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2007 -- Nanook of the North, Robert Flaherty, 1922 -- Native Land, Leo Hurwitz, Paul Strand, 1942 -- Necrology, Standish Lawder, 1971 -- New Earth/Nieuwe gronden, Joris Ivens, 1934 -- News from Home, Chantal Akerman, 1976 -- North Sea, Harry Watt, 1938 -- Nuit et brouillard/Night and Fog, Alain Resnais, 1955 -- Not a Love Story: A Film about Pornography, Bonnie Sherr Klein, 1981 -- One Man's War/La Guerre d'un seul homme, Edgardo Cozarinsky, 1982 -- Paris Is Burning, Jennie Livingston, 1990 -- People on Sunday/Menschen am Sonntag, Robert Siodmak, Edgar G. Ulmer, 1930 -- The Plow that Broke the Plains, Pare Lorentz, 1936 -- Portrait of Jason, Shirley Clarke, 1967 -- Primary, Robert Drew, 1960. Primate, Frederick Wiseman, 1974 -- Les Racquetteurs/The Snowshoers, Michel Brault, Gilles Groulx, 1958 -- Roger and Me, Michael Moore, 1989 -- Salesman, Albert and David Maysles, Charlotte Zwerin, 1968 -- Le Sang des betes, Georges Franju, 1949 -- Sans soleil/Sunless, Chris Marker, 1983 -- 79 Primavera/79 Springs, Santiago Alvarez, 1969 -- Shipyard, Paul Rotha, 1935 -- Shoah, Claude Lanzmann, 1985 -- El sol del membrillo/The Quince Tree Sun/The Dream of Light, Victor Erice, 1992 -- The Spanish Earth, Joris Ivens, 1937 -- Surname Viet Given Name Nam, Trinh T. Minh-ha, 1989 -- Talking Heads, Krzysztof Kies'owski, 1980 -- The Thin Blue Line, Errol Morris, 1988 -- This Is Spinal Tap, Rob Reiner, 1984 -- Time Indefinite, Ross McElwee, 1993 -- Titicut Follies, Frederick Wiseman, 1967 -- Tongues Untied, Marlon Riggs, 1990 -- Triumph of the Will/Triumph des Willens, Leni Riefenstahl, 1935 -- Truth or Dare, Alek Keshishian, 1991 -- Turksib, Victor A. Turin, 1929 -- Very Nice, Very Nice, Arthur Lipsett, 1961 -- Waiting for Fidel, Michael Rubbo, 1974 -- The War Game, Peter Watkins, 1965 -- We Are the Lambeth Boys, Karel Reisz, 1958 -- When the Levees Broke, Spike Lee, 2006 -- Why We Fight 1: Prelude to War, Frank Capra, 1943 -- Woodstock, Michael Wadleigh, 1970 -- Zidane: A 21st Century Portrait, Douglas Gordon, Philippe Parreno, 2006 -- References -- Select Bibliography -- Index.

Sommario/riassunto

Documentary films constitute a major part of film history. Cinema's origins lie, arguably, more in non-fiction than fiction, and documentary represents the other - often submerged and barely visible - 'half' of cinema history. Historically, documentary cinema has always been an important point of reference for fiction cinema, and the two have often overlapped. Over the last two decades, documentary cinema has enjoyed a revival in critical and commercial success. 100 Documentary Films is the first book to offer concise and authoritative individual critical commentaries on some of the key documentary films - from the Lumiere brothers and the beginnings of cinema through to recent films such as Bowling for Columbine and When the Levees Broke - and is global in perspective. Many different types of documentary are discussed, as well as films by major documentary directors, including Robert Flaherty, Humphrey Jennings, Jean Rouch, Dziga Vertov, Errol Morris, Nick Broomfield and Michael Moore. Each entry provides concise critical analysis, while frequent cross reference to other films featured helps to place films in their historical and aesthetic contexts. Barry Keith Grant is Professor of Film Studies and Popular Culture at Brock University, Ontario, Canada. He is the author of Film Genre: From Iconography to Ideology (2007), Voyages of Discovery: The Cinema of Frederick Wiseman (1992) and co-author, with Steve Blandford and Jim Hillier, of The Film Studies Dictionary (2001). Jim Hillier is Visiting Lecturer in Film at the University of Reading. He is the author of The New Hollywood (1993), the co-author of The Film Studies Dictionary (2001) and, with Alan Lovell, of Studies in Documentary (1972). His edited books include American Independent Cinema (2001)

and two volumes of the English translation of the selected Cahiers du
cinema (1985, 1986).
