

LESSONS IN PROCESS – LECCIONES EN PROCESO

by Philip Hoffman

SWIRLS, SCRATCHES IF EMULSION - HANDPROCESSING (B & W)

TEXT ON SCREEN: “So that the place of Utopia, which by definition is ‘Nowhere’,
be somewhere. -Fernando Birri

“Para que el lugar de la Utopía, que, por definición, está en ‘Ninguna Parte’, esté en
alguna parte...” -Fernando Birri

SWAN (B & W)

FILMSTRIPS, HAND PROCESSING FILM

SHADOWS OF STUDENTS IN DARKROOM

ENG. SUBTITLES

Student: No, No it's okay

Look on this side, Put it over here... so you can see.

PH (speaking): See this is great...see when you started coming towards, oh, the camera...
What's that?, the dog?

Ph: Ya ven esto esta excelente... vez cuando empezaste a acercarte, oh, la cámara...
¿Que es eso? ¿El perro?

WIND CHIMES

ENG. SUBTITLES

Student: With the chimes

STUDENTS IN DARKROOM

Ph Narrating: I am here to give a course on Process Cinema in which filming and living
fuel the film, rather than the written script. I am honored with the invitation as this is a
place that has a remarkable history... this school and this country.

Ph: Estoy aquí para dar un curso sobre el Proceso del Cine donde filmar y vivir es lo que
le da la viveza al cine y no el guion escrito. Me siento honrado con la invitación ya que
este lugar tiene una historia extraordinaria... esta escuela y este país.

FLASHLIGHT SHINING UNDER FILM STRIP

Elderly Man: Wow, see! (then speaks in Spanish)

PH: The bells. And then where's the people?

ELDERLY MAN (OVIDEO) SPEAKS in spanish ABOUT CELLULOID & DIGITAL
Need Translation of his words.

Female student translates into English

Student: Digital is very fast. You see the image very fast. These processes help you.

PH:...it helps you to think about the process...

Ph: Te ayuda a pensar sobre el proceso...

TEXT ON SCREEN (TITLE):

LESSONS IN PROCESS (Title)
LECCIONES SOBRE EL PROCESO

STUDENT PORTRAITS (B & W)

Intercut with:

TEXT ON SCREEN:

Go to place that you like. Shoot a short film 'on the spot'. No editing.
Ve a un lugar que te gusta. Filma un cortometraje 'in situ'. Sin edición.

Go to a place that you like. Run the camera for 20 minutes, without stopping.
Ve a un lugar que te gusta. Filma durante 20 minutos, sin parar.

Find moving images from tv, cinema or the internet. Make them your own.
Busca imágenes en movimiento de la televisión, del cine, o del Internet. Hazlas propias.

Make a cinematic interpretation of the literary form of haiku poetry.
Haz una interpretación cinematográfica de la forma literaria de la poesía haiku.

VISUAL HAIKU: WATER (visual haiku by Jean Jean)
EL HAIKU VISUAL: AGUA

TEXT ON SCREEN:

The Nightingale
dreams of becoming,
a graceful willow.

El ruiseñor
sueña que se convierte
en grácil sauce

M.Bashô

PALM LEAVES , HORSE IN GRASS, EGGS (visual haiku by Jean Jean)

STATUES OF THE FOUNDING FATHERS OF THE SCHOOL IN THE GARDEN.
ESTATUILLAS EN EL JARDIN DE LOS PADRES FUNDADORES DE LA
ESCUELA

PH (narration): The founding fathers of the school still have a role to play here. They prevent the birds and animals from scavenging the seeds and delicate young plants.
Ph: Los padres fundadores de la escuela aún tienen un papel que jugar aquí, evitan que las aves y los animales escarben las semillas y las delicadas plantitas.

Ph FILMS BIRRI.
Ph FILMA A BIRRI.

Ph: "It's not Fidel. It's Birri...."
Ph: "No es Fidel, es Birri..."

Janine: "Oh..Birri..."
Janine: "Oh Birri..."

PRESENT DAY BIRRI CHOPS FILM CAN IN TWO (FILM SCHOOL
PROMOTIONAL VIDEO)

PHOTO OF BIRRI'S 85TH BIRTHDAY PARTY

BIRRI & MARQUEZ ENTER SCHOOL (ARCHIVAL FOOTAGE 1986)
BUILDING THE FILM SCHOOL (PROMOTION VIDEO 1986)

Desiree reads part of Birri manifesto:

ENG. SUBTITLES

Birri. In this time, if an audiovisual image can express magic and science, if an image can synthesize the historic evolution of our old dream of a democratic audiovisual image, then that democratic image is the image of video and television. I mean virtually and potentially.
If later, in everyday life, things change and it turns out to be the opposite then truly this is our responsibility, not only professionally and technically, but also politically.

