

**EL MUNDO O NADA**  
**(THE WORLD OR NOTHING)**

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## ABSTRACT

This paper elaborates on the process of producing my thesis film, *El Mundo o Nada* (*The World or Nothing*), a documentary portrait of 29-year-old twin brothers, Rubert and Rubildo Donatien Dinza, beginning two-months after their migration from Cuba to Spain. For the brothers, *The World* means achieving one million friends on social media, making their parents proud, and gaining international recognition as performers, *Nothing* is not an option.

Utilizing a diaristic approach, this paper engages with pioneers of the past, filmmakers of the present, and direct experience, in order to explore the challenges of making my first documentary. In contrast to my six previous fiction features, the intention with this project was to start filming without a preconceived outline, treatment or plan. By detailing the process of production in relation to cultivating conditions for discovery, this paper will explore a practice of “uncertainty” and what such a practice involves.

Production took place in Barcelona over 11 days, May 21-31, 2018. Editing occurred in three stages over 33 days between July-November, 2018. Sound editing, mixing, and colour grading brought the film to completion in March 2019.

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## APPROACH – BACKSTORY

*El Mundo o Nada* (The World or Nothing) is my first non-fiction feature film. Since 2008, I have directed six narrative script-based fiction features. The aim with this thesis project was to engage in a discovery-driven process, where each step informed and determined the next, without following a pre-determined script, treatment, or outline. Ultimately, it may have been only eleven days to shoot this film but it was over two years of preparation. Three things were known before production commenced:

- 1) The film would center on Cuban twin brothers, Rubert and Rubildo.
- 2) The film would be shot in Barcelona for eleven days, as the brothers had migrated from Cuba to Spain one-month prior to production.
- 3) The film would be rooted in the documentary traditions of Cinéma Vérité.

I first saw the brothers when they danced for tourists at a Cuban resort in Holguin, on New Year's Eve, December 31, 2015. Their perfectly synchronized hip-hop duet to Usher's *Yeah!* was a highlight of the show. Near the end of the night, I curiously watched as they spoke with their dance company colleagues. I wanted to approach them, but ultimately didn't because I didn't want to interrupt; I felt intimidated; and since all of 2016 was to be devoted to making my sixth feature *Porcupine Lake*, I needed to remain focussed. For two years, on and off, I thought about the twins, wondering about their lives, and whether collaborating on a film might be possible. In 2017, I returned to Cuba, and to the same Holguin resort, with the intention of meeting the brothers in person, not being sure they would be there. After a few days, I learned they were in Havana and secured a taxi to drive 11-hours from Holguin to Havana. During a two-hour meeting in the lobby of the Colina Hotel, even though we hardly understood each other, as I don't

speak Spanish, and the brothers barely speak English, we felt linked. Friends have suggested that I am drawn to people who express joy. Certainly, the twins were luminous when they spoke about their dream for a twins-only concert, the desire to advance their careers, which was “complicated” in Cuba, and their deep trust for each other. Being an only child, much of my previous work has explored a yearning to belong, and ‘to fit’ with another person – in friendship, romantically, or in a familial way. And in studying dance for the first half of my life, I have always had an affinity for dancers. I think on their part, they liked that I was working with my partner, John Switzer, that I was a legitimate filmmaker, and that we traveled across the country to meet them in person. Whatever the reasons, at the end of our Havana meeting, I asked if the brothers would be willing to make a film with me – a documentary. There would be no script and no advanced plan. The film might begin with them waking up and would evolve from there. They weren’t sure how interesting it could be for an audience, but agreed. I committed to return to Cuba in May 2018.

*If you want to make a documentary you should automatically go to the fiction, and if you want to nourish your fiction you have to come back to reality.*

**- Jean-Luc Godard, Filmmaker (1930- )** (Monder 2018)

The process of making this documentary was different from anything else I had made. In my work as director of fiction, my job relied on control: I participated in every detail, line of dialogue, character action, camera movement, so as to make the world of the film *feel* real to an audience – what mattered was the result. However, making an observational documentary, by definition, requires a relinquishment of control, which was going to be challenging, and at the same time, liberating.

As a producer, I worked with Canadian/Swiss filmmaker Peter Mettler for over ten years (*Picture of Light, Gambling, Gods and LSD, The End of Time*), and he often explained how his "intuitive" method was designed for "work in the field" and could not be anticipated in a written treatment. Indeed, an improvisatory and intuitive production model is one that I have appreciated and found intriguing, because it can make for a cinema that is authentic and alive, both in the making and in the experience of the finished work. However, until this thesis project, I have not had the courage or opportunity to fully commit to it. In addition to Mettler, the approach and aesthetics of this thesis film were shaped and informed by the work Albert and David Maysles, John Cassavetes, Frederick Wiseman, Denis Côté, Eduardo Williams, Josephine Decker, and performance artist Yoko Ono.

*It is all surprise and discovery and deep feeling.  
It is all vulnerability and creativity and mutability.  
It is all heat and hammering and purpose.  
It is a constant forge.*

**- John Cassavetes, Filmmaker (1929-1989)** (Cassavetes 2000)

One month before production, I learned the twins had moved to Barcelona, so I shifted the shoot location without hesitation. In fact, I was partially relieved. Although I was looking forward to filming in Holguin and Havana, I was also concerned that following them with a camera might bring unwanted attention from Cuban authorities. I did not want this film to bring harm or discomfort to the brothers, or my crew, in any way. In many respects, the change to Barcelona was providential, as it provided us with more freedom to shoot, and offered the twins more freedom to participate. By no longer living

in Cuba, the twins were worried that I was going to cancel the shoot; but I had no intention of cancelling unless they wanted me to.

This paper will venture to explore the methods of documentary in reference to the pioneers of the past, filmmakers of the present, and also in context of making *El Mundo o Nada*. By detailing the process and challenges of development, production, and post-production, in relation to cultivating conditions for discovery, we will explore a practice of “uncertainty” and what such a practice encompasses and involves.

- 1) Uncertainty in method: For allowing the story of the twin brothers to come into being in all its ambiguity and unresolvedness.
- 2) Uncertainty in form: Documentary is itself riddled with uncertainty given no exacting set of standards defines the practice and each filmmaker is essentially guided by their own moral codes.
- 3) Uncertainty in theme: Life is uncertain; the world in which we live is uncertain.

With uncertainty as a guiding principle, I have selected a diaristic approach for this paper. By combining chronological detail, reflexivity, correspondence, quotes, interviews and memories, the aim of this paper will be to not only describe and to analyze, but also to immerse the reader in the layered, unfolding, non-linear sensation of making meaning, which in turn will more genuinely represent the process of making this thesis film.

## **CHRONOLOGY - DEVELOPMENT - WORKSHOPS**

### **September 2016: Toronto, Ontario**

Participating in the Masters Program, for me, was about cultivating courage, which meant doing things unfamiliar and uncertain. In the beginning of my first year, I tried to forget about the idea of making a film with the twins, as we had not met, they had no idea that I existed, and it seemed presumptuous that I would be able to develop the project from such a distance. Instead, I turned my attention closer to home and conceived of initiating workshops in Toronto, without knowing where such a venture might lead.

From the outset, a denial of planning was a rule I set for myself: I kept 90 index cards pinned to a wall, but with the idea that they had to remain blank. However, I've always been an innate planner, with a background steeped in producing: having *no plan* was going to require preparation. Founder of the Neighborhood Playhouse in New York, Sanford Meisner, would tell his acting students, "Preparation is that device which permits you to start your scene in a condition of emotional aliveness... that preparation lasts only for the first moment of the scene, and then you never know what's going to happen".

(Meisner 1987) As a process of preparation, I directed five workshops in Toronto between September-December 2017, involving fifty-five professional actors, all of whom have been thanked in the final credits, as the function of these workshops was to exorcise all premeditated ideas and to unfetter the imagination, so that the making of my thesis film might be emotionally present and alive.

## **December 30, 2015: Holguin, Cuba**

John and I boarded a flight from Toronto to Holguin. Every night there was a “spectacular show”. The first night involved aquatic acrobatics. The next night was New Year’s Eve, and the show featured a medley of Beyoncé, Justin Timberlake, Madonna and Usher, with a company of eight dancers wearing Las Vegas style costumes, kicking and twirling their hearts out. As *Yeah!* kicked in, tall, identical twin brothers took to the stage to dance a duet, dressed in white shirts, black pants, and each wearing a different white/black shoe. It was the first time I saw the twins; they danced in perfect precision and stole the show. Later on, from our hotel room, I had a view of the post-show stage, where all the dancers were hanging out. I watched them interact, with their duffel bags slung over their shoulders, dressed in sweat pants and sneakers. One of them was looking at the cigar-smoking, rum-drinking, late-night tourists with a strange expression, almost as if he was surveying the crowd; I recognized the look.

*I began then to think of time as having a shape, something you could see, like a series of liquid transparencies, one laid on top of another. You don’t look back along time but down through it, like water. Sometimes this comes to the surface, sometimes that, sometimes nothing. Nothing goes away.*

- **Margaret Atwood, Writer, (1939- )** (Atwood 1988)

## **Memory 1**

From the age of four through eighteen, I was a dancer. I danced at Roland and Romaine, first in the Junior, and then in the Senior dance company. I went to classes every day after school, taking tap, jazz, ballet, and ballroom. I can remember a moment backstage, after a “showcase” at the Masonic Temple, when an older girl turned to me as she was putting on her cool black eye liner, “you better hurry up, there’s not a lot of time”. I am now ten, and I just finished a salsa solo with Sammy; for me the night was complete. But the older

girl, she was probably twelve, looked at me with some fierce determination and whispered, “after the show the agents scout for talent”. I didn’t know anything about acting or agents. My mother worked in a daycare centre and my father worked in construction. I only wanted to dance.

### **December 31, 2016: Another Year**

John and I toasted the New Year under a midnight sky near Barrie, Ontario and then I got to work on my York University MFA application, due in early January. After completing the *portfolio* and *statement of interest* sections, it was time to write a *thesis proposal*, but I was stuck. I knew that York University had an agreement with ACTRA whereby students were allowed to combine union and non-ACTRA actors. This was a luxury never afforded to me in my professional career as a director of low budget features, and I wanted to take advantage of the opportunity. Yet, I could not stop thinking about the twin brothers from Holguin. Why had I not forgotten about them? I had met a lot of people throughout 2016 and imagined a number of stories that could make good films. Why was I still curious to meet and know the Cuban dancers?

### **Memory 2**

My childhood best friends were twins -- Pina and Claudia, Maria and Carmella. I remember the dinners at their house would be loud, with wine, and pasta, and bread with thick crusts. I remember being bullied by a girl named Angela, and thinking that if I had a sister she would stick up for me, and I would stick up for her; we would be a team and nobody could hurt us. Coming to Canada from former Czechoslovakia, It was hard for my parents to start from scratch, learning English and finding paid work, with few friends

and all of their family far away; the last thing they wanted to be responsible for was another child. I was an only child. I sometimes think about what my life might have been if my parents stayed in Czechoslovakia.

