

Folkloristic Filmmaking:  
A Preliminary Report.

Sharon R. Sherman

Conceptual frameworks in folkloristics are moving away from a concentration on texts and artifacts, posing new questions. One of the primary questions for the fieldworker is how to find a suitable methodology, one that will serve as a tool for new inquiries concerning function, communication, interaction, taste, and aesthetics. It is becoming increasingly evident that film is one means by which many aspects of a given human event can be viewed. In field research of the late nineteenth and early twentieth century, the ethnographer usually reported on one aspect of the event which he had observed. This report consisted of either a written account of the verbal code relayed to him in songs and tales, or a description of a material object which he had seen in the process of production. Hence, scholars focused on the isolated texts of items or the descriptions of objects (or the objects themselves which the ethnographer brought back from his field trip) in an attempt to discover something about the "folk process" and the "folk" or "primitive" mind.

With the advent of wax cylinders and tape recorders, researchers were able to obtain verbatim records of the verbal code of stories and songs, and descriptions of how people viewed their material. This method also recorded voice intonations and inflections. Yet the emphasis of the fieldworker was still centered upon collection. Once he had to be content with verbalizations of texts which he recorded from memory in his notebook. Now, he was able to "capture" these "texts" with the tape recorder.

The goals of folkloristics slowly broadened so that scholars, who had previously recorded and studied texts and objects now expanded their research to include the "context." Questions about the traditional manifestations of human behavior, such as the story, the song, or the art object, now also included the setting in which such manifestations were generated. Further inquiries were made concerning the style and personality of the singer, the storyteller, or artist. The performance, audience, and consumer/artist relations were also considered. Thus, the emphasis became one of "collecting" the context with the text or object. But it was the TEXT that was still the major concern.<sup>1</sup> The tape recorder had enabled the researcher to widen his perspective to study voice inflection and intonation for comprehending the meaning that folkloristic expressions had for people who communicated them, but it could not serve as a tool for recording the context. Once again, the fieldworker had to verbalize, from memory, that which he seen. The only other device at his disposal for documenting folkloristic situations was the still camera. For contextual studies these two tools, the tape recorder and the still camera, were excellent. Yet the use of still photography could not portray the holistic interrelated dimensions and nuances of event and process..

Since the publication of "Toward an Understanding of Storytelling Events," by Robert A. Georges<sup>2</sup> and the volume Toward New Perspectives in Folklore, edited by Américo Paredes and Richard Bauman,<sup>3</sup> folklorists have once more broadened their fields of inquiry.. It is obvious that the "context" model was merely an extenuated text concept. It had been argued that the text or art object had to be studied within the situation in which it was generated. It is now apparent that the text is merely the verbal aspect of a multiply-coded message. Conceiving

of the existence of the text as a separate entity was a misconception on the part of scholars. The story, song, or art object is part of a holistic communicative event in which, as Georges has pointed out, "no one aspect can be studied without considering its interrelationships with the other aspects taken as a whole."<sup>4</sup> Thus, folklorists who wish to study such interactional processes of traditional human behavior as narrating, singing, healing, divining, or artistic creativity, for example, must seek a new methodological tool. The notebook, the tape recorder, and the still camera will no longer suffice.

Now that sound film is approaching a price range that the fieldworker can meet, films are being produced which attempt to show the viewer the entire context in which a story, a song, or an art object is produced. However, in view of new developments in folkloristics, it is my contention that this is a misuse of film as a tool for inquiry. The major emphasis is still placed on that which is produced as opposed to a focus on holistic events in which no one aspect of an event is subordinate to any other. It is not the mere visual recording of the context, but a more holistic endeavor that is required, i.e., a glimpse into the processes of man's traditional behavior. Using film, we have the capability to study these processes and how they operate. Unfortunately, many of the preconceived notions of the "folk" and the "primitive," and the text and the context held in earlier research can also be noted in filmmaking and the viewer sees only that which the filmmaker chooses to stress. The camera as an observational tool is limited to the portrayal of the reality of the filmmaker. It is the obligation of the filmmaker to present his data to his audience in a scholarly, objective fashion in order for the film to be an unbiased document. One must not allow the camera to become "a casualty of our personal values" as John Collier warns in Visual Anthropology.<sup>5</sup>

