracy of the program. Pertaining to the organization and ease of comprehension, a five-point Likert scale was used. Both the content and production experts rated the information presented well organized and easily understandable.

Question three examined fourteen parts of the program, with a ranking of one being uninformative and five being very informative. A distinctive pattern revealed the sections which left the viewer satisfied, or wanting more information. All responses were either 3 (average), 4 (good), or 5 (excellent), with the exception of three questions, all from the same respondent who ranked three sections a 2 (below average). The beginning of the program, which addresses the issues of why people are drawn to wooden boats, rated a "good" from the general audience and content experts, while the production experts averaged between good and excellent. The content and general groups found this section to be excellent, while the production group averaged between good and excellent. Construction methods and hardware were two areas where all three groups felt the program could have been more informative. Unfortunately, these sections had to be cut in order to make the program fit the 30-minute target length of the program.

The responses to which section the respondents found "most" interesting was almost as varied as the number of people surveyed. Three sections, however, were more popular than any other. Four respondents found construction methods were the most interesting, while three respondents found craftsmen, reproducers, and custom builders to be their favorite. Three respondents found that the owner's narratives were "least" interesting. Three other respondents, however, replied "none," meaning that they did not have a least favorite. One of the production experts reinforced his dissatisfaction with the section on tools and parts. His response to why it was "least" interesting "... not because I am not interested, but virtually no close-ups or demonstrations of some excitement ... left me wanting much more information."

In regards to the program's entertainment value, the content and general audience found the program very entertaining, while the production experts found it good. While 50% of the respondents perceived the program's accuracy to be excellent, the other 50% rated it good. Both production experts found the accuracy excellent.

Content experts and the general group were asked which building methods they had heard of prior to viewing the tape. While most had heard of the conventional method, as well as the W.E.S.T. System, six of the respondents had not heard of the method of building using Thyocol. Therefore, approximately

one-third of the viewers were exposed to a method of construction they had not heard of in the past.

When asking respondents which builders they had heard of previous to watching the tape, the percentages were smaller. Approximately 25% had heard of all of the builders. Almost 50% had heard of the Mayeas or Grand Craft. One-third of the respondents had heard of Hacker or Gar Wood. Other builders mentioned in the video had percentages under 10%.

The respondents were asked if there were any other reproducers that they would have liked to have seen. Two respondents would have liked to see the ELCO, or Electric Launch Company. ELCO originally built boats called launches in the early 1900's. The name ELCO was recently bought by Joseph Fleming II, who has begun to reproduce these classic boats mostly of fiberglass, and a few high cost wooden boats.⁴⁹ ELCO's, however, are not considered runabouts, and therefore were not considered for this program. Another respondent would have liked to have seen the Morin Brothers of Bay City, Michigan. Like the Mayeas, the Morins' company is that of a small, custom builder. In interviews conducted during pre-production, it had been suggested that I contact the Morins. The Mayeas, however, were easily accessible, and were better known than the Morins. Three respondents suggested Hugh St. Craft (of Cape Coral, Florida), a builder whose name I have not come across until recently. Three respondents answered "no" to this question.

The content experts and general audience were asked several basic questions addressing the production elements used in the program. With one being excellent, and five being poor, 85% of all respondents from all three groups found the narration to be a five (excellent), and 15% found it to be a four (good). This can be due to the fact that J.P. McCarthy, a radio talk-show host from Detroit, and a national commercial voice talent, was used. Many people who have viewed the tape recognize his voice well before his name is revealed in the credits. One production expert commented, "Whenever possible, go for the gold. (The narrator) was a great choice." The other commented, "The talent seemed to have an interest in subject," which he does.

Over half of the respondents found the choice of people interviewed to be excellent. However, almost one-third found them to be "good" and 11% of the respondents found them to be "average." Three comments were made in question 5 which shed some light on which interviews were considered by them to be "average." One respondent did not like the discussion of "why" people have wood boats. Another felt the part about owners discussing buying boats for investment to be the least interesting. A third did not like the owners' narratives.

Two-thirds of the respondents found the script to be very interesting. Music selection, which is copyrighted jazz music from the 1920's and 1930's, was ranked excellent by 30% of the respondents, and good by 50%. One respondent ranked it average, and one ranked it poor. Selection of shots used in

the program was excellent with 50%, and good with 40%. Sixty percent of the respondents found the length of the shots to be just right, while approximately one-third found them to fall between just right and too short. The production experts were asked some more specific questions concerning the production elements. With one being excellent, and five being poor, the production experts found the natural sound to be a 3.3, slightly over average. One commented that you can almost NEVER get enough natural sound. The other reinforced by saying that the "wild track" was present in some scenes, and not in others. A comment was made that a "good attempt" was made to lead the video with audio during several segues. Another production expert felt that although there were a few places where the background noise was a bit distracting, the audio was "good stuff, especially the nat. sound."

Other elements which the production experts evaluated were camera use, film/still/video footage, lighting, transitions and titles. Camera movement and composition were rated average. Two production experts rated the film and still footage excellent, while the other rated it average. The exact opposite happened for the live video. The one who rated the archival footage excellent, rated the video average, while the other two rated it good. Two rated the lighting as below average, the other average. Criticism for not having fill lighting for harsh outdoor interviews were made. One expert commented "inconsistent lighting on subjects, granted a wide range of shoot conditions." The other commented "a few extra

pains would have avoided those few 'average' elements from this film." All respondents felt the use of transitions and titles were adequate. Editing techniques were rated between good and excellent. One expert commented "A lot of good, well paced edits."

Most respondents from all groups found the language used in the program to be suitable for a general audience. One respondent wrote in the margin that they thought the program would not be suitable for non-wooden boat enthusiasts, but is very suitable for wooden boat enthusiast. A respondent, talking to me after seeing the program, commented that many of her neighbors and friends did not understand why she and her husband are so obsessed with wooden boats. She said, "Now I can show them this tape, and they will understand!"

Fifty-eight percent of the respondents found the program's length to be adequate. A few found it to lean slightly toward inadequate. This could be due to the fact that the hardware sections were only briefly mentioned, and not looked at in depth.

From the content experts and general audience, respondents generally found the program quality excellent. Production experts all felt the overall quality was good. Ninety percent of the content and general group definitely would like to own a copy of the program. The remainder said maybe.

All content and general respondents had viewed videocassettes on the various aspects of wooden boats in the past. The most popular video subject was boat shows, which had been seen by 85% of the respondents. Fifty-two percent had seen videos on a particular make of boat, or on the history of wooden boating. Twenty percent had seen videos on refinishing and woodwork.

Some criticisms of the program included comments such as "... see some mention and sights of museums involved in ACBS (wooden pleasure boating)"; "more nameplates, and Canadian boat builders"; "more Century and Lyman (lapstrake) boats"; "more accurate history would be appreciated." These comments may be related to the fact that the responses came from the specialties of the person giving the response. In the pre-production stage, plans had been made to include museums and Century boats. However, mention of these elements were eliminated to give the program a more direct focus. Two brief b-roll shots, one of the interior of a museum, the other of a Century boat, were included in the program.

Other comments included "Excellent job, good presentation"; "enjoyed old film footage"; "excellent photography"; "I can appreciate the amount of effort that you put into this project, and I think it has some dollar merit, and we could market some for you, I'm sure." One of the leading antique boat historians in the country commented "... among the best wooden boat videos I have ever viewed. I plan to watch it many times in the future."

Of the respondents, only one did not own a wooden boat. Over 80% owned more than one. More than 50% owned more than 4. Ten percent owned eight or more.

The production experts were asked what a viable means of distribution for this program could be. All said that both mass distribution (target marketing) and television airing were viable means. The most popular choice for television was local PBS. One respondent, who felt cable would be a viable means, commented that the "Boat Channel" would be ideal.

Recommendations

While the overall response for this program was favorable, one respondent, the president of the Antique and Classic Boat Society, was compelled to contact me after filling out the questionnaire. He told me that while he found the program to be very good, I had only scratched the surface. There is a definite need for quality wooden boat videos, and a follow-up or expanded version of this video would definitely sell. For the needs of the wooden boat enthusiasts, who have seen many wooden boat videos of poor quality, the production quality of "RUNABOUT RENAISSANCE" was very high. The production experts, while quite critical on some production techniques, found the program to have a somewhat limited appeal. They did, however, feel that the program was perfect for wooden boat enthusiasts.

From the results, RUNABOUT RENAISSANCE seems to have met its objective of informing and entertaining the viewer, as

well as filling a need for a program of this nature. Recommendations for this program would be to market this program for individual tape sales to boat enthusiasts, and try to get the program aired on local PBS stations in Michigan and regions of New York state. With the additional footage, a second version could be made of this program for the boating enthusiast. If interest was high enough, as it seems to be from the results of the questionnaire, a series on wooden pleasure craft could be produced for enthusiasts. But for a general audience, a similar program on another water born topic might be more suitable.

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APPENDIX A

SCRIPT

APPENDIX A
SCRIPT
RUNABOUT RENAISSANCE
"The Rebirth of the Wooden Pleasure Boat"
Section I
Intro: Buyers

****** MUSIC SELECTION #1 Someday Sweetheart**
BY Venturi Lang

MUSIC up full.

After first shot, music under, Begin Narration.

Antique shop. Zoom out from lady flipping through pictures, manequin wearing old clothes. Dissolve to shots of victorian houses, dissolve to Meyer May House.

Zoom out bow shots of beautiful boats, dissolve to pan of boats, and dissolve second zoom of wooden boats. Boat shows. Music is faded out and cross faded to natural sound of power tools, drills, saws etc... Finally, dissolve to shots of different shots of enthusiasts, craftspeople working on wooden boats, and various parts/wood, etc...

ANTIQUÉ SHOP Tape #1
WOMAN LOOKING AT PICTURES (1:00:59:29-1:16:17) dissolve to
Flag rack focus to Straw hat (21:14:33:00-37:18)
Clothes V(1:00:06:16-08:27) dissolve to
Gingerbread house (1:00:06:16-08:27) dissolve to
Voight House (1:03:39:02-34:09) dissolve to
Meyer May House (9:10-13:09)

NOSTALGIA. - - - A FEELING THAT PROPELS

YOU BACK TO THE PAST.

REMEMBER - THE CLOTHES, - - CARS -- AND

ARCHITECTURE WE ONCE LOVED, - - - OR

HATED - - - BUT WITH TIME HAVE LOST THEIR

POPULARITY TO NEW STYLES AND TRENDS.

SFX #1 Seagulls

- 1. V1 / Boats (40:02:03:00-03:25)**
Elegance (40:14:49:18-51:01)
Choice (40:08:07:42:18-44:26)
(40:11:54:01)
Gave way to fiberglass era (21:12:55:03-58:10)
- 2. V1 / Splash (30:07:23:24-37:22)**

ONE MIGHT HAVE THE SAME REGARD FOR WOODEN
BOATS. - - THE LOOK OF ELEGANCE, - GRACE,
- AND FINE CRAFTSMANSHIP - WHAT WAS ONCE
THE CHOICE IN BOATING - BUT GAVE WAY TO
THE FIBERGLASS ERA.

NOW THESE CLASSIC QUALITIES HAVE RETURNED
IN A SPLASH OF RENEWED INTEREST.

SFX #2 Boats, pan from right to left

Journey / BOAT PASSING (26:05:01:00)

Meet a variety / MAYEA (40:01:01:23)

Intriguing / BOAT W/PEOPLE'S REFLECTION IN VARNISH
(40:07:43:22-47:10)

3. V1 Discover / (38:18:49:22-53:12)

See how / MAYEA (13:05:42:10)

...in new ways / HACKER WORKER (36:07:02:17)

JOURNEY THROUGH THE WOODEN PLEASURE BOAT
SCENE.

MEET A VARIETY OF BOAT ENTHUSIASTS.

FIND OUT WHAT IS SO INTRIGUING TO THEM
ABOUT THESE MAHOGANY RUNABOUTS.

DISCOVER NEW TECHNIQUES THAT HAVE REVIVED
WOODEN BOAT CONSTRUCTION.

SEE HOW CRAFTSMEN ARE HANDLING A SHORTAGE
OF BUILDING MATERIALS IN NEW WAYS."

