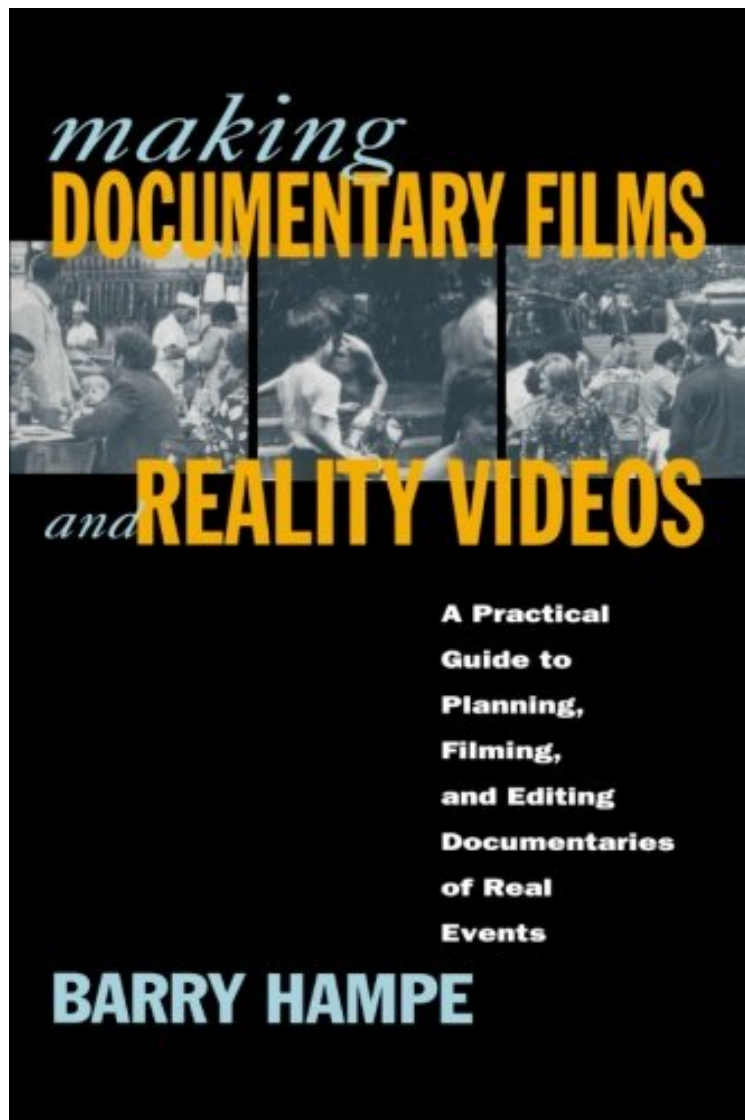


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Making Documentary Films and Reality Videos: A Practical Guide to Planning, Filming, and Editing Documentaries of Real Events

Barry Hampe

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#914301 in Books Barry Hampe 1997-01-15 1997-01-15 Original language: English PDF # 1 8.50 x .3 x 5.50l, .70 #File Name: 0805044515368 pages Making Documentary Films And Reality Videos | File size: 72.Mb

Barry Hampe : Making Documentary Films and Reality Videos: A Practical Guide to Planning, Filming, and Editing Documentaries of Real Events before purchasing it in order to gauge whether or not it would be worth my time, and all praised Making Documentary Films and Reality Videos: A Practical Guide to Planning, Filming, and Editing Documentaries of Real Events:

0 of 0 people found the following review helpful. Good, in-depth, but there are better books out thereBy B. McGovernHampe is clearly an experienced and skillful documentarian. The book has some great insight for overall technique with regard to planning, shooting, and interviewing. But you know what would make this book a lot better? Illustrations and/or photos. Shooting technique is discussed but not shown. Editing technique is discussed but not shown. Ironically, Hampe spends a lot of time driving home the point that it's important to SHOW the action as opposed to relying on interviews and narration. Another problem is that the book is grossly outdated. The updated version of the book is here: Making Documentary Films and Videos: A Practical Guide to Planning, Filming, and Editing Documentaries. Hampe delves into his experiences of shooting on film throughout the 70's 80's, and talks a bit about video. He seems to mention his own work quite a bit. One more thing: If Hampe refrained from needlessly repeating himself, the book would be half as thick. I would recommend a far better book on documentary filmmaking, which is The Shut Up and Shoot Documentary Guide: A Down Dirty DV Production