Upon examining the similarities and differences of filmic technique as it relates to the treatment of the film subject, certain questions can be raised about the objectivity of individual filmmakers. As James Arnold asks in "The Present State of the Documentary": "Does the filmmaker simply record reality, and let the structure of that reality control his editing and selection of shots? Or is he an interpretive expert or artist, who imposes his own reactions and vision, and shapes his film to produce a specific emotional or intellectual effect?"<sup>6</sup> The larger question, of course, is how does the filmmaker's view of that "reality" determine his filmic presentation, and how does the filmmaker's conceptual framework interfere with the objective reporting of folkloric events?

In viewing films that have either been made by folklorists or have concentrated on subjects of interest to folklorists, one finds that the focus or central subject of the filmmaker is indicative of the techniques that the filmmaker will use. Those films which purport to deal with folklore (in the broadest sense of creative expression and manufacture) generally focus upon either the individual performer or artist, the community and/or the "culture," or else focus on texts, technological processes, and/or artifacts. Furthermore, notions of folklore as having a space-time continuum often generate films having an historical and/or typological focus. It may be hypothesized that films which deal with individuals or groups of individuals tend to demonstrate creative interactional processes and events. Such films are most often not narrated and are shot and presented in a cinema verité style. Films which attempt to demonstrate technological processes, examine texts and artifacts, and set up typologies or reconstruct the historicity of folkloric productions can be found to make use of narration and a montage of images which are unrelated in filmic time to actual events. The reasons for this are somewhat obvious. If one concentrates on people and their creative outputs and interactional

processes, then one must allow these people to convey their own tastes and aesthetics to the audience. Although narration may be used as a complement to add information lacking on the sound track, it can not be allowed to dominate the film, for if the film focuses upon individuals they must be allowed to speak for themselves. In this way, the feelings of the individual shape the work of the filmmaker and he must structure the film around a sequence of linear events in which the individual is engaged.

If the filmmaker does not wish to concentrate upon the people but rather wishes to dwell upon their expressive outward manifestations (i.e., the song, the tale, the object or the process of manufacture of an item), he must narrate the film to provide for continuity. In such films, the filmmaker imposes his own value judgements regarding the subject matter, as it is he, not the people, who speaks to the audience and structures the film.

Although hundreds of ethnographic films have been made since the release of John Flaherty's Nanook of the North in 1922, few have been devoted to folkloric subjects. The hesitancy of folklorists to use film is due largely to the fact that many of the folkloristic films thus far produced have demonstrated the end products of research that would have been more profitably conducted with other tools. Rather than utilize film as a tool for unbiased documentation and observation of those complex human events which could not be recorded by any other means, folklore-oriented filmmakers have allowed their preconceived notions about the data to shape their research. It is important in judging any film (as it is with any research document) to examine what data the filmmaker is observing and what kinds of research questions he is attempting to answer. Only then can the viewer determine the successfulness of the results, and how the focus of the film is related to the treatment used by the filmmaker, enabling one to discern his bias. By analysis of the intent of selected films, namely Lynwood Montell's Folk Housing in Kentucky, The Quiltmakers by Patricia Mastick, John Cohen's The High Lonesome Sound, How to Make Sorghum Molasses by Carl Fleischhauer, Mary Feldhaus-Weber's The Gloucestermen, and Quilino and Imaginero by Jorge Preloran, certain conclusions can be made regarding the inherent notions of the filmmakers which are reflected in their stylistic treatments.

