

MINI-DOCUMENTARIES

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ABSTRACT

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Submitted to the Department of Architecture on August 10, 1979, in partial fulfillment of the requirements for the degree of Master of Science in Visual Studies.

The considerations, potential and limitations of very short films as exemplified by the production of thirty-eight Mini-Documentaries for the Aspen Movie Map Project. The films are included on videotape.

Thesis Supervisor: _____ Richard Leacock

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I. Introduction

The idea of short, concise films intrigued me for some time. One of the major complaints I could muster against certain documentaries was their overly generous running time. My own films range from about 10 seconds, all the way to 25 minutes. A few of these, I consider to be still too long. Many of the examples included in this work, in turn, are too brief to stand up on their own. They must be considered in the context of the entire Aspen Movie Map Project.

II. The Movie Map

Our aim was to gather as much information as possible about Aspen and transfer it to video-discs. One group, which included me on the first trip, filmed every street and intersection, in both directions. Others, collected a broad range of data on 35 mm slides and audio tape. Ricky Leacock and I, engaged ourselves in shooting short, sync-sound movies of key, mainly indoor locations. Ours, would be the only real-time, visual part of the Movie Map, which in its final version will allow the viewer to "travel" anywhere in Aspen at speeds up to 160 mph., turn into the streets of his choice and stop and examine anything in his view. Slides of building facades in both summer, winter and the past, restaurant menus, statistics, real estate

and as much other information as the 54000 frames of each of the three videodiscs contain.

The user, upon "arriving" at a certain location, can stop and request more information about it. Further audio, slide and movie material about the place can then be made available. Not all of the locations offer the choice of three mediae of information, but the most important ones, usually can provide at least two. Either slides and sound, or movies and sound. Some places are included in up to four different versions of already edited films. The viewer can choose among them, according to his preference.

The ease of access, the great amount and variety of information, combined with the "fun" factor involved in using The Aspen Movie Map, put it well above any other presently available random-access, user interactive, information conveying systems.

III. Film Speed and Videodisc

In several of my older films, such as: "Marek-X" and "Summer of '78," variable filming speeds have been used to create some quite successful visual and humorous effects in a flowing, free-form manner.

For the Aspen Project, a number of alternatives to the standard 24 or 18 fps sync-sound filming speed were considered.

Higher frame rates, producing slow motion effects at normal projection speeds, use up a great deal of film, time

and videodisc space.

Slower speeds, in turn, can be very economical film and space wise, if projected at the standard 24 fps. Unfortunately, the motion produced tends to be fast, jerky and often needlessly comical.

In both cases, the proper time-space correspondence of events, to their film image would be forsaken. The only way to regain it, would be to project the film at a speed equal to the one at which it was shot. The overcranked footage would produce well defined, sharp renditions of motion, thanks to the shorter exposure that each of the frames receives. The reverse is true with the slower, particularly, below 12 fps frame rates. The longer exposure times fail to freeze movement and invariably result in blurry, ill defined images of motion.

Besides special effects and substantially lower consumption of film, undercranking, with it's slower shutter speeds is capable of providing more light to the film, which can be a consideration in some extremely dark locations.

All points considered, we decided to preserve the real-time quality in our Aspen films. This would be the only visual material of that kind in the Movie Map. 24 fps, standard sync speed was chosen, as being compatible with nearly all filming, editing and transfer equipment.

The film to video transfer would convert the 24 fps to 30 fps without altering the viewing quality.

All further experimentation with variable frame rates was left to the playback stage on videodiscs.

An optical videodisc, with its two audio channels is capable of holding twice as much sound as video material. In order to avoid unacceptable distortion, the audio has to be listened to at its recorded speed, which in the case of employing variable playback velocity of the video material, requires at least two discs to be played simultaneously and in sync. One for audio, the other for video. In addition, the two separate soundtracks could be used interchangeably or together for each of the films. One could be sync-sound, the other voice-over.

With a system comprised of two or more videodiscs, a number of variations could be edited from the same basic material on the discs and programmed into a computer. Any of the versions could then be re-played by retrieving the editing information from the computer's memory and using it to cue the videodiscs.

IV. Preliminary Production Considerations

Single system Super 8 was chosen for its portability, ease of operation and relative unobtrusiveness, which we felt would be a strong asset in producing candid portrayals of our subjects.

