

DOWNLOAD PDF D A PENNEBAKER AND CHRIS HEGEDUS: CAPTURING CHARACTER

Chapter 1 : Pennebaker & Hegedus Workshop + Retrospective | NW Documentary

Donn Alan "D. A." Pennebaker (/ ɛ̃ˈ p ɛ̃ˈ n i ɛ̃• b ɛ̃ˈ a k ɛ̃ˈ m r /; born July 15,) is an American documentary filmmaker and one of the pioneers of Direct Cinema. Performing arts and politics are his primary subjects.

Here is the update that we sent out to the backers on the day that the campaign wrapped up: We are very grateful for the of you, from around the world, who are joining us as we finish making Unlocking the Cage. With this incredible community behind the film, we are more confident than ever that Unlocking the Cage will push the conversation of how and why we should protect animals. As many of you know, our films are about people who devote themselves to a singular pursuit and dream. Their passion, whether for music, or politics, or pastry-making, is extraordinary. With a mix of curiosity and awe, we accompany these individuals on their journeys and are plunged into their worlds. In many ways, Unlocking the Cage is no different from our other films. For over thirty years Steve Wise has been dreaming of this moment: We were invited to take our cameras and follow Steve into the courtroom, and how could we not be there and do it? Our experiences with these animals, the apes and elephants that Steve is fighting for, have moved us in ways that we never expected. From the moment Kanzi the bonobo used his computer lexicon board to ask Steve for a ball, to watching Merlin the chimpanzee grieving for his recently deceased companion, these moments shook us and have remained with us since. After two years of making this film, we have to agree with him. His once quixotic dream has reached our society at a critical turning point in our relationship with the environment and the other beings with whom we share this planet. Just as our team has learned so much about law and animal cognition, we as a society are continuing to learn more and more about animals, too. And so with this in mind, and with a burst of new energy, we are ready to plunge back into making Unlocking the Cage. We hope that you will stay with us as we go forward with Steve and the film, and we will continue to use our Kickstarter page to share updates and stories about the project. Thank you again for jumping into this with us. Pennebaker, amongst the grantees along with emerging filmmakers like Alex Jablonski and Kahlil Hudson who already have an excellent track record. Visit our Kickstarter campaign where you can learn more about the film and watch our campaign video. And if you make a pledge to the project and join our team, you can choose from any number of Pennebaker Hegedus-related rewards.

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Chapter 2 : D. A. Pennebaker - Wikipedia

D A Pennebaker Chris Hegedus: Capturing Character Directors D A (Donn Alan) Pennebaker Most fans of documentary know D A Pennebaker's films. He is one of the most prolific.

A crucial moment in the development of Direct Cinema, the collective produced documentary films for clients like ABC News for their television series, Close-up and Time-Life Broadcast for their syndicated television series, Living Camera. Their first major film, Primary , documented John F. Drew, Leacock and Pennebaker, as well as photographers Albert Maysles , Terrence McCartney Filgate and Bill Knoll, all filmed the campaigning from dawn to midnight over the course of five days. Widely considered to be the first candid and comprehensive look at the day-by-day events of a Presidential race, it was the first film in which the sync sound camera could move freely with characters throughout a breaking story, a major technical achievement that laid the groundwork for modern-day documentary filmmaking. Then in , Pennebaker and Leacock left the organization to form their own production firm, Leacock-Pennebaker, Inc. Pennebaker would direct a number of short films over the course of two years. One of them was a rare recording of jazz vocalist Dave Lambert , as he formed a new quintet with singers such as David Lucas , and auditioned for RCA. All of the Nagra recordings made during the European appearances were made by Richard Alderson, who, for years, never received recognition. All of his tapes are what comprise the released "Bob Dylan: The same year Dont Look Back was released in theaters, Pennebaker worked with author Norman Mailer on the first of many film collaborations. Pennebaker produced a number of films from the event, capturing breakthrough performances from the Jimi Hendrix Experience , Otis Redding and Janis Joplin that remain seminal documents in rock history. The first of these films, Monterey Pop , was released in and was later ranked at No. He also collaborated with Jean-Luc Godard , who had been impressed by Primary. Their initial plan was to film "whatever we saw happening around us" in a small town in France, but this never came to fruition. In , the two worked on a film that Godard initially conceived as "One AM" One American Movie on the subject of anticipated mass struggles in the United States " similar to the uprisings in France that year. Then around , Pennebaker met experimental filmmaker turned documentarian Chris Hegedus. The two soon became collaborators and then married in They were granted limited access to the candidate but allowed to focus on lead strategist James Carville and communications director George Stephanopoulos. Pennebaker and Hegedus continue to produce a large number of documentary films through their company, Pennebaker Hegedus Films , most notably Moon Over Broadway , Down from the Mountain , Startup. At Liberty , Al Franken: God Spoke , and Kings of Pastry In May , they directed their first live show when they directed a YouTube webcast of the National performing a benefit show at the Brooklyn Academy of Music. In he was awarded a Governors Award , introduced by Michael Moore. Currently, Pennebaker and his wife are creating a documentary that will focus on the Nonhuman Rights Project and its efforts to have certain animals, such as cetaceans , elephants, and apes, be classified as legal persons. Of such an approach, Pennebaker told interviewer G. He instead repeatedly asserts that he does not make documentaries, but "records of moments", "half soap operas", and "semimusical reality things". An accomplished engineer, Pennebaker developed one of the first fully portable, synchronized 16mm camera and sound recording systems which revolutionized modern filmmaking.