4. V1 / Tape 35 (05:03:30-17-37:22) Wipe title as a runabout
goes from the left of the screen to the right.

SUPER TITLE 1001: RUNABOUT RENAISSANCE Key in across TITLE

1002: "The Rebirth of the Wooden Pleasure Boat"

Lose music, SFX #2, Boat, pan from right to left.

Dissolve to Tape #43 (6:11:16:04-21:27)

Lose Title. Fade to Black. LOSE AUDIO.

FADE UP ON CHRIS CRAFT FILM OF OLD BOATS RUNNING. CROSS FADE
MUSIC.

**** MUSIC SELECTION #2 South Rampart Street Parade
 BY Bob Crosby

DISSOLVE FROM B & W (Tape 3) TO COLOR SHOTS OF BOATS RUNNING:

(3:11:30:00-33:16)

(3:12:17:24-19:27)

(3:11:08:27-13:09)

(3:12:28:27-35:03)

(3:11:49:04-55:06)

dissolve to (16:18:20-23:25)

5. V1 / Dissolve to color (40:16:19:08-22:29) Nat sound
 carried from beginning of boats running until "It is often..."

It is often (29:00:24:16-30:02)

IN THE DECADES FROM THE NINETEEN
 TWENTIES, THROUGH THE NINETEEN
 FIFTIES, - WHEN A GREAT VARIETY OF
 WOODEN BOATS WERE PRODUCED, - CERTAIN
 MODELS WERE MORE POPULAR THAN OTHERS.

HOW FASHIONABLE A BOAT WAS DEPENDED
 UPON ITS SPEED, - HOW WELL IT SLICED
 THROUGH THE WATER, - AND HOW
BEAUTIFUL THE BOAT APPEARED. BUT IN
 THE NINETEEN NINETIES, - POPULARITY
 IS NOT ALWAYS BASED ON THESE
 CHARACTERISTICS. - - IT IS OFTEN HOW
RARE THE BOAT IS.

JIM MERTAUCH, - SON OF THE NATIONS
 FIRST CHRIS CRAFT DEALER, - IS A
 RECOGNIZED EXPERT IN WOODEN BOATING
 CIRCLES.

MERTAUCH (42:07:28:09-32:05)

6. V1 / SHOT OF BARRELBACK (21:08:05:15-09:03) Nat sound.

SHOT OF TRIPLE COCKPIT IN CLAYTON MUSEUM (29:01:33:04-38:23)

(1100) SUPER: "JIM MERTAUCH, E.J. Mertauch Boat Works, Hessel, Michigan" BLUE LINE BACKGROUND FOR ALL TITLES:

THE MOST DESIRABLE ARE THE
BARRELBACKS AND THE TRIPLE
COCKPITS. (CUT) (2:07:49:20-
58:17) EVERYONE WANTS A TRIPLE
COCKPIT, AS WELL AS A BARREL
BACK, AND SO I THINK THEY WILL
CONTINUE TO SHOW AN INCREASE IN
VALUE, EVERY YEAR.

(1101) SUPER: BILL WINN, Co-Founder, Four Winn Boat Company
WINN (41:11:04:20-17:08)
7. V1 / Row of CC Holidays (40:04:25:28-28:27) Nat sound up on
"If it's a boat.."

"I THINK THAT THE THING THAT
DRIVES ME IS THAT I WANT
SOMETHING THAT IS UNUSUAL, I
REALLY WANT SOMETHING THAT
EVERYBODY DOESN'T HAVE. I DON'T
CARE IF IT IS A CAR OR IF ITS A
BOAT, I WANT SOMETHING THAT IS
LOW IN PRODUCTION NUMBERS.

(1102) SUPER: JEROME EMERY, Michigan Chapter, Antique &
Classic Boat Society.
(29:11:59:25-12:02:12)
(29:12:04:01-09:12)

TITLE COMES IN AT "...THEY'VE ALL BEEN PICKED UP"

JEROME EMERY (22:11:20:05-

31:19) THE PEOPLE AREN'T

FINDING THEM IN OLD BARNs OR

ALONG THE ROAD ANYMORE. THEY'VE

ALL BEEN PICKED UP. SO THEY ARE

BECOMING RARE, INDEED."

TRANSITION / AUCTION:

9. V1 / (8:14:11:18-30:13) "DO I HEAR FIFTEEN THOUSAND, FIFTEEN THOUSAND HERE..... Nat sound up full, lower for narration. Lose at "Kurt Hasselbalck.."

(8:15:08:07)

(8:15:48:17)

TODAY, A BOAT AUCTION IS JUST ONE OF

MANY MEETING PLACES FOR BOAT

ENTHUSIASTS TO FIND THESE RARE HULLS.

WHO ARE THESE INDIVIDUALS, - AND WHY

ARE THEY DRAWN TO THESE BOATS.

KURT HASSLE-BACK, IS THE CURATOR AT

THE THOUSAND ISLANDS SHIPYARD MUSEUM.

(1103) SUPER: KURT HASSELBALCH, Curator, Thousand Island Shipyard Museum, Clayton, New York.

11. V1 / (30:11:29:28-33:26) Sharples in boat

(21:13:31:25-35:29) Holland Wiping Boat

HASSELBALCH (33:12:45:00-57:11)

IT'S AN INCREDIBLE COMBINATION

OF PEOPLE. IT'S A CROSS

SECTION, SOME ARE WEALTHY

ECCENTRIC. SOME SEE THIS IS A

HOBBY. SOME PEOPLE, IT'S MORE A

PASSION.

(1105) SUPER: STEVE NORTHUIS, MACATAWA BOAT WORKS,
Holland, Michigan

(29:08:01:17-07:06) TITLE "...YOU'RE ALSO GETTING"
NORTHEIS (27:09:21:23-44:09)

12. V1 / (29:07:33:26-7:39:11) Nat sound.
(30:11:17:08) (35:19:29:03)

YOU'RE STILL GETTING THE PURIST
THAT WANT AN ANTIQUE BOAT AND
EVERYTHING EXACT AUTHENTIC AND
ORIGINAL. YOU'RE ALSO GETTING
THE CONNOSEUR, KIND OF A
NOUVEAU BUYER, AND HE'S
INTERESTED IN THE EXOTIC BOATS,
THE REPLICAS AND SO ON BECAUSE
THEY'RE SERVICABLE, THEY'RE
FAST, THEY HAVE THE APPEAL, BIG
HOPPED UP ENGINES. AND THEY'RE
STILL LOVELY."

SCRIPT
 RUNABOUT RENAISSANCE
 "The Rebirth of the Wooden Pleasure Boat"

Section II
Wood vs. Fiberglass

SHOT OF BOAT BEING SANDED, VARNISHED (TAPE 47). CUT TO SHOT OF FIBERGLASS BOAT RACING THROUGH WATER. CUT TO ENTHUSIASTS LOOKING OVER WOOD BOATS. (46:03:38:15-46:16)

14. V1 / When most people think / SUNSATON (1:01:03:29-11:15)

13. V1 / dissolve to Sunsation running (2:19:46:01-51:05)
 (2:05:54:13-57:08) (21:08:55:08-09:02:12)
 Split screen / No SANDING (13:02:03:26-05:15)
 No Varnishing (47:03:42:25-44:22)

15. V1 / WHILE THE SLEEK / SUNSATON SHOTS (3:04:30:07-34:28)

16. V1 / DISSOLVE TO / an increasing # (29:12:56:22-13:06:06)
 SFX #1 - Antique boat chugging. Pan right to left.

WHEN MOST PEOPLE THINK OF HOW BOATS
 ARE BUILT, - THEY OFTEN THINK OF
FIBERBLASS.

AS FIBERGLASS BOATS WERE INTRODUCED,
LOW MAINTENANCE WAS A SUCCESSFUL
 SELLING FEATURE. -- NO SANDING! -- NO
 VARNISHING! --

WHILE THE SLEEK, - COLORFUL, - MODERN
 FIBERGLASS BOATS ARE ALLURING TO
 MILLIONS OF BOAT OWNERS, - AN
 INCREASING NUMBER OF DISCRIMINATING
 BUYERS ARE SEEKING OUT WOODEN BOATS.

(1106) SUPER: Theron Van Putten, BOAT OWNER, Grand Rapids, Michigan

THARON (08:01:46:14-57:14)

(29:12:54:01-59:08)

IT ISN'T JUST THE BEAUTY OF THE BOAT. BUT IT IS ALSO THE WAY THE BOATS RIDES, THE WAY THEY PLANE IN THE WATER, THE SOUND. IT'S UH GETS TO BE INFECTIOUS."

(1107) SUPER: DICK SLIGH, President, Grand Craft Mahogany Runabouts, Holland, Michigan.

SLIGH (45:02:48:21-03:08:15)

(35:10:17:21-23:27)

THE PEOPLE WHO BUY WOODEN BOATS TODAY, I THINK WANT TO RECOGNISE THE CRAFTSMANSHIP THAT WENT INTO THESE WOODEN BOATS AND PRESERVE THAT HERITAGE.

(1109) SUPER: ARTHUR ARMSTRONG, Boat Owner, Harsens Island, Michigan

ARMSTRONG (23:19:03:02-17:00)

17. V1 / MAN WASHING BOAT (21:00:19:12-23:06)

PEOPLE THAT HAVE FIBERGLASS BOATS SAY THEY ARE MAINTENANCE FREE, THAT IS A BUNCH OF MALLARCHY. YOU'LL SEE THEM POLISHING AND SCRUBBING THEM AS HARD AS I AM.

SHOT OF FIBERGLASS BOAT INSERTED TO COMPARE LINES TO WOOD.
 SHOTS OF SUNSATON BOAT BEING CONSTRUCTED.

PETE HENKEL (16:14:15:21-48:29)

17a. V1 / Fiberglass boats of today / BEING CONSTRUCTED
 (01:03:45:07-52:05)

Can't pull out of mold / MOLD (01:05:14:19-19:20)

18. V1 Nice curved lines / REPRO-HACKER(41:16:40:08-43:15)
 sweeping contours / TRIPLE COCKPIT/DECK (21:08:34:04-
 36:27)

curved lines / BARREL BACK (21:07:40:12-42:23)

SFX #1 - Seagulls

SFX #2 - Boat, pan from right to left.

(1104) SUPER: PETE HENKEL, Antique Boat Parts Seller,
 Harsens Island, Michigan

"THE PLASTIC BOATS OF TODAY ARE
 BEING MADE WITH A COST FACTOR
 INVOLVED. FOR THE MOST PART.
 MOST OF THEM DO NOT HAVE MUCH
 SHAPE TO THEM. (CUT) BUT THEY
 DON'T HAVE ANY REVERSE CURVES
 IN THEM, BECAUSE THEY CAN'T
 PULL THEM OUT OF A MOLD. SO
 EVERYTHING HAS TO HAVE A KIND
 OF TAPER TO IT. AND THEY JUST
 DON'T HAVE THE CONTOURS AND THE
NICE CURVED LINES AND THE
SWEEPING CONTOURS OF YESTERYEAR
 THAT WE HAVE BEEN ABLE TO DO
 WITH WOOD."

SCRIPT
 RUNABOUT RENAISSANCE
 "The Rebirth of the Wooden Pleasure Boat"
 SECTION III
BUYERS MOTIVES

**** MUSIC SELECTION #3 INTRO 3, (1:17:00:14) MINOR DRAG
 BY FATZ WALLER, SIDE 1 CUT 1

Because of a ... (29:21:04:07-14:04)

20. V1 / craftsmen ... (38:13:23:20-27:01)

old (16:19:39:24-41:21)
 decrepid (07:02:07:18-08:14)
 tired (29:14:27:09-31:03)
 demand (13:27:17:31:29)

21. V1 / financial (30:19:54:07-59:11)

many (29:08:33:10:37:11)
 extra (29:14:30:04-42:04)
 (29:16:46:24-54:19)

BECAUSE OF A GROWING DEMAND FOR AUTHENTIC
WOODEN BOATS, - PARTICULARLY THE
 RUNABOUTS, - CRAFTSMEN HAVE BEEN
 CONSTRUCTING NEW - AND REBUILDING THE
 OLD, - THE DECREPIT, - AND THE TIRED.
 WHAT IS KEEPING THE DEMAND ALIVE HOWEVER,
 IS NOT JUST AESTHETICS, BUT ALSO
 ECONOMICS.
 FINANCIAL REWARDS CAN BE GAINED FROM
 RESTORING AND SELLING A CLASSIC ANTIQUE
 BOAT MODEL.
 MANY FEEL THAT A WELL MAINTAINED BOAT IS
 A SOUND INVESTMENT.