The quality, Super 8 double-system equipment available to us, did not have the necessary low light capability of

our single-system rigs. For example; the converted Nizo cameras of the otherwise excellent Leacock/Hampton double-system outfit have an effective shutter speed of only 1/200 of a second. In contrast, my Sankyo single-system camera's shutter operates at about 1/40 of a second. That's a notable difference, which proved vitally important in the many dimly lit locations at which we filmed. Extra lights were considered, but rejected, because of their clumsiness and the inevitable changes they produce upon the atmosphere and the human on-camera behavior.

A Kodak XL Instamatic camera was also experimented with. Some of the footage shot with it has even been transferred to the first videodisc. It had undeniably the best low light capability, but the quality of its controls and optics, together with its 18 fps speed made us discard it after the first trip.

Two Beaulieu single-system Super 8 cameras were also tried. Both models, the 4008 and the 5008 were very beautiful to look at, to hold and to admire. Unfortunately, neither one would operate properly, which considering their high price tags, is an outrage.

From the very beginning, a number of people involved in the project, concerned with obtaining the best possible technical quality, subtly pressured Ricky and me to use 16 mm equipment, rather than Super 8. While 16 mm can undeniably produce images with finer grain, even when using

considerably more sensitive emulsions than Super 8, the latter, because of its size and "amateur" status, allowed us to capture people more candidly, in a much more natural and relaxed state. It's easy, always ready, slate-less design permitted Ricky and me to shoot on a moment's notice, with little tension, preparation and virtually without being forced to miss an opportunity as has been the case with 16 mm.

This is not an attempt to discredit the larger format. To the contrary, most 16 mm sync rigs are beautifully designed and crafted pieces of equipment. Comfortable to work with and provided with high quality optics. Their larger film capacity*, the greater variety of raw stocks available, and a much more sophisticated array of post-production techniques are only a few of the favorable points of 16 mm.

After weighting the pros-and-cons of each on our second visit to Aspen, we planned to use both gauges interchangeably. Trying, whenever possible, to adapt ourselves and the equipment to suit a given location and situation. Since every one of the films was shot and edited with at least some attempt at originality, they each had a different structure, feeling and approach. Some were shot quickly and almost "from the hip", others, more leisurely, with a certain feeling of intimacy. For these, Super 8 was the ideal medium.

*The 200 foot Super 8 cartridge has not been perfected to a satisfactory degree at this time.

In turn, where our subjects were forewarned, willing and not camera shy, in locations, where intimacy did not exist, where there was nothing to be gained by fast, low key equipment and interviews, rather than a natural stream of events were the rule, 16 mm made more sense.

Documentary filmmaking, particularly Cinema Verité', often requires considerable time for subjects to get used to and accept the camera's presence. Only then is it possible to capture people in a manner that reasonably approaches their true behavior. Since dozens of different locations and people were filmed in Aspen, this kind of familiarity was hard to achieve. Only in a few of the cases, mainly due to repeated visits, were we able to reach a certain kind of relaxed cooperation and rapport with our subjects.

The above mentioned want of personal involvement was actually a blessing for the kind of films we were asked to make. These were supposed to convey the maximum possible amount of information, in the minimum of space. Personality and behavioral studies would simply consume too much time. Superficial, tactile kind of information was necessarily the object of most of our efforts. A great deal of it was conveyed by stationary and moving shots of the interior space, furnishings, merchandise, customers, staff, as well as the key activities of a given location. On, or off

camera, descriptive narrative by a staff person, impressions of Aspenites, as well as tourists.

A sizeable number of stills was also taken by members of our crew. These, already transferred to the videodisc, could be employed as space-saving freeze frames or as animated sequences.

The easiest practicable way of incorporating the still and movie material in the original editing process, would have been by employing an optical printer in order to transfer each slide, or freeze frame onto a certain length of movie film, either 16 mm or Super 8 and then conventionally edit the resulting material with its analogous 24 fps footage. Unfortunately, an optical printer was not available to us.

In order to employ and prove a number of space-saving ideas of videodisc editing, I have transferred certain still frames, sequences at a slower than normal speed and looped (repeated) small series of frames onto 3/4" videotape. The resulting material was edited into movies which closely resemble the originals, but with a considerable reduction in actual videodisc frames being used.

As was discussed earlier, sound could not be transferred to tape simultaneously with the video. It had to be dubbed onto the videotape after the picture was assembled.

V. First Trip to Aspen. Super 8 to Video Transfers.

In most cases, the processing and editing of 16 mm film can be handled in the conventional manner, since all of these operations have long been developed and perfected to a satisfactory level.