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Chapter 3 : History | Pennebaker Hegedus Films

Image via theinnatdunvilla.comt Fall, the New York Times reported that D.A. Pennebaker and Chris Hegedus were searching for a suitable home for their vast archival arsenal of nonfiction filmmaking.

Plus their advice, even when perfectly conflicting, tends to go hand in hand. Consider this a sort of how to guide to making pure documentary films. Most of us had to make compromises with the real world and make other kinds of films. I would make a film in which an NBC correspondent talked throughout the whole film for 50 minutes to get a chance to spend 10 minutes in a one-room school in Nebraska and show what life was really like for a teacher and those children. Drew and Leacock wanted to avoid that kind of ego. Watch Drew discuss how he convinced John F. That is, you want to imagine the story that will happen, be there when it happens, capture it on film or tape without directing or distorting the reality, and edit to convey the feeling of being there. Advice From Documentary Filmmakers. So they needed to be ever-present, but they also needed to sort of predict what could happen. Even though they would regularly go in expecting one thing and get another, they found that split-second foresight was necessary to follow those unexpected moments and pathways. In a group interview by critic Gideon Bachmann that functions as an audio commentary played over Primary on the new Criterion disc, Drew explains that, contrary to belief, their films are not found in the editing, that there is a lot of planning involved, both before filming and during. It has much less obvious effect on the apparent scene. We were always too late. It was a collaborative work, filmmakers and journalists; not cameramen and sound men. The analogy of a conductor and his orchestra is as apt as any. There is a conductor. He does know the score. He knows the notes and he knows the intention of the composition. There are specialists sitting on each chair who are geniuses at playing the violin and playing the flute, the bass, and so forth. And these people all have to pull together to make a piece of music. Occasionally somebody rose out of the orchestra and took the baton. As far as reporting goes, it is an outgrowth of the US press in a way, in my opinion, because it is reporting on what is going on in the world but it is doing it in feeling and impression instead of words. It certainly was not cinematic. To achieve this you had to go back to the original object of documentary: First is Drew defending against the idea that they just stand back and capture reality: You have characters, and you have stories, and progressions, and things happen. We live with people, and we capture what happens. Leacock continues the response and the claim that they are artists: I come from [Robert] Flaherty, which is utterly different. Art is the discovery in things in the real world.

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Chapter 4 : Los Angeles Times - We are currently unavailable in your region

D.A. Pennebaker and Chris Hegedus are renowned for their clear-eyed docs examining everything from presidential campaigns ("The War Room," from , which documented Bill Clinton's rise and.

Penny Pennebaker and his career as a documentary filmmaker. But then his partner in the documentary film company they founded left the company. Funds were scarce, and several other employees also resigned. Pennebaker said during a recent conversation at the West Tisbury home of his daughter Chelsea Pennebaker. It was such a big stirring in my life and in my mind, that I thought somebody has sent me an answer, the luckiest thing that could happen. We were able to salvage that company, and make films together that people wanted to see. The two have been collaborating in life and work since , and over the past 40 years have created some of the most well known documentaries ever made. *Unlocking the Cage* is a real life courtroom drama which follows attorney Steven Wise as he pursues a legal battle to establish limited legal rights for intelligent animals, some of the same rights enjoyed by humans. The subject encompasses a theme apparent in many of their films: In the film, Mr. Wise tells of the ridicule he received, including having other attorneys bark when he entered a courtroom. Pennebaker and Chris Hegedus on the Vineyard with their latest film. Hegedus, who was also the cinematographer for the documentary. In their film *The War Room*, Mr. Hegedus revealed a behind-the-scenes account of James Carville and George Stephanopoulos as they ran the campaign to elect President Bill Clinton. The film was nominated for an Oscar. They also produced *Startup*. Pennebaker was awarded an Academy Award for lifetime achievement in Hegedus has received lifetime achievement awards from several organizations, including the International Documentary Association, and CINE, an industry group that supports filmmakers and honors the best of their work. But still, success does not come easily in the world of documentary films, even with a resume of awards going back to the s. Trying to get people to see it is hard. Pennebaker was one of a small group of experimental filmmakers in the early s, who popularized a direct style of documentary films. With portable cameras, made from a commercial film camera they dismantled and reassembled as a shoulder mounted portable, they were able to capture reality. Their films used little or no narration. The subjects and the scenes tell the story. We just simply watch it, and in watching it, we get a story. We made a camera you could carry around anywhere. That allowed us to go on stage at an opera, or out in the desert. This was a new kind of film idea. You have this fantastic device. When you point it at something, it tells the truth.