### **January 2017: York University**

As I submitted my application to the graduate program, my friends and colleagues continually asked why I was going ‘back to school’ at a time when gender equity initiatives had been announced by the NFB, CBC, Telefilm Canada, and while my narrative feature, *Porcupine Lake*, was set to World Premiere at TIFF. Everything I was being told made sense. Why do we do the things that we do? Why do we make the choices we make? If indeed we make choices at all... For the time being, I believed I was making a choice for an environment that encouraged the filmmaker to be a thinking *artist*, oriented towards a meaningful process, and not a *manufacturer* of movies, oriented towards result. In English Canada, it is often the case that the establishment (funders, distributors, unions) rewards applications which fully articulate the *what, when, where, why, how* and *who*, of a proposed project. This safeguarding approach is understandable from an insurance perspective; however, it can also compromise a project’s spark.

*I'm a great believer in spontaneity because I think planning is the most destructive thing in the world because it kills the human spirit.*  
– **John Cassavetes** (R. Carney 2001)

### **Cassavetes for inspiration**

In his book, *The Films of John Cassavetes: Pragmatism, Modernism and the Movies*, Ray Carney describes a philosophy which has become part of my evolving manifesto: “in Cassavetes vision of art, there is no argument, meaning, or point to prove. There is only

exploring and moving on, with no end to the process of experiencing, and no goal to reach. That is why he was indifferent to the films as finished products. As he (Cassavetes) often said, the films didn't matter. What mattered was the doing, the learning, the scrambling, the growing, the discoveries along the way. The work itself (as a series of characters, blockings, camera angles, and editorial choices) was only the tracks left behind as the artist moved through a set of challenging, stimulating experiences... The films are captured records of courses of events – experiences of living intensely, responding rapidly, and feeling your way in the dark.” (R. Carney 1994)

### **September 2017: Fall Term**

I activated a phase of development, determined to collaborate with professional actors in ways that combined observational documentary, performance art, scripted scenes, improvisation, music and poetry. This dramaturgy of search and discovery was inspired by David Lynch (*Inland Empire*, *Mulholland Drive*), Jean-Luc Godard (*Goodbye to Language*, *Breathless*), Josephine Decker (*Madeline's Madeline*, *Butter on the Latch*), performance artists (Yoko Ono, Adrian Piper), theatre companies (Forced Entertainment, PME-ART), and visual artists (Gerhard Richter, Leonora Carrington). In collaboration with casting director Michael Yerxa, this letter was sent to Toronto agents.

Dear Community,

This month, I begin my MFA studies at York University, and with that opportunity, I want to explore new methods of developing the next film. I will be creating a Working Group of 100 actors. Sessions will happen bi-monthly from September-December 2017. Borrowing from filmmakers David Lynch and John Cassavetes, but also from performance artists Yoko Ono and Adrian Piper, we will be creating circumstances, developing characters, experimenting and exploring out in the world.

Each actor need only be available for one workshop. Sessions will be filmed for research and development purposes. It is important to note that no actors participating in the Working Group will be obligated to participate in my final thesis project, and I will be under no obligation to cast any Working Group actors. Every participant of the working group, however, will receive a thank-you acknowledgement in my final project and a small honorarium for their time.

The only certainty is that I do not know what I am doing.  
Sincerely,  
Ingrid Veninger

Through Casting Workbook, I received 965 submissions within two weeks, and divided the submissions into yes/no groupings, based on diversity, training, hobbies, film credits, and stage experience. If any actors were not familiar to me, I reviewed their work online or requested demos from agents. There were no auditions. Ultimately, I invited 150 ACTRA actors to join the working group, and launched a private Facebook page. Participation for each workshop was on a first-come basis, with the understanding that each actor should only participate in one workshop, in order to involve as many actors as possible. How all of this preparation was to serve my thesis project was unknown. In seeking to capture honest and uninhibited moments, it made sense to engage with instinctual ways of seeing and making things.

*Prefer what intuition whispers in your ear to what you have done and redone ten times in your head. - Robert Bresson, Filmmaker (1901-1999) (Bresson 1975)*

### **September 30, 2017: Workshop 1**

The Facebook post for the first workshop started with a drawing I made with friends (which likely had the effect of deterring some actors from participating). The drawing was an “exquisite corpse” (*cadavre exquis*), based on a game invented in Paris by a group of surrealists, including André Breton, Jacques Prévert and Marcel Duchamp,

amongst others. The endeavor often began with a player writing (or drawing) at the top of a sheet of paper, folding the paper to hide what they had written (or drawn), and passing it to the next player: in the end, what was left is something unlikely to have been conceived alone, or even consciously.

Eight actors participated in the first workshop with the understanding that we were going to “get messy in the making”. The idea was to travel to a northern Ontario cottage, prepare a meal together, share the meal, and play some games. The workshop explored the relationship between *acting* and *not acting*. Specifically, each actor was asked to prepare a character complete with back-story, which I was to know nothing about.

Throughout the day, I would call ‘break’, which meant each actor should break out of character and act *as themselves*. When I would call ‘back’ they would shift back into character. Some actors chose to adopt physical traits such as speech impediments, limps, twitches; others chose traits more hidden – depression, addiction, murderous intentions, etc. During a game of ‘truth or dare’, which they could choose to play in character or not, an actor chose “truth” and was asked, “Have you ever been in love?” He replied, “Yes”.

There was then a non-urgent interruption, which stopped the game for a while. Later, when the game continued, he repeated his turn. Again, he chose “truth”. Again he was asked, “Have you ever been in love?” This time, the actor paused and finally said, “No”.

The revelation was in the moment of his pause. In that space, he rocked with uncertainty, deciding how he was going to answer. In that gap there was vulnerability, and in that vulnerability, there was something intangible—a real moment? The actor later told me that he *really* did not know what he was going to say until he said it, which seemed

ridiculously simple; but so often we *pretend* to “not know”. An essay by Ray Carney, *The Adventure of Insecurity: The Film of John Cassavetes*, speaks to the heart of it, “This capacity to hold ourselves open and responsive to individuals around us, irrespective of our experiences, might in fact be said to be Cassavetes’s definition of love. In this entirely practical sense, all of his films are about finding possibilities of emotional spontaneity and susceptibility in a world which relentlessly mechanizes behaviour and punishes vulnerability.” (R. Carney 1991) If there has been one overarching theme in my work, it is a set of questions in and around the nature of authenticity. What is authenticity? Is there such a thing? If we can be in some way authentic, does that mean we are *more* in the real world? Are our relationships deeper, more intimate? As filmmakers, how do we search for authenticity, or know it? In a cinema vérité touchstone, *Chronicle of a Summer* (1961), with excellent handheld sequences shot by Québécois Michel Brault; there is a final scene in which the filmmakers Jean Rouch and Edgar Morin discuss similar questions in relation to their film:

Rouch: So, Edgar, what do you make of this screening?

Morin: I found it very interesting... because... It can be summed up in two arguments. Either our characters are blamed for not being true enough... Or they are being blamed for being too true... What does that mean?... We are reaching a stage when we question truth, which is not everyday truth, we’ve gone beyond that... As soon as they’re more sincere than in life, they’re labeled either as hams or as exhibitionists. That’s our basic problem. If the audience thinks these are actors or exhibitionists, our film is a failure.

*Chronicle of a Summer* seemed like a truth/dare game in several directions: between the characters, the filmmakers, the film and audience. The idea of being “too true” or “not being true enough” becomes endlessly debatable insofar as *how* we judge a character, person, or film speaks to how we see things and what we value. In practical terms, an interest in authenticity informs how I shoot because I want the process of making a film to, in itself, be authentic. I want the process to engage my life, and the life of my collaborators, in a meaningful way. And in presenting films to audiences, I want them to feel that they have experienced something of the real as well.

## **October 4, 2017: Workshop 2**

For the second workshop, I wanted to work with text, and selected a poem by Luke Davies, *Totem*. It is a long poem, 108 stanzas and 39 pages. The back jacket descriptor reads, “An ecstatic hymn to love and life at once richly physical and uncompromisingly metaphysical”. As well as being a poet, Davies received an Academy Award nomination for Best Adapted Screenplay for *Lion* (2017). Here is the opening stanza for *Totem*, (Davies 2004).

*In the yellow time of pollen, in the blue time of lilacs,  
in the green that would balance on the wide green world,  
air filled with flux, world-in-a-belly  
in the blue lilac weather, she had written a letter:  
You came into my life really fast and I liked it.*

For the workshop, twenty actors formed a chorus line on Toronto’s Cherry Beach. In turn, each stood up to recite their memorized stanza directly into the camera. Shot in one continuous ten-minute take, moving from one actor’s face to the next, until the end of the line. My direction was to keep a neutral expression and to speak the words without adding embellishments. With the camera directly in front of each actor, it was clear how

some became self-conscious, and covered their discomfort by performing the lines with added emphasis or emotion. Others could more easily sit in their awkwardness, without manipulating the results too much. I was interested in observing these differences, and also in noticing how quickly attachments formed in the presence of text, my own included.

*It takes a long while for a director to cease thinking in terms of the result he desires and instead concentrate on discovering the source of energy in the actor from which true impulses arise. - Peter Brook, Director, (1925 - )*  
(Brook 2017)

What was to be my role as a director of a documentary? As a director of fiction, my role was clear. Actors were cast to play parts, contracts were signed, locations were scouted, shot lists (sometimes) were created, and it was my job to ensure that everyone was on the same page, literally. Oftentimes, the actors would be cold, or tired, or nervous, and it was my job to have them convincingly convey the opposite. My primary task as a director was to skillfully construct, capture, and assemble the contrived events so as to make them *feel* authentic to an audience – what mattered was the result. During the Festival screenings of my third feature, *i am a good person/i am a bad person*, in which I play a filmmaker named Ruby White, audience members often wanted to ascertain what was *real*, and what wasn't. The ambiguity, evidenced by the title, was a part of the thesis of the film. Still, people wanted to know definitively. Though all my fictions were scripted, sometimes the writing was *emergent*. For example, during a night shoot on *The Animal Project* (2013) an actor became frustrated in having her vision impaired by the big furry mascot head. Together, we wrote a fictional scene based on the immediacy of a real event, incorporating her feelings; we

situated the scene in a 24-hour laundromat. Life moments were sometimes woven into the films, but always adapted, fictionalized, written.

In making a documentary, however, it seemed my job as director was to stay out of the way. To what extent was I allowed to direct the subjects/actors? Could I stage scenes? Choreograph camera movements? How many takes were allowed? In fiction, my credibility had been associated with creative control and execution. In documentary, the integrity of the director seemed to be based on the opposite – do not interfere, manipulate, or contrive. So how much mediation is acceptable before a documentary is not a documentary anymore? To what extent are we accountable to the process by which we make our films or does the end justify the means?

