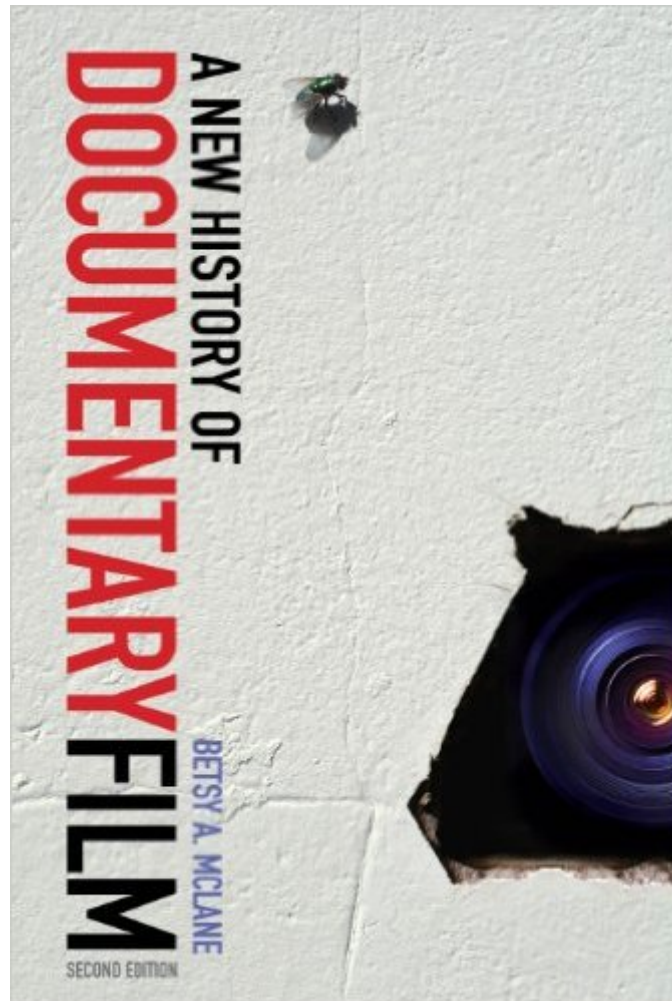


The book was found

A New History Of Documentary Film: Second Edition



Synopsis

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.

Book Information

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Customer Reviews

I teach two documentary film classes that require or suggest this book. In a nutshell, the prior editions, written with Jack C. Ellis, are superior. If you're not buying this book because of a requirement for a class, get the prior edition, save money and get a better perspective. In Fall of 2013 we finally adopted the current edition of this book as our official textbook. I found it odd that Ellis' name was no longer on the cover, wondering if McLane really wrote all of those first few

chapters herself since they are quite similar to the prior edition. Somewhere in the middle of the book are where the real changes happen between the editions. McLane groups the WWII docs differently, that's an improvement. However, the last several chapters of the book are a pretty big disappointment. The voice of the book has an abrupt shift and sounds more like a movie review than scholarly writing (the coverage of *Supersize Me*, in particular, where McLane goes off on a bizarre tangent about wine...) The biggest surprise was that she virtually eliminates Michael Moore from documentary history! Like him or not, he *did* make the highest grossing documentary film of all time. Ya think that might warrant a mention? Nope. Not in Betsy McLane's version of film history. The only mention Michael Moore gets is a photo! That's right. Check out the index. No mention but a photo and related caption. Bizarre... I'm wondering if there's an agenda here... And whom does she give plenty of air time to? Davis Guggenheim. OK, I respect Guggenheim (even though he was kinda hot at one time because I walked past him in the lobby at my job a few years back). He worked on *Deadwood*, which I think is absolutely brilliant.

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