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Chapter 5 : 6 Filmmaking Tips from D.A. Pennebaker and Chris Hegedus

In , Donn Alan "D. A." Pennebaker produced and directed his first film, Daybreak Express, a vivid, dizzying tribute to New York City's elevated subways. The film pays tribute to a day in the.

I was stuck in the oven. I am making a chocolate sculpture. It is definitely happening like this. The first day you start at 8am, the second is at 7am and the third day at 6am. So as the competition goes on you get less and less rest and more and more stress. There is a physical factor that you have to overcome, but the stress factor is the most difficult. Comment From Brodie Louise Jacquy, how if it all has your career changed since being featured in the film? Are you planning on going for the MOF title again? How it has changed? All the candidates are there for a reason because they are great professionals. And the film itself brought a lot awareness to artisans around the world. It is very important for this country US to realize artisans are crucial to the future of the economy. The MOF was created in France because of that. In the early s, the French realized that their craftsmanship was not going to be competitive 50 or years later. That is why the MOF competition was created for more than professions. I wanna say about Those are all of the people who have received the title. Some have passed away. Maybe 60 - 70 are still living. Would you ever consider directing a narrative film? I would never say no to anything that sounded interesting! I mean I tried it before but it is usually not interesting to me, because it is already done. The thing I like about making our films is that the adventure just begins when you pick up the camera. We shot this in a very home movie style since we did not have any funding. We shot with Sony PD cameras with a fixed zoom lens. We shot it in and did not have HD cameras then so we shot with what we owned. Comment From David As far as the sculptures go, did you ever get the sense it was form over substance? Sugar sculptures have to be built so they look beautiful. One needs to remember that they are made out of chocolate or sugar. Chocolate or sugar can only harden so much. It will never harden like steel or stone. So we have to apply some principles that architects use like center of gravity. But you would never have one for breakfast! Some people try to eat them at our school. So it is a very fine line to make something that is beautiful not collapse. Comment From Fran Jacquy, clearly you are a top-notch pastry chef. Do you enjoy cooking other types of food as well? One needs to have done many competitions to know how far he can push sugar or chocolate. He is very modest. I have to be modest, right. Yes, I enjoy cooking. Especially helping my wife cook. We can attest that Jacquy is a fantastic chef. He cook us Tarte Flambee in a special oven in his fireplace. Comment From Pauline Marie How much would a sugar sculpture like the ones featured in the film cost in real life? She loves to cook fresh food everyday. So when I come home the roles are reversed, and I become the assistant. It is all a question of how long it takes to produce. It is like a glass sculpture. It costs about 50 cents a pound. A lot of machinery and tools, and time are involved. So if you add it all up. How much did it cost to make the round cake? I want one for my birthday! Is it flavored or simply colored? Those sculptures are never eaten. They are just for display. They are a sugar sculpture that you would see on a Sunday brunch. What are you working on now? Right now we are putting ourselves in a zen mode and looking for another project to walk in the door. But in the meantime we are trying to preserve our extensive archives. The question of why we are here is always interesting, and if I can try to capture that on film, I would think that would certainly be interesting! Comment From nichole Jacquy: Any advice for a future pastry chef?

Chapter 6 : The War Room - Wikipedia

Chris Hegedus, D A Pennebaker, and longtime producer Frazer Pennebaker form one of the most respected and unique teams of documentary filmmakers working today. Known for their unobtrusive, cinema-verite style of filmmaking, they follow their subjects using handheld cameras and available light.

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Chapter 7 : The Vineyard Gazette - Martha's Vineyard News | Capturing the Truth by Standing Back and W

D.A. Pennebaker and Chris Hegedus, partners in life and work, have made a career out of documentary film-making, from Bob Dylan to presidential campaigns. They were on the Vineyard last week with their latest film, Unlocking the Cage.

Chapter 8 : 6 Filmmaking Tips From Documentary Pioneers Robert Drew and Richard Leacock

D A Pennebaker and Chris Hegedus Capturing Character Frazer Pennebaker Sustaining Documentary I'd also like to thank product marketing manager Damon Hampson.

Chapter 9 : Live Chat with Chris Hegedus and D A Pennebaker | Kings of Pastry | POV | PBS

Interviews with D.A. Pennebaker, Chris Hegedus, James Carville, and George Stephanopolous at the Washington, D.C. premiere of The War Room, November 12, , C-SPAN Box office [edit] As it was only screened at few locations, the film grossed \$, at the box office.