22/23. V1 / CC DOUBLE COCKPIT (21:21:20:26-25:14)
WINN (41:10:40:18-51:08)

FOR 8-10,000 DOLLARS, YOU CAN
 PICK UP SOME OF THOSE BOATS.
 WITH A LITTLE BIT OF ELBOW
WORK, AND SOME WORK, YOU HAVE A
PIECE OF EQUIPMENT WORTH
25,000. AND THAT'S A GOOD
 INVESTMENT.

(1110) SUPER: F. TODD WARNER, ANTIQUE BOAT COLLECTOR /
 TRADER, Victoria, Minnesota

TODD WARNER (7:09:39:07-53:02)

24. V1 / gar wood/chris craft crossing (35:11:10:24-17:25)

I FEEL THAT CLASSIC BOATS
'CAUSE THEY ARE MADE IN SUCH
FINITE NUMBERS OFFER
 PLEASURABLE INVESTMENT. YOU CAN
 ENJOY THEM WHILE THEY
 APPRECIATE, OR YOU APPRECIATE
 IT WHILE IT APPRECIATES.

25. V1 / Chris-Craft running (35:11:44:04-50:10) dissolve to
 pan from hacker to gar wood repro. (33:16:26:10-32:00)

ANOTHER REASON PEOPLE BUY THESE BOATS IS
STATUS, - OR PRESTIGE WHICH COMES FROM
 OWNING AND DRIVING A WOODEN BOAT, -
 WHETHER IT IS A RESTORED ANTIQUE, -- OR A
 REPRODUCTION OF A CLASSIC.

HENKEL (16:07:23:22-31:16)

26. V1 / "Silk Purse" CC (29:21:23:14-29:03)

"I THINK THIS IS A STATUS
SYMBOL AND IT IS SOMETHING THAT
YOU CAN USE AND ENJOY AT THE
SAME TIME" (CUT) (16:08:14:22-
17:10) IT'S AN EGO TRIP."

ARMSTRONG (23:17:27:21-39:07)

27. V1 "MOLLY 0" (26:19:17:23-25:12)

YOU CAN PULL UP TO A GAS DOCK,
OR A RESTAURANT, NEXT TO A
\$200,000 OFF SHORE TYPE BOAT,
AND THEY DON'T EVEN LOOK AT THE
OFF SHORE BOAT, THEY'LL COME
LOOK AT THIS."

TOM CARPENTER (23:11:48:22-
12:07:00)

(1111) SUPER: TOM CARPENTER, Owner, 1925 Chris Craft 26'
Runabout, St. Clair Shores, Michigan.

28. V1 / TOM'S BOAT TAKING OFF V1(46:04:03:28-13:18)

"IT'S A GREAT FEELING, PEOPLE
POINTING AT IT, LOOK AT THAT
OLD BOAT. SEE LIKE WHEN YOU ARE
OUT ON THE LAKE OR ON THE
RIVER, YOU GET ATTENTION. NOT
ALL OF THESE ARE ALL TOGETHER.
YOU ARE KIND OF HERE AND THERE.

YOU STAND OUT FROM THE
FIBERGLASS BOATS, WHICH ALL
LOOK THE SAME TO ME ANYWAY."

**** MUSIC SELECTION #4: INTRO: 3, (1:05:04:29) SWING OUT
BY HENRY ALLEN/J.C. HIGGENBOTHAM S1, C1.

29. V1 / for some (26:05:50:25-56:00)
(26:06:31:29-37:10) wipe to
maintaining(30:06:13:05-17:24)

FOR SOME, - WOODEN BOATS HAVE BEEN A PART
OF THE OWNER'S LIFE AS LONG AS THEY CAN
REMEMBER.

BY HAVING OR MAINTAINING A WOODEN BOAT, -
THEY CAN RELIVE THE PAST.

(1108) SUPER: JOHN EIDT, Michigan Chapter, Antique and
Classic Boat Society.

EIDT (22:17:19:02-32:12)

30. V1 / (26:17:17:01-22:00)

A LOT OF IT IS A NOSTALGIA
THING, WHERE THE PEOPLE HAVE
BROUGHT THE BOAT THAT THEY
REMEMBER FROM THEIR YOUTH, THAT
KIND OF THING. OR THEIR DAD
HAD. SOME OF THE OTHER PEOPLE
HAVE GROWN UP WITH THEM ALL
THEIR LIVES, AND HAVE KEPT UP
THE BOATS."

EMERY (22:13:27:18-37:07)

(26:18:28:27-34:21) BOAT RUNNING TAPE #35

AS FOR MYSELF, IT BRINGS BACK A
LOT OF CHILDHOOD FANTASIES
ABOUT WHEN I WAS YOUNG AND YOU
KNOW, RIDING IN ONE, AND I'M
JUST REDOING IT NOW."

some (46:08:04:27-08:24)
wipe to (26:09:34:12)

SOME WOULDN'T CONSIDER OWNING ANYTHING
BUT A WOODEN BOAT.
THE SENSATIONS OF RIDING IN A WOODEN BOAT
ARE LIKE NOTHING ELSE.

NORTHUIS (27:15:17:22-24:07)
IT'S JUST REALLY ENJOYABLE TO
SMELL 'EM, TO HEAR EM, TO LOOK
AT THEM, TO LOVE THEM, AND TO
JUST SIT AND RIDE IN THEM.

(26:21:55:05-22:04)

WHATEVER THE REASON FOR OWNING A WOODEN
BOAT, - MOST WOULD AGREE IT IS A PLEASURE
BEYOND COMPARE.

THERON (28:02:02:19-14:12)

31. V1 / (30:00:03:11-12:11)

SFX #2 - Boat sounds, cross fade to saws.

I THINK IT'S EVERYTHING ALL
ROLLED INTO ONE. TO ME ITS MORE
THAN JUST GOING OUT ON THE
WATER FOR A RIDE. WOODEN
BOATING IS LIKE FLOATING IN A
FINE PIECE OF FURNITURE.

SCRIPT
RUNABOUT RENAISSANCE
"The Rebirth of the Wooden Pleasure Boat"
SECTION IV.
Craftsmen Definition

TRANSITION / NAT. SOUND. UP FULL. IN THE MIDDLE OF THE LAST LINE, DISSOLVE TO CRAFTSMAN PLANING BOARDS, EYING A PIECE OF WOOD, MEASURING AND MARKING, AND VARNISHING.

32/33. V1 / Building . . . (46:17:54:13-58:04)
the skilled (46:15:18:04-20:16)
whether (46:16:10:00-17:20)
the builders (36:05:10:00-15:23)

BUILDING A FINE PIECE OF FURNITURE, -
FLOATING OR NOT, - TAKES A CERTAIN
TALENT INDEED.

THE SKILLED WORKERS THAT BUILD THESE
BOATS ARE UNIQUE INDIVIDUALS, -
WHETHER THE CRAFT IS ASSEMBLED BY ONE
PERSON, - OR IS MASS PRODUCED, - THE
BUILDERS ARE A CRITICAL ELEMENT IN
THE WOODEN BOAT INDUSTRY.

DISSOLVE TO MERTAUCH AS HE BEGINS TO SAY "A CRAFTSMAN IS..."

MERTAUCH: (42:04:43:18-48:18)

("OH,) A CRAFTSMAN IS (MUMBLE)
A PERSON WHO CAN CREATE WITH
THEIR HANDS."

CUTHBERT (17:14:50:02-15:06:11)

(1112) **SUPER: TOM CUTHBERTSON, Cuthbertson Boat Works,**
Algonac, Michigan

34/35. V1 / good workers / MAN W/ROUTER (44:07:25:25-29:27)
"GOOD WORKERS AND CRAFTSMEN ARE

TWO DIFFERENT THINGS. A PERSON
 WHOSE GOOD WITH TOOLS, AND USED
 TO WORKING ON BOATS, YES, IT IS
 NOT A TRADE MANY WANT TO
 FOLLOW.

37. V1 / there's a lot / FILING (44:05:06:17-08:19)
 36. V1 / lot of hard labor / SANDING (44:03:58:12-04:01:04)

THERE'S A LOT OF WORK CONNECTED
TO IT, THERE'S A LOT OF HARD
LABOR.

38. A1 / Nat. Sound (44:05:11:06-14:24)
 square wipe effect color shot of worker to b & w.
 in the 1930's / CHRIS CRAFT TAPE (3:05:28:18-35:19)
 abundance / (3:05:32:19-35:29) DISSOLVE TO
 in the 1950's / fib boat framed through switcher
 Frame looks like photo (48:13:47:08-50:23)
 fewer wooden boats / same frame (48:14:07:23-10:08)
 auto industry (36:09:48:19-52:04)

39/40. V1 / one time builders (36:02:37:18-43:17)
 IN THE NINETEEN THIRTIES, - WHEN THIS
 BOAT WAS MADE, - THERE WAS AN ABUNDANCE
 OF CRAFTSMEN.

IN THE NINETEEN FIFTIES, - WITH THE
 ADVENT OF THE FIBERGLASS BOAT, - FEWER
 WOODEN BOATS WERE PRODUCED.

AS A RESULT, - CRAFTSMEN BEGAN LOOKING
 FOR OTHER JOBS.

THE AUTO INDUSTRY, WITH ITS HIGH PAY,
 BEGAN TO ATTRACT MANY ONE TIME BUILDERS
 AND PATTERN MAKERS.

(1113) SUPER: FRED KIST, Captain, "Ragtime", Boynton Beach, Florida

*FRED KIST (31:14:05:09-19:22)

41/42. V1 / (CUTHBERTSON WORKING 17:03:35:19-41:21)

SO MANY OF THE OLDER FELLOWS,
THAT UH WORKED FOR FIFTY YEARS
IN THE TRADE, AND HAVE NOW
RETIRED, REALLY HAVE ENDED UP
TAKING THEIR SKILLS AND THE
KNOWLEDGE WITH THEM.

* DWIGHT (34:02:22:22-36:13)

(1115) SUPER: DWIGHT BOYD, Clarion Boat Company,
Campbellford, Ontario, Canada. TITLE ON: "TO FIND
DEDICATED..."

"TO FIND DEDICATED CRAFTSMEN
THAT ARE ABLE TO DO THIS KIND
OF WORK, AND THAT HAVE THE
PERSONALITY AND THE DEDICATION
AND THE INTEREST IN DOING THIS
TYPE OF WORK IS A RELATIVELY
DIFFICULT PROCESS."

MAYEA: (02:13:38) 9:00

(1116) SUPER: LARRY MAYEA, Craftsman, Mayea Boat Works,
Fair Haven, Michigan.

* LARRY MAYEA (01:02:16:01

-28:09)

43. V1 / COMPUTER SHOTS CCAS TAPE #30 (2:26:02-31:11)
"NOW WE HAVE GOT SOCIETY WITH A
LOT OF PEOPLE THAT ARE SMART,
BUT DON'T HAVE ANY SKILLS. AND
 ANYBODY NOW THAT HAS A TALENT
 FOR DOING ANYTHING WITH THEIR
 HANDS, CAN JUST ABOUT PUT A
 PRICE ON ANYTHING THEY ARE
 DOING."

for the past../SHOT OF KURT(28:10:08:22-13:29)DISSOLVE TO
 44. V1 / Now that there... / cutting wood (36:02:55:05-
 3:01:17)
 a few young people... / VARNISHING (44:14:49:00-51:16)

FOR THE PAST TWENTY YEARS, - THERE WAS
 LITTLE REASON FOR A PERSON TO PURSUE A
 CAREER IN THE WOODEN BOAT BUILDING TRADE.
 NOW THAT THERE IS A RENAISSANCE OF CRAFT
 BUILDING, - A FEW YOUNG PEOPLE ARE
 BEGINNING TO LEARN THE SKILLS NEEDED TO
 BUILD THESE BOATS.