Veteran filmmaker Frederick Wiseman knows the nature of films and his role in them. A master of the observational documentary, Wiseman is primarily devoted to exploring American institutions and in the 50+ years of his career he has made 40 feature films, according to IMDb (Internet Movie Database). Wiseman's films appear archival, ethnographic. The duration of the shots have us feel as though we are in the room at Berkeley; an asylum; New York library; high school; juvenile court. In a NFB documentary, *Cinéma Vérité: Defining the Moment*, Wiseman speaks with Canadian filmmaker Peter Wintonick, describing what he does: "I am interested in trying to organize some of the dramatic aspects of ordinary experiences of everyday life". When Wintonick asks about "conscious manipulation" Wiseman laughs, "Of course, there's conscious manipulation! Everything about a movie is manipulation." In the film, Wintonick and his crew also met with "Direct Cinema" pioneers, Robert Drew (*Primary*,

1960), D.A. Pennebaker (*Don't Look Back*, 1965), and Albert Maysles (*Salesman*, 1968). Drew's approach was "human, spontaneous, involving". Pennebaker offered, "it was the opposite of scripted, conceived, planned". Maysles added, "what enthused us was that we were making uncontrolled cinema, we were not interested in controlling people, what they might say, what they might do... What was great about it was the whole process of discovery, rather than invention... It was a more personal and less industrial attitude... a feeling of being there".

### **November 3, 2017: Workshop 3**

As the workshops continued, I explored every idea I had about directing, not only with the actors, but with camera; rehearsing; blocking; shooting; locking the text; complete improvisation; giving major adjustments; not allowing re-direction (therefore accepting a take as it was, no matter what I thought about it); giving camera freedom to roam; locking the camera in one position; trusting instincts; censoring impulses; silent takes; and every combination, always in collaboration with the participants.

Workshop 3 involved two actors repeating a scene from Ruben Östlund's 2017 Palme D'Or Winning film, *The Square*. I have heard and read about directors shooting a lot of takes (Kubrick, Fincher, Östlund) and it has been something I've always wanted to try. Knowing I could probably never afford the experience on one of my actual films, due to budget/time limitations, I was curious to see what might happen if I shot the same scene, with the same actors, in ever-changing locations, 100 times. The goal was to un-lock endless possibilities for interpretation, and over the course of the day unexpected things

happened, like the chance opportunity to do a version in an empty banquet room at the Royal York hotel. Fortunately, neither of my actors had seen *The Square* so there were no risks of imitation (a full breakdown of this workshop is included in the Appendices).

Still, at this stage, I had no idea what my thesis film was going to be.

### **November 3, 2017: Workshop 4**

In her book, *Grapefruit*, Yoko Ono introduces us to questions, instructions for art/life, performance pieces, and drawings. For this workshop, I selected *Pea Piece* and her instructions were, *carry a bag of peas. Leave a pea wherever you go.* (Ono 1964) This workshop ultimately entitled, *Peas for Peace*, was to incorporate absurdity, social media selfie culture, voyeurism, anti-war sloganism, found footage, as well as material I captured during a student-led protest in Wilmington, North Carolina advocating for gun control. The workshop involved the participation of three brave Toronto actors who were willing to dress up as clowns, leaving trails of frozen peas through the streets of Toronto (links to this workshop and others are available upon request).

*Ideas are like fish. If you want to catch little fish, you can stay in the shallow water. But if you want to catch the big fish, you've got to go deeper. Down deep, the fish are more powerful and more pure. They're huge and abstract.*

**- David Lynch, Filmmaker, (1946 - )** (Lynch 2006)

### **Memory 3**

In the year 2000, I was in a play called *Recent Experiences*. Jacob Wren from PME-ART co-directed with Nadia Ross from STO-Union. The play presented six actors sitting around a big table, shoulder to shoulder with the audience. We counted the years from 1900 to 2000, as four generations of a family recounted episodes of their lives (mixing

real and imagined happenings) in combination with announcements of concurrent world historical events. The play featured Charles Officer, Andrew Moodie, Andrea Davis, Nadia Ross. I played a twin sister. My other half was played by Tracy Wright.

We opened in Toronto and then toured theatre festivals in Austria, Germany, Australia, Hong Kong and Belgium. While in Belgium, I saw an improvised production by a Sheffield-based creative collective, Forced Entertainment. The 24-hour event was unforgettable, with audience members coming and going, returning with food, children crying and laughing: it was alive. I wanted to make something that felt alive.

*A story is told, made up live, by a line of eight performers dressed as Kings and Queens who compete, interrupting, exaggerating, taking over each other's narratives and incorporating stolen bits into their own tales. At times, some of the Kings and Queens take a break to sleep on the floor at the back of the space whilst their colleagues continue. At ten at night, perhaps, there are only two Kings left speaking, pushing on the tale, as one by one, the others come forward to rejoin the line. - **Forced Entertainment** (Etchells 2019)*

### **December 16, 2017: Workshop 5**

With this workshop, I tried a 6-hour exercise of continuous storytelling, inspired by the Forced Entertainment experience. Renting a space in a church, six actors were invited to invest in a day of active listening, endurance, generosity, no censorship, verbosity, imagination and trust. Beginning at 10am and ending at 4pm, the actors were asked to prepare nothing. Throughout the day, they could get food, rest or go to the washroom, but the story should continue. Some of the stories were interrupted before they got started, some dragged on too long, some followed predictable plots; others spiralled into wild and unexpected realms. All told, there were 27 spontaneously made-up stories and many would make great short films. However, at the end of all the workshops, I found I

had circled back to the beginning, with the initial instinct of my application to the MFA program. With certainty, I knew that I did *not* want to invent or imagine worlds. Making a non-fiction film was a necessary next step, for reasons not entirely known. And, I returned to the twins.

### **Godard for inspiration**

In his epic biography of Jean-Luc Godard, *Everything is Cinema: The Working Life of Jean-Luc Godard*, Richard Brody details the filmmaker's politics, intellectual history, obsessions, and personal sagas, in the context of his work, from *Breathless* (1960) to *Notre Musique* (2004). Brody provides this Godard quote from an interview in *Les Lettres françaises*, done just after the completion of his feature *Masculine Féminine* (1966): “I am in search of what it means for me [to direct a film]. And I do it because I am searching. If Sartre still writes today, I am sure that it is because he no longer knows what it means to write. He is relearning it and the only way to relearn is indeed to begin again to write, and I have something of the same feeling with regard to the cinema. I notice that I no longer know anything at all.” (Brody 2008)

### **December 28, 2017: Holguin, Cuba**

My son, Jacob Switzer, celebrated his 22<sup>nd</sup> birthday in the morning, and in the afternoon John and I departed, once again, for Cuba. I had taken an advance on my credit card to afford the trip. Many of my friends advised me to seek the twins online, but I didn't. I wanted to meet them face-to-face. We arrived at the resort in the evening, just in time for the night's 'spectacular extravaganza'. Almost exactly the same show as 2015, but no

twins this time. The next morning, after I made an inquiry with Barbara in Customer Service, I was led to the entertainment co-ordinator, Sephora. She told us the dance company would arrive in the afternoon to rehearse; my heart started to race. At 3pm, she confirmed the twins were not dancing at the resort anymore, and no one had any information about them. At 4pm, she approached me with a phone, and on the other end of the line I could hear, "Hello Canada, I am twin". I was nervous and happy and could sense they must have thought, "what does this crazy woman from Canada want?" I told them that I had seen them dance two years ago, and I thought they were great dancers and hoped to do an interview them. We didn't speak long. I received their email, purchased an internet card (no wifi available), and emailed them using the lobby computer.

**On Dec 29, 2017, at 5:33 PM, Ingrid Veninger wrote:**

Hello, I am in Cuba until Jan 3.  
You say you are in Havana, yes?  
I would like to meet in person.  
Even for a 1-hour interview.  
Is there any chance you will come to Holguin?  
Let me know what is possible.  
I can meet on Dec 30 or 31 or Jan 1 or 2.  
Very Best, Ingrid

**On Dec 29, 2017, at 5:56 PM, Castor wrote:**

WE WILL BE HERE IN HAVANA UNTIL JANERO 3.  
WE WONT BE IN HOLGUIN UNTIL COMEBACK FROM GERMANY ON MARCH.  
PLEASE COME TO HAVANA. WE WILL WAIT FOR YOU.  
ANY TIME ANY PLACE BEFORE JANERO 2.  
WE AREN'T WORKING. WE ARE ENJOYING HOLIDAYS.

**On Dec 30, 2017, at 11:07 AM, Ingrid Veninger wrote:**

Hello! It is a challenge to come to Havana.  
There are no flights and no buses. Everything is full because of the holidays.  
I am working to find a car to drive from Holguin to Havana.  
And I will email later to let you know the result.  
I would really like to come and to meet you. I will email again soon.

**On Dec 30, 2017, at 12:17 PM, Castor wrote:**

OH YEA, WE LIKE IT. WE WILL BE WAIT FOR YOU. TELL ME WHEN YOU ARE IN THE HAVANA. DAY AND TIME. I WILL LET YOU KNOW PLACE. WE WILL WEAR LIKE THIS IN PHOTO. WHITE NECK SHIRT.

**On Dec 30, 2017, at 2:42 PM, Ingrid Veninger wrote:**

Great news!

We have a car to drive to Havana.

We will travel 12 hours tomorrow.

Let us meet at 8pm DEC 31.

The driver's name is Carlos.

He will call you with the meeting place.

Please email me your CELL PHONE number.

We will drive back to Holguin on JANUARY 1.

See you tomorrow. DEC 31 in Havana.

It is a crazy plan and it is a fun plan.

**On Dec 30, 2017, at 4:17 PM, Castor wrote:**

OK SWEETY. MY PHONE NUMBER IS +5353185998. WE WILL WAIT FOR YOU IN THE HAVANA. DON'T WORRY. WE WILL BE ON LOBBY COLINA'S HOTEL OR IN FRONT ALMA MATTER UNIVERSITY. IN 30 MIN I'LL BE ON INTERNET. LOOK AT ME ON FACEBOOK BY RUBILDO DONATIEN DINZA.

**On Dec 30, 2017, at 6:05 PM, Castor wrote:**

I HAD SEEN YOUR WEBSITE. YOU ARE AMAZING. I CANT BELIEVE YOU BE WHO WE ARE GOING TO MEET. SEE YOU TOMORROW.

**On Dec 30, 2017, at 9:16 PM, Ingrid Veninger**

Great! I am so happy to meet with you.

The driver CARLOS will call you when we are in Havana.

See you soon!