Our Super 8 footage required considerably more time and effort before editing was possible. The main difficulty hinged on the fact, that Super 8 is still considered as an "amateur" gauge. Therefore, the techniques required for its printing, editing and transfer to videotape, or disc are usually of a rather poor quality, hard to find, or both.

Our attempts with the Kodak VPX spot scanning Super 8 - to - video transfer machines proved deficient in several respects. The VPX, even with painstaking adjustments did not seem to be able to provide us with a rock-steady, high resolution image we were after.

Since the material to be transferred to videodisc had to be provided to MCA on either, 35 mm, 16 mm film or 2 inch, helical scan videotape, Super 8 prints had necessarily been ruled out. The next logical step was therefore to obtain a Super 8 to 16 mm blow-up.

The supposedly proficient Colburn Laboratory in Chicago, provided us with an improperly timed, low resolution negative enlargement. The accompanying print was even poorer,

over-exposed by at least one f-stop.

By that time, our deadline was drawing closer and there was no solution, other than to edit the 16 mm print, have the negative (which at least was not over-exposed) conformed and transfer it to 2 inch video tape.

The resulting material, together with a film shot in semi-sync with the crystalless Kodak Instamatic Super 8 camera at 18 fps and transferred directly to 2 inch quad through the VPX was our contribution to the first Aspen videodisc. The afore-mentioned difficulties, combined with a shabby transfer to disc, produced fairly dark, low resolution images. These problems prompted us to conclude that Super 8 to 16 mm blow-ups should be avoided, as the process reduces the quality of the already small frame to an unacceptable level.

A really well designed, precision Super 8 to video transfer system had to be searched for, and finally, we agreed, that whenever the conditions allowed it, 16 mm equipment should be used for filming and editing.

VI. Second Trip. 16 mm vs. Super 8

Armed with these illuminating facts, we returned to Aspen in January of 1979. This time, with an Eclair ACL 16 mm sync camera, a crystal equipped Technics cassette recorder (chosen over the Nagra IV because of its lighter

weight) and the same Super 8 single-system outfit we used previously, my Sankyo XL-600S.

Since most of the filming was again to be conducted indoors, we chose Kodak 7250 Video News Film with its fast 400 ASA emulsion speed, but unfortunately with a very narrow exposure latitude. This meant that all of our light readings had to be very precise and the scenes rather uniformly illuminated. For Super 8, we again brought Ektachrome 160 and some Kodachrome 40 for the little outdoor filming that we intended to do.

Most of the shooting in 16 mm was done by Ricky Leacock and the Super 8 by me. The resulting difference of shooting styles provided us with a potential for a certain variety in our films.

As was mentioned earlier, because of initial quality and better post-production possibilities, we attempted to film as much as possible in 16 mm.

Some of the sessions proceeded smoothly, but in many other cases problems arose. Shortly before our arrival, one of Denver's television stations had aired a rather one-sided exposé on drug abuse in Aspen and people were often wary of large "TV" equipment pointed in their direction.

On the other hand, a number of people took the opportunity to be filmed in the best possible light. This farce included a great deal of exhibitionism, even to the point

of insisting on putting make up on, before allowing us to shoot. It was very difficult to catch anybody unaware with 16 mm. Because of it, a number of interesting opportunities were missed.

In addition, the narrow latitude of our film stock, the slow changing of filters, necessary to compensate for the varied color temperatures and the lack of almost instant on-off feature of single system, combined with a large number of slates to go with the often brief sequences we were filming, slowed us down a great deal.

The above experience made single system Super 8 seem definitely superior from the shooting point of view. A decision to proceed more extensively with it was taken after resolving that the film to video transfer would be entrusted to the finest possible facility, which was to be searched for and found after our return to M.I.T.

VII. Final Super 8 to Video Transfers

Our first choice was the English Rank Spot Scanner. The machine, unfortunately, was still not available. The next possibility was a new Sony film chain, located at S&T Video in New Jersey. Upon the arrival of the tapes, we realized that the transfer was actually performed on a VPX! Our vociferous protest prompted S&T to admit that the Sony machine was temporarily out of commission and to

refund our money.

By then, our time was again running short. The deadline for the production of the next videodisc was looming closer. Most of the 16 mm films were ready and the editing of our Super 8 footage has not even begun.