* MERTAUCH (42:05:38:15-54:17)

we have some (36:06:58:22-07:06:15)
 plank fitting (36:09:00:16-03:27)
 (36:07:21:25-27:03)
 45. V1 / kind of a nice mix (46:13:02:06-06:00)

WE HAVE SOME REALLY GOOD YOUNG
PEOPLE NOW, THATS BECOMING
INVOLVED IN BOAT BUILDING AND
PLANK FITTING AND SO FORTH, AND

WE ALSO HAVE SOME OF THE OLDER
FELLOWS DOING IT, IT'S KIND OF
A NICE MIX TO HAVE THE OLD
PEOPLE WORK WITH THE YOUNG
PEOPLE. WE'VE BEEN FORTUNATE
THAT WAY."

(36:09:46:16-52:01)

MUSIC SELECTION #5: "THE MARKET STREET STOMP"
BY THE MISSOURIANS. SIDE 1, CUT 1

MUSIC UP FULL. DISSOLVE TO B & W SHOTS OF OLD FILM FOOTAGE OF
CRAFTSMEN DOING VARIOUS THINGS. DISSOLVE TO CHRIS SMITH PHOTO.
DISSOLVE BACK TO CHRIS CRAFT FOOTAGE OF WORKERS IN THE OLD
CHRIS CRAFT PLANT. END W/SHOT OF BOAT BEING SHIPPED IN BOX

CAR.

46. A1 / Nat. Sound / Cuthbertson tape 17 (17:03:37:27-
09:09)

(3:06:38:03-41:02)

(3:07:20:19-23:24) DISSOLVE TO C. SMITH TAPE

(48:07:11:26-15:05) DISSOLVE TO

(3:06:52:20-59:16)

(3:07:33:06-37:05)

(3:10:06:05-10:27)

(3:09:50:02-52:27)

(3:05:52:10-55:26)

(3:06:02:18-05:04)

SHIPPED (3:10:28:05-35:28)

IN THE NINETEEN TWENTIES, - CHRIS SMITH &

SONS BOAT COMPANY INTRODUCED A V-BOTTOMED

RUNABOUT.

OTHER BUILDERS OF THE DAY ALSO ADOPTED

THIS STYLE AS THE INDUSTRY STANDARD FOR

PLEASURE BOATING.

IN THE NINETEEN THIRTIES, - THE BOATS

WERE BUILT UNDER THE NAME "CHRIS CRAFT",

- AND WERE ASSEMBLED IN ALGONAC,
MICHIGAN.

OTHER WELL KNOWN BUILDERS, - SUCH AS JOHN
HACKER AND GAR WOOD, - ALSO BUILT BOATS
IN SOUTHEASTERN MICHIGAN.

THESE BOATS WEREN'T JUST BUILT FOR LOCAL
USE. MANY OF THESE BOATS WERE SHIPPED TO
NOTABLE PEOPLE THROUGHOUT THE WORLD.

SLIGH (45:00:15:12-29:00)

(CC PICNIC 3:14:38:25-44:23)

THE TYPES OF BOATS WE BUILD NOW
WERE REALLY STARTED IN THE
1920'S, AND THEY WERE PURCHASED
BY PEOPLE WHO WANTED TO TRAVEL
PRIMARILY FROM THEIR SUMMER
HOME TO THEIR AREA OF WORK.

MUSIC SELECTION #6: AT THE JAZZ BAND BALL
BY BIX BEIDERBECKE, SIDE 3, CUT 9.

47. A1 / Nat. sound / boat running (30:16:19:00-59:23)

DISSOLVE TO OLD FILM FOOTAGE.

(3:11:42:14-44:29)

(3:12:05:28:11:28)

(3:11:15:01-21:23)

(3:12:38:21- :)

(3:17:35:18-38:00)

(3:17:56:22)

(3:18:57:07-19:00:19)

DISSOLVE TO (36:14:05-14:06:27)

THESE FASHIONABLE RUNABOUTS WERE THE
ULTIMATE IN CLASS AND DISTINCTION.

THEY WERE VERSATILE, - YET
PRESTIGIOUS TO THOSE FORTUNATE ENOUGH

TO OWN ONE, OR TWO, OR THREE. WHILE
THE BOATS WERE STRUCTURALLY SIMILAR,
- BUILDERS ADDED THEIR OWN DESIGN
FEATURES FOR PERFORMANCE AND SHEER
BEAUTY.

SCRIPT
RUNABOUT RENAISSANCE
"The Rebirth of the Wooden Pleasure Boat"
Part V
Restorations vs. Reproductions

DISSOLVE TO NAT SOUND / WIDE SHOT OF BOAT HAVING NAME PAINTED ON THE TRANSOM. TRANSITION / DISSOLVE TO NAT. SOUND. BOAT CONSTRUCTION SHOTS AND SOUNDS.

48. V1 WS HACKER BOAT (36:14:02:05)

PAINTING LETTERS (36:13:15:11-22:00)

although / TOM C (16:15:48:01-50:03)

in recent years / (21:15:11:19-15:22) Dissolve to

ALTHOUGH THERE HAS BEEN A NEW WAVE OF
 BOAT BUILDING - - IN RECENT YEARS, -
 NUMEROUS CRAFTSMEN HAVE CONTINUED TO
 FOCUS THEIR EFFORTS ON ANTIQUE BOAT
 RESTORATION.

49. V1 / Pan Left to Right of boats (30:10:00:21-10:05)

HOWEVER, - AS THE SUPPLY OF ORIGINAL
 BOATS DWINDLES, - MANY SMALL BOAT
 SHOPS HAVE BEGUN REPLICATING AND
 REMANUFACTURING WOODEN BOATS.

**(1119) SUPER: PHILLIP SHARPLES, Reproduction/Replica
 Owner, Tubac, Arizona.**

PHILLIP SHARPLES (35:17:17:18-
 27:01)

A REPRODUCTION IS A COPY OF THE
 ORIGINAL BOAT, MADE FROM THE
 SAME PLANS AS THE ORIGINAL BOAT,
 MADE TO LOOK LIKE IT, BEHAVE
 LIKE IT, AND SO FORTH.

(1120) SUPER: ANTHONY MOLLIKA, President, Gar Wood Society, Syracuse, New York.

MOLLIKA (32:14:29:03-45:17)

50. V1 / Gar Wood Boat (30:14:10:03-14:00)

I'VE BEEN AN ADVOCATE OF OLD BOATS FOR YEARS, BUT IF I HAD MY CHOICE NOW, I'D BUY A NEW BOAT BECAUSE IT HAS ALL THE BEAUTY OF THE OLD BOATS, AND MARVELOUS PERFORMANCE, AND IT WILL LAST BETTER THAN OLD BOATS."

SCRIPT

RUNABOUT RENAISSANCE

"The Rebirth of the Wooden Pleasure Boat"

PART VI

Builders

MUSIC SELECTION #7: MOURNFUL SERENADE

BY JELLY ROLL MORTON SELECTION #3

51. A1 / Nat. sound (36:03:28:19-53:14)

old man wiping deck (38:08:28:25-31:28)

cutting board (38:16:13:08-19:04)

when you start.../ pan of gar wood (38:00:52:03-58:15)

(1114) **SUPER: DON MAYEA, Craftsman, Mayea Boat Works,**

Fair Haven, Michigan

MAYEA (2:13:38) (No Timecode)

WHEN YOU START TALKING ABOUT

BUILDING FROM THE GROUND UP, I

DON'T THINK YOU WILL SEE TOO

MANY PLACES THAT WILL BE DOING

THAT. FOR THE FACT THAT THERE

IS TOO MUCH INVOLVED , AND IT

TAKES TOO LONG TO LEARN ALL IT

TAKES TO DO THE OPERATION.

in the 1980s / sligh (47:01:06:13-10:08)

52. V1 / two in new york (46:20:00:00-10:02)

after seeing (30:14:29:16-35:25)

old plans (36:11:14:08-16:11)

experts (08:03:03:17-06:15)

result (30:13:48:13-54:25)

steve northuis (28:22:21:26-23:21)

chris smith (8:02:49:04-51:04)

grandson of founder (48:14:54:15-57:00)
53. V1 / first reproducer (27:20:41:10-46:07)

IN THE NINETEEN EIGHTIES, - THREE
COMPANIES, -- ONE IN MICHIGAN, -- AND TWO
IN NEW YORK STATE, - BEGAN BUILDING
REPRODUCTIONS OF CHRIS CRAFTS, HACKER
CRAFTS AND GAR WOODS.

AFTER SEEING THE LACK OF CERTAIN ANTIQUE
BOAT MODELS, - THEY TOOK THE INITIATIVE
TO LOOK BACK TO THE PAST, -- SEARCH OUT
OLD PLANS, -- AND TALK TO EXPERTS IN THE
INDUSTRY.

THE RESULT HAS BEEN A REPLICA THAT
OUTWARDLY LOOKS LIKE THE ORIGINAL, BUT
HAS MODERN DAY ENGINEERING.

STEVE NORTHUIS, - WITH THE COOPERATION OF
CHRIS SMITH, - GRANDSON OF THE FOUNDER OF
CHRIS CRAFT, - BECAME ONE OF THE EARLY
REPRODUCERS OF WOODEN RUNABOUTS IN THE
COUNTRY."

SLIGH (45:03:46:26-57:03)

"GRAND CRAFT STARTED 10 YEARS
AGO BY A YOUNG FELLOW WHO
WANTED ONE OF THESE BOAT FOR
HIMSELF, AND THOUGHT IF HE
BUILT THREE, SELL TWO AND PAY
FOR ALL THREE.

(1150) SUPER TITLE: Steve Northuis

STEVE (27:08:44:14-54:26)

CHRIS SMITH WAS VERY GENEROUS
AND CAME OUT TO HELPED US
DESIGN SOME OF OUR BOATS. IT
WAS TIMELY. IT WAS THE RIGHT
THING TO DO AT THE RIGHT TIME.

**47. V1 / Dick Sligh (47:00:02:24-09:18) dissolve to
grand-craft sign zoom out as walking into
bldg.(10:07:24:05-29:19)**

DICK SLIGH, - WHOSE FAMILY HAS BEEN
PROMINENT IN FURNITURE MAKING IN WESTERN
MICHIGAN, - WAS ALSO A WOODEN BOAT
ADVOCATE.

IN NINETEEN EIGHTY-FOUR, - HIS INTEREST
IN GRAND CRAFT COMPELLED HIM TO BUY THE
COMPANY.

zoom in "CHRIS CRAFT," dissolve and zoom out "GRAND CRAFT"
NAME. (47:10:51:00-55:24)

(47:10:11:23-14:23)

SINCE THE NAME CHRIS CRAFT WAS BEING USED
FOR THE MANUFACTURE OF FIBERGLASS BOATS,
- THE NAME GRAND CRAFT WAS ADOPTED.

BUT EVEN TODAY, - THE CHRIS CRAFT
CORPORATION SEES THE IMPORTANCE IN ITS
HERITAGE.

(PLANS OF GRAND CRAFT)
(CHRIS SMITH B & W PROMO)
(PAN OF BOAT, TO SUNSET)

SLIGH (45:07:23:23-41:23)

RECENTLY, OMC BOUGHT CHRIS CRAFT, AND IN ORDER TO REINSTATE THE NAME CHRIS CRAFT AS A LEADER IN BOATS, OMC CONTRACTED WITH GRAND CRAFT TO BUILD A LIMITED EDITION OF THE 24' TRIPLE COCKPIT CLASSIC.

(45:08:01:06-11:27)

OF THIS LIMITED EDITION, CHRIS CRAFT THAT WE ARE BUILDING, THERE WILL BE 24 BUILT AND THAT WILL BE THE END FOREVER, OF THIS MODEL BOAT.

TRANSITION / FADE TO BLACK. FADE UP ON SHOT OF LAKE GEORGE. Music up full.

MUSIC SELECTION #8: Wild Man Blues

BY Johnny Dodds

BEGIN NARRATION. BEGIN NAT SOUND

55/56. V1 / shores of New York's / PAN OF LAKE (36:18:14:07-15:00) dissolve to morgan / MORGAN MARINE SIGN (37:00:29:27-31:24)

57. V1 / non descript (36:11:36:17-40:02)

factory (36:05:04:054-08:09)

ON THE SHORES OF NEW YORK'S LAKE GEORGE,
 - BILL MORGAN HAS TRANSFORMED A SMALL, -
 NON DESCRIPT BOAT YARD HE BOUGHT IN THE
 NINETEEN FIFTIES - INTO A FULL FLEDGED
 BOAT BUILDING FACTORY.