That night, I could not sleep. What if the driver didn't show up? What if the twins changed their plans? The price of hiring a car to drive us the 820 km from Guardalavaca to Havana (return) would be \$1000 convertible Cuban pesos, the equivalent of \$1000 U.S. dollars. Expensive, but there was no other option and we had already come this far, it seemed absurd to give up. Having no idea where the meeting might lead, or if the twins could be interested in making a film with me, I recognized my privilege in having the freedom and possibility to follow through with this entire trip.

Making friends with a local musician we learned the average monthly wage in Cuba was the equivalent of US \$20-\$30. The most basic “legal” phone plan costs half a month’s wage. Affording jeans, shoes, especially anything with a designer brand, could mean saving money for months. At the resort, tourists feasted on fruits, meats, lavish cheeses, none of which the locals had access to. I remember there was a pyramid of apples on New Year’s Eve, and Liliana, who made the fresh fruit smoothies every day, told me that she had never tried an apple. We often left tips, small gifts, and food treats for the housekeeping staff, but we were told they rarely got to keep any of it. At the end of their shift, the staff went through a separate security exit, where every “gift” had to be declared. Oftentimes the items were confiscated. It was explained to us that housekeeping received more gifts than other staff, so the resort managers held back gifts for others, to ensure the distribution was “fair”. College graduates were guaranteed jobs, but not always in areas they desired. Education was free, “but they teach us what they want; we learned anything American was bad”. Medical services were free, though oftentimes medication was in short supply. Most young people we spoke with could not wait for the American dollars and business to pour in. I wondered if the twins viewed me as someone who could make them rich and famous. If so, I would be a disappointment. No expectations, I said to myself. We would meet and see what happened.

### **December 31, 2017: Meeting the Twins**

Our driver, Carlos, was exactly on time and we departed for our journey at 7:15am in a 1954 mint green Chevrolet. John documented the trip, and later, when we returned home, together with my editing friend, Chris Mutton, we made a 10-minute mini-documentary. Starting from the town of Guardalavaca, we travelled through Holguin, stopping for gas

in Las Tunas, eating a lunch (packed from the breakfast buffet) in Florida, picking up Carlos' sister in Santa Clara, and finally arriving in Havana. On the way I read *Landscape with Shipwreck: First Person Cinema and the Films of Philip Hoffman*. Phil had given me the book right before I left, and to a great extent some of the diaristic entries influenced the form of this paper. In the blank pages at the back of the book, I wrote these things:

*Man with arm bike. Peddling. No legs.*

*She was carrying water. He was selling garlic by the road.*

*Families on horse carts. Banana trees. Goats, cows, vegetable stands.*

*Two lanes for 375 km. Gravel road, most of the time.*

*Stray dogs, packed buses.*

*A hen and her chicks are trying to cross the road. A hero's journey.*

*This '54 Chevy has no seatbelts.*

*Fidel slogans on billboards. The history of Cuba is everywhere.*

*Almost a full moon. The last day of the year.*

*Oxen are working hard. People are working hard.*

*How can I add anything more to what has already been said? Watch and listen.*

*identity/power/representation/relationship.*

*My life has been a hybrid of fact and fiction.*

*Scarecrows on a farm. A stray mother and her pup.*

*Trucks puff black smoke.*

*I want to be inside water, inside blood, inside a pulse/impulse, inside the feeling of things.*

*Death is a lived practice*

Arriving in Havana at 7pm, I realized we had not arranged any accommodation. Being New Year's Eve, nothing was available downtown. Eventually, a hotel receptionist took pity on us; calling several friends, she found someone who was willing to rent us a room.

At 8pm, we walked to the Colina Hotel. The twins were already there, dressed identically in white shirts, grey hoodies, black pants, intentionally mismatched shoes. We embraced. They were so tall. Entering the lobby, we found a place to sit. I thought we might order wine and celebrate but the twins told us they don't drink alcohol; "we don't like it". John bought us beer and apple juice for the twins. We toasted. It was only halfway through the meeting that I learned their names were Rubert and Rubildo.

We connected. Stilted at first. They became emotional in speaking about their family. Their closeness. They asked me about my parents, about John, my children, my work. They told us their friends think they're crazy because they don't drink, or spend their money on designer clothes, or stay out late, or care about picking up girls. They seemed determined. Cool. Critical and selective. Also humble. Deeply respectful, tender, loving. Fearless and naive. They were complicated. I recognized them. They had the joy of my children and the eyes of my father. After nearly two hours the "interview" was coming to a natural end. Rubildo said, "I feel like we understand you... better". And then, the camera battery died. In the last moments, I spoke about the possibility of making a film. Until then, there was no mention of doing any kind of project. We could have easily said our goodbyes and maybe never interacted again. Instead, I initiated. They agreed. And we committed to each other.

## WHAT IS DOCUMENTARY?

Researching and writing this paper, the term *documentary* appears to be synonymous with *uncertainty*. Speaking with documentary filmmakers at festivals in the U.S., Canada and Europe over the years, they have described a variety of methods ranging from staging scenes, doing multiple takes, hiding cameras, stealing shots, adding commentary, orchestrating a score, as well as committing to observing their subjects without any mediation, until they got into the editing room, which was where they would manipulate the material. In his online master class documentary filmmaker Ken Burns was emphatic, “we interpret, manipulate, decide what to include and exclude. Manipulating is not pejorative, manipulation is life!” (Burns 2018)

Scanning the documentary pages of today’s Netflix, topics include: nature and technology, politics and current affairs, ethnicity and identity, LGBTQ stories, arts and artists, health and wellness, media and popular culture. Some of the films involve recreations (*The Act of Killing*, *Stories We Tell*, *The Thin Blue Line*); archival footage (*Far From Poland*, *I Am Not Your Negro*, *They’ll Love Me When I’m Dead*); narration (*March of the Penguins*, *Gambling*, *Gods and LSD*, *Land without Bread*); interviews (*Shoah*, *Searching for Ingmar Bergman*, *The Five Obstructions*). What are the commonalities linking these documentary films? And what of the films which defy classification, (*Kate Plays Christine*, *The Human Surge*, *Brothers of the Night*)? Where do the films exploring the spaces in-between belong? Ninety years ago, Soviet’s Dziga Vertov made *Man with a Movie Camera* (1928), which is exemplary, not only for its cinematography and editing, but also for its promotion of the concept of “Kino-Pravda” (“Cinema Truth”), focusing

on everyday experiences with ordinary people. At this time, films were not separated and categorized as documentary and fiction. Scottish born, John Grierson (1898-1972), first commissioner of The National Film Board of Canada, originated the term “documentary” upon reviewing a film by Robert Flaherty, *Moana* (1926). Flaherty’s *Moana*, however, much like his previous, *Nanook of the North* (1922), involved many fictitious elements: staging of scenes (endangering his lead actor, Allakariallak, in the infamous walrus hunt), and casting roles (no members of Nanook’s “family” were actually related). (Wise 2013)

Because of documentary’s association with “education”, people often think of non-fiction films as fact. If you asked my mother, she believes that “things in a documentary are true and things in a fiction are made-up”. If we search the word “document” in the online etymology dictionary:

From Old French *document* (13c.) “lesson, written evidence” and directly from Latin *documentum* “example, proof, lesson,” in Medieval Latin “official written instrument, authoritative paper.” Meaning “written or printed paper that provides proof or evidence” is from early 18c.

And when we search “documentary”:

1788, “pertaining to or derived from documents.” From document (n.) +-ary. Meaning “factual, meant to provide a *record of something*” is by 1921, originally in reference to film, from French *film documentaire* (by 1919).

With respect to journalism, the definitions seem appropriate; but for an artistic pursuit, involved in practices of interpretation, the definitions are certainly challenged. Today, we understand that even without going so far as casting actors or staging scenes, simply by bringing a camera into a space, we are affecting the factual “record of something” by where we position our camera, by what we choose to include in the frame, and by what we choose to omit. Grierson, considered to be the “father of documentary” created a

definition often cited: "the creative treatment of actuality." (Grierson 1966) This seems a definition better suited to cinema than my mother's. But what is meant by "actuality"? According to Merriam-Webster's dictionary: the quality or state of being actual (existing in fact or reality). I have no desire to dispute actuality, and in applying Grierson's definition it seems to be in the "creative treatment" that we, as filmmakers, can forge our path.

French critic and theorist, André Bazin (1918-1943), was influential not only in co-founding the renowned film magazine, *Cahiers du Cinéma*, but also in his arguing for a cinematic realism, launched in 1945 with his essay, *The Ontology of the Photographic Image*. Advocating for a filmmaker's non-intervention, Bazin stated that "an image of the world is formed automatically, without the creative intervention of man. The personality of the photographer enters into the proceedings only in his selection of the object to be photographed and by way of the purpose he has in his mind". He claimed that photography "affects us like a phenomenon in nature" -- and he defined cinema as "objectivity in time". (Bazin 1967) The Cambridge Dictionary defines "objectivity" as, "the fact of being based on facts and not influenced by personal belief or feelings". I have not managed to be objective in the making of my films. My orientation has never been detached or indifferent; I want to engage. Would I even be able to make a documentary?

*A question that concerns or should concern every nonfiction or documentary filmmaker: What is documentary? What makes it different from scripted films or drama?... The best that I can come up with is that in documentary, we can ask whether something is true or false. In drama, we cannot. No art form can give us truth on a silver platter. But it can present evidence in such a way that we can think about what is true and what is false. In this respect, there are elements of nonfiction in all of fiction filmmaking, and vice versa. There is, strictly speaking, no dividing line. – Errol Morris (1948- ) (Morris 2015)*

## Memory 4

I started acting in commercials when I was 11 years old. My first dramatic role came when I was 13, for a TVO show called *The Moral Question* directed by Al Waxman. The audition process was bizarre: Waxman pretended to be my “husband” and in order to get me to cry he told me that our “child” needed a blood transfusion. All I was allowed to say was “please” after which he slammed his fist on the table and shouted “No”, causing me to cry immediately. I had no idea what a “blood transfusion” was. He was pleased with my crying and I received a call back. The next time we did the exercise in front of a producer, and Waxman said, “remember that game we played?” The experience of that first role was harrowing, mostly because nobody communicated or explained anything to me. In fact, Waxman assumed the best method to keep me “in character” was for the crew to ignore me (the make-up artist apologized at the end of the day). Mr. Waxman didn’t think I could convincingly *act* sad, so he ensured that I would *be* sad. I was playing a girl who was pregnant and the episode was called “The Abortion Issue”. The show was a hybrid docu-fiction, based on a real medical case, combining interviews with dramatic re-enactments. One of the re-enactments required that I cry a lot, but no one explained that when I was off-camera (when close-ups were done on the other actors), I didn’t have to cry. The complete scene was shot twelve times, and by the time it came to my close-up (last), I was crying because I wanted the whole ordeal to be over. I remember going back to school the following day feeling like I had just been on different planet. As a young girl, I wanted to get another role, so I could apply my newfound knowledge as to how scenes were shot. As an adult filmmaker, the experience caused me to be protective of my cast.