OPENING OF THE SCHOOL.

CASTRO CONGRATULATES MARQUEZ
BIRRI AT PODIUM

ENG. SUBTITLES

Birri: Long live the utopia of the eye and the ear of the School of The Three Worlds. In San Antonio de los Baños, December 15, 1986, crescent moon, anticipating the full moon.

TEXT ON WALL: but dream with open eyes - Fernando Birri

IN COTTAGE, VIEW THROUGH WINDOWS (B&W)
ELDERLY MAN (DAD) WALKS PAST CAMERA (B&W)
HOMBRE VIEJO (EL PAPÁ) PASA CAMINANDO FRENTE A LA CÁMARA

PH (narration) Back home my father lives his own haiku. His life now is slow, simple and visual, since he lost most of his hearing.

Ph: Allá en casa mi papá está viviendo su propio Haiku. Ahora su vida es lenta, sencilla y visual, desde que casi por completo perdió la audición.

DAD IN WHEELCHAIR BEING SHAVED BY CAREGIVER.
HE POINTS OUT TO SWANS, IN THE DISTANCE.
ESTÁN AFEITANDO A PAPÁ, ÉL SEÑALA A LOS CISNES QUE VEMOS A LO
LEJOS. PAPÁ EN LA SILLA DE RUEDAS MIRANDO AL LAGO.

Ph: That's some pretty bristly whiskers
Ph: Esa es una barba bastante rasposa

Dad: Take the swans...the swans. Right there.
Papá: Filma los cisnes... los cisnes. Alla.

Caregiver: They came right up to the dock.
Cuidador: Vinieron justo hasta el muelle.

Dad: ...that's better than me.
Papá: Mejor a ellos que a mi.

SWANS IN DISTANCE ON LAKE
CISNES EN LA DISTANCIA

PHOTO OF BEAUTIFUL YOUTHFUL WOMAN (HIS WIFE)

DAD IN WHEELCHAIR IN FRONT OF MEMORIAL FOR HIS WIFE
PAPÁ EN LA SILLA DE RUEDAS FRENTE AL MEMORIAL DE SU ESPOSA

Dad: Where are you going?
Papá: ¿Para donde vas?

Ph: Winnipeg....where you were born....where you were born...

Ph: Para Winnipeg... donde naciste... donde naciste

Dad: yea..where...

Papá: sí... dónde

Ph: We're going to where you were born....

Ph: Vamos para el lugar donde naciste...

Dad: New York?

Papá: ¿Nueva York?

PH GOES TO GET CHALK BOARD...WRITES ON BOARD..

Dad: Winnipeg...main street...I forget, I forget.....

Papá: Winnipeg... la calle principal... no me acuerdo, no me acuerdo...

Ph: ..you were pretty young.....

Ph: Eras muy joven...

Dad: I can't remember Winnipeg too much..I was only 6 year old...6 years old..I forget

Dad: No me acuerdo mucho de Winnipeg... Tenía solo seis años... seis años... no me acuerdo

BIRDS AT FEEDER

AVES EN EL COMEDERO

BUS WITH STUDENTS – TRAVEL TO THE VILLAGE OF SAN TRANQUILINO

LA GUAGUA CON LOS ESTUDIANTES SE DIRIGE AL POBLADO DE SAN

TRANQUILINO

Ph (narration): Marcel is from Cuba. He tells me that the idea of making haiku on video is a good one, but the task of doing it as an assignment with the group compromises the process.

Ph: Marcel, un cubano, me dice que es buena idea hacer un Haiku en video, pero el hecho de hacerlo como tarea con el resto del grupo compromete el proceso.

COUNTRY ROAD TO VILLAGE

TEXT ON SCREEN:

Every haiku is a representative of a way of life, a manner of living daily...?’

Cada haiku es la representación de una forma de vida, una manera de vivir a diario...

... a state of mind in which we are not separated from other things.

... un estado de la mente en el que no estamos separados de otras cosas.