(1121) **SUPER: BILL MORGAN, Hacker Craft Boat Company,
 Silver Bay, New York.**

MORGAN (30:16)

THIS IS A NEW PRODUCTION HACKER
 CRAFT BOAT, A 24 FOOTER,
 STANDARD MODEL TRIPLE COCKPIT.

with more demand / varnished boats (36:14:28:06-33:04)
58/59. V1 / Morgan / (35:01:42:01-45:29) dissolve to
 expanded (37:00:09:28-13:08)
 new boats (36:16:35:26-40:27)
 (36:17:16:20-19:07)
 cockpit (30:08:36:00-38:00)
 24' at auction (30:09:05:00-9:11:00)

WITH MORE DEMAND FOR THESE BOATS, - AND
 FEWER TO RESTORE, - MORGAN BOUGHT THE
 HACKER CRAFT BOAT COMPANY NAME, - AND
 EXPANDED HIS BOAT YARD ACTIVITIES TO
 INCLUDE BUILDING NEW BOATS.

dissolve from shots of finished hackers to Gar Wood Factory.

to the south / bldg (38:09:45:23-50:26)
61/64. V1 / two young brothers / Larry (38:18:25:25-29:25)
 restoration / Tom (34:18:58:13-19:03:04)

TO THE SOUTH OF LAKE GEORGE, - NEAR THE
 BANKS OF THE HUDSON RIVER - TWO YOUNG
 BROTHERS HAVE RECEIVED HIGH PRAISE FOR
 THEIR RESTORATION AND REPRODUCTION WORK.

MOLLIKA (31:20:47:19-21:00:08)
TOM AND LARRY TURCOTT ARE TWO
YOUNG MEN FROM THE ALBANY AREA.
THEY REVIVED AND BEGAN THE GAR
WOOD BOAT COMPANY THREE YEARS
AGO."

(1151) SUPER: LARRY TURCOTT.

TURCOTT (39:15:07:29-15:10)
WE WERE RESTORING BOATS AND WE
HAD SO MUCH RESTORATION THAT WE
MADE A CHOICE TO GO INTO IT
FULL TIME.

Nat. sound (38:11:59:04-16:20)
turcotts (38:01:52:16-55:19)
wipe to (34:19:14:26-17:02)
(37:04:01:15-16:02)

THE TURCOTTS, - WHETHER BUILDING A NEW
GAR WOOD BOAT, - OR RESTORING AN OLD
DERELICT, - PAY PARTICULAR ATTENTION TO
DETAIL.

TURCOTT (39:09:06:02-22:10)

66/68. V1 / (38:11:27:08-33:05)
(38:12:18:02:23:10)

"EVERY BOARD THAT WE PUT ON THE
BOAT IS WHAT WE CALL RESAWN. WE
TAKE A THICK TWO INCH BOARD,
SLICE IT DOWN THE MIDDLE, ONE
SIDE GOES ON ONE SIDE OF THE

BOAT. THE OTHER GOES ON THE
OTHER. SAME ON THE SIDE PLANKS.
 THE REASON FOR THAT IS THE
 GRAIN PATTERNS MATCH.

(39:09:27:17-36:27)

IT IS MORE WORK, BUT WAYBACK,
 IN THE EARLY BOAT DAYS, THEY
 ALSO DID THAT."

MAYEAS TAPE 1 & 2, 12 & 13, (12:17:52:00)
 (38:00:31:05-33:26) dissolve to
 (46:21:33:21-39:09) dissolve to
66-68. V1 / DON MAYEA FILING (13:00:05:12-12:22)
 (13:00:53:20-58:18)
 (12:17:47:21-51:19)
 HERB CUTTING (13:06:07:12-12:13) dissolve to
 mayea ads (17:19:16-22:04) (18:14:13-17:04)
SFX #1 - Sawing
 WHILE GRAND CRAFT, -- HACKER CRAFT, --
 AND GAR WOOD BUILD REPRODUCTIONS OF OLD
 BOATS, - SOME BUILDERS CHOOSE TO USE
 THEIR SKILLS IN THE DESIGN OF NEW AND
ORIGINAL BOATS.
 ONE OF THE FEW BUILDERS LEFT IN MICHIGAN
 IS THE MAYEA BOAT WORKS. THE MAYEA FAMILY
 HAS BEEN BUILDING THEIR OWN DESIGN OF
 BOATS SINCE THE TURN OF THE CENTURY.

(1152) SUPER: "DON MAYEA"

MAYEA split video(13:09:12:21
 TO V(13:09:13:16-23:18)

PHOTO TAPE:

18:36:11-40:20

19:30:06-38:29

15:51:12-56:10

MAYEA BOAT WORKS WAS ORIGINALLY
FORMED IN FAIR HAVEN AT ABOUT
1914 AND IT WAS MY GRANDFATHER
THAT WAS THE ORIGINAL FOUNDER.

(13:09:30:09-38:11)

HE WAS AFFILIATED WITH JOHN L.
HACKER, THE LEGENGARY BOAT
DESINGER, AND HE BUILT SOME OF
THE EARLY HACKER CRAFTS AND HE
BUILT SOME OF THE EARLY HACKER
CRAFTS.

Shot of Mays Craft (46:07:00:00)

THE BOATS THAT THE MAYEAS BUILD ARE NOT
COPIES OF OTHER BOATS.

THEY ARE CUSTOM DESIGNED FOR THE OWNER.

DON MAYEA (13:14:30:25-40:12)

(40:32:25-37:12)

69. V1 / dissolve to (13:02:23:22-32:27)

WE TRY TO BUILD ONE BOAT A
YEAR, AND MOST OF THE BOATS
THAT WE BUILD WE HAVE A LOT OF
PEOPLE INTERESTED IN US
BUILDING A BOAT, BUT WE CAN
ONLY BUILD SO MANY. (CUT)

(13:15:06:11-19:15)

YOUR IDEAS KEEP CHANGING AND IF
YOU KEEP GETTING NEW IDEAS, AND
YOU THINK WOULDN'T IT BE NEAT
IF WE DID THIS OR THAT? SO WE
GET SOMEBODY INTERESTED IN THAT
 PROJECT AND WE SELL THEM THAT
 PROJECT.

74. V1 / (16:21:39:09-6:21:45:04)

ON THE SAINT CLAIR RIVER, - IN ALGONAC,
 MICHIGAN, - TOM CUTHBERTSON BEGAN HIS
 BOAT BUILDING CAREER AT THE CHRIS CRAFT
 PLANT IN THE NINETEEN TWENTIES.

(1153) SUPER NAME: "TOM CUTHBERTSON"

TOM CUTHBERTSON Spl. Video

(5:03:30:19-46:26)

IT IS A DIFFICULT BUSINESS TO
 BE IN, TO STAY IN, BUILDING
 REPRODUCTIONS, EVEN RESTORING
 BOATS.

CUTHBERTSON (5:04:53:08-//://)

77. V1 / (16:20:00:16-06:18)

(5:09:34:01-37:14) (7:09:00:12-05:06)

I DON'T THINK THAT I WOULD WANT
TO GET IN A POSITION WHERE MY
WHOLE SHOP SETUP WAS TO BUILD
NEW BOATS, REPLICAS OF THE OLD
 HACKERS, CHRIS CRAFTS, OR GAR

WOODS. THE REPAIR WORK HAS
ALWAYS BEEN DEPENDABLE FOR ME,
AND THERE IS ALWAYS SOMETHING
GOING ON."

(48:01:30:06-33:27)
(48:03:51:10-55:12)
(48:04:40:27-43:00)
(48:01:16:21-21:20)

MANY OF THE CRAFTSMEN TOM ONCE WORKED
WITH - HAVE EITHER RETIRED - OR HAVE
CHANGED OCCUPATIONS.

TOM, - HOWEVER, - REMAINED IN THIS
OCCUPATION FOR THE MAJORITY OF HIS
EIGHTY-TWO YEARS.

CUTHBERTSON (5:06:33:18-49:00)
THE FACT THAT I LIKE TO WORK ON
BOATS, I LIKE THE PEOPLE COMING
IN TALKING BOAT. ALL THESE
THINGS COMBINED MAKE UP FOR A
LIFETIME OF WORKING ON BOATS, I
GUESS."

SHOT OF CLARION BOAT "CHOPPER" (30:30:22:06-31:08)
78. V1 / (34:13:15:25-18:26) (34:11:50:02-53:05)
dissolve to (30:08:11:04-14:22)

A CANADIAN BUILDER, DWIGHT BOYD OF
CLARION BOAT COMPANY, HAS A DIFFERENT
VISION OF A REPRODUCTION.

HE IS BUILDING BOATS OF SIMILAR DESIGN TO

A 1920'S GOLD CUP RACER, BUT WITH MODERN
STYLING...

DWIGHT (34:01:16:21-58:25)

79. V1 / (34:12:33:12-39:27) restoration/greavette (30:29:25-34:25)

80. V1 / (33:21:21:25-30:03) dissolve (34:12:01:15-4:12:05)
dissolve (34:13:05:29-10:28) powerplant(34:12:43:07-45:09)/chopper front(34:12:34:09-37:15)

(1154) SUPER NAME: DWIGHT BOYD

CLARION BOAT COMPANY WAS FOUNDED
ABOUT THREE YEARS AGO IN
CAMBELLFORD ONTARIO. WE WERE
PRIMARILY IN THE RESTORATION
BUSINESS. ABOUT THREE YEARS AGO, WE
SAW THE SUPPLY OF THE ORIGINAL
BOATS DRYING UP AND BECOMING MORE
AND MORE SCARCE, PARTICULARLY IN
THE PERFORMANCE AREA. THAT PROMPTED
US TO TAKE A LOOK AND DECIDED TO
BUILD A CONTEMPORARY CLASSIC IF YOU
WILL, A BOAT WITH THE LOOK, FEEL,
AND ESSENCE OF THE GOLD CUP RACERS
OF THE TWENTIES ERA, BUT WITH
MODERN METHODS OF CONSTRUCTION,
MODERN BUILDING MATERIALS, MODERN
RUNNING SURFACES & POWER PLANT,
THEREFORE ELIMINATING MANY OF THE
PROBLEMS THAT ARE ASSOCIATED WITH
WOODEN BOATS.

SCRIPT
 RUNABOUT RENAISSANCE
 "The Rebirth of the Wooden Pleasure Boat"
 PART VII
Construction Methods and Materials

81. V1 / CUTTING (46:19:29:20-37:13)
 (47:02:35:25-39:02)
 Dissolve to CC tape (3:06:34:03-38:04)
 (3:05:52:01-54:29)
 82. V1 / Dissolve to (27:02:24:21-31:25)
 (27:05:30:20:34:18)

WHILE ALL OF THESE BUILDERS HAVE IN
 COMMON THE BUILDING OF NEW BOATS, - THEIR
 TECHNIQUES IN BUILDING THEM CAN DIFFER.
 THE CONVENTIONAL METHOD OF CONSTRUCTION,
 - WHICH IS HOW THE BOATS WERE ORIGINALLY
 BUILT, - USES A DOUBLE BOTTOM OF PLANKS
 FASTENED WITH SCREWS.
 STEVE NORTUIS, - IN HIS RESTORATION WORK,
 - USES AN IN-BETWEEN SYSTEM, - USING
 BEDDING COMPOUNDS AND A FLEXIBLE
 ADHESIVE, - DEVELOPED IN THE 1950'S
 CALLED THYOCOL.

NORTHUIS (27:03:07:20-26:21)

85. V1 / "Simply Grand" Running (42:15:58:05-16:05:25)

NOW ONE OF THE THINGS ABOUT
 HAVING THE ADHESIVE IN THERE IS
 IT LETS THE BOAT MOVE WITH THE
 WATER. THE REASON A WOOD BOAT
IS DESIGNED TO ACTUALLY WORK
WITH THE WAVES, IF YOU'RE

RUNNING DOWN THE LAKE AND YOU
LIFT UP A FLOORBOARD AND WATCH,
 THE BOTTOM OF YOUR BOAT WILL BE
 MOVING IN AND OUT AS MUCH AS
 PERHAPS AN INCH."