Both Folk Housing in Kentucky and The Gloucestermen deal with the historicity of "folk" traditions. Although the former emphasizes typological and reconstructive distinctions, the latter attempts to reconstruct an historical era "recalled now in story and ballad." Both films, by looking at historical factors, demonstrate a reverence for the past and indicate the filmmakers' beliefs that folklore consists of those things that have "survived" through time. Folk Housing in Kentucky treats folk architecture as being very old "in tradition." Montell conceives of folk housing in much the same way narrative scholars have conceptualized the folktale. The houses are "handed down" serving approximately three generations of people. They are "simple, yet very beautiful." The folk know little about their own creations, being simple peasants, for they refer to some houses "incorrectly as a dog-trot." This is indicative of the "sophisticated" folklorist viewing the foibles and ignorance of the folk. Perhaps Montell conceives of folk housing as a survivalist tradition of the rural folk. We see no house in an urban setting and are constantly shown the beautiful "simplicity" of the houses. The viewer sees no one residing in any of the houses shown and is led to believe, therefore, that this tradition is no longer active. For example, Montell states that one cabin shown is 160 to 180 years old. As an isolated fact this only tells the viewer that the style was once perhaps a popular one. The viewer is told little about the use of such architecture for the present.

Similar to Montell's neglect of providing information about the present day tradition of folk housing, The Gloucestermen tells the audience nothing about modern fishing techniques and sailing ships in Gloucester. The film is dedicated to the "10,000 men who lost their lives" in sailing accidents. Tales and songs "recall" these events. Stills of old sailing vessels and motion shots of rolling waves are followed by sync sound shots of a speaker addressing the audience, discussing "the old days." The speaker is dissolved out and the process is repeated as songs tell of these events while the visuals attempt to recreate them. As a means of evoking the past, the film is laboratory tinted to create the discoloured daguerreotypic effect of old photographs. The procedure of stills, motion, and a speaker facing the camera is repeated again and again as we learn of the valiant efforts of fishermen struggling to return to shore. We discover the fates of the "Annie Sea Bohn," "The Columbia," "The Adventurer" and their crews. We also hear of two beliefs connected with fishing -- that of giving a copper penny to the man at Halfway Rock, and of giving the dog, "Old Rummy," a bone to prevent disaster. The ballads, "Halfway Rock" and "Old Rummy," are acted out for the camera with the ballads themselves used as sound-over.

One sequence which breaks up the repetitive pattern of the film is a color recreation of a past era, with mother and child dressed in period costumes awaiting the return of the father lost at sea. This scene dissolves to a cemetery where women are placing wreaths on graves. The sound-over, "Wheels of Fire," describes being a boy in Gloucester and being asked never to go to sea. Thus the filmic technique is one of a montage of seemingly unrelated incidents. Rather than focusing on one incident, the film attempts to bring together a nostalgic potpourri of sailing wrecks, fishing beliefs, and remembrances of the past. The filmmaker's purpose, to portray a bygone time, results in a glorification and romanticization of the past. Perhaps, Feldhaus-Weber feels that this was a time when people were closer to nature and men were more heroic, a notion not unlike that held by folklorists who looked to the past as a means of justifying their own roots.

Whereas The Gloucestermen does not provide a sense of continuity in tradition, Montell does deal with historical relationships by focusing on artifacts or "types" of folk housing. He sees an evolution from simple to complex in the building styles. As Adrian Gerbrands has noted, "Adherents of evolutionism are ...mainly interested in art as a method of determining a course of development, in other words, chronological relations."<sup>7</sup> Montell says that the basic ideas for folk housing "stem from Europe" and found their "functional fruition in the United States." Hence, folk housing types have evolved. The viewer is shown isolated building blocks of house types. No interiors are seen; only forms are represented. In this manner of evolution, Montell attempts to show the viewer the continuity of this type through time as well as what changes it was possible for the architect to make by drawing upon a basic form.

Primarily, Folk Housing in Kentucky is concerned with types and form. It infers what the process of construction was from viewing completed houses in retrospect. Henry Glassie has aptly pointed out that "although construction is not of use in the establishment of types, the student of material folk culture must be concerned with both the form and material of construction, observable from the finished product, and the process of construction which may be inferred from the object and can be understood through description, but which is best learned through a close observation of the process in progress."<sup>8</sup> This process in progress is totally ignored by Montell and the audience, whether laymen or professional folklorists, is acutely aware of it.