- R.H. Blyth

BLACK SCREEN
PANTALLA NEGRA

Ph (narration): Another Cuban participant in the workshop is Zoe. She plans to go to the larger town, just off the film school premises. It is mandatory for the students to get a permit to shoot away from the school. In this way, the local authorities inadvertently control what the students can and cannot shoot. After filming several hours, she is stopped on the street by the police and her tapes are confiscated.

(translation here is exactly as my narration states...the one in the film currently talks more about the police protecting the residents)

Ph: Otra cubana que participa en el taller es Zoey. Ella planea ir al pueblo más grande que está justo al lado de la escuela. Es mandatorio para los estudiantes obtener un permiso para filmar fuera de la escuela. De esta manera las autoridades cubanas inadvertidamente controlan lo que los estudiantes pueden y no pueden filmar. Después de filmar por varias horas la policía la detiene y confisca sus cintas.

DOG TAKES FROG (continuous take by Desiree)

Ph: But Desiree has found a safer subject for her poetic study.

Ph: Pero Desiree encontró un tema más seguro para su estudio poético.

JEAN JEAN COVERS LENS WITH HAND (B&W)
JEAN JEAN JUMPING (HAND PROCESSED FILM, SLOW MOTION)

Ph (narrating): Jean Jean, is from Haiti. He began his study in filmmaking, as an actor, in dramatic television and film series...but ended up at the film school making documentaries. The Director of the film school spotted him while waiting for a bus while he was attending a film and television conference across the border from Haiti. Right then and there she asked him to come to the film school.

Use Reiner's translation here. Old version is incorrect.

Ph: Jean Jean es haitiano, comenzó sus estudios de cine trabajando como actor en series de televisión y cine, pero terminó en la escuela de cine haciendo documentales. Me cuenta que la directora de la escuela lo encontró esperando la guagua mientras participaba en una conferencia sobre cine y televisión al otro lado de la isla, en la República Dominicana. En ese mismo momento ella le preguntó si le gustaría ir a la escuela de cine.

VIOLENT IMAGES FROM TV: JEAN JEAN BRUTALLY BEATEN BY POLICE
IMÁGENES VIOLENTAS DE LA TV; JEAN JEAN BRUTALMENTE GOLPEADO
POR LA POLICIA...

Ph (narrating): Jean Jean told me that as an actor in the 10 films he worked on, he was murdered 7 times. In particular the regional television network seemed to have a predisposition for Haitian actors in this kind of role.

Jean Jean me contó que en las 10 películas que actuó lo asesinaron 7 veces, y que al parecer las series de televisión dominicanas tienen cierta predisposición a usar a los actores haitianos para este tipo de papel.

DAD WATCHES TV (CRIME FILM, BIG GUN..SNIPER TARGETS WOMAN)
PAPÁ MIRA LA TV (UNA PELÍCULA DE CLINT EASTWOOD, ARMA GRANDE, ACTOR NEGRO)

Ph: Do you want to go shopping next week?

Ph: ¿Quieres ir de compras la semana que viene?

Dad: ...huh.....

Dad: hah...

Ph: Do you want to go shopping next week?

Ph: ¿Quieres ir de compras la semana que viene?

Dad: shopping?

Dad: ¿De compras?

Ph: Do you want to go? Go out?

Ph: ¿Quieres ir? ¿Salir un rato?

Dad: next week.

Dad: La semana que viene.

Ph: yea....next week

Ph: Si... La semana que viene

Dad: next week sometime.

Dad: La semana que viene algún día

Ph: We'll go on a trip, to go out.

Ph: Vamos a salir, a dar un paseo.

Dad: yea..sure...I'd like to go yea. Just to move around....next Wednesday they take my blood again..

Dad: Si... seguro... me gustaría ir... Solo para dar una vuelta... El miércoles que viene me vuelven a sacar sangre.

DAD EATING

CNN/GLOBAL NEWS: ROOM SHAKES WOMAN LEAVES ROOM. SCREAMS.

(EARTH QUAKE IN HAITI)
TERREMOTO EN HAITÍ (CNN EN ESPAÑOL)

CNN (EN ESPAÑOL)

Female newscaster: (ENG. SUBTITLES)

I am going to end this conversation because we are having some serious trouble understanding what they are saying so we will pause, we will try to reconnect and we will be back in a few moments.

B&W CONTINUOUS TAKE IN HOSPITAL MORTURARY
(SANJA GUPTA REPORTS IN ENGLISH WITH SPANISH TRANSLATION)

Sanja Gupta: In one of the few hospitals still working, in Port au Prince, if you can call it that. Some bodies were taken out of this mortuary and taken away in a truck. Some of them were never identified. Now the patients who are alive, who desperately need treatment are gathering here. Here we see a very different perspective to what is happening after the earthquake. Here are many patients lying on the aisles, on pieces of cardboard, they don't have any resources to take care of the patients, there are no bandages, there is just a little IV, it's very hard to find analgesics or antibiotics.