THE OTHERS HAVE ADOPTED A NEW SYSTEM.

DON MAYEA (14:17:31:21-46:19)

(37:00:49:15-54:14)
 (37:01:59:09-2:01:23)

I THINK THAT EVERYBODY THAT IS
 BUILDING TODAY IS AT LEAST
 USING EPOXY IN SOME FORM,
 EITHER TO GLUE PLANKS TOGETHER,
 OR JUST SEALING THE INTERIORS
 UP, SO THAT WATER DOESN'T
 PENETRATE THROUGH AND CAUSE THE
 ROT PROCESS."

SUPER: GRAPHIC (1190)

(1191-1195) WET EPOXY SATURATION TECHNIQUE. When word
 "WEST" is said, the Caps in W, E, S, T, change colors to
 white.

86. V1 / Dissolve to (21:00://: //-32:16)

THE WET EPOXY SATURATION TECHNIQUE, -
 MORE COMMONLY KNOWN AS THE W.E.S.T.
 SYSTEM, - WAS DEVELOPED TWENTY YEARS
 AGO BY THE GEUGEON BROTHERS OF BAY
 CITY, MICHIGAN.
 SOME FEEL THAT THE W.E.S.T. SYSTEM

ALLEVIATES MANY OF THE MAINTENANCE
PROBLEMS ASSOCIATED WITH WOODEN
BOATS.

(822) SUPER: STEVE VAN DAM, Van Dam Wood Craft, Harbor
Springs, Michigan

VAN DAM (41:12:44:25-13:01:19)

(44:02:40:13-43:02)

87. V1 / EPOXY BEING APPLIED (44:20:10:10-16:09)

THE CONSTRUCTION IS A LITTLE
DIFFERENT THAN THE OLDER WOODEN
BOATS IN THE PAST THAT IT IS
WHAT WE CALL THE COLD MOLD
HULL. IT'S BUILT WITH SEVERAL
LAYERS OF MAHOGANY GLUED
TOGETHER WITH EPOXY, IT'S JUST
THE OUTER LAYER THAT IS THE
FINISHED LAYER OF MAHOGANY."

SLIGH (45:09:10:08-23:07)

88. V1 / (38:04:38:09-41:28)
(38:04:24:09-27:11)

THE BIG ADVANTAGE AS I SEE IT
IS THAT THE BOAT DOESN'T HAVE
ANY SEAMS. SO THE BOAT CAN STAY
IN THE WATER OR OUT OF THE
WATER INDEFINITELY. THERE IS
NEVER ANY SOAKING UP PERIOD
REQUIRED.

SCREWS (38:14:06:05-11:13)
CAULKING HOLES (44:21:57:11-22:04:16)

WITH THE W.E.S.T. SYSTEM, - SOME
CRAFTSMAN STILL USE SCREWS AND FASTENERS.
OTHERS FEEL THE EPOXIES GREAT STRENGTH
ELIMINATES THE NEED FOR THEM.

DWIGHT (34:00:22:17-40:16)

epoxy being applied (44:21:26:09-44:07)
89. V1 / drill/plug (36:04:30:08-32:10)

WE BOND THE PLANKING TO A
SUBSTRIKE, THE SCREWS ARE PUT
INTO THE PLANK, ONLY TO ACT AS
CLAMPS OR TEMPORARY FASTENERS.
ONCE THE EPOXY HAS CURED, THE
SCREWS BECOME REDUNDANT, WE
WITHDRAW THEM AND DRILL AND
PLUG THE HOLES.

CUTHBERT (17:21:25:14-44:29)

91-94. V1 / (17:08:11:07-17:01)

I LIKE TO COMBINE THE OLD AND
THE NEW. I LIKE TO HAVE MY
BOATS WITH ALL THE MAIN
TIMBERS, FASTENERS, PLUS THE
WEST SYSTEM. IF THE GLUE LETS
GO, THE SCREWS WILL HOLD IT."

95. V1 / WHITE BOAT 8 SEC (43:00:00:00)

dissolve to (38:03:47:23-57:14)

pan of hacker boats under construction (36:05:09:09-
19:25)

WHILE THE CONVENTIONAL BOATS OFFER A
SMOOTHER RIDE, - IT IS EVIDENT THAT THE
GREATER STRENGTH, - AND THE ROT
PREVENTION QUALITIES OF THE W.E.S.T.
SYSTEM HAVE HELPED IN THE BUILDERS'
DECISION TO USE THIS TECHNIQUE.

MUSIC SELECTION #9: (1:35:53:08) I'VE GOT A NEW BABY

BY: THE CHICAGOANS. S1, C3

shots of old tools. Nat Sound of craftsmen working on
boats w/tools

CC SHOT OF CRAFTSMEN

96. V1 / GRAND CRAFT SANDING (46:20:49:27-55:12)

TOOLS ON DECK (36:05:21:15-24:05) dissolve to

cc tape (00:02:01:09-06:20)

(03:31:16-34:06)

(03:47:17-54:26)

THE METHOD OF BUILDING THESE WOODEN BOATS
HAS CHANGED CONSIDERABLY SINCE THE
NINETEEN TWENTIES.

WHILE MANY OF THE TOOLS USED ARE ELECTRIC
POWERTOOLS, - TOOLS USED BY THE CRAFTSMEN
OF YESTERYEAR HAVE NOT BEEN FORGOTTEN.

MERTAUCH (42:01:46:21-56:09)

STILL THE HAND'S, IT'S THE BEST
TOOL THERE IS, THE GOOD LORD
GAVE US TWO HANDS AND IT'S THE

BEST THERE IS. YOU CAN SIMPLY
USE THEM, AND USE THEM TO OUR
ADVANTAGE."

MAYEA (14:06:07:16-42:12)

97. A1 / Nat. Sound (13:02:29:08-46:08

hand plane (5:10:21:24-24:17)

using tools (13:04:27:24-30:19) dissolve to

tool box (2:18:17:18-22:25)

"WE HAVE A LOT OF TOOLS THAT MY
GRANDFATHER HAD PASSED DOWN TO
MY DAD THAT HAVE BEEN PASSED
DOWN TO US. A LOT OF OUR TOOLS
WERE MADE IN THE 20'S, THE
EARLY 1900'S. WE USE THEM
EVERYDAY.

(14:06:26:14-42:17)

filing (13:03:41-12-44:22)

filing 2 (13:03:10:08-16:22)

A LOT OF THEM YOU GROW
ACCUSTOMED TO HAVING, AND IF
YOU HAVE A PARTICULAR JOB THEN
THAT'S THE ONLY THING YOU USE,
AND TO LOSE YOUR TOOLS WOULD BE
LIKE LOSING YOUR BEST FRIEND.
YOU MAKE SURE YOU KEEP A HANDLE
ON THEM.

SLIGH (45:10:37:05-55;06)

(46:20:23:14-27:03)

dissolve to (36:12:28:08-32:10)

98. V1 / sander (36:15:25:25-28:27)

THE TOOLS THAT WE USE FOR
BUILDING THESE BOATS ARE VERY
SIMILAR TO THE ONES WHICH WERE
USED 50 YEARS AGO, BUT WE DO
USE ELECTRIC DRILLS AND
ELECTRIC SANDERS, ANY
IMPROVEMENT IN THE QUALITY OF
WORK, WE WON'T HESITATE TO USE
THE PROPER TOOLS THAT IS
AVAILABLE TODAY."

DWIGHT BOYD (34:03:23:40-34:05)

(44:03:23:40-34:05)

99-104. V1 / roller (44:17:40:01-43:02)

spatchula (44:20:23:23-27:04)

WE USE AN ADDITIONAL TYPE OF
TOOL THAT ARE USED IN APPLYING
THE EPOXIES, WORKING WITH THE
MODERN DAY RESINS THAT WE HAVE
AVAILABLE TODAY.

SCRIPT
RUNABOUT RENAISSANCE
"The Rebirth of the Wooden Pleasure Boat"
PART VIII
HARDWARE

MUSIC SELECTION #10: 47TH AND STATE
BY: TEAGARDEN, S1, C2

(47:05:05:29)
(44:09:51:23-54:05)
PARTS PAN (14:09:48:20-57:14)
(44:11:42:01-44:28)
(44:11:59:04-03:00)
STEVE W/VIRGIN (28:18:24:04-30:00)
windshield (40:10:40:21-44:14)
STEVE W/WINDSHIELD(28:30:31:27-38:19)
(25:20:46:03-49:02)
(25:21:39:24-41:25)

WHETHER A WOODEN BOAT IS BEING RESTORED
OR REPRODUCED, - THERE IS MUCH MORE TO
ASSEMBLING THE BOAT THAN WOOD AND
FINISHING WORK.

PARTS AND HARDWARE SERVES AS A CHALLENGE
TO FIND & REPAIR. SOMETIMES, - AFTER
YEARS OF SEARCHING TO FIND THE PERFECT
HULL, - IT MAY BE FOUND NOT TO HAVE ALL
OF ITS ORIGINAL HARDWARE.

IF ALL THE HARDWARE IS NOT WITH THE BOAT,
- THE PROJECT COST CAN INCREASE
CONSIDERABLY.

WHEN CERTAIN PARTS ARE NEEDED, - ONE
MAN WHOSE NAME OFTEN COMES UP IS PETE
HENKEL.

(1155) SUPER NAME: "Pete Henkel"

HENKEL SPLVID (15:04:04:02)

(15:04:09:27-20:29)

I'M JUST SELLING PARTS AND
BUILDING ENGINES AND THIS SORT
OF THING UNTIL THE GREAT FATHER
IN THE SKY COMES TO GET ME.

106. A1 / Nat Sound (29:19:19:07-59:20)

ace "o" hearts (5:15:23:13-28:05)

ENGINE PARTS (14:19:42:20-49:14)

(38:07:07:15-14:02)

dissolve to (29:11:08:17-18:25)

B-ROLL ON PHONE (4:12:39:13-45:23)

HARDWARE (8:07:07:15-16:10)

OVER THE YEARS, - MANY OLD WOODEN BOATS
WERE EITHER JUNKED OR BURNED.

AS A RESULT, - MUCH OF THE HARDWARE WAS
LOST.

TODAY, - IF THAT ORIGINAL CLEAT OR BOW
LIGHT CANNOT BE LOCATED, - OTHER
ALTERNATIVES MUST BE CONSIDERED.

HENKEL (16:05:30:27-40:04)

(29:19:38:11-40:27)

CHROME PARTS (28:18)

"WELL, THERE'S A MIXTURE OF
PEOPLE LOOKING FOR CHROME
PARTS. AND OF COURSE A LOT OF
THE CHROME PARTS CASTINGS ARE
BEING MADE NEW.

DWIGHT (34:04:13://)

(29:19:16:03-23:17)

HARDWARE (38:06:39:04-42:27)

IT'S EITHER SCROUNGE AND TAP
VARIOUS SOURCES OF SUPPLY, OR
 THEM HAVE TO BE DUPLICATED OR
 MADE. IN MANY CASES, IF YOU
HAVE ONE PART, WE ARE ABLE TO
HAVE IT SENT OUT, CAST IN
BRONZE, AND THEN BRUSHED AND
 POLISHED TO MATCH.

107. V1 / MISS COLUMBIA'S ENGINE STARTING. (30:12:32:28-49:20)

(40:02:16:22-22:05) Engine up full, fade under.

V-8 OLD (40:15:09:18-16:09)

(40:15:15:13-24:05)

(38:07:57:25-08:03:06)

(21:12:46:17-55:03)

ONE DIFFICULT ASPECT IN KEEPING AN
 ANTIQUE BOAT IN ORIGINAL CONDITION IS
 MAINTAINING THE ENGINE.

IN THE REPRODUCTION BOATS, - NEW, -
 POWERFUL ENGINES ARE BEING INSTALLED.

BUT FOR THE RESTORATION BOATS, - KEEPING
 THE ORIGINAL ENGINE RUNNING AND
 DEPENDABLE CAN BE A NIGHTMARE.

