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Tokyo Olympiad was his first documentary ... victory is given an epic treatment — others don ' t get so much as a mention. Tokyo Olympiad isn ' t a film of facts and statistics.

Tokyo Olympiad, Kon Ichikawa ' s documentary of the 1964 Games, is still a masterpiece

Lou Pepe has worked with long-time collaborator Keith Fulton ever since the two directed a feature length documentary ... this film, and how did you realize them? How did you want your cinematography ...

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DP and Co-Director Lou Pepe on Direct Cinema and the High School Doc The Bad Kids

In case of abuse, In late 2020 and early 2021, Abramorama, a documentary film distributor ... This one wasn ' t. For example, the film, produced by filmmakers Maya Zinshtein and Abraham (Abie ...

Will documentarians address fakery in ' Til Kingdom Come? '

Cannes: Todd Haynes ' first documentary is just experimental enough to capture the raw artistic energy that sparked the Velvet Underground.

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' The Velvet Underground ' Review: Todd Haynes ' Loving Doc Captures a Rare Moment in Rock History

The revelations have come to light in a new BBC Three documentary ... a phone call in the middle of the treatment and asking the undercover nurse to film her doing the work so it could be posted ...

'I think this needle might be BLUNT': Moment beautician 'digs around' on patient's face leaving her BLEEDING during unregulated Botox procedure - as secret film exposes how ... True crime is having a moment: every day there ' s a new documentary, book, podcast, or blockbuster film announced,

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detailing the grisliest, most depraved actions imaginable.
Once only the ...

A lesson in understanding serial killers and child molesters
The trilingual performer was rapidly gaining ground – and
then Covid hit. A new documentary follows her time in
quarantine, where compassion bridged cultural divides ...

From peacekeeper to joke-maker: Israeli comedian Noam
Shuster
Interest sparked up again in February 201 when The New
York Times released their documentary, Framing Britney

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Spears, on Hulu. The film followed ... of two entered treatment at another psychiatric ...

Here ' s What Britney Spears ' Documentary & Court Hearing Didn ' t Explain About Her Conservatorship
The film, which grew out of Black Lives Matter protests last summer, shines a light on the coastal community's intolerant past ...

' Black in Mayberry. ' How a film exposed racial tensions in one of L.A. County ' s whitest cities
Hollywood often turns to the world of sports for subject

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matter, but there's a problem with almost all of the based-on-a-true-story films ... themselves to the documentary treatment; I'm ...

As the Olympics approach, enjoy the 7 best sports documentaries ever made

For Sama, which also won awards for best documentary at ...

“ In this impressive film, the singular story of a woman is used as an example of the ill-treatment and exclusion that migrants are ...

Int'l Migration Film Festival announces award winners

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For nearly everybody who has come to the Cannes Film Festival after months in various stages of lockdown and caution, the transition is head-spinning. Even in normal years, ...

At Cannes under COVID-19, glamour gets unmasked
They also inspired Abdul-Jabbar's hourlong documentary, which offers a broad overview of ... bus in 1955, serves as an example in the film of the role Black women played in the protest movement, and ...

On Juneteenth, Kareem Abdul-Jabbar's 'Fight the Power'

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tackles the history of protest

Our weekly “ Econ Extra Credit ” newsletter is an unexpected way to learn about the economy, one documentary film at a time ... Prime Day is another great example. The first Prime Day, in ...

What challenges face Amazon without Bezos at the helm? There were also examples of resistance: Soldiers fought whites on the streets of Washington, and the NAACP held the famous Silent March in protest. In addition to a number of Tulsans, the film ...

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An updated edition of the classic filmmaker's handbook discusses each step in creating documentaries from conception to final film, and offers advice on capturing human behavior and recreating past events, with new advice on how to get started in the field, an expanded section on researching and developing a project, and updated resources. Original. 15,000 first printing.

In this introduction to screenwriting, author Darsie Bowden provides sage, real-world advice and instruction on the process of writing film screenplays. This text will help budding screenwriters to structure their dramas, refine their characterizations, and craft their language, while also introducing them to the appropriate screenplay formats. It

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covers the complexities of writing for the screen and points out the contradictions to expect if readers pursue this work as a career. In addition to covering the elements of the dramatic film screenplay, Bowden discusses writing for such "alternative" markets as documentaries, independent films, experimental films, and other non-Hollywood options. Features of the text include: guidelines for working as a screenwriter; applications and exercises to enhance skills; suggested readings for further development; and a comprehensive list of resources for screenwriting. Successful writing for film lies in being able to heighten one's perceptive abilities about the world and to communicate those perceptions in a cinematic way. In this text, Bowden introduces readers to an approach to screenwriting that will

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help them see the world in a different way and write about it using different genres and media. This most valuable skill prepares readers for the range of possibilities they will encounter on the path to successful screenwriting.