## ETHICS – PAST WORK

The second half of this paper will more specifically address the making of my thesis film through pre-production, production and post-production, and issues of ethics will weave through all the phases. However, I wish to devote closer attention to ethics at this juncture. In consciously observing the variables involved in collaboration and exchange, as well as interpretation and intention, it feels as though one could be looking into a spiral of mirrors, with each mirror reflecting and responding to the other. How can we be most conscious in our filmmaking practice? Concretely, and possibly due to my experience as an actor for over twenty years, I am sensitive to behaviours, imbalances of power, and the potentiality of exploitation in our industry. I consider the people (or animals) on-camera, be they established professionals, first-time performers, or documentary subjects, to be the most vulnerable. To date, I have not asked my cast or crew to do anything I would not be willing to do myself and, unequivocally, I believe the work should do them no harm. With this intention, I am careful about the commitments and the people with whom I choose to work. Effort is put into communicating with core participants at the outset of my projects, all the way through completion, and beyond. Most recently with *Porcupine Lake* (2017), wrapping production was emotional for the two young leads; we remained in contact throughout their transition back to school, and to this day. Each film has had lasting effects long after wrap. Following the making of *Hated Pigeons* (2015), my first-time lead actor, Pedro Fontaine, who worked in finance, decided to pursue acting full-time and moved from Chile to New York to study at Meisner's Neighbourhood Playhouse. After making the ensemble feature, *The Animal Project* (2013), members of the cast were inspired to make their own features, shorts, and

web series. In making *i am a good person/i am a bad person* (2011) the bond between my co-starring daughter, Hallie Switzer, and sound recordist, Braden Sauder, boomed to the extent that they are now married and expecting their first child. I am not taking credit for all of this, but it is an interesting reflection on the life/art continuum. With my second feature, *Modra* (2010) the final scenes of my Slovak family dancing in the backyard were contrived as most of my family were estranged; but the fictional re-creations had positive effects and some of the tensions between my aunts, uncles, cousins began to dissipate after the shoot. In *Only* (2008), starring my 12-year-old son, Jacob Switzer, and a young girl from his grade six class, Elena Hudgins Lyle, big experiences and emotions were navigated as we travelled to present the film in Rome, New York, and independent theatres across Canada. I messaged Elena, now 24, to ask about how she remembered the experience. Her reply:

*I feel like a lot of my personal feelings at that time had way more to do with how the film was being received, how it felt to have people interested in and/or criticizing your work, how it felt to be travelling, more than anything to do with the film itself. Also having a crush on Jacob, haha. So I feel like were I to describe these emotions they'd mostly be about puberty and trying to establish/prove myself and argue my own worth to myself when I didn't always believe it. But I also remember a lot of closeness, family, belonging and funny moments between us and the whole crew. That really stands out.*

In Marina Goldovskaya's 2013 documentary, *The Art of Observing Life*, Albert Maysles speaks to film students, "I saw a plaque on a church and it said, "The church is the place where you practice what it is to be human." Albert then points to a movie screen behind him and says, "right here, is the place, if the stuff on the screen is right, is where you practice what it is to be human and what a wonderful thing that is."

All of my films have been challenging in different ways and have continually provided opportunities to exercise what it is to be human - mindful and compassionate. Given the consuming intensity of making things with caring, it is the ultimate reward when the experience impacts lives in energizing ways. The paramount relationship I have is in the trust with my cast and my crew. Next comes the audience, whom I have no desire to mislead. My job as filmmaker is to distill what we shoot, and to create a cohesive structure, ultimately offering something of value to an audience. In the case of *El Mundo O Nada*, the task also involved not misrepresenting or distorting the reality of those who agreed to be in the film.

In the opening minutes of the final film, we see the brothers' love for each other, how they miss their family. They dream of singing with Justin Timberlake, and aspire to increase their views on social media by posting videos every day, an opportunity not afforded to them in Cuba. Now in the "free world", the twins channel their energies to online social media platforms, not only for promotion, but also for connection and exchange. They are able to navigate and utilize avenues for exposure, separate from that provided by my film, to directly and continually represent themselves. Like myself, Rubert and Rubildo have been performers from a very young age and are practiced in understanding the difference between on-stage and off-stage. They trusted me to capture their on-stage image via music videos and live posts, but also their off-stage personas, as seen in the interviews and everyday moments of waking up, eating, going to sleep.

Against the advice of fellow filmmakers, I showed Rubert and Rubildo an early rough cut to be sure they consented with how I was arranging the material (I will address this in

greater detail in the editing section). Essentially, if the twins had any issues, I would rather know sooner. After the viewing, they were happy saying, “It’s strong, good, real.” The next day, Rubert told me about a friend who mentioned, “you should never cry unless they pay you a lot of money”. Fortunately, the twins were confident enough to disagree, “We are not ashamed of our feelings”. If they had really wanted a sequence in the film removed, I would have cut it. Throughout the editing process we were in communication. If I was unsure about the re-contextualization of a voice-over, I asked them. In this sense, the making of this documentary was participatory. Consent was not a blanket one-time procedure just because they signed a release; it was an ongoing discourse. Fortunately, even though they had never participated in a film, the twins were advanced in comprehending how consuming the process could be, having performed, shot, edited, exhibited their own music videos. Still, no matter how much we thought we understood we were all taking big risks.

On April 28<sup>th</sup> of this year, the film will screen for its first audience. The twins are unable to travel, so they will Skype in for the Q&A. Of course, I am protective about the brothers being judged in any negative way. Will viewers appreciate their passion, focus and drive? Or will they think they are narcissistic for their use of social media? Will they understand that in communist Cuba the twins had almost no access to the internet, and in freshly arriving to Barcelona, it was a whole new world for them? Or will viewers lump the brothers together with today’s obsessive selfie culture? Intentionally, we worked with the material to engage with the questions of self-obsession and self-expression. At the Barcelona Port, we see various people taking pictures; sometimes focused outward, other

times selfies prevailed. We filmed the brothers dance on either side of a glass, like mirror images, while people in the background captured on their phones and Rubildo encouraged, “post on Instagram baby”. In the first park scene, after they made a live video, we hear one of the twins say; *a friend called us and asked, “Why are you using social media so much?”* Then, he speaks about their limited internet access in Cuba. Later, after a dance class, Rubert speaks about Facebook comments and how they have “meaning”. The twins consciously reflect on these issues of representation and identity; the film does as well. Will viewers judge their music and dancing, or will they understand how much the brothers love what they do? I’m hoping, by the end credits, audiences will be sure of their discipline, determination, and passion, even though their future remains entirely unknown and uncertain.

A key component of this film, eschewed in the purest of observational cinema, is the interviews, which I believe offer valuable insight. Interviews generally pose a hierarchical dynamic, since filmmakers are often in control of asking the questions. In order to avoid such a hierarchy, we filmed three different sets of interviews. In the first two, the brothers asked each other questions, these do not appear on-camera, but segments of the audio play on the head-shaving scene. For the third and final interview, where they wear red hoodies on-camera, Leon (cinematographer) translated my questions into Spanish, but the answers were not translated back into English for me. We did try translating the first few answers but it broke my connection with the twins and seemed to drain the energy from the room, so we stopped. Normally, without a list of prepared questions, comprehension would seem critical. However, by not understanding what they

were saying, I was not only prevented from asking leading question but it forced me to listen in a different way -- working more off their expressions and behavior. Ultimately, my attention was on representing Rubert and Rubildo honestly, but more importantly to me, *they* felt they had been represented honestly.

*An ounce of behavior is worth a pound of words.*  
– **Sanford Meisner** (Meisner 1987)

Another ethical issue in documentary filmmaking involves the question of payment, and there are differing opinions. I think much of that stems (again) from documentary being associated with journalism. In journalism, paying people is seen to be unethical, or at least impractical, as it can breed dishonesty. The twins never asked about money or being paid, but I felt that in a film project such as my thesis, it would be unethical *not* to pay them. My engagement with the brothers was as a filmmaker, not a journalist. When viewing films such as Martin Bell's *Streetwise* (1984) or Zana Briski's *Born into Brothels* (2004), different ethical issues arise regarding power dynamics and representation, augmented when the work is acclaimed and gains box office revenue. This project was partially funded with a Social Sciences and Humanities Research Council of Canada (SSHRC) grant, which also went towards covering my graduate tuition fees, and the rest of the budget came from me personally. I don't imagine this thesis project will gain too much traction outside of film festivals, as there are no broadcasters, distributors or sales agents attached. However, should the film make money, revenues will be shared.

*Filmmaking creates a sort of - trust, maybe. It has led me to a group of people I feel good with.* – **Claire Denis, Filmmaker (1946- )** (Lim 2009)

## PRE-PRODUCTION – PRODUCTION – POST-PRODUCTION

### January-April, 2018: Pre-Production

January meant back-to-school, with new graduate classes and assignments. Still determined to make a thesis film, un-planned and un-scripted, I thought of creating some final workshops, to explore and practice different forms of documentary, in preparation for our May shoot with the twins.