HENKEL (15:13:17:07-25:20)

IT WILL BE A MORE EXPENSIVE
THING AS TIME GOES BY. THERE'LL
 BE THOSE WHO WILL STAY WITH THE
 ORIGINAL POWER AND THERE WILL
 BE THOSE WHO WILL NOT.

109. A1 / Nat Sound (30:05:00:00)
(40:03:20:25-30:07)

DON MAYEA (2:11:40://-??://)

SOME PEOPLE ENJOY THE CHALLENGE
OF BEING ABLE TO FIND A BOAT
AND COMPLETELY RESTORE IT THE
WAY THAT IT WAS, AND THEY WILL
DO WHATEVER IT TAKES TO MAKE
SURE THAT IT GETS THERE.

LARRY TURCOTT (37:17://:??-

7:18:02:08)

110. V1 / (30:06:51:26-7:00:07) dissolve to

108. V1 / (25:16:22:27-28:13)

ZOOM OUT BOATS & CHROME (40:13:32:00-38:24)

A LOT OF PEOPLE ASK THE
QUESTION IS THERE OLD POWER IN
THERE. EVEN THOUGH IT IS A NEW
BOAT, WE DON'T OFFER OLD POWER.
BECAUSE THE OLD POWER COMES
WITH A LOT MORE WORK INVOLVED
IN MAINTENANCE.

(37:18:13:23-17:10) THE NEW
POWER IS A BLESSING TO NEW
WOODEN BOATS."

MUSIC SELECTION #11: TAR PAPER STOMP

BY: WINGY MANNONE, SIDE A, NO 6

LARRY MAYEA(01:04:21:15-

29:10)

film cc (3;01:56:21-3:00:25)
(3:02:04:27-08:09)
(3:02:08:12-13:23)

EACH WOOD HAS A DIFFERENT
CHARACTER, AND WHEN YOU WORK
WITH IT, YOU GET A DIFFERENT
FEEL, THEY'RE HARDER, YOU GET A
DIFFERENT SMELL TO IT.

112. A1 / Nat. Sound (36:02:37:21-06:19)

(3:02:25:00-27:04)
(3:02:27:04-34:00) dissolve to
legend cc (5:25:13-27:21)
(5:52:26-56:02) dissolve to
(44:02:36:02-42:25)
GRAND CRAFT (44:01:58:03-2:10:28)
(44:03:25:16-37:15)

113. V1 / (44:01:46:23-51:08)

(44:02:13:04-17:20)

PROBLEMS HAVE ARISEN IN THE AVAILABILITY
OF PARTICULAR TYPES OF MAHOGANY, - THE
PRIMARY TYPE OF WOOD FROM WHICH ANTIQUE
BOATS HAVE BEEN BUILT FOR OVER HALF A
CENTURY. WHEN CHOOSING WOOD FOR A SIMPLE
CONSTRUCTION JOB, - MANY DIFFERENT TYPES
OF WOOD CAN BE SUBSTITUTED FOR ANOTHER.
BUT IN WOODEN BOAT BUILDING, - THE
CRAFTSMEN NEED WOOD THAT HAS CERTAIN
PROPERTIES.

SLIGH (45:13:32:16-42:25)

(44:02:26:11-31:17)

WE'RE USING TWO BASIC WOODS
TODAY. THE PHILLIPINE MAHOGANY,

AND THE HONDURAS MAHOGANY, THE
GENUINE MAHOGANY, STRATINA
MACROPHILIA.

TURCOTT (37:16:21:17-34:22)

114. V1 / (46:20:23:04-22:04)

CHRIS CRAFT USED AN AWFUL LOT
OF PHILLIPINE, IT SANDS A LOT
QUICKER, BUT ONE THING THAT IT
ALSO DOES IS IT EXPANDS AND
CONTRACTS MORE. BECAUSE THE
GRAIN STRUCTURES ARE DIFFERENT
THAN THE GENUINE MAHOGANY."

115. V1 / (44:16:00:04-06:05)

DON MAYEA (14:04:09://)

WE FEEL THAT THE AFRICAN AND
HONDURAS IS VERY BRITTLE AND A
LOT OF TIMES IN BENDING AND IN
INSTALLATION OF PLANKS, IT HAS
A TENDENCY TO WANT TO CHECK OR
SPLIT AROUND THE SCREWS, OR
WHEREVER YOU HAVE A LITTLE BIT
OF TWIST.

(5:10:33:00-38:06) dissolve to

116. V1 / (25:19:25:04-34:11) dissolve to (30:7:59:06-8:04:26)
DIFFERENT PREFERENCES, -- CHANGES IN

SUPPLY LEVELS, -- AND ECONOMIC FACTORS,
WILL, CONTINUE TO AFFECT THE CHOICES
CRAFTSMEN MAKE.

SCRIPT
RUNABOUT RENAISSANCE
"The Rebirth of the Wooden Pleasure Boat"
SECTION XI
FUTURE OF WOODEN BOAT

****** MUSIC SELECTION #10: END OF MARKET STREET STOMP**
BY: THE MISSOURIANS

(30:07:54:21-8:03:22)
118. V1 / T-43 BOAT PASSING/CENTURY RUNNING dissolve to
119. V1 / (33:18:15:12-20:14) EFX #1 - boat running dissolve
to

(40:01:16:18-21:22) dissolve to
EFX #2 - boat, pan sound from right to left.
(35:07:01:00-04:09) dissolve to EFX #2 - boats
(20:06:17:02-22:23) Row of Centurys
(40:08:55:19-59:17) cut to...
(40:29:17:08-23:09) Era
EFX #1 - Water lapping
(40:13:08:05-21:08) credit roll start / dissolve to
EFX #2 - Seagulls
(35:06:41:07-55:17) fade to black. Fade up on closing
statement.

CAN WE RECREATE THE PAST? -- NEVER IN
QUITE THE SAME WAY. - -

ANY RENAISSANCE HAS SOME DIFFERENT
CHARACTERISTICS FROM THE PERIOD IT IS
REVIVING.

THE BOATERS AND BUILDERS OF THE NINETEEN
NINETIES ARE NOT THE SAME PEOPLE AS THEIR
COUNTERPARTS OF THE NINETEEN TWENTIES.

TODAY'S RUNABOUT RENAISSANCE HAS GIVEN US
A NEW GENERATION OF WOODEN BOATS, THAT
COMBINES THE EFFICIENCIES OF OUR OWN
TIME, - WITH THE CHARM OF THE ANTIQUE, -
AND THE AURA OF A BYGONE ERA.

(1171-5) CLOSE

APPENDIX B-1

CONTENT QUESTIONNAIRE

APPENDIX B-1
CONTENT QUESTIONNAIRE

Thank you for your participation in this questionnaire. The results from this research will be included in a Master's thesis from Michigan State University. The data received will assist in evaluating the effectiveness of the content and production techniques of RUNABOUT RENAISSANCE. As we have discussed on the telephone, please view the enclosed videotape at your earliest convenience. Please allow yourself a half-hour to view the tape without interruption. AS SOON AS you have viewed the tape, please open the enclosed questionnaire envelope. Please fill out this questionnaire completely. Once completed, the questionnaire can be placed in the self-addressed stamped envelope and then mailed. The envelope is attached to the last page of this questionnaire.

PROGRAM: RUNABOUT RENAISSANCE

The Rebirth of the Wooden Pleasure Boat

Part I: MESSAGE DESIGN / CONTENT

1. Please rate the organization of the information presented?

UNORGANIZED

WELL ORGANIZED

5

4

3

2

1

2. How easily understood is the information presented in the program?

NOT VERY UNDERSTANDABLE

EASILY UNDERSTANDABLE

5

4

3

2

1

3. On a scale from one to five, with one being uninformative, and five being very informative, how would you rate the following sections of the videotape:

UNINFORMATIVE

VERY INFORMATIVE

a. Popularity

of models	1	2	3	4	5
-----------	---	---	---	---	---

b. Craftsmen	1	2	3	4	5
--------------	---	---	---	---	---

c. History of wooden

pleasure boating	1	2	3	4	5
------------------	---	---	---	---	---

d. Buyer's motives	1	2	3	4	5
--------------------	---	---	---	---	---

e. Wood vs.

fiberglass	1	2	3	4	5
------------	---	---	---	---	---

f. Reproducers	1	2	3	4	5
----------------	---	---	---	---	---

g. Custom builders	1	2	3	4	5
--------------------	---	---	---	---	---

h. Construction

methods	1	2	3	4	5
---------	---	---	---	---	---

i. Hardware	1	2	3	4	5
-------------	---	---	---	---	---

1. Tools	1	2	3	4	5
----------	---	---	---	---	---

2. Chrome parts	1	2	3	4	5
-----------------	---	---	---	---	---

3. Engines	1	2	3	4	5
------------	---	---	---	---	---

4. Wood	1	2	3	4	5
---------	---	---	---	---	---

j. Closing credits	1	2	3	4	5
--------------------	---	---	---	---	---

4. Of the topics presented in this video, which ones did you find MOST interesting? _____

5. Of the topics presented in this video, which ones did you find LEAST interesting? _____

6. How would you rate this program in terms of its entertainment value?

NOT VERY ENTERTAINING

VERY ENTERTAINING

5

4

3

2

1

7. Overall, how did you perceive the accuracy of this program?

VERY INACCURATE

VERY ACCURATE

5

4

3

2

1

8. Please place an "X" next to the construction methods which you were aware of prior to viewing this tape.

_____ CONVENTIONAL (double plank fastened with screws)

_____ CONVENTIONAL (with addition of Thyocol)

_____ W.E.S.T. SYSTEM (Wet Epoxy Saturation Technique)

9. Had you previously heard of any of the reproducers of wooden pleasure craft shown in RUNABOUT RENAISSANCE? If YES, which ones?

10. Are there any other reproducers of wooden craft that you would like to have seen in the program? _____

Part II: PRODUCTION

11. How would you rate the following elements in the program?

a. Narration

EXCELLENT		AVERAGE		POOR
1	2	3	4	5

b. Choice of people interviewed

EXCELLENT		AVERAGE		POOR
1	2	3	4	5

c. Script

VERY INTERESTING		NOT VERY INTERESTING
1	2	3

d. Music selection

EXCELLENT		AVERAGE		POOR
1	2	3	4	5

e. Selection of shots used to illustrate points

(ie: people looking at boats, runabouts, craftsmen, etc...)

EXCELLENT		AVERAGE		POOR
1	2	3	4	5

f. Length of shots used to illustrate points

TOO SHORT		JUST RIGHT		TOO LONG
1	2	3	4	5

12. How suitable to a general audience is the language used in the script?

NOT VERY SUITABLE		VERY SUITABLE
5	4	3

13. How adequate was the program's length in delivering the information?

INADEQUATE		ADEQUATE
5	4	3

14. How would you rate the program quality in terms of the audio and video production?

POOR	FAIR	AVERAGE	GOOD	EXCELLENT
5	4	3	2	1

15. Would "RUNABOUT RENAISSANCE" be a tape you would like to have in your video library?

NOT LIKELY	MAYBE	DEFINITELY
5	4	3
		2
		1

16. Have you ever viewed any videocassettes on the subject of wooden boating? _____ YES _____ NO (If no, go to q. 18)

17. If YES, what sort of topics did the videotapes cover?

_____ History of Wooden Boating

_____ Boat Shows

_____ Refinishing/Woodworking

_____ A particular model or make of wooden boat (ie: Chris Craft, Gar Wood, Hacker Craft, Century, etc...)

_____ Other (please list) _____

18. Please list any additional comments that you would like to make about RUNABOUT RENAISSANCE that may not have been addressed in any of the previous questions. _____

Part III: AUDIENCE DEMOGRAPHICS AND BACKGROUND <OPTIONAL>

19. Would you would like to be put on a mailing list to receive information on future videos on wooden boats?

_____ YES

_____ NO

(If YES, go to question 20)

(If NO, go to question 26)

20. <NAME> _____
21. <OCCUPATION> _____
22. <ADDRESS> _____
23. <CITY> _____
24. <STATE, ZIP> _____ , _____
25. <PHONE> (_____) _____ - _____

26. Do you currently own a wooden boat?

_____ YES _____ NO

If Yes, please list any current boats you own. Use the
back of this page if you need more room.

