

CONTENTS

Foreword to New and Expanded Edition by Bill Nichols xi

Preface to First Edition xvii

Acknowledgments xix

Introduction xxiii

1. The Filmmaker as Hunter: Robert Flaherty's
Nanook of the North I
WILLIAM ROTHMAN
2. "Peace between Man and Machine": Dziga Vertov's
Man with a Movie Camera 19
SETH FELDMAN
3. Paradise Regained: Sergei Eisenstein's *Que viva México!*
as Ethnography 35
JOANNE HERSHFIELD
4. Synthetic Vision: The Dialectical Imperative of Luis Buñuel's
Las Hurdes 51
VIVIAN SOBCHACK
5. The Art of National Projection: Basil Wright's *Song of Ceylon* 64
WILLIAM GUYNN
6. The Mass Psychology of Fascist Cinema: Leni Riefenstahl's
Triumph of the Will 81
FRANK P. TOMASULO

7. American Documentary Finds Its Voice: Persuasion
and Expression in *The Plow That Broke the Plains* and *The City*103
CHARLIE KEIL
8. "Men Cannot Act before the Camera in the Presence of Death":
Joris Ivens's *The Spanish Earth*122
THOMAS WAUGH
9. The Poetics of Propaganda: Humphrey Jennings
and *Listen to Britain*141
JIM LEACH
10. "It Was an Atrocious Film": Georges Franju's *Blood of the Beasts* . . .159
JEANNETTE SLONIOWSKI
11. The "Dialogic Imagination" of Jean Rouch:
Covert Conversations in *Les maîtres fous*178
DIANE SCHEINMAN
12. Documenting the Ineffable: Terror and Memory
in Alain Resnais's *Night and Fog* 196
SANDY FLITTERMAN-LEWIS
13. Making the Past Present: Peter Watkins's *Culloden*217
JOHN R. COOK
14. "Don't You Ever Just Watch?": American Cinema Verité
and *Dont Look Back*237
JEANNE HALL
15. "Ethnography in the First Person": Frederick Wiseman's
Titicut Follies253
BARRY KEITH GRANT
16. The Two Avant-Gardes: Solanas and Getino's
The Hour of the Furnaces271
ROBERT STAM
17. Seeing with Experimental Eyes: Stan Brakhage's
The Act of Seeing with One's Own Eyes 287
BART TESTA
18. "A Bastard Union of Several Forms":
Style and Narrative in *An American Family* 305
JEFFREY K. RUOFF

19. The Documentary of Displaced Persona: Michael Rubbo's *Daisy: The Story of a Facelift*. 322
JOAN NICKS
20. Gender, Power, and a Cucumber: Satirizing Masculinity in *This Is Spinal Tap* 339
CARL PLANTINGA
21. Documentary Film and the Discourse of Hysterical/Historical Narrative: Ross McElwee's *Sherman's March* 356
LUCY FISCHER
22. Subjectivity Lost and Found: Bill Viola's *I Do Not Know What It Is I Am Like* 368
CATHERINE RUSSELL
23. Mirrors without Memories: Truth, History, and *The Thin Blue Line* 385
LINDA WILLIAMS
24. Documentaphobia and Mixed Modes: Michael Moore's *Roger & Me*. 404
MATTHEW BERNSTEIN
25. Silence and Its Opposite: Expressions of Race in *Tongues Untied*. . . 424
SHEILA PETTY
26. Containing Fire: Performance in *Paris Is Burning*. 438
CARYL FLINN
27. Contested Territory: Camille Billops and James Hatch's *Finding Christa* 456
JULIA LESAGE
28. Spike Lee's *4 Little Girls*: The Politics of the Documentary Interview 475
PAULA J. MASSOOD
29. The Gleaners and "Us": The Radical Modesty of Agnès Varda's *Les glaneurs et la glaneuse* 494
VIRGINIA BONNER
30. "You Must Never Listen to This": Lessons on Sound, Cinema, and Mortality from Werner Herzog's *Grizzly Man* 507
DAVID T. JOHNSON

31. Cultural Learnings of *Borat* for Make Benefit Glorious Study
of Documentary 522

LESHU TORCHIN

Bibliography 543

Contributors 549

Index 557