It is important to make films for a general audience for both aesthetic and teaching purposes, but that does not mean that film must be too unsophisticated for folklorists to view as well. Montell's film fails because the approach is too narrow. The viewer expects a film about material culture to show him all aspects of the processes and functions of material art as well as the forms. The viewer sees the folklorist presenting his views when it would be much more fruitful to see the builders and dwellers of these houses presenting their thoughts for "the art of a people can only be understood against the background of the entire culture of that people."<sup>9</sup> Although The Gloucestermen, in contrast to Montell's film, does allow certain individuals to express their views about events, these scenes are obviously staged and are nothing more than monologues of memorates. They provide little feeling for Gloucester life in the past or the present.

In sharp contrast to Folk Housing in Kentucky, Patricia Mastick's film, The Quiltmakers, shows not only the process of production of a traditional art form, but delves into the role of this art form in the lives of the individuals who create the products. Mastick "focuses on a small group of urban, middleclass, Mormon women who make quilts, both individually and in a group as part of their Mormon heritage."<sup>10</sup> The film advances by means of sound-over voices of the women who make the quilts. One woman, in particular, speaks about the meaning quilt-making has for her, relates this activity to her life, and discusses her personal standards of taste and aesthetics. The visuals concentrate on the women's group working together on quilts, as well as the step by step construction of the main speaker's quilt in her own home. Although we are told that the speaker learned to make quilts from her mother, no narrator intrudes with comments about the traditionality of the process. Thus, Mastick presents not only the "process in progress" of the making of the item itself, but also the creative-interactive process in progress. It is the people being filmed and their comments about the processes, functions, and utility of quiltmaking that shape the film. By presenting these data as part of the social and cultural milieu, Mastick focuses on the individual creators, not the completed object. In this way, The Quiltmakers shows a meaningful experience to the audience.

Step by step technological production is also shown in Carl Fleischhauer's film, How to Make Sorghum Molasses. The film is not narrated and the interactions of the people preparing the molasses provide the soundtrack while the event itself structures the film. Unfortunately, the dialect of the speakers is somewhat difficult to understand and for those unacquainted with the process of preparing sorghum molasses, more questions are raised than are answered. In this film narration might have been successfully combined with the conversations of the men to add clarity to the visuals.

Despite the fact that the event structures How to Make Sorghum Molasses, the individuals involved in the technological process are not focused on as they are in The Quiltmakers. We know nothing of the significance of the process, the product in use, nor the reasons the product is produced. What relation does the making of the product have to the lives of the people producing it? What happens to the product once it is made? How is it distributed and to whom? Are the reasons for producing the product economic or personal? Although it is important to photograph the entire process so steps can be viewed, "the larger relationships of a technology require us to photograph not only the process, but also the source of raw materials and later the cultural end of the created product. Otherwise we will not have an integrated view of native skills."<sup>11</sup> This integrated view is successfully demonstrated in The Quiltmakers but is overlooked in How to Make Sorghum Molasses. However, as a film seeking to demonstrate a technological process, it accomplishes its intent in a visually successful manner.

Many of Jorge Preloran's films deal with the process of creativity in folk art. Preloran's work in the 1960's was an attempt to "document some aspects of the folkloric realities of Argentina."<sup>12</sup> Quilino examines the straw and feather craftsmanship of a small village in the Province of Cordoba, Argentina. Various items are produced, notably baskets, for tourist consumption. Using a narration combined with the thoughts and comments of the townsmen for sound, Preloran details the process of creating the items, the function the products have for the individual craftsmen and the economic need of production for the community. The sale of the crafts is dependent upon a train which used to stop in the village but now does so somewhat infrequently. Thus, every day the items are carried down to the tracks and the people wait, never knowing if the train will stop. The industrialization which created the town's economy has also created a sense of insecurity and despair. Preloran neither pities nor mocks the plight of the townsman rather he presents a picture of the life and creative expressions of a people who are caught in a tense situation. Had Preloran merely concentrated on the production of the items or upon the items themselves, akin to the treatments offered by Montell and Fleischhauer, he could not have created such a moving film.