In his 1991 book, *Representing Reality: Issues and Concepts in Documentary*, American film critic and theoretician Bill Nichols developed a way of describing the different types of documentaries in terms of *modes*: “Each mode deploys the resources of narrative and realism differently, making from common ingredients different types of text with distinctive ethical issues, textural structures, and viewer expectations.” (Nichols 1991)

1) Expository Mode: oftentimes uses a narrator aka ‘voice-of-God’ but the commentary can also utilize a poetic or oblique style. Nichols writes, “the viewer will typically expect the expository text to take shape around the solution to a problem or puzzle: presenting the news of the day, exploring the working of the atom or the universe, addressing the consequence of nuclear waste or acid rain, tracing the history of an event or the biography of a person.” (Nichols 1991, 34)

*Examples: The End of Time (2012), Frozen Planet (2011), Nanook of the North (1922).*

2) Observational Mode: attempts to observe things as they happen. Typically without voice-over commentary, musical score, or inter-titles. The subjects (Nichols calls them “social actors”) behave as if no filmmakers were present. According to Nichols, this mode can include *both* direct cinema and cinéma vérité. I find differences between direct cinema and cinéma vérité are somewhat nebulous and appreciated this neatly summarized perspective on the essential differences by historian Erik Barnouw:

“The direct cinema artist aspired to invisibility; the cinéma vérité artist was often an avowed participant. The direct cinema artist played the role of the involved bystander; the cinéma vérité artist espoused that of provocateur. Direct cinema found its truth in events available to the camera. Cinéma vérité was

committed to a paradox: that artificial circumstances could bring hidden truth to the surface.” (Barnouw 1993)

Nichols adds, “For some practitioners and critics the terms direct cinema and *cinéma vérité* are interchangeable; for others they refer to distinct modes, but some may assign direct cinema to the more observational stance and others *cinéma vérité*. For these reasons I have chosen to sidestep both terms in favour of the more descriptive appellations, *observational* and *interactive*”. (Nichols 1991, 38)

*Examples: Hale County This Morning, This Evening (2018), Armadillo (2010), Seventeen (1985), Salesman (1969), Warrendale (1967), The films of Frederick Wiseman.*

3) Interactive Mode: This mode affords engagement and participation from the filmmaker. As Nichols asks, “What if the veil of illusory absence is shorn away?... The filmmaker need not only be a cinematic, recording eye.” (Nichols 1991, 44)

*Examples: Man on Wire (2008), Bowling for Columbine (2002), Shoah (1985), Grey Gardens (1976), Chronicle of a Summer (1961).*

4) Reflexive Mode: the spectator is the focus of attention in this mode, causing us to re-adjust our expectations and assumptions about the world around us. Nichols gets substantially deeper, “Whereas the great preponderance of documentary production concerns itself with talking about the historical world, the reflexive mode addresses the question of *how* we talk about the historical world... It stresses the deformative intervention of the cinematic apparatus in the process of representation. Knowledge is not only localized but itself subject to question... The reflexive documentary arises in part from a history of formal change in which the constraints and limits of a mode of representation provide the context for its own overthrow.” (Nichols 1991, 57-64)

*Examples: The Thin Blue Line (1988), Far from Poland (1984), Wet Earth Warm People (1975), Man with a Movie Camera (1929).*

Modes can be combined, and during these months of pre-production I wanted to try them all. Four more workshops happened in Toronto in January. In February, while attending the Available Light Film Festival, in Whitehorse, local artists, mushers, everyday people, a cook, and a theatre director participated in six improvised workshops. All of the workshops were shot, edited and offered to each participant to use however they saw fit. One of them became a Process Cinema assignment entitled, *Lalithaa*, combining interactive audio with an observational camera to tell the story of an adventurous woman

who migrated from India to the Yukon. Michel Gignac, a Whitehorse-based multi-disciplinary artist participated in two workshops and I began to consider that my final thesis *might* become a triptych film involving, Rubert and Rubildo in Cuba, perhaps a visual artist in Whitehorse, and musicians in Toronto. I had not imagined that the film I would make with the twins would be a feature on its own.

By now, York University was engaged in a strike, which lasted five months. From mid-February onwards, classes were cancelled, causing our winter term to be more of an independent study. For my final screenwriting class assignment, I thought I might be able to submit some of my edited workshops as *image writing*. My professor, Amnon Buchbinder, appreciated my process with respect to an un-scripted non-fiction thesis; but still, it was a screenwriting class after all. I began to imagine a fictional story involving the twins taking a road trip from Holguin to Havana to meet an estranged sister. In two-weeks, I wrote a 10-page treatment. I was surprised by the sense of accomplishment. What a relief to have a narrative, a structure, events, a plan, a vision. How luxurious to have some semblance of knowing what one was doing. Immediately, I thought I needed to shred, erase, burn what I had written; I had all too easily become attached to the ideas (final assignment is included in the Appendices). The day after handing in the treatment, I checked with the twins via Facebook and learned they were no longer living in Cuba. Trashing my treatment proved unnecessary; *uncertainty* once again established its rightful place as the leader of my thesis film.

On January 3, 2019, the twins left Cuba, for the first time, as part of a dance company tour to Germany; they had no pre-conceived idea they would not return home. After spending some time in Germany, which did not suit them, they contacted their cousin in Barcelona. She offered them a place to sleep for a few months. With the comfort of a familiar language and family, they decided to go to Spain. I had no communication with the twins between January-April while they were on tour. I messaged them on April 11<sup>th</sup> to plan our trip to Cuba, they told me they had moved to Barcelona and assumed the movie would be cancelled. My response, “we will come to you in Barcelona!”

*There was a time when I could not start shooting without having devised a complete plan of the episode, but now I find that such a plan is abstract, and that it restricts the imagination.*

- **Andrey Tarkovsky, Filmmaker (1932-1986)** (Tarkovsky 1986)

In the weeks leading up to principal photography, tasks involved: booking flights, securing a cinematographer, sorting out equipment, obtaining production insurance, finalizing accommodation, and making sure the 90-index cards on the wall of my room remained blank. There were two known elements (the twins and Barcelona); every other aspect of the film would be discovered in the making.

My partner, John Switzer, was set to be the production sound recordist. Our sound package included a six-channel mixer, boom microphone and pole, Zoom H4n recorder, and 3 wireless microphones. John is a musician, professor of Independent Music Production (IMP) at Seneca Collage, and was the recordist on my second feature, *Modra*. We have always worked well together but, unfortunately, for the purposes of this project, he doesn't understand Spanish. In order to secure a Barcelona-based-Spanish-speaking

cinematographer, I made a post on Facebook. Within a day, a friend connected me with 21-year-old, Leon Guallart Diaz, and after a 2-hour Skype conversation, we committed to each other. Prior to this film, Leon had shot a few shorts and music videos. He owned a Sony a7s ii camera, Zeiss 24mm-70mm zoom lens, and H400 glidecam rig for longer tracking shots. He was born in Barcelona, knew how to get around the city, and was not invested in scripts, storyboards, or shot lists. This was a favoured nations production, whereby everyone who contributed to the core of film was paid the same, in production and post. The twins made themselves available for our 11 shoot days. When I asked why they were willing to make the film they said, “First we were looking for your name online. It was a surprise because we saw good readings. And we learned it is better to believe, and we can let time prove us right or wrong”. I wanted to prove them right.

Prior to flying to Barcelona, I packed all kinds of things: Prisms and crystals, egg lights different coloured bulbs, energy snacks, a football, a movie slate, plastic wrap, scrim mesh, and cheesecloth to shoot through. Lots of chocolate, fake moustaches, swimming goggles, a GoPro camera, sewing kit, candles, rain ponchos, flashlight, food colouring and a few items of clothing for myself. Over the course of the shoot, we ate all the snacks, the twins used my GoPro in their video shoot, and we used the movie slate everyday. But otherwise, almost most none of these props made it to the final cut, except the egg lights, featured in the night scene when Rubildo is editing.

Josephine Decker is a filmmaker and friend who got her start in documentary and is now making her own brand of hybrid cinema. She and her editor Harrison Atkins made a list

of eight editing tips published in MovieMaker Magazine (Decker 2018), which could be applied to every phase.

- 1) Throw the entire structure away and start from zero.
- 2) The process of an editor is to spelunk into the soul.
- 3) Show your film to people!
- 4) Have an editor the entire time. Do not edit it alone!
- 5) Be prepared to suffer.
- 6) Allow space in the process for free-associative iterating or sketching.
- 7) Have both macro and micro editing structures.
- 8) Respect your own humanity.

I can also appreciate this, which has been attributed to Banksy, who heard it on the radio:

*It's not art unless it has the potential to be a disaster.* (Brown 2015)

And this, which my supervisor, Philip Hoffman said to me before I set off for production, “Be an arrow, not a target.”

### **May 2018: Production**

We departed Toronto on Saturday May 19<sup>th</sup> and arrived in Barcelona on Sunday May 20<sup>th</sup>. John and I checked into a small hotel around the corner from the twins’ apartment. At 5pm we met the cinematographer, Leon. At 6pm, we re-united with the twins, which was surreal given that five months earlier we first met in Havana, and now we were in Barcelona about to embark on a filmmaking adventure. Together we walked to a Mexican place for dinner, and Leon quickly became essential for translation. I realized the twins and I would have a very limited understanding of each other through the making of this film. How exactly was that going to work when all the dialogue was to be improvised? During dinner, the twins excitedly told me (via Leon) that Christina Aguilera was following them on Twitter. I checked the tweet and noticed there was no blue verification

checkmark. I told them it was a fake account, but I wasn't sure if they believed me. I observed three things over the course of our dinner.

- 1) Once again, the twins dressed identically; splitting a pair of shoes, they wore a different shoe on each foot.
- 2) When Rubert had to run back to their apartment to return a key, Rubildo stopped eating and would not eat until his brother returned.
- 3) The brothers were very affectionate with each other, often touching and embracing.

I wanted to make sure all of these things were preserved and captured in the film.

Sometimes, when the camera rolls, real life nuances disappear.

Leon had asked if he could shoot our first dinner in Barcelona, but I decided we shouldn't. First, I wanted to spend time with the twins without recording, so we could establish a behavioural baseline. Second, my instinct was to stay out of the film, even though I admired all kinds of vérité films which included the filmmaker and/or reflected the process of filmmaking. [*Chronicle of a Summer* (1961), *Far from Poland* (1984), *Sherman's March* (1985), *The Five Obstructions* (2004), *Cameraperson* (2016).] I had just been the subject of a feature documentary directed by Julian Papas, *The Other Side of Porcupine Lake* (2017), which followed me through the entire process of making *Porcupine Lake*, including writing, prep, production, post, all the way to the checking the master DCP at Deluxe in Toronto. I did not want this thesis film to involve any semblance of a behind-the-scenes, nor any backstory related to how I first saw or met the twins, nor anything to do with me being on-camera. I wanted to make an observational documentary, with practical lighting (no film lights), and a single camera. Though I can

appreciate blockbuster productions, I prefer a more immediate and DIY approach, which not only affords me more creative flexibility and economic efficiency, but more importantly -- how I want to make films is connected to how I want to live life – less industry, infrastructure, and intervention, more direct-source art. The aesthetics of the everyday - the aesthetics of pragmatism – informs how I make films, and that hands-on approach lives in the result and reflects how an audience experiences the work as real and true, which in turn mirrors the process.

*Your film – let people feel the soul and the heart there, but let it be made like a work of hands.* - **Robert Bresson, Filmmaker (1901-1999)** (Bresson 1975)

### **May 21-23, 2018: Day 1-2-3**

At 9am, the twins came to our hotel, right on time. They were dressed in identical red hoodies and black pants and John attached their wireless microphones. Leading up to this day, one particular film remained a point of reference, *The Human Surge* (2017) by Argentinian filmmaker Eduardo Williams, which was set in three locations, Argentina, Mozambique, Philippines, and explored human connectivity via precarious internet connections. Utilizing long tracking shots, I thought the film was unsatisfying when I first saw it as part of a 2016 jury for RIDM (Montreal International Documentary Festival); but of all the films I watched that year, I could not shake its raw, poetic, humanity. In an interview with *Film Comment*, Williams spoke about his framing:

My characters feel a bit lost, but I think this kind of permission to be lost is also necessary to grow. People are so often afraid, but we need exploration to learn... We are living in a world that is always feeding us words, and in which we are always thinking in phrases. But thinking can also come through movement. It can be more experiential... I avoid close-ups... to get the audience to see people as part of their environment... The way I film, your eye can roam a lot. You can focus on different parts of the frame.” – **Eduardo Williams, Filmmaker** (Bittencourt 2016)

We filmed the twins as they rehearsed in a park, walked through the streets, and shopped in a grocery store. They moved through Barcelona neither as locals, nor as tourists. Everywhere they went, they attracted attention because of their height, good looks, indential-ness, and would frequently hype their Sensacion Gemela hashtag. From the first day, they were absolutely unfazed by the camera, relaxed, natural, open, receptive, enthusiastic and so professional; they were incredible to work with.