Finally, in early spring, we learned about Canadian Filmtronics Aid in Toronto, Ontario. Thirty minutes of Super 8 were promptly shipped to Canada, in order to try their capability. After some minor delays in customs, the test cassette arrived. It proved to be the best transfer that we were able to obtain to date. It was very clean, steady, with good registration and practically scratch-less, due to the use of a liquid gate in their projector.

My only major complaint was the over-use of video processing, which increased the apparent grain and proved to be somewhat disturbing when performed within some of the shots. Andre Desroches at CFA proved to be very helpful and accommodating in this respect and most of the problems were corrected in the final transfers.

VIII. Production of Mini-Documentaries

The making of documentaries as short as the ones we were supposed to do was new to everybody concerned. Ricky and I often depended on and usually strived for continuous, uninterrupted shots, which added integrity to the action.

The camera work, in its fluid progression was often more important than editing. Shots of two, three or even more minutes were not uncommon. In contrast, most of these mini-movies were supposed to be less than 30 seconds in length. Such a radical shift required numerous adjustments on our part.

By necessity, we resigned ourselves to leave most of the organization, progression and manipulation to the editing. This fact kept us in a very uncertain, unfulfilled state during the filming period. We were never quite sure whether the subject was covered in a way which would permit us to make a short, snappy, informative little film. As a consequence, some of the locations were visited and filmed several times, in many different ways. The resulting abundance of footage made subsequent editing decisions even harder. A few of the resulting films, being about 20 seconds long, were shot with ridiculously high ratios of more than 100 to 1!

One of the more effective ways of keeping the movies concise and to the point, was to have a person familiar with a given location provide a brief on-camera commentary, which later became an important, information-conveying soundtrack, partly sync-sound, partly voice-over. This method unfortunately limited the film to the structure of the narration.

Sometimes, the prevalent activity was either not relevant to the location, or non-existent. The dominant features were of a material, rather than human nature. Our concentration was therefore focused on the space, decor, merchandise, function and purpose of the place. 16 mm equipment was the obvious choice for these situations. It's quality was superior to Super 8 and since human interactions were minimal, the influence of the larger format mattered little.

Two basic methods could be used in the filming of such locales. The first would consist of a series of stationary images. These, we decided, could be best handled by slides. The second, more "movie like" and therefore preferred, was to keep the camera mobile. An attempt was made to either provide the necessary material in one, continuous shot, or to use several pans, which would smoothly inter-cut together. In order for these to work, the speed and orientation of the camera movements had to be planned and uniform. A non-sync, voice over narration seemed to work best for these situations.

Conversely, where specific activities were of paramount importance, the shooting was of a more conventional nature. For example: In a ski shop, people were filmed examining, choosing and being fitted for equipment. The repairing of skis, bindings and the available inventory was shown.

Additional information was conveyed by a partly on, partly off-camera verbal description by a staff member.

Most of the above concepts were admittedly somewhat vague during the shooting period, as neither of us had very much practical experience in producing films that short. It was very difficult to visualize how some of these necessarily brief segments would look when edited. In order to cover all the angles, we decided to try several different approaches; variations in length of shots, as well as areas of concentration at each place.

For example: On our first visit to the Aspen Athletic Club, in October of 1978, we used long, smooth, sweeping shots of the exercise class. The resulting film turned out to be interesting, but almost a minute long and that, we decided was simply too much. The available space on videodisc was just too precious. Ways to make our films shorter, but packed with even more information, had to be found.

That first sequence provided a discerning view of the exercise class and the weight training room but not much else. A series of brief shots, dealing with a variety of activities, would be much more informative, as well as space and time efficient.

The January version of the same Athletic Club is only 20 seconds long. It includes a runner on a treadmill, several people performing calistenics, weight training,

the exercise class, a whirlpool bath, the manager's on and off camera narrative, as well as synchronous sound. It is short, snappy and fairly interesting. Physical activity lent itself well to this kind of lively editing. Fast, energetic movement looks "right" when cut in this manner. The pacing of the action corresponds to that of the film.

For places where activities were more leisurely and dignified, a different treatment was in order. For instance: At "Therapy", a classy, expensive clothing store, we opted for a single, smooth pan in 16 mm, showing some of the interior, along with one of the customers. The soundtrack was concise, snobbish and entirely in voice-over.

