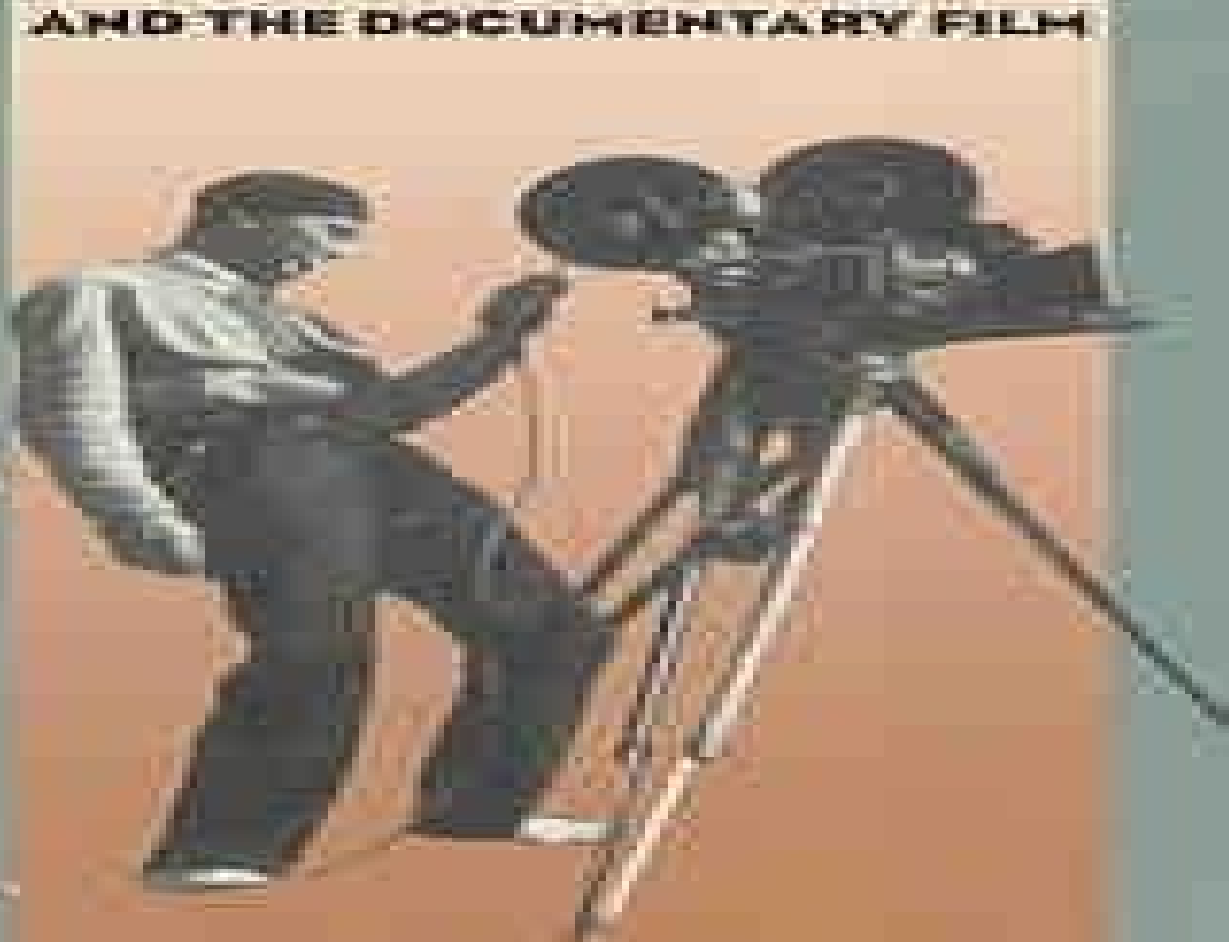


ROBERT L. SKYDEL

PARE

LORENTZ

AND THE DOCUMENTARY FILM



# Pare Lorentz The Documentary Film

**Joe Berlinger, Greg Milner**



## **Pare Lorentz The Documentary Film:**

Pare Lorentz and the Documentary Film Robert L. Snyder, 1968      *FDR's Moviemaker* Pare Lorentz, 1992 As a result of the success of *The Plow That Broke the Plains* and *The River* President Franklin D Roosevelt established the U S Film Service in 1938 A controversial production entity which encountered considerable opposition from Congress and from Hollywood the Film Service under Lorentz s direction began work on documenting the problems of the slum hospitals and infant mortality Basing his film on a book of the same title Lorentz made *The Fight for Life* a memorable film on prenatal hygiene in the Chicago slums In spite of inadequate budgets bureaucratic red tape professional and industrial jealousy and outright opposition Lorentz developed new filming techniques and set new standards in his documentaries which are regarded as classics today Along with Robert Flaherty John Grierson and Joris Ivens Lorentz is considered one of the great pioneers of the documentary film and his films and writings continue to influence subsequent generations of filmmakers worldwide      F Is for Phony Alexandra Juhasz, Jesse Lerner, 2006      **A New History of Documentary Film** Betsy A. McLane, 2013-03-28 A New History of Documentary Film Second Edition offers a much needed resource considering the very rapid changes taking place within documentary media Building upon the best selling 2005 edition Betsy McLane keeps the same chronological examination factual reliability ease of use and accessible prose style as before while also weaving three new threads Experimental Documentary Visual Anthropology and Environmental Nature Films into the discussion She provides emphasis on archival and preservation history present practices and future needs for documentaries Along with preservation information specific problems of copyright and fair use as they relate to documentary are considered Finally A History of Documentary Film retains and updates the recommended readings and important films and the end of each chapter from the first edition including the bibliography and appendices Impossible to talk learnedly about documentary film without an audio visual component a companion website will increase its depth of information and overall usefulness to students teachers and film enthusiasts      Pare Lorentz and the Documentary Film Robert L. Snyder, 1994 It was Lorentz s idea to produce a series of films about the pressing problems facing the nation during the Great Depression drought floods poverty and slums With an initial budget of 6 000 and the enormous drive and energy of a young director who had never made a motion picture the beginnings were anything but auspicious The results however were sensational and often made national headlines      **Los Angeles Documentary and the Production of Public History, 1958-1977** Joshua Glick, 2018-01-23 Los Angeles Documentary and the Production of Public History 1958 1977 explores how documentarians working between the election of John F Kennedy and the Bicentennial created conflicting visions of the recent and more distant American past Drawing on a wide range of primary documents Joshua Glick analyzes the films of Hollywood documentarians such as David Wolper and Mel Stuart along with lesser known independents and activists such as Kent Mackenzie Lynne Littman and Jes s Salvador Trevi o While the former group reinvigorated a Cold War cultural liberalism the latter group advocated for social justice in a