There are some wounded, people who have been crushed or punctured by objects, this woman has a broken leg and they are using a bandage and a piece of wood to immobilize the leg. This is a very primitive form of medicine that hardly ever works. This is more cardboard and again they are using bandages and a piece of wood, and the person who's doing it is not even a doctor, he's just a friend. We keep walking through here, you can see it crowded with people. But it's here where people want to be, it's a hospital after all, and things get more difficult.

There are improvised areas with tents; there are patients who come here because nothing more can be done for them. There are no resources to look after them, so the hospital personnel brings them here to take more patients into the hospital. You probably have never seen something like this. There are IVs hanging from the trees, stretchers under the trees at it's what is happening here in Haiti, at Port au Prince. As people know the hospital is working, they are waiting in line in the street, and they will keep waiting for hours and probably for days.

SLOWED DOWN: ROOM SHAKES, WOMAN LEAVES ROOM (B & W).
(EARTH QUAKE IN HAITI)
TERREMOTO EN HAITÍ (CNN EN ESPAÑOL)

SLOWED DOWN CNN REPORTERS - 'HEROES'
ANDERSON COOPER 'SAVES' HAITIAN BOY
BLACK
NEGRO

Ph (narrating): At the exact moment the Haiti earthquake struck, the students and I were in the darkroom processing our first roll of film. When we emerged from the darkness out to the common area, the news of the devastation had tightly gripped all of the students and staff. Jean Jean asked the Director of the Film School if he could get funds for travel to Haiti. He was worried about his family, and wanted to help with the recovery and film the tragedy. But the Director of the School felt that it would be disrespectful to the Haitian people to film them during such a tragedy so no funds were allocated. Jean Jean and others set up donation stations to receive clothes, food and money.

Ph: En el mismo momento que el terremoto golpeó a Haití, los estudiantes y yo estábamos en el cuarto oscuro procesando el primer rollo de cine. Cuando salimos de la oscuridad del cuarto hacia el área común, los estudiantes y el personal de trabajo estaban estremecidos por las noticias de la devastación. Jean Jean le pidió ayuda financiera a la directora de la Escuela de Cine para ir a Haití. Él estaba preocupado por su familia, y además quería ayudar con la recuperación y quería filmar los acontecimientos. A la directora de la escuela le pareció que sería irrespetuoso filmar al pueblo de Haití bajo esas condiciones tan devastadoras, por eso los fondos no fueron asignados. Jean Jean y otros establecieron puestos de donación para recaudar ropa, comida y dinero.

TEXT ON SCREEN:

Piensa en la tormenta de la noche
cuando llegó, y en aquella pequeña estrella
que luchaba contra la gran nube

Think of the night storm
when it arrived, and that little star
fighting the big cloud.

-F. Birri

ROAD TO SAN TRANQUILINO

Ph (narrating): I have been invited back to Cuba to work with the same students I worked with 11 months ago. We are editing a film about our experience last January when the Haiti Earthquake struck. We plan another trip to San Traquilino to shoot haiku and the film department administration requests the mandatory permissions.

Ph: Me han vuelto a invitar a Cuba para trabajar con los mismos estudiantes con los que trabajé hace 11 meses. Estamos editando una película sobre nuestra experiencia en enero pasado, cuando el terremoto en Haití golpeó en el preciso momento en que trabajábamos en la sala oscura. Planeamos un Nuevo viaje a San Tranquilino para filmar los haiku y la administración solicita los permisos obligatorios.

DOG BARKS (visual haiku by Pedro)

SAN TRANQUILINO: FILMING KIDS AND EACH OTHER..
PLANOS DE SAN TRANQUILINO

CONVERSATION BETWEEN STUDENTS AND BOYS

ENG. SUBTITLES

Student: What's your name?

Boy 1 : Christian Jordan Soteros Caballeros

Student: What's your name?

Boy 2: Hendry Soteros Caballeros

Student: And you?

Boy 1: Christian

Student: And you?

Boy 2: Hendry

Speaking in Spanish (no subtitles)

Student: And you?

Boy 1: Christian

Student: And you?

Boy 2: Hendry

Student: And you?