John Cohen's The High Lonesome Sound also details the frustrations of a community which depends on industrialization. Cohen shows a fairly clear over-view of life in Hazard, Kentucky. Scenes of workers on their way to the mines, men in the streets discussing hard times, and personal accounts of the economic picture in the mountains are given. Instead of showing the viewer a small "slice of life" in the mountains, Cohen's camera picks up housing and working conditions and social interactions. Within this context, he allows the members of the audience to infer the function that music has for the people who play the instruments and sing the songs.

Cohen does not isolate the viewer from seeing the use of songbooks and the influence which hearing rock 'n roll from the radio has had in shaping the musical tradition. He obviously does not feel that this causes a degeneration of the "old" music but can exist side by side with traditional music, each influencing the other. Scenes of singing in the church, on the streets, and in the home are shown. Cohen asserts that in a state of economic depression, music is a way of holding on to the "old dignity," and is also used as a means of celebration and as an expression of religious feeling. Roscoe Holcomb is shown relating his personal experiences regarding music. Being out of work, he says, he needed something to do. Cohen tells the audience that for Roscoe Holcomb, music is a God-given gift. Yet the viewer tends to believe that music may serve as an escape or a means of adjustment for Holcomb in a time of economic instability. An excellent film for examining the entire cultural context in which artistic expressions are produced, The High Lonesome Sound permits the viewer to make his own inferences about how music functions for the group and for the individual. As with Quilino, the narrator makes few remarks and serves only as an unbiased guide, allowing the viewer to see an honest, thorough, uneditorialized film.

Although both Cohen and Mastick tend to concentrate on key individuals, they are still primarily viewing the community influence on individual creativity. Imaginerio, the best known of Jorge Preloran's recent films (1969), is a direct look at an individual. Hermogenes Cayo is a maker of religious images, a folk artist, who lives in the high plateau in northwestern Argentina. Filming Hermogenes over a period of a year and a half, Preloran captures the personality of this image maker. A deeply religious man, Hermogenes carves images of the crucified Christ, paints church scenes among others, and lives his life far from the nearest village. Preloran uses the voice-over of Hermogenes who tells his own story. Thus Preloran

follows one individual and structures his film around the structure of one man's life. The visuals include a trip Hermogenes and his son take to Buenos Aires when the child first sees a train and water running out of a faucet. The influence of this journey on the work of Hermogenes is shown in close-ups of his paintings which capture the highlights of his trip. After his first visit to Buenos Aires in 1946, a feat accomplished by walking for two and a half months, Hermogenes built a cathedral out of colored bottle glass similar in style to one in Buenos Aires and Preloran captures Hermogenes' thoughts about the experience. In speaking about the making of Imaginero in an interview with Howard Suber, Preloran states:

I feel that it's much more rewarding and fascinating to follow a member of a particular culture and to learn through him the mores and customs of that culture, watching him interact with his family and his society, than to take the easier way of documenting the overview of a culture and never quite getting to know the characters except in a superficial and stereotyped way.<sup>13</sup>

By examining the major influences in Hermogenes' life, Preloran's film makes a powerful statement about the forces which shape creative processes. By becoming acquainted with Hermogenes, we learn what some of the causes are that generate emotion and creativity in artists, for as Gerbrands points out, "there is every reason to suppose that the aesthetic process of creation takes place fundamentally the same way in EVERY artist."<sup>14</sup>

Preloran makes no judgements about Hermogenes as an "isolated" man living in a desolate area. No narrator editorializes the content. Preloran comments on this in his interview with Suber:

On, but if I wanted to editorialize, if I went into the home of Hermogenes to film about a poverty-stricken old man who has to make images to survive, I'd be distorting the real truth in favor or making my point, and in the act, I'd be using Hermogenes as an object rather than as a person.<sup>15</sup>

Some critics have stated that Preloran is a romanticist, choosing isolated men and doomed communities, often focusing on little known festivals and customs in his earlier films. Of Hermogenes one can only note that if he appears as a romantic figure, it is because of the reality of his situation. It is not due to the romanticized notions of the filmmaker which are imposed on the film as is the case with The Gloucestermen, but is rather a feeling that is brought to the visuas by the audience's own interpretation.

