

Contents

Preface	ix
Acknowledgments	xi
Introduction	1
PART I. DOCUMENTARY MEETS THE NEIGHBORS: THE AVANT-GARDE AND FICTION FILM	7
1. Documentary Film and the Modernist Avant-Garde	13
2. Documentary Reenactment and the Fantasmatic Subject	34
<i>FURTHER REFLECTIONS: EXPERIMENTAL DOCUMENTARY</i>	
3. Letter to Lynn Sachs on <i>Investigation of a Flame</i>	51
4. <i>Breaking the Frame</i> : Gender, Violation, and the Avant-Garde	54
PART II. THE AUDIO IN AUDIOVISUAL	57
5. Documentary Film and the Coming of Sound	61
6. To See the World Anew: Revisiting the Voice of Documentary	74
<i>FURTHER REFLECTIONS: MUSIC IN DOCUMENTARY</i>	
7. The Sound of Music	90
PART III. BEYOND "JUST THE FACTS": EVIDENCE, INTERPRETATION, AND SOCIAL CONTEXT	95
8. The Question of Evidence: The Power of Rhetoric and the Documentary Film	99

FURTHER REFLECTIONS: THE MANY FORMS OF EVIDENCE

10. Remaking History: Jay Leyda and the Compilation Film 131
11. *Restrepo*: A Case of Inadvertent Evidence 140
12. The Symptomatic Biopic: *Steve Jobs: The Man in the Machine* 146

PART IV. ETHICS AND IRONY IN DOCUMENTARY

13. Documentary Ethics: Doing the Right Thing 154
14. Irony, Paradox, and the Documentary: Double Meanings
and Double Binds 164

FURTHER REFLECTIONS: NOTES ON TRAUMA

15. Letter to Errol Morris: Feelings of Revulsion and the Limits
of Academic Discourse 181
16. Perpetrators, Trauma, and Film 191

PART V. POLITICS AND THE DOCUMENTARY FILM

17. San Francisco Newsreel: Collectives, Politics, Films 201
18. The Political Documentary and the Question of Impact 220

- Notes 231
- Index 265