city plagued by severe class stratification and racial segregation Glick examines how mainstream and alternative filmmakers turned to the archives civic institutions and production facilities of Los Angeles in order to both change popular understandings of the city and shape the social consciousness of the nation     Slavery by Another Name Douglas A. Blackmon,2012-10-04 A Pulitzer Prize winning history of the mistreatment of black Americans In this precise and eloquent work as described in its Pulitzer Prize citation Douglas A Blackmon brings to light one of the most shameful chapters in American history an Age of Neoslavery that thrived in the aftermath of the Civil War through the dawn of World War II Using a vast record of original documents and personal narratives Blackmon unearths the lost stories of slaves and their descendants who journeyed into freedom after the Emancipation Proclamation and then back into the shadow of involuntary servitude thereafter By turns moving sobering and shocking this unprecedented account reveals these stories the companies that profited the most from neoslavery and the insidious legacy of racism that reverberates today     *A Companion to Documentary Film History* Joshua Malitsky,2021-04-13 This volume offers a new and expanded history of the documentary form across a range of times and contexts featuring original essays by leading historians in the field In a contemporary media culture suffused with competing truth claims documentary media have become one of the most significant means through which we think in depth about the past The most rigorous collection of essays on nonfiction film and media history and historiography currently available A Companion to Documentary Film History offers an in depth global examination of central historical issues and approaches in documentary and of documentary s engagement with historical and contemporary topics debates and themes The Companion s twenty original essays by prominent nonfiction film and media historians challenge prevalent conceptions of what documentary is and was and explore its growth development and function over time The authors provide fresh insights on the mode s reception geographies authorship multimedia contexts and movements and address documentary s many aesthetic industrial historiographical and social dimensions This authoritative volume Offers both historical specificity and conceptual flexibility in approaching nonfiction and documentary media Explores documentary s multiple complex geographic and geopolitical frameworks Covers a diversity of national and historical contexts including Revolution era Soviet Union post World War Two Canada and Europe and contemporary China Establishes new connections and interpretive contexts for key individual films and film movements using new primary sources Interrogates established assumptions about documentary authorship audiences and documentary s historical connection to other media practices A Companion to Documentary Film History is an ideal text for undergraduate and graduate courses covering documentary or nonfiction film and media an excellent supplement for courses on national or regional media histories and an important new resource for all film and media studies scholars particularly those in nonfiction media     **Metallica** Joe Berlinger,Greg Milner,2014-03-25 Triumphs because of the commitment and fearlessness of Metallica and shows that tenacious reporting can still produce great narratives New York Times Metallica is one of the most successful hard rock bands of all time having