That was the "official" version, which is now on the last videodisc. Our personal feelings about "Therapy" were considerably different, mainly due to the friendly relations which developed between us and the girls working in the store. These impressions are reflected in two slightly longer, more informal films that were shot in Super 8. One of these, done in October, is on the first disc. The second, from January, only on videotape. Both include jokes, some physical contact and slight sexual overtones. They are undeniably more entertaining and fun to watch, but fall short on factual information about "Therapy" itself. The personalities of the participants are definitely predominant.

Since it seemed all but impossible to effectively combine both, the dry facts and personal interaction into one, very short film, I thought it preferable to create several versions, each of which would interest a different kind of viewer.

A less extreme, but similar situation existed at "Davian's", a gift store specializing in very imaginative stuffed rag dolls of many sizes, shapes and expressions.

Our 16 mm version is less than twenty seconds long. It consists of three pans and a concise, to the point voice-over narration. The Super 8 rendition is all sync-sound, slightly longer and includes the proprietor, seated among the life-like dolls, introducing them to the viewer. It appears slower, unhurried and easier to accept as the true representation of the place, unlike the first one, which resembles a hard-sell T.V. commercial.

A further, Super 8 rendition of the store is comprised of a series of shots of the dolls, not unlike the 16 mm version, but in a much looser, more whimsical way. It is entirely sync-sound and much less specific in the kind of information it conveys.

An additional, fourth version of "Davian's" was re-assembled from the 16 mm segment on videodisc. It's purpose is to show some of the space saving techniques, which are capable of conveying basically the same kind of informa-

tion as the original, while employing only a fraction of videodisc frames. Slower speed and several freeze and repeated frames are employed to that end.

A similar treatment was afforded to the January version of the Aspen Athletic Club.

Two ski shops were filmed. One, which was located directly under the "Little Nell's" chairlift, specialized in equipment rental and repair. The other, "L'Equipe", further from the mountain, also offered rentals, but on a smaller scale. It's main concentration was on retailing.

The varied, busy schedule of a ski rental and service facility was ideal for the type of many faceted, fast moving film, similar to the one from the Athletic Club.

"L'Equipe", with its more leisurely atmosphere of customers, browsing among racks of equipment, seemed better suited to a different format. In order to cover ourselves adequately, considerable footage and time was expended. Interviews, customers, equipment fitting and the like. The first impression proved to be unfounded, since later, armed with processed rushes, I realized, that it was perfectly feasible to edit both films in a similar manner. Indeed, just the hint of physical activity permitted this kind of editing to succeed. The aura of a sporting goods store was strong enough to suggest potential activity, which justified a "vigorous" film, even with a minimum of actual action.

Certain locations were comprised of two or more distinct entities. An easy transition between these two areas, would be created by filming a walk from one to the other. Unfortunately, this method would use up precious seconds. A quicker and just as effective device was used in the "Wienerstube" restaurant movie. During the filming of the kitchen, the pastry chef reached up for a tray and managed to dislodge a box, which plunged to the floor. There's where the cut from a dark, gloomy kitchen to the sunlit dining room was made. The transition was sudden, but appropriate. An easy connection could be made between the food being produced in the back and its consumption at the table. The drop of the box simply made it look smoother, as it created a "built in" movement, without which the cut might seem too jarring. A "swish" pan would probably work just as well in this situation, since it would provide the needed transitional movement.

The majority of shop owners fully cooperated with us, since it was their chance for a certain amount of free publicity.

Tourists, customers and visitors, particularly in restaurants and bars were a little more wary of their privacy. Nearly everybody expressed an interest and had to be filled in as to our project's nature and its purpose. In order to capture at least part of the prevailing atmosphere, in some cases, all explanations were delayed until after the first

shot or two. This method worked for us at "Souper", where the girl being filmed was spoken to only after we finished. Similarly, with a snow blower operator, who was not explained anything, but simply asked questions about his job, while I filmed. At the elementary school, the kids were having so much fun performing for the camera, that any further reasoning was totally unnecessary.

More often, reactions to the camera were almost immediate, in which cases, shooting had to be stopped and the appropriate explanations given.

At certain places, such as: "Therapy", "The Bagel Nosh", "Smith's", "Poor Paul's" and parts of the Athletic Club, the participants were asked to carry on in as natural a manner as possible. At "The Butcher's Block", "Wienerstube", "Antique Store", a version of "Davian's", both ski shops, "Jerome Jungle" and others, certain key people were specifically asked to give us a guided tour, a very concise verbal description of the place, or both.

The latter method provided us with a certain direction as to the most outstanding features of each location. The narration, usually edited down, proved particularly useful as a concise voice-over in some of the films.