*The camera puts at the disposal of the director all the resources of the telescope and the microscope.* – **André Bazin** (Bazin 1967)

Throughout production when we shot scenes outside or in public places, like the Port of Barcelona, we developed a deep focus approach. In the second scene of the film, we began on a wide shot of a roundabout and slowly zoom-in to see the twins dancing, into a mirror, with their red hoodies calling our attention like a beacon. I wanted to give an audience two ways of watching the movie, perhaps warranting a second viewing -- watch only the twins, then watch everything *except* the twins. Surrealist painter, Leonora Carrington, echoes Bazin:

*The task of the right eye is to peer into the telescope, while the left eye peers into the microscope.* - **Leonora Carrington, Painter, Novelist (1917-2011)** (Carrington 1988)

This way of seeing began to inform our aesthetic, encouraging wider shots, especially when the twins were out in the world. I was always on the lookout for pairs of things -- dogs, birds, lovers, eggs in a pan -- against the masses of crowds; and the single, isolated, lonely things -- a cat, a boy with a ball, a plane in the sky going somewhere unknown. On our second day of shooting, we went to the twins' apartment. I learned they lived with their cousin and aunt and slept on an L-shaped couch. The room's layout, with warm

colours, heavy blinds, and natural light were immediately beautiful. The twins showed us their morning routine, beginning with waking up, and we started filming. There was no blocking, or rehearsing, but as it was noon, what we captured was re-creation, not reality. The twins had no issue with re-creating anything they would normally do. However, if I asked them to do something out of the ordinary, for example, change the order of their morning flow, they would resist. As for the movement of the camera, it took some time before Leon and I were in sync with our ideas. The camera needed to be an intuitive dancing partner, not only an observer. During the scenes, when the twins were talking, I had no idea what they were saying, but it didn't matter. In an interview with *Reverse Shot*, Eduardo Williams addressed a question about approaching a foreign language as music, "I think what's great about listening to people speaking in other languages is that you are forced to adopt a different sort of understanding. It's not that dialogue is not important: each line adds something, but at the same time I want my viewer to be open to the situation as a whole, and to all its various possibilities. In Argentina, for example, it's difficult to detach myself in that way, because obviously I cannot deactivate my knowledge of the language." (Cicchetti 2017) In hindsight, I think my inability to understand the twins' Spanish proved to be a constructive obstacle, in that it saved me from contriving or coaxing a narrative.

The fluidity with which they moved around each other was like a ballet, familiar, easy, and intimate. In changing their clothes in the closet, they moved like a single organism. Watching the twins on this second day, I realized that I might end up with a feature film and not a short, or part of a triptych. We repeated the waking-up scene, tightening the

action, choreographing the camera. The fourth take became the first scene of the final film. Were we allowed to shoot four takes and still be a documentary? For a period, we considered including the camera slates as part of the movie. In the tradition of *cinéma vérité*, we would then be transparent with viewers, but the attention on the twins would be overthrown by the mechanics of the process, and I was not interested in that kind of film. Throughout the shoot, my grounding was always with the twins and how they were feeling. In the mornings and at the end of our days we had *check-in* and *check-out* circles, where we would each share a word, or story, or thought to express how we felt in the moment; this helped me stay connected not only to what people were expressing on the outside, but also to how they might be feeling on the inside.

### **Hybrid Thoughts**

I find some of the most exciting work is bending and blending realism with imagination. Canadian Film Institute's Tom McSorley writes about the work of Quebec's Denis Côté, "Côté walks that fine line between reality and fiction – documentary vs construct, people vs characters, everyday life vs extraordinary circumstances – and exposes how we experience our own humanity... Consequently, we are left with the unanswered question, what species of film is this: experimental documentary, docudrama, or, to borrow a term from Allan King, actuality drama?... Côté's cinema resides in its exploration of the in-between spaces of characters and spectators, and in its refusal to end the accumulation of mysteries." (McSorley 2011) Côté's has been directing films for twenty years, presenting at festival around the world; for me he is an inspiration and I find it difficult to think of any filmmaker in English Canada who matches his consistent output in long-form narrative.

*I'm always looking for the collisions, the clashes in the cinematic language. Bringing danger to my narrative structures is something I'm looking for even if, in the end, the architectures of the stories seem a bit uneven or shaky... Mixing fiction with documentary is risky and beautiful and that's what's exciting... Trying is more rewarding than succeeding for me. - Denis Côté, Filmmaker, (1973- ) (McSorley 2011)*

Veteran documentarist, Errol Morris' films often fuel the debate of genre categorization.

*The Thin Blue Line* (1988), explores the question of “truth” as a man’s life hangs in the balance. The elements of fiction and non-fiction mixed and mash via stylized lighting, scripted sequences, on-camera interviews, and a score by Philip Glass, causing the Academy of Motion Picture Arts and Sciences to allegedly refuse the film for consideration in the Documentary category. (Musser 2015) So, we as filmmakers must consider our ethical and aesthetic issues individually, and make decisions based on the specific circumstances of our own projects. On the morning of our first day, I asked Rubert and Rubildo whether they wanted character names, thinking they might want a shield of protection from “truth”, but they didn’t. They wanted to be themselves, use their own names, and they wanted our film to capture their lives as they were; so our path was determined.

### **MAY 24-26, 2018: Day 4-5-6**

Every night, I was the DIT (digital imaging technician), which involved importing the day’s footage, logging, and backing up. I didn’t mind the extra hours because it gave me a chance to scan all the material before falling asleep. Every morning, Leon met us at the hotel and reformatted the camera cards. The twins would arrive in their wardrobe, get wired with their microphones, and we would venture into the day. By Day 4, we had

filmed all over Barcelona, following the twins and their activities of rehearsing, teaching, clubbing, eating, sleeping. I was happy with how the footage looked, but had no idea what was going on, or how to help facilitate their story. There was no dramatic plot, no essential conflict, no adversity, no stakes. We had no victims, no heroes, no crisis—I wasn't sure we even had a story. I took some encouragement from playwright and screenwriter, John Patrick Shanley, from his preface for *Doubt* (2005), which won a Pulitzer Prize for drama and a Tony Award for Best Play.

*What's under a play? What holds it up? You might as well ask what's under me? On what I am built? What holds me up? On what I am built? There's something silent under every person and under every play. There is something unsaid under any given society as well. - John Patrick Shanley (1950 - ) (Shanley 2005)*

I realized how much I relied on language in constructing my past films. When making *The Animal Project*, if dialogue sounded unnatural, flat, or obvious, we changed it. With *Modra*, the conversations I had with my cast during breakfast would make their way into scenes after lunch, and this ability to communicate always enriched the narrative. At this stage, we were halfway through our shoot and I knew almost nothing about the twins. Not understanding what they were saying was feeling detrimental, so we made a plan.

### **MAY 27, 2018: Day 7**

On this day, Leon and I met to review all the footage. John and the twins had a day off. My 90-index cards became filled with scene headings and short descriptions of things we had shot. We were averaging 5 hours of footage per day, so by this point we had 30 hours. Leon took time to translate the interviews for me and I realized just how much the twins had shared. I had not anticipated on-camera interviews being in the film, but now it

seemed very likely. In doing a rough timing, we had already captured enough material for a solid 70-minutes, mostly because many of our shots were 3-4 minutes, without any coverage. Although I appreciated and even envied the montage work of a filmmaker such as Godard, I wasn't interested in re-designing this film in editing. Documentary can take months, even years, to edit, we were not going to have that kind of time. I wanted to keep our long single shots, so they needed to be great. I decided it didn't matter if we did multiple takes to get them right; my barometer for "truth" was the twins, and as long as we captured what was natural for them, then I felt we were still working in a mode of documentary.

On this day, I fundamentally understood that social media was not just a narcissistic exercise for the brothers. They wanted to build awareness of themselves as dancers and musicians; but their finances were limited, and social media was a free platform. And they had only limited access to the internet in Cuba. Dancing in the hotels had earned them the equivalent of US20/month. In the two-months they had been in Barcelona, they had already shot, edited and posted over 20 videos to YouTube. Debates regarding "authenticity" on social media were analogous to debates involving fiction and non-fiction. As my daughter has said, "social media is everyone's highlight reel, compared to the behind-the-scenes of their actual life". Images are photo-shopped, with the digitally un-enhanced proudly bearing a #nofilter hashtag, in order to be differentiated. Many of my colleagues curate their social media pages, editing, refreshing and retooling their Facebook, Instagram and Twitter platforms, similar to how filmmakers might collect-reflect-revise their films. Much like the twins, I use social media as a tool for promotion

and connection. Rubert's goal to make 1 million "friends" is not outrageous. Based on a Brand Watch article, the world's total population as of January 2019 was 7.7 billion and the internet has 4.2 billion users, with 3.397 billion being active on social media, the majority being millennial. (Brandwatch 2019) In the eleven days that we shot our film, I never saw the twins despair; lose their determination or drive.

### **Memory 5**

When the Russians tanks rolled into Czechoslovakia on the night of August 20, 1968, my father had to get out of the country, or he would certainly face more jail time. Without telling brothers, sisters, mothers, fathers, or friends, my parents packed a few belongings (including me) and left. At the border, my father was allowed to pass with his visa and passport, but as there was no visa for me, we were forbidden to pass, no matter how much my mother pleaded. She had to walk back across the bridge, over the Danube River, past the Russian tanks, carrying me in her arms. Through my father's contacts, a visa was completed for me and on my 2<sup>nd</sup> birthday, August 22, 1968, my mother crossed the bridge once again. They wanted a better life for me. My father was born in 1933 enduring both the German and Soviet occupations of Czechoslovakia and spent five years in a uranium mine labour camp, Jáchymov, with political dissidents – philosophers, writers, artists. For most of my life, he advised me not to trust anybody. Filmmaking forces us to trust, however. To make a film, we must trust people, and we must be trusted.

**TWINS INTERVIEW (excerpt)**

Ingrid Veninger with Rubert (R) and Rubildo (r) Donatien Dinza in Barcelona, Spain.

Where: Hotel Room When: May 27, 2018

Translated by Leon Guallart Diaz

*Which one is older?*

r: Him.