sold more than ninety million albums worldwide Receiving unfettered access acclaimed filmmakers Joe Berlinger and Bruce Sinofsky followed Metallica over two and a half years as they faced personal and professional challenges that threatened to destroy the band just as they returned to the studio to record their first album in four years While the documentary itself provides an insider's view of Metallica the two and a half years of production and more than 1 600 hours of footage garnered far more than can be expressed in a two hour film Berlinger's book reveals the stories behind the film capturing the uncertainty and ultimate triumph of both the filming and Metallica's bid for survival It weaves the on screen stories together with what happened off screen offering intimate details of the band's struggle amidst personnel changes addiction and controversy In part because Berlinger was one of the only witnesses to the intensive group therapy sessions and numerous band meetings his account is the most honest and deeply probing book about Metallica or any rock band ever written A fascinating look at the logistics of making an album and the dysfunctional family that bands can become Chicago Tribune This book should be required reading for aspiring filmmakers Publishers Weekly Berlinger takes us even deeper into the inner sanctum many events that were edited for the film including a pivotal scene in which drummer Lars Ulrich laces into singer James Hetfield are transcribed in full USA Today **The Art of the Documentary** Megan Cunningham,2014

Provides interviews with fifteen documentary filmmakers in which they discuss their projects from inception to completion

**A New History of Documentary Film** Jack C. Ellis,Betsy A. McLane,2005-08-01 This history of documentary film concentrates mainly on the output of the film industries in the US the UK and Canada The authors outline the origins of the form and trace its development over the next several decades Each chapter concludes with a list of the key documentaries in that time period or genre **People's Lives, Public Images** Astrid Böger,2001 Introduction to Documentary Bill Nichols,2001-11-12 Introduction to Documentary provides a one of a kind overview of the most important topics and issues in documentary history and criticism Designed for students in any field that makes use of visual evidence and persuasive strategies from the law to anthropology and from history to journalism this book spells out the distinguishing qualities of documentary A wide ranging and freewheeling form of filmmaking documentary has not yet received a proper written introduction to its public or its future makers Introduction to Documentary is not organized as a history of the form although its examples span a century of filmmaking Instead this book offers suggestive answers to basic issues that have stood at the center of all debate on documentary from its very beginnings to today Each chapter takes up a distinct question from How did documentary filmmaking get started to Why are ethical issues central to documentary These questions move through issues of ethics form modes voice history and politics among others A final chapter addresses the question of how to write about documentary in a clear convincing manner Introduction to Documentary provides the foundational key to further explorations in this exceptionally vital area of filmmaking today *Film and Reform* Ian Aitken,2013-12-13 Best known for his documentaries such as *Drifters* *North Sea* and *Housing Problems* John Grierson was the most important figure in the