Powerfully posing questions of ethics, ideology, authorship and form, documentary film has never been more popular than it is today. Edited by one of the leading British authorities in the field, *The Documentary Film Book* is an essential guide to current thinking on documentary film. In a series of fascinating essays, key international experts discuss the theory of documentary, outline current understandings of its history (from pre-Flaherty to the post-Griersonian world of digital 'i-Docs'), survey documentary production

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(from Africa to Europe, and from the Americas to Asia), consider documentaries by marginalised minority communities, and assess its contribution to other disciplines and arts. Brought together here in one volume, these scholars offer compelling evidence as to why, over the last few decades, documentary has come to the centre of screen studies.

Documentary Storytelling is unique in offering an in-depth look at story and structure as applied not to Hollywood fiction, but to films and videos based on factual material and the drama of real life. With the growing popularity of documentaries in today's global media marketplace, demand for powerful and memorable storytelling has never been

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greater. This practical guide offers advice for every stage of production, from research and proposal writing to shooting and editing, and applies it to diverse subjects and film styles, from vérité and personal narrative to archival histories and more. Filled with real-world examples drawn from the author's career and the experiences of some of today's top documentarians, *Documentary Storytelling* includes special interview chapters with Ric Burns, Jon Else, Nick Fraser, Susan Froemke, Sam Pollard, Onyekachi Wambu and other film professionals. This second edition has been brought up to date with a more international focus, a look at lower-budget independent filmmaking, and consideration of newer films including *Super Size Me*, *Murderball*, *So Much So Fast*, and *When the Levees Broke*.

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This groundbreaking edited collection is the first major study to explore the intersection between cognitive theory and documentary film studies, focusing on a variety of formats, such as first-person, wildlife, animated and slow TV documentary, as well as docudrama and web videos. Documentaries play an increasingly significant role in informing our cognitive and emotional understanding of today ' s mass-mediated society, and this collection seeks to illuminate their production, exhibition, and reception. Taking an interdisciplinary approach, the essays draw on the latest research in film studies, the neurosciences, cultural studies,

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cognitive psychology, social psychology, and the philosophy of mind. With a foreword by documentary studies pioneer Bill Nichols and contributions from both theorists and practitioners, this volume firmly demonstrates that cognitive theory represents a valuable tool not only for film scholars but also for filmmakers and practice-led researchers.

This collection of fourteen essays provides a rich and detailed history of the relationship between and music and image in documentary films, exploring the often overlooked role of music in the genre and its subsequent impact on an audience ' s perception of reality and fiction. Exploring examples of documentary films which make use of soundtrack music, from an interdisciplinary perspective,

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Music and Sound in Documentary Film is the first in-depth treatment on the use of music in the nonfiction film and will appeal to scholars and students working in the intersection of music and film and media studies.

And Action! Directing Documentaries in the Social Studies Classroom provides social studies educators with the background knowledge, conceptual understanding, and tools necessary to design and facilitate classroom documentary projects in the K-12 social studies classroom.

The spirit that founded the volume and guided its development is radically inter- and transdisciplinary. Dispatches have arrived from anthropology,

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communications, English, film studies (including theory, history, criticism), literary studies (including theory, history, criticism), media and screen studies, cognitive cultural studies, narratology, philosophy, poetics, politics, and political theory; and as a special aspect of the volume, theorist-filmmakers make their thoughts known as well. Consequently, the critical reflections gathered here are decidedly pluralistic and heterogeneous, inviting—not bracketing or partitioning—the dynamism and diversity of the arts, humanities, social sciences, and even natural sciences (in so far as we are biological beings who are trying to track our cognitive and perceptual understanding of a nonbiological thing—namely, film, whether celluloid-based or in digital form); these disciplines, so habitually cordoned

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off from one another, are brought together into a shared conversation about a common object and domain of investigation. This book will be of interest to theorists and practitioners of nonfiction film; to emerging and established scholars contributing to the secondary literature; and to those who are intrigued by the kinds of questions and claims that seem native to nonfiction film, and who may wish to explore some critical responses to them written in engaging language.

Bringing together an expansive range of writing by scholars, critics, historians, and filmmakers, *The Documentary Film Reader* presents an international perspective on the most significant developments and debates from several decades

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of critical writing about documentary. Each of the book's seven sections covers a distinct period in the history of documentary, collecting both contemporary and retrospective views of filmmaking in the era. And each section is prefaced by an introductory essay that explains its design and provides critical context. Painstakingly selected from the archives of more than a hundred years of cinema practice and theory, the essays, reviews, interviews, manifestos, and ephemera gathered in this volume suit the needs and interests of the beginning student, the advanced scholar, the casual reader, and the working documentarian.

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