With the exception of Imaginero, all the films discussed are supposedly concentrating on communities, cultures, or regions. For Montell, the background is Kentucky, for Fleischhauer, it is West Virginia. Cohen pictures Hazard, Kentucky, Mastick is filming a group of Mormon churchwomen, and Preloran, in Quilino, looks at a small village. Yet the focal point of each film can either intensify the sense of community portrayed in the film or it can detract from it. By examining typologies of house structures, Montell provides little insight into the importance of this architecture for Kentuckians. Fleischhauer, in his attempt to photograph technological processes, ignores the dimension of the human creative process. The Gloucestermen, while ostensibly concerning the people of Gloucester, actually provides little more than an historical framework in which the people are treated like objects. But Preloran, Mastick, and Cohen, by focusing



the members of a community and the community itself, put technological and expressive processes in the perspective of creative and emotional reasons for production. If one wishes to focus on isolated items and their manufacture, as folktale and ballad scholars examined texts and their transmission, one artificially separates the expressive outward manifestations of human behavior from the people themselves.

Focusing solely on an individual, Imaginero demonstrates the capability of ethnographic filmmaking to capture the multi-faceted processes of creativity as a cohesive whole by structuring the film around the events of individuals. For Preloran, this is where the emphasis must be placed. He asks:

Where should the stress of the film dwell? In material culture and details that show differences between one culture and another -- leaving us unsatisfied and bored -- or should the stress be on the dramatic flow of events, where the ways of doing things are brought in -- rather unheralded, in the context of normal routines?<sup>16</sup>

By analyzing the techniques of these films, what conclusions can be reached regarding the interplay between content focus and filmic style and technique? It appears that films which make statements about the historicity of tradition, which attempt to reconstruct history, or which focus upon the outward expressive manifestations or artifacts of a people, are generally narrated and are structured as a montage of subjective impressions. Films which deal with step by step processes of technology are usually edited in proper time sequence. If the people involved in this process are secondary to the intent of the film, the film may be narrated for descriptive purposes. Those films which focus on individuals allow the people to express themselves and force the filmmaker to structure his editing around the events which give meaning to the creative acts of human beings.

The processes of communicating and interacting with others in those modes of human behavior that we have come to consider traditional have become the focal point of the new directions that folklorists are now taking. Just as the concerns of folkloristics have changed, so must the methodologies change. Present day folkloristic inquiries call for studies of the processes of traditional human behavior in holistic events. Film can meet the demands of new research designs. It should not be used to perpetuate the untenable objectives of the past by concentrating on static entities. This point is clearly illustrated by R. Buckminster Fuller:

Humans still think in terms of an entirely superficial game of static things -- solids, surfaces, or straight lines -- despite that no things -- no continuums -- only discontinuous energy quanta-- separate event packages -- operate as remotely from one another as the stars of the Milky Way. Science has found no "things;" only events. Universe has no nouns; only verbs. Don't say self-comfortingly to yourself or to me that you have found the old way of getting along with false notions to be quite adequate and satisfactory.<sup>17</sup>

Each of the films discussed has a validity and a utility, but if film is to be used as a tool for presenting data, it can best serve us by focusing on the events and interactions of human beings.