IX. Conclusions

The 16 mm versions of the Athletic Club, "Therapy", "Davian's", "L'Equipe" and "The Butcher's Block" are strongly

reminiscent of television commercials. Only the attractive and positive features are shown. The narration is certainly one-sided, since it comes directly from either owners or operators of these establishments. The fact that the films reflect a favorable picture does not necessarily make them inaccurate. It would require a great deal of research and time, in order to produce totally objective representations, in which possibly a few of the deficiencies lurking in the shadows would also be exposed.

In contrast to the majority of television commercials, our films did not employ actors, lights or scripts. All were filmed either by one, or two persons. The characters and their environments are real and believable.

A certain amount of integrity contained in the original footage had to be compromised in order to create these special kind of super short Mini-Documentaries. Integrity of action in a film can become doubtful, as soon as the first cut occurs. A great deal could potentially take place between the scenes. It happens to be a case in which "only the filmmaker knows for sure".

Some of our movies combined scenes filmed at different times and even on different days. A few of them evolved into montages of often separate vignettes, a series of random postcards, strung together by the narration.

Despite their shortcomings, these more contrived films were the most successful in terms of conferring a large amount of information. Because of their brevity, they were able to convey only the most basic, shallow facts. The user of The Movie Map System could query as to the availability of further information, either on another film, slides, audio, or other material. Ideally, a number of movies about every location would be produced. Each would be tailored to a different range of interests and needs. The existing examples of such a variety of films include: three from the Athletic Club and "Therapy", four from "Davian's" and two each, about the Post Office, Police and "The Donut Shop". In addition, a film showing "Little Nell's" chairlift in operation could compliment the movie of the ski shop which is located underneath.

Thirty eight mini-movies with sound were produced to date for The Aspen Movie Map. Twenty seven of them are now on videodiscs. The rest, only on 3/4 inch cassettes. The average length of each film is approximately thirty seconds. Nine were shot in double-system 16 mm, the rest, with one exception, in single-system Super 8. The exception consists of the previously mentioned October version of The Aspen Athletic Club, which we shot in double-system Super 8, with the Kodak XL.

Generally speaking, the majority of our 16 mm footage proved to be rather successful in satisfying the need for

brisk, varied and factual information. The Super 8's, in turn, with its often more extended shots, allow the viewer to linger a moment longer and observe fewer things in more detail.

As has been mentioned earlier, all of these films should be considered in the context of the entire Movie Map experience. A few appear to be relatively complete on their own. Others seem somewhat disjointed and unfulfilling, when viewed separately.

The wealth of information contained in The Movie Map can effectively supplement our films and vice-versa.

The difference between stills, the jerky, machine-like quality of the street footage and the only real-time, visual material, comprised by these movies provides a welcome, human relief and an easy to relate to, believable source of information.

The filmmaking experience gained in the production of the Mini-Documentaries was considerably more varied than would be the case with a single, longer film. The problems and considerations involved proved to be much less conventional and therefore more memorable.

ASPEN MINI-DOCUMENTARIES

Listed in order of appearance on videocassette.

- 1) "Davian's"
A - 16 mm. B - 16 mm. C - S8. D - S8.
- 2) "Aspen Athletic Club"
A - 16 mm. B - 16 mm. C - S8.
- 3) "Therapy"
A - 16 mm. B - S8. C - S8.
- 4) "Police"
A - S8. B - S8.
- 5) "Derelict" - S8.
- 6) "Jail" - S8.
- 7) "Poor Paul's" - S8.
- 8) "Radio Stations"
A - S8. B - S8.
- 9) "Post Office"
A - S8. B - S8.
- 10) "Donut Shop"
A - S8. B - S8.

- 11) "Playground" - S8.
- 12) "Aspen Times" - S8.
- 13) "School" - S8.
- 14) "Little Nell's Ski Shop" - 16 mm.
- 15) "L'Equipe" - 16 mm.
- 16) "Ski Lift" - S8.
- 17) "Smith's" - S8.
- 18) "Butcher Block" - 16 mm.
- 19) "Souper" - 16 mm.
- 20) "Snow Blower" - S8.
- 21) "Wienerstube" - S8.
- 22) "City Market" - 16 mm.
- 23) "Aspen Bookstore" - 16 mm.
- 24) "Antique Store" - S8.
- 25) "The Bagel Nosh" - S8.
- 26) "Jerome Jungle" - S8.
- 27) "Junk Shop" - S8.