Boy 1: Christian

Student: And you?

Boy 2: Hendry

Student: And you?

Boy 1: Christian

Student: And you?

Boy 2: Hendry

Student: And you?

Boy 1: Christian

STUDENT CHASES CHRISTIAN & HENDRY

ENG. SUBTITLES

Boy 2: Oh, Christian, he caught you...

Oh, god..

STUDENTS FILM EACH OTHER

Student: What's your name?

Boy 1: Christian!

Student: And you?

Boy 2: Hendry

Student: Hey you are in here, I've been recording all afternoon.

DARKROOM PROCESSING (PEDRO, ZOE, CLAUDIA, PHIL, MARCEL)
ESCENA DE LA SALA

ENG SUBTITLES

Student: Warm. I think it is not a good idea that..

PHIL AND STUDENTS LOOK AT STRIP OF FILM

PH (speaking): ...see, that's solarized

Ph: ...vez, ya está solarizado

ENG. SUBTITLES

Student: How is it now.. Turn it off

PH (speaking): that's good yeah... so who wants to do a test, just a little piece.

Ph: Sí así está bien... quien quiere hacer una prueba, solo un pedacito.

FILM PROCESSING (B&W)

PH narrating:

In the darkroom we watch the image surface. The big world we filmed, isn't bigger than this small world that slowly appears. And all the recorded images and sounds lay packed away in plastic bins, less concrete than this dark place....

En el cuarto oscuro vemos las imágenes aparecer. El gran mundo que filmamos no es mas grande que el pequeño mundo que lentamente aparece ante nosotros. Y todas las imágenes y sonidos que grabamos permanecen guardados en baldes plásticos, que son mucho menos reales que este oscuro lugar...

When he started slipping away, deep panic set in. Where would all that I didn't know about him go, once he had left.

Un pánico profundo se estableció cuando él se empezó a desvanecer. ¿Para dónde se irá todo lo que no conocí de él, una vez que ya se haya ido?

B&W HANDPROCESSED SHOT OF BIRRI STATUE IN GARDEN
PLANO DE BIRRI EN EL HUERTO EN BLANCO Y NEGRO PROCESADO A
MANO

DAD WITH MAGNIFIER (B & W)

Dad (Voice Over): I can't remember Winnipeg too much..I was only 6 year old...6 years old... I remember a train coming, or maybe I was younger? Not six years old? I was

maybe three. Two or three? Maybe two or three. I remember, I remember I saw peanuts for the first time on the train... went on the train.

Dad (V.O.): No me acuerdo mucho de Winnipeg... Solo tenía seis años... seis años... Recuerdo el tren que venía, ¿o a lo mejor yo era mas joven? ¿No tenía seis años? A lo mejor tenía tres. ¿Dos o tres años? A lo mejor dos o tres. Me acuerdo, me acuerdo que por primera vez vi maní en el tren... me fuí en el tren.

DAD LAKEFRONT VIEW THROUGH WINDOW
DAD TAKES MEDICINE
PAPÁ (BLANCO Y NEGRO)

Haiku text on screen:

The Geese do not wish to leave their reflection behind.
The water has no mind to retain their image.

Los gansos no quieren abandonar su reflejo.
Al agua no le interesa retener su imagen.

LAKEFRONT VIEW IN COLOR
PHIL FILMING TREES, WITH HIS REFLECTION IN THE WINDOW. IMAGE OF
DAD ON HIS WEDDING DAY.

BLACK AND WHITE PHOTOS OF BIRRI.

AN OLDER BIRRI ENTERS SCHOOL

ENGLISH SUBTITLES

Birri: Youth, Good day Professor..How are you?

Student: We are fine, and you?

Birri: Delighted

Hello, how is it going?

Student: We are in the school second year sound class. Well then...Now when you sit to place a microphone...

Birri: Oh, yes. We will seat Marta on my left, not for ideological reasons, rather I can only hear from this ear, and from this one, I hear nothing. This is good.

BLACK AND WHITE SHOT OF BIRRI

MONTAGE BLACK AND WHITE STILL IMAGES OF PH WITH STUDENTS.

STUDENTS PILING STICKS ON A CART
STUDENT FILMING WITH BOLEX IN FIELD.
HANDS FOOTAGE VIDEO/ HANDS SUPER IMPOSED.

END CREDITS

STUDENTS WALKING INTO FIELD, INTO BRIGHTNESS.
LONE STRAND OF GRASS BLOWING N WIND.

END CREDIT