## NOTES

1. For a discussion of recording the folkloric item with the context, see Kenneth S. Goldstein, A Guide for Field Workers in Folklore (Hatboro, Pa.: Folklore Associates, Inc., 1964), pp. 77-103. Although Goldstein offers suggestions concerning the observation of folkloric events, he characterizes the context as one in which an item of folklore is produced.
2. Robert A. Georges, "Toward an Understanding of Storytelling Events," Journal of American Folklore 82 (1969): 313-328.
3. Americo Parades and Richard Bauman, Editors, Toward New Perspectives in Folklore (Austin: University of Texas Press for the American Folklore Society, 1971).
4. Georges, "Toward an Understanding," p. 316-17.
5. John Collier, Jr., Visual Anthropology: Photography as a Research Method (New York: Holt, Rinehart and Winston, Inc., 1967), p. 5.
6. James Arnold, "The Present State of the Documentary," in The Documentary Tradition: From Nanook to Woodstock, ed. Lewis Jacobs (New York: Hopkinson and Blake, 1971), p. 485.
7. Adrian Gerbrands, Art as an Element of Culture (Leiden: Mededelingen van The Byksmuseum voor Volkenkunde 12, 1957), p. 27.
8. Henry Glassie, Pattern in the Material Folk Culture of the Eastern United States (Philadelphia: University of Pennsylvania Press, 1968), p. 11.
9. Gerbrands, Art, p. 8.
10. Patricia Mastick, film brochure for The Quiltmakers.
11. Collier, Visual Anthropology, p. 29.
12. Personal communication with Jorge Preloran, July 1973.
13. Howard Suber, "Jorge Preloran," Film Comment 7 (1971): 48.
14. Gerbrands, Art, p. 123.
15. Suber, "Jorge Preloran," p. 49.
16. Suber, p. 48.
17. R. Buckminster Fuller, "Introduction," in Gene Youngblood, Expanded Cinema (New York: E. P. Dutton & Co., 1970), p. 24.

## Glossary of Film Terms

Cinéma Verité - An approach in which the filmmaker allows the movements of the people being filmed to structure the length and type of shots he will use. Also called "direct camera" or "true-to-life" film, this method implies the filming of events which are neither scripted nor staged. The advent of portable synchronous sound has made this approach possible.

Dissolve - An effect accomplished by combining the fade out of one shot with the fade in of the next, as opposed to straight cutting between shots. A dissolve can be done in the camera or in the film laboratory.

Filmic time - The compression of days, months, or years into minutes on film. The perception of "real" time in film is brought about by editing which is paced to convey a sense of linear time.

Montage - A sequence of images cut together in succession that are unrelated in filmic time, but which all relate to an association of ideas. This term also refers to a process of combining several images which appear on the screen together and which rapidly supercede each other as in titles that fade in and out of focus in the same shot.

Narration - The verbal communication of a person (the narrator) who discusses or comments upon that which is being portrayed in the film. The narrator generally does not appear visually on the screen. Narration differs from sound-over in that sound-over implies that the person being filmed is providing the commentary on his own actions and thoughts.

Scene - A series of camera shots photographed in a particular place conveying a sense of continuous time. This term is also used to signify a single episode. The term is often used as a synonym for "sequence," although "sequence" refers to a portion of the film which portrays a single episode with uninterrupted action but which need not be shot solely in one location.

Sequence - A series of shots representing one episode with no severing of the continuity of time or action. See "Scene."

Shot - One continuous run of the camera with no breaks in the shooting. A single shot is represented on the final print of the film as one uncut, unbroken length of camera action.

Sound-over - The non-synchronous verbal communication of a person who comments on his actions as they appear in the visuals. The speaker may also comment on his thoughts and feelings. Whereas narration is composed by the filmmaker, sound-over conveys the thoughts of those being filmed. See "Narration."

#### Filmography

Folk Housing in Kentucky, Lynwood Montell. Produced and distributed by Western Kentucky State University. Color, approx. 20 min., 16 mm.

The Gloucestermen, Mary Feldhaus-Weber. Produced by WGBH, Boston. No distributor at this time. Color, approx. 25 min., 16mm.

The High Lonesome Sound: Kentucky Mountain Music, John Cohen. Distributed by CCM Films, New York. B&W, 30 min., 16mm.

How to Make Sorghum Molasses, Carl Fleischhauer. Produced by WWU, TV 24, West Virginia University, No distributor. Color, 20 min., 16mm.

Imaginerio, Jorge Preloran. Produced for the Universidad Nacional de Tucuman. Distributed in the U.S. by Images Resources, New York. Color, 52 min., 16mm.

Quilino, Jorge Preloran. Produced for the Universidad Nacional de Tucuman. No distributor. Color, 17 min., 16mm.

The Quiltmakers, Patricia Mastick. Produced by the Ethnographic Film Program, U.C.L.A. No distributor. Color, 17 min., Super 8mm with magnetic sound.