BOAT

<u>YEAR</u>	<u>MAKE</u>	<u>MODEL</u>	<u>LENGTH</u>	<u>MOTOR</u>	<u>HORSEPOWER</u>	<u>NAME</u>

**You may now enclose the questionnaire in the envelope and mail.
Thank you for your cooperation.**

APPENDIX B-2

PRODUCTION QUESTIONNAIRE

APPENDIX B-2
PRODUCTION QUESTIONNAIRE

Thank you for your participation in this questionnaire. The results from this research will be included in a Master's thesis from Michigan State University. The data received will assist in evaluating the effectiveness of the content and production techniques of RUNABOUT RENAISSANCE.

At your earliest convenience, please view the enclosed videotape. Please allow yourself a half-hour to view the tape without interruption. AS SOON AS you have viewed the tape, please open the enclosed questionnaire envelope. Please fill out this questionnaire completely. Once completed, the questionnaire can be placed in the self-addressed stamped envelope and then mailed. The envelope is attached to the last page of this questionnaire.

PLEASE NOTE: Questions 1-7 are identical to the content questionnaire, and therefore are not being repeated here.

Part II: PRODUCTION

8. How would you rate the following elements in the program?

AUDIO

Narration

	EXCELLENT		AVERAGE		POOR
a. Pacing	1	2	3	4	5
b. Delivery style	1	2	3	4	5

	EXCELLENT		AVERAGE		POOR
c. Inflection	1	2	3	4	5
d. Voice quality	1	2	3	4	5
COMMENTS ON NARRATION					

e. Choice of people interviewed

	EXCELLENT		AVERAGE		POOR
	1	2	3	4	5

f. Script

VERY INTERESTING		NOT VERY INTERESTING
1	2	3
		4
		5

g. Music selection

	EXCELLENT		AVERAGE		POOR
	1	2	3	4	5

h. Natural sound	1	2	3	4	5
------------------	---	---	---	---	---

COMMENTS ON AUDIO _____

VIDEO

i. Selection of shots to illustrate a point.

EXCELLENT		AVERAGE		POOR
1	2	3	4	5

j. Length of shots used to illustrate points

TOO SHORT		JUST RIGHT		TOO LONG
1	2	3	4	5

k. Camera movement (zooms)

EXCELLENT		AVERAGE		POOR
1	2	3	4	5

	EXCELLENT		AVERAGE		POOR
l. Shot composition	1	2	3	4	5
m. Film footage	1	2	3	4	5
n. Still photos	1	2	3	4	5
o. Video footage	1	2	3	4	5
p. Lighting	1	2	3	4	5
q. Transitions (ie: wipes / dissolves / cuts)					
	NOT FREQUENTLY ENOUGH		ADEQUATE	TOO FREQUENTLY	
	1	2	3	4	5
r. Titles					
	1	2	3	4	5
COMMENTS ON VIDEO					

9. What effect did the editing techniques have in terms of the effectiveness of the program?

INEFFECTIVE			EFFECTIVE	
5	4	3	2	1

10. How suitable to a general audience is the language used in the script?

NOT VERY SUITABLE			VERY SUITABLE	
5	4	3	2	1

11. Is the language used in the script appropriate for the subject matter?

INAPPROPRIATE			APPROPRIATE	
5	4	3	2	1

12. How adequate is the program's length in delivering the information?

INADEQUATE			ADEQUATE	
5	4	3	2	1

13. What do you see as a viable means of distribution for
RUNABOUT RENAISSANCE?

- _____ a. Mass distribution (go to q. 15)
- _____ b. Television airing (go to q. 14)
- _____ c. Both A and B (go to q. 14)
- _____ d. Other _____

14. Where might you expect to see RUNABOUT RENAISSANCE aired?

- _____ a. PBS (National)
- _____ b. PBS (Local affiliates)
- _____ c. Network (Local affiliates)
- _____ d. Independent stations
- _____ e. Cable (National)
- _____ f. Cable (Local)
- _____ g. Other (please list)

15. How would you rate the overall production quality of
RUNABOUT RENAISSANCE?

EXCELLENT	GOOD	AVERAGE	FAIR	POOR
1	2	3	4	5

16. Please add any comments which you may have about RUNABOUT
RENAISSANCE that may not have been addressed in any of the
previous questions: _____

**You may now enclose the questionnaire in the envelope and mail.
Thank you for your cooperation.**

APPENDIX C

DATA

APPENDIX C

DATA

Coding of the questionnaire is as follows: G = General Audience, C = Content Experts, P = Production Experts.

QUESTION		1	2	3	4	5
1	G	0	0	0	1	15
	C	0	0	0	1	2
	P	0	0	0	2	1
2	G	0	0	0	3	13
	C	0	0	0	1	2
	P	0	0	0	1	2
3a.	G	0	0	5	6	5
	C	0	0	1	2	0
	P	0	0	1	1	1
b.	G	0	0	0	9	7
	C	0	0	1	0	2
	P	0	0	0	1	2
c.	G	0	0	2	10	4
	C	0	0	1	1	1
	P	0	0	1	0	2
d.	G	0	0	1	10	5
	C	0	0	0	3	0
	P	0	0	1	0	2

QUESTION		1	2	3	4	5
e.	G	0	0	3	6	7
	C	0	0	1	2	0
	P	0	1	0	1	1
f.	G	0	0	0	9	7
	C	0	0	0	0	3
	P	0	0	0	3	0
g.	G	0	0	0	8	8
	C	0	0	0	0	3
	P	0	0	0	3	0
h.	G	0	0	2	5	9
	C	0	0	0	3	0
	P	0	0	0	3	0
i.	G	0	0	4	7	5
	C	0	0	1	2	0
	P	0	0	1	2	0
1.	G	0	1	2	7	6
	C	0	0	1	2	0
	P	0	0	1	2	0
2.	G	0	0	5	8	3
	C	0	0	1	2	0
	P	0	0	1	2	0
3.	G	0	1	6	6	3
	C	0	0	2	1	0
	P	0	0	0	3	0

<u>QUESTION</u>	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
4. G	0	1	0	9	6
C	0	0	1	1	1
P	0	0	0	3	0
j. G	0	0	2	8	6
C	0	0	1	1	1
P	0	0	2	1	0

4. MOST INTERESTING

Adhesives 1	Repro/Custom 1	Pop. of models 2
People's Opin. 1	Custom 2	Const. methods 4
Craftsmen 3	Repro 3	History 1

5. LEAST INTERESTING

Design 1	
Discussion "why" people have wood boats/Investment/Owner's	
Narratives 3	None 3
All interesting 2	Fiberglass 1
Tools/Parts 1	Clarion 1

<u>QUESTION</u>	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
6. G	0	0	2	3	11
C	0	0	0	1	2
P	0	0	1	2	0
7. G	0	0	1	7	7
C	0	0	0	1	2
P	0	0	0	1	2

CONTENT QUESTIONNAIRE ONLY

8. CONSTRUCTION METHODS

CONVENTIONAL	18	CONVENTIONAL (W/THYOCOL)	13
WEST	17	COMBINATION OF EPOXY	1

9. BUILDERS

GRAND CRAFT	10	HACKER CRAFT	6
GAR WOOD	7	MAYEA	9
CUTHBERTSON	2	CLARION (BOYD)	4
VAN DAM	1	VAN PATTEN (Custom)	1
MERTAUCH	1	HUGH SAINT (Florida)	1
ALL	5	90%	1

10. BUILDERS YOU WOULD HAVE LIKED TO HAVE SEEN

ELCO	2	MORIN BROTHERS	1
?	1	HUGH SAINT CRAFT	1
NO	3	SEVERAL SMALL BUILDERS	1

QUESTION	1	2	3	4	5
11a. G	13	3	0	0	0
C	3	0	0	0	0
b. G	9	6	1	0	0
C	2	0	1	0	0
c. G	11	4	1	0	0
C	1	1	1	0	0
d. G	6	8	1	1	0
C	1	2	0	0	0
e. G	9	6	1	0	0
C	0	3	0	0	0

QUESTION		1	2	3	4	5
f.	G	0	5	10	1	0
	C	0	2	1	0	0
12.	G	0	0	4	3	9
	C	0	0	0	1	2
13.	G	0	1	1	5	9
	C	0	0	0	1	2
14.	G	0	0	0	3	13
	C	0	0	0	2	1
15.	G	0	1	1	2	12
	C	0	0	0	0	3
16.	YES	19	NO	0		

17. TYPES OF VIDEOS

History of wood boating	8	Boat shows	16
Refinishing work	5	Particular models	10
Other	3		

18. ADDITIONAL COMMENTS

"See some mention & sights of museums involved in ACBS

(Antique & Classic Boat Society)."

"More nameplates, especially Canadian builders."

"More accurate history would be appreciated."

"Excellent job / Good presentation."

"Enjoyed old film footage, boats racing."

"Excellent photography."

"Should include more on Century & Lyman boats."

"Among the best wood boat videos I have ever viewed. I plan to watch it many times in the future."

19. YES 17 NO 1

26. NUMBER OF BOATS OWNED NUMBER OF PEOPLE

NONE	1
1	2
2	3
3	1
4	4
5	4
6	1
7	0
8 or more	2

PRODUCTION QUESTIONNAIRE ONLY

<u>QUESTION</u>	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>
8a.	2	1	0	0	0
b.	2	1	0	0	0
c.	2	1	0	0	0
d.	3	0	0	0	0

Comments on Narration: "When possible, go for the gold. J.P. was a great choice..."; "Excellent read, lends credibility & authority to piece overall, talent seemed to have an interest in subject"; "Good writing and voice."

QUESTION	1	2	3	4	5
e.	1	1	1	0	0
f.	1	0	2	0	0
g.	1	1	1	0	0
h.	1	0	1	1	0

Comments on Narration: "You can almost NEVER get enough nat. sound. Needed hotter mix in spots, in others there was none. Was good attempt to lead the video with audio several times/segues."; "Inconsistent use of "wild-track" audio. Present in some scenes, not in others"; "Good stuff, expecially nat. sound. Some background noise on interviews a little distracting."

QUESTION	1	2	3	4	5
i.	0	3	0	0	0
j.	0	0	3	0	0
k.	0	1	2	0	0
l.	0	1	2	0	0
m.	2	0	1	0	0
n.	1	1	1	0	0
o.	0	2	1	0	0
p.	0	0	1	2	0
q.	0	0	3	0	0
r.	0	0	3	0	0

Comments on video: "Production quality suffered a bit due to varying talent levels of camera operators. Commendable job of mixing historical film, stills, and current video formats. A

few extra pains would have avoided those few "average" elements from this film."; "Inconsistent lighting on subjects. Granted a wide range of shoot conditions. No fill on harsh sun-lit scenes. Too many shots shot below eye-level on taller interviewees. Some scenes could've been more "dynamic", (ie:) wide-angle and up close"; "Some interiors too drab, some exteriors too contrasty."

QUESTION	5	4	3	2	1		
9.	0	0	0	1	2		
10.	0	0	0	3	0		
11.	1	0	0	0	2		
12.	0	0	0	2	1		
	A	B	C	D	E	F	G
13.		1	1	3			

"Specialized audience, mass distribution."

14.		2		1	2	2	1
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OTHER: "Conferences & specialty group gatherings/film festivals"; "The Boat Channel, Discovery, Michigan Outdoors, Sports Network."

15.	1	2	0	0	0
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16. "IMPROVEMENTS: Close-ups. Consistent "super" lengths. Lighting. Consistent camera work.

POSITIVES: Very well researched. Good in-camera segues of action footage. Good CU of brush varnishing boards, very indicative of what was missing. Good audio mix, yielding good clear audio reproduction. Overall, very good effort.";

"Basically a solid production. Wide range of topics, lots of good, well paced edits. I feel you feature too many interviewees (hard to keep track of "who's who"). I never got to "know" these people. Would've liked to have more of a personality profile of some (especially "old timers"). All male - all white. No women or minorities? Some more "photography" like video shooting would help make overall piece stronger. Somewhat limited appeal? But perfect for wood boat enthusiasts"; "Beautiful boat shots, most good but some ugly interview footage (white belly guy), no sanding, no varnishing split-screen looks like a lo bo commercial. Graphic [of W.E.S.T. System] breaks style. Nice job. Show seems to have definite commercial value."

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