British documentary film movement and one of the most influential of British film theorists This major assessment of Grierson and the documentary film movement examines the intellectual and aesthetic influences on his work focusing on the material he produced in the inter war years and comparing the idealistic strain of Grierson s social commentary with other social reformists such as the Next Five Years Group and writers like Orwell and Priestley Underlining the link between film and reform the book clarifies the meaning and significance of Grierson s ideas and the historical role of the documentary film movement Originally published in 1990      **Documentary** Erik Barnouw,1993 Presents a history of the documentary film

**Working Days** John Steinbeck,1990-12-01 John Steinbeck wrote *The Grapes of Wrath* during an astonishing burst of activity between June and October of 1938 Throughout the time he was creating his greatest work Steinbeck faithfully kept a journal revealing his arduous journey toward its completion The journal like the novel it chronicles tells a tale of dramatic proportions of dogged determination and inspiration yet also of paranoia self doubt and obstacles It records in intimate detail the conception and genesis of *The Grapes of Wrath* and its huge though controversial success It is a unique and penetrating portrait of an emblematic American writer creating an essential American masterpiece      *The Autobiographical*

*Documentary in America* Jim Lane,2002-04-29 Since the late 1960s American film and video makers of all genres have been fascinated with themes of self and identity Though the documentary form is most often used to capture the lives of others Jim Lane turns his lens on those media makers who document their own lives and identities He looks at the ways in which autobiographical documentaries including *Roger and Me* *Sherman s March* and *Silverlake Life* raise weighty questions about American cultural life What is the role of women in society What does it mean to die from AIDS How do race and class play out in our personal lives What does it mean to be a member of a family Examining the history diversity and theoretical underpinnings of this increasingly popular documentary form Lane tracks a fundamental transformation of notions of both autobiography and documentary      Natural Visions Finis Dunaway,2016-12-20 *Walden Pond The Grand Canyon Yosemite National Park* Throughout the twentieth century photographers and filmmakers created unforgettable images of these and other American natural treasures Many of these images including the work of Ansel Adams continue to occupy a prominent place in the American imagination Making these representations though was more than a purely aesthetic project In fact portraying majestic scenes and threatened places galvanized concern for the environment and its protection *Natural Visions* documents through images the history of environmental reform from the Progressive era to the first Earth Day celebration in 1970 showing the crucial role the camera played in the development of the conservation movement In *Natural Visions* Finis Dunaway tells the story of how visual imagery such as wilderness photographs New Deal documentary films and Sierra Club coffee table books shaped modern perceptions of the natural world By examining the relationship between the camera and environmental politics through detailed studies of key artists and activists Dunaway captures the emotional and spiritual meaning that became associated with the American landscape Throughout the book he reveals how photographers and

filmmakers adapted longstanding traditions in American culture the Puritan jeremiad the romantic sublime and the frontier myth to literally picture nature as a place of grace for the individual and the nation Beautifully illustrated with photographs by Ansel Adams Eliot Porter and a host of other artists Natural Visions will appeal to a wide range of readers interested in American cultural history the visual arts and environmentalism The River Pare Lorentz, 2022-10-27 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant

**Film Manifestos and Global Cinema Cultures** Scott MacKenzie, 2021-01-21 Film Manifestos and Global Cinema Cultures is the first book to collect manifestoes from the global history of cinema providing the first historical and theoretical account of the role played by film manifestos in filmmaking and film culture Focusing equally on political and aesthetic manifestoes Scott MacKenzie uncovers a neglected yet nevertheless central history of the cinema exploring a series of documents that postulate ways in which to re imagine the cinema and in the process re imagine the world This volume collects the major European waves and figures Eisenstein Truffaut Bergman Free Cinema Oberhausen Dogme 95 Latin American Third Cinemas Birri Sanjin s Espinosa Solanas radical art and the avant garde Bu uel Brakhage Deren Mekas Ono Sanborn and world cinemas Iimura Makhmalbaf Sembene Sen It also contains previously untranslated manifestos co written by figures including Bolla n Debord Hermosillo Isou Kieslowski Painlev Straub and many others Thematic sections address documentary cinema aesthetics feminist and queer film cultures pornography film archives Hollywood and film and digital media Also included are texts traditionally left out of the film manifestos canon such as the Motion Picture Production Code and Pius XI s Vigilanti Cura which nevertheless played a central role in film culture

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