

Lessons in Process (Script uncomplete) by Philip Hoffman

SWAN, BELLS, SHADOWS OF STUDENTS (B & W)

STUDENTS HANDPROCESSING MOVIE FILM IN DARKROOM (COLOR)

Ph: 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 enseñar a los estudiantes sobre el Cine en Proceso. Me siento honrado con la invitación ya que este lugar tiene una historia extraordinaria... esta escuela y este país.

LOOP OF STUDENTS (B & W)

Intercut with:

TEXT ON SCREEN:

Go to place that you like and shoot a short film on the spot. No Editing.

Go to a place that you like. Run the camera for 20 minutes without stopping.

Find moving images from tv, cinema or the internet. Make them your own.

Make a cinematic interpretation of the literary for of haiku poetry.

TEXT ON SCREEN (TITLE):

LESSONS IN PROCESS (Title)
LECCIONES SOBRE EL PROCESO

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

TEXT ON SCREEN:

The Nightingale
dreams of becoming,
A graceful willow.

- M. Basho

IMAGES OF THE 'GREEN AREA': THE FOUNDING FATHERS OF THE SCHOOL IN THE GARDEN. Ph FILMS BIRRI.

IMÁGENES DEL “ÁREA VERDE”: LOS PADRES FUNDADORES DE LA ESCUELA EN EL HUERTO. Ph FILMA A BIRRI.

Ph: 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 rol aquí, evitan que las aves y los animales escarben las semillas y las delicadas plantitas.

“It’s not Fidel. It’s Birri...” (Ph)

“Oh..Birri...” (JM)

BIRRI CHOPS FILM CAN IN TWO (FILM SCHOOL PROMOTION VIDEO)

PHOTO OF BIRRI'S 85TH BIRTHDAY PARTY

BUILDING THE FILM SCHOOL (PROMOTION VIDEO)

OPENING OF THE SCHOOL. BIRRI SPEECH.
CASTRO AT CEREMONY.

PHOTO OF Ph WITH BIRRI STATUE
FOTO FIJA DE Ph CON BIRRI

Ph: I would like to some day meet this man, Senior Birri. But Janine has some ideas how that might happen, even on this initial visit to the garden.

Ph: Algún día me gustaría conocer a este hombre, el Padre Birri. Pero Janine tiene algunas ideas sobre como pudiera suceder, aún en esta primera visita al huerto.

DAD WALKS PAST CAMERA
PAPÁ PASA CAMINANDO FRENTE A LA CÁMARA

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

Ph: Papá está viviendo su propio Haiku. Ahora su vida es lenta, sencilla y visual, después de perder la audición casi por completo.

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.

DAD: Take the swans...,the swans...it's better than me.

SWANS IN DISTANCE ON LAKE
CISNES EN LA DISTANCIA

PHOTO OF MOM

DAD IN WHEELCHAIR IN FRONT OF MEMORIAL FOR
PAPÁ EN LA SILLA DE RUEDAS MIRANDO AL LAGO

Dad: Where are you going?

Ph: I'm going to Winnipeg.....where you were born....where you were born...

Dad: yea..where...New York.....

Ph: Where you were born....

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

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

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

Dad: I cant remember Winnipeg too much..I was only 6 year old...6 years old..I forget

BIRDS AT FEEDER
AVES EN EL COMEDERO

BUS WITH STUDENTS – TRAVEL TO THE VILLAGE OF SAN TRANQUILINO
LA GUAGUA SE DIRIGE AL POBLADO, SAN TRANQUILINO

Ph: Marcel, a Cuban, tells me that the idea of making Haikus 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 representa una forma de vida, una manera de vivir a diario...

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

- R.H. Blyth

BLACK SCREEN PANTALLA NEGRA

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.

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 usual que los estudiantes obtengan permiso para filmar fuera de la escuela. De esta manera las autoridades cubanas protegen a los pobladores de aparecer en una película sin su consentimiento, especialmente cuando viven tan cerca de la escuela. Después de filmar por varias horas la policía la detiene y confisca sus cintas.

CONTINUOUS TAKE: DOG (by Desiree)

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

Ph: No obstante, Desiree encontró un sujeto servicial para su estudio poético.

JEAN JEAN JUMPING (HAND PROCESSED FILM, SLOW MOTION)

Ph: 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.

Ph: Jean Jean es haitiano, comenzó sus estudios de cine trabajando como actor de series de televisión, pero por un golpe de suerte 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. Le preguntó si hablaba Creole y le habló de la escuela de cine

en Cuba. “Hace 15 años que no tenemos un estudiante haitiano en la escuela... te gustaría ir?”

SHOTS FROM JEAN JEAN’S FILMS...7 DEATHS

PLANOS DE DE LAS PELÍCULAS DE JEAN JEAN... LAS 7 MUERTES.

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 series seemed to have a pre-disposition for Hatian 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 (CLINT EASTWOOD FILM, BIG GUN..BLACK MAN..TARGETS WOMAN)

PAPÁ MIRA LA TV (UNA PELÍCULA DE CLINT EASTWOOD, ARMA GRANDE, ACTOR NEGRO)

Ph: Do you want to go shopping next week....

Dad: ...huh.....

Ph: Do you want to go shopping next week....

Dad: ...shopping...next week...

Ph: yea....next week

Dad: next week..yea..go on trip....yea I’d like to move around....next week they take my blood again..

DAD (close up), LOOKING AT LAKE, EATING

CNN/GLOBAL NEWS: ROOM SHAKES WOMAN LEAVES ROOM. SCREAMS.
(EARTH QUAKE IN HAITI)
TERREMOTO EN HAITÍ (CNN EN ESPAÑOL)

CNN (EN ESPAÑOL)
CONTINUOUS TAKE IN MAKE SHIFT MORTURARY (SANJA GUPTA REPORT
AND TRANSLATION)

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

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

Ph: 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 the Hatian 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.

BIRRI HAIKU

ROAD TO SAN TRAQUILINO
CAMINO A SAN TRANQUILINO

Ph: 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. We plan another trip to San Traquilino to shoot haiku and the film department administration requests the mandatory permissions.

VISUAL HAIKU: DOG BARKS (by Pedro)

TEXT:
KIAROSTAMI HAIKU

SHOTS OF SAN TRANQUILINO, FILMING EACH OTHER
PLANOS DE SAN TRANQUILINO

DARKROOM SCENE
ESCENA DE LA SALA

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....

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

B&W HANDPROCESSED SHOT OF BIRRI STATUE IN GARDEN

PLANO DE BIRRI EN EL HUERTO EN BLANCO Y NEGRO PROCESADO A
MANO

SWAN (B & W)

KIDS ON RAFT (B & W)

DAD WITH MAGNIFIER (B & W)

DAD LAKEFRONT VIEW THROUGH WINDOW

DAD TAKES MEDICINE

PAPÁ (BLANCO Y NEGRO)

DAD: Grampa was born in.....I remember eating peanuts on the train

PHOTO OF BIRRI

AN OLDER BIRRI ENTERS SCHOOL

VISUAL HAIKU: HORSE, EGGS (by Jean Jean)

LAKEFRONT WINDOW REFLECTION (FILMMAKER)

EMPTY BED

BLADE OF GRASS IN FIELD

STUDENTS WALK OFF IN DISTANCE

END CREDITS