23 of 23 people found the following review helpful. Very practical and to the pointBy John HarpurI came upon this book after making 23 drama videos for autistic teenagers. Recently we looked at producing a day-in-the-life type documentary with cutaways of professionals commenting on the activities. I honestly found this book to be a mine of information. Almost any question I found myself raising was addressed in some form in this book. Consequently structuring the documentary in terms of narrative, visual arrangement, verisimilitude, camera and sound has become clearer. I would have liked the chapters on the Documentary Idea and Writing the Documentary to be longer. Personally, I would have benefited more from extending the discussions here. Also the author tends to drive the book along at a fiercely anecdotal rate which is great if you can imagine yourself in the author's shoes, but may not suit everyone's style. Overall I found this to be a most useful manual and certainly find myself returning to it for advice. What better recommendation can I offer?

0 of 0 people found the following review helpful. Good overall. Could have been shorter.By Derrick GreenOverall, this book is really great. One of the best things about this book is that it offers valuable insight for every reader--no matter how involved with video production they may be. If I take one thing from this book, it's the importance of keeping the documentary VISUAL. After devoting an entire chapter on the subject, Hampe continues to drill that fact into the reader's mind. It really stresses the importance of having visual "evidence" to show instead of the dreadful "talking heads" telling you about the visuals you should be seeing. Overall a great book. I give it a 4 out of 5 simply because it could have been a little shorter making it less repetitive towards the end. Still, a great read!!

Making Documentary Films and Reality Videos is the perfect text for students of filmmaking who would like to make a documentary. Barry Hampe, who has made more than 150 documentary films and videos, traces the two main approaches to documentary--recording behavior and re-creating past events and shows students how to do both effectively. Covering all the steps, from conceptualization to completion, the book includes chapters on visual evidence; documentary ethics; why reality is not enough; budgeting; and casting, crew, and equipment selection.

From School Library JournalYA?A comprehensive and well-written introduction for aspiring filmmakers. Every aspect of production is covered, from conceptualizing an idea to seeking distributors for the final product. Technical aspects of video and film equipment are touched upon, but are not covered to such a degree that they become laborious. For instance, the subject of lighting, which could easily be a book unto itself, is addressed in a few pages. A filmography of classic documentaries and an appendix describing how to join the International Documentary Association are included. An invaluable tool for future producers and an excellent title to supplement videography and film-production classes. ?John Kiefman, Fairfax County Public Library, VA Copyright 1998 Reed Business Information, Inc. From Library JournalAn experienced filmmaker, writer, and teacher, Hampe hopes to guide the inexperienced through the process of making a documentary, or "reality video," in 25 steps, from idea to post-production. He is meticulous, even including a chapter on informed consent called "Ethics in Making a Documentary," and a most helpful index that provides information on professional associations. Still, despite his use of sound bites and personal anecdotes, one senses that he should have produced a series of videos on the subject instead of writing it all down for its specialized audience of film students, film professionals, and large companies that make informational films. Recommended for specialized collections in communications or film studies. ?Lisa N. Johnston, Sweet Briar Coll. Lib., Va. Copyright 1997 Reed Business Information, Inc. From BooklistHampe has indeed written a practical guide to filming real events, but, as with many such books with "user-friendly" titles, the user should have some background in filmmaking to appreciate and incorporate the documentary film techniques Hampe advocates. Hampe introduces the core of the book with a section, integral to the rest of the text, that includes an insightful discussion of verisimilitude in the documentary. The section launches the discussions of the preproduction (developing ideas, writing at various stages, scheduling, etc.), production (recording picture and sound, directing, interviewing, etc.), and postproduction (preparation, editing, and the wrap) phases of filmmaking. As in most expository works, the author uses examples throughout; Hampe increases their effect by having them illustrate multiple principles. His use of examples defines his taste as well: An American Family (the television "drama" about the Loud family) interestingly exemplifies ineffective documentary filmmaking. Knowing his preferences is extremely useful to a filmmaker in

formulating his or her own values. A good book for professional filmmakers and film students. Bonnie Smothers