*How much older are you?*

r: He's a few seconds older. Well, you came out first.

R: That's true.

*What do your parents do?*

r: Our mom was a nurse. She has always loved sewing. Her passion is sewing. Right now, she's unemployed, and sews when she feels like it. It's kind of a family tradition.

R: Our dad works in construction. He's always had the same job, even now.

*When did you start dancing?*

r: We started dancing when we were little kids. I remember... I have this image in my head, we would climb on the washing machine. We would climb up there and we would sing and dance all over our house. We were very, very young. We couldn't even... I have that image in my head. Do you remember?

R: Yeah...

r: We danced more seriously in primary school, traditional Cuban dance.

*What was your job in Cuba?*

R: In Cuba, I worked in a university teaching classes in the morning. At nights, we danced for the tourists on the beach.

r: We got our job as dancers in the hotel thanks to one of our teachers of Cuban culture. He used to record us dancing around the university. He showed one of those videos to the CEO of a dance company in Holguín. We met and told her that we had a couple of choreographies and she said she wanted to see them... So we danced there in her studio and she hired us for her dance company. That's how we started working on the hotels.

*Is there a job that you would not do?*

r: Here there are all kinds of offers to sell fruit and other stuff. But if we started selling fruit we'd have to forget about teaching and dancing. We can't go to the club every night and do the same show, we need time to exercise and make new choreographies. Most regular jobs are an eight-hour shift, a whole day. If I take a job from 9am to 5pm our music, dance and making videos life suffers. Earning less money, but doing what I love makes me feel okay.

R: Jobs I wouldn't do... Up until now, I've never seen a job I wouldn't do.

*Would you ever do separate jobs?*

r: I don't think so. We try to do everything together.

R: We wouldn't work separately, but... For example, it's Friday and we have nothing to do. Someone calls us and says they want a dancer, but they only want one to go to a club. Then, we would still go together. One dances and the other one is there to support like,

“I’m going to be here watching, and you go do the job”. That’s the only way we would work separately. We’d never take a job that would keep us apart. What do you think?

r: I agree.

*What if you suddenly won 1 million dollars?*

R: If I had one million dollars, without hesitation... we would share a quarter for the both of us. I would send the rest to my family. I have dreams of being an artist but it could never compare to my family. It doesn’t mean anything. Once they’re okay we’ll be okay. A quarter million is more than enough so my brother could have his computer to edit, a camera to record the music videos, and I could have my audio equipment to make our music. With a million I could buy a car, but I’m not worried about it, I would walk everywhere. I’m not someone whose dream is to own a car. My dream is a different one. What do you think, brother? What would you do with a million?

r: Me? Whatever you say, you are the oldest.

R: He always says I’m the oldest when we talk about this stuff.

r: I’m usually the one that makes decisions, but...

R: Like I told you, we don’t need to discuss it... When our family is involved we never argue... But, if we are talking about our careers he always makes the final decisions.

r: Okay... If I had a million dollars, I would probably cry for a month because we could buy a house for our family. But getting bling-bling and stuff like that... No... I don’t even wear a watch or rings. I am Rubildo, and that’s Rubert, without earrings, piercings... I’m not saying that’s wrong, if you like it go ahead, but I wouldn’t spend my money on that. Money should be spent on food.

## **MAY 28-29, 2018: Day 8-9**

When we arrived at the twins' apartment, they said they needed to cut their hair, but waited until we arrived, in case we wanted to film it. They led us to the laundry room and demonstrated. While the twins got their razor ready, I set the frame with Leon. It was to be one single wide shot. The laundry room location was perfect with its natural sky light, hanging clothes, and ambient sound. Rubildo shaved Rubert first and it took 5 or 6 minutes before they switched positions. This was the moment, I felt we had a film; this scene was the heart of it. I motioned for Leon to move in for a tighter shot, and to get inserts of their hair falling on the floor. By now, Leon and I had become pretty good at understanding each other's hand signals. The relationship between director and cameraperson is profound; when words and hand signals failed us, Leon would hand me the camera to show him what I wanted. When we disagreed on frames, or timings, and when our instincts were at odds, we negotiated a compromise, or I relented, or he would have to relent, which visibly pained him. But at the end of the head shave scene, everyone was happy. Before we left the apartment, John recorded the tone of every room and wild sounds of the shaver turning on and off, the paper towel ripping, and the sound of sweeping. At the end of each scene, throughout the entire shoot, we took the time to record the atmosphere and any specific sounds such as doors, light switches, footsteps, anything we might need to augment the sound design in post.

The twins told us they wanted to shoot a special music video for a new song "Mucho Pa Ti", so Leon secured a free warehouse location through his school. Together, we agreed to approach the rest of the day as an observational shoot. From the moment of everyone's

arrival at the warehouse, while the twins and their cousin's husband, Claudio, focussed on shooting the video, we followed the action without interrupting, or staging, or asking for any repeats. It was a fantastic and frustrating chaos, with Leon running around, and with John tolerating the incessant grind of the generator blasting into his headphones. Remarkably, we made it through the day, shooting a single-camera-tracking-shot extravaganza, resulting in 4-hours of material, which became a 6-minute sequence, ultimately living at the mid-point of the film.

To celebrate, we went to a fountain show. After shooting the water, the lights, the crowds, we settled into a position. Rubildo spontaneously turned to Rubert, “let’s make a wish” -- just as Leon moved into a two-shot and with intuitive timing tilted to the sky. When moments align in unplanned and unexpected ways, a film starts to feel alive. When it happened on this project, it didn’t mean the work became effortless, or less uncertain, or less exhausting; but when the life force of the film being created becomes activated, it is incredible. In Filmmaker Magazine, Indian filmmaker Ritesh Batra described it well:

*When a movie is going to work, this is what happens: it tells you what it wants to be, as much as you decide what it should be. It becomes a conversation with your work. It’s as close to a religious experience as I have ever had (as someone who is an atheist on good days). This conversation starts only after a lot of time and work has been put in, you have to earn it. It’s a weird, indescribable force that makes its presence felt... In my short career, this has happened to me maybe two or three times; it’s when I know I am on the right track, and now the work has come alive and the conversation can begin. I wouldn’t say it makes me only proud when it happens—it also humbles me. (Filmmaker 2019)*

### **MAY 30-31, 2018: Day 10-11**

Though the twins were rarely apart, when Rubildo was editing, Rubert would sometimes go out. I suggested he have a date with a girl, as there seemed to be a lot of girls in

Rubert's life. It would need to be someone who would be comfortable on-camera and with signing a release. Rubert's friend Maylen was willing to participate. John had discovered a park with a big blue-tiled wave, so we decided to meet there. It was to be a single shot. I didn't tell them what to say, nor did I understand what they were saying, so they could have been talking about anything. The selection used in the final film was our 12th take. The reason for re-takes would sometimes be due to distracting background, a shaky camera move, a dramatically shifting exposure, or the action dragging on too long. For everything to work un-planned and in perfect harmony took time. This scene, though one of the more observational and voyeuristic in the film, was one of the most labour intensive, given we had no control over the environment and the shot was long.

After the park, the twins mentioned they had not yet been to the beach, so we had to go. We went on a cable car ride and filmed the beach from high above with all the people like small ants below; an indirect homage to *The Human Surge*. It was not lost on us that the twins had two hoodies, red and blue, the colours of the Cuban national flag and also the American flag, both with stars and stripes, in opposition; communism and capitalism. The twins believed if they worked hard in Barcelona, it would pay off, unlike in Cuba where Rubildo said, "it doesn't matter how hard you worked, it's not worth it because you're not getting paid or praised". This line was in the film for a long time, but I edited it in the final cut. I was cautious about including anything too critical about living or working in Cuba. Rubildo's perspective was insightful and valuable but the twins may need or want to return to Cuba, for any number of reasons, and I felt that any criticism of the system was risky. On the other hand, I left in the line when Rubert says, "I look to the

world and realize our professional opportunities in Cuba are non-existent”. Rubert’s perspective was less personal and more obvious because we understand how living in a communist country might be restrictive and since this was more a part of public consciousness, it felt safer to leave in the film. Every moment was considered and weighed in relation to every aspect of the film, and its process, and the participants, and each choice carried large responsibilities.

On the way home, the twins collided with a bachelorette party. It seemed to me that the twins’ random dances were similar to prayers in motion. Their dances, whether in public or private, were expressions of joy, faith, love, hope, strength, and desire. There was an interesting occurrence with a homeless man (he told us he was homeless) who asked us for money. The twins offered to put his cup on the ground and to dance with him, in order to earn *him* money. The twins, themselves, never busked: they dance on the streets for free, and to rehearse, but never for money. In order to help the man, however, they were willing to dance with a cup on the ground. The man was too shy, but Rubildo’s negotiation with him lasted for ten minutes. In the end, Rubildo emptied his wallet into the man’s cup. I asked if it was okay that we filmed him. Leon translated and he agreed, as long as we paid, which we did. The footage was good, but I didn’t include it in the final film. It felt wrong to include the homeless man, even with his consent, but did not feel wrong to include people taking selfies on lion statues. The interactions with the man, besides being arguably exploitative, were part of a different story, outside the themes of this project.

After our lunch break, we returned to the apartment and positioned the camera at the bottom of the stairs, because the twins were planning to go to a club and we had planned to shoot them leaving. Suddenly, Rubildo burst out of the apartment to tell us that their video was on television. We ran up the stairs and captured the family celebrating, without having any idea of what was going on. They later told us there was a television competition, and the twins had submitted a video. On the television there was an advertisement for the competition, and it showed a quick snippet; they were ecstatic! I imagined how I might have shot this scene differently if it were a fiction, perhaps an insert of the television and more coverage? In this very spontaneous sequence, the camera's gaze was fixed on the twins, completely engaged in their action. We spent the rest of the night dancing in the club, and on our final day we shot in a "magic place" discovered by Leon. Hiking up a trail we came upon the graffiti wall that appears in the final sequence of the film. I had not noticed the "El Mundo o Nada" graffiti on the rock until Rubildo pointed to it, on-camera. They stopped in a perfect position on either side of the frame, danced, spoke about their twin's concert, and turned to the sea with outstretched arms as the birds soared, and the cruise ships bellowed, and a plane cruised overhead. We were met with cats on the way out, a pair looking like identical twins. We came upon the cactus garden, and the cactus seemed like the ideal plant for representing the twins' new start, strong, resourceful, protective.

The twins communicated with their mother by email, frequently. As we were leaving the cactus garden, I had an impulse to have them receive a message. So we staged it with the twins coming down the stairs, stopping to check their phone, camera moving into a

tighter shot, the twins walking out of the park, the camera standing back. After our final take, the sky grew dark. We shot the scene four times, just as we had shot the first wake-up scene. The final single take is in the film.

We had a contingency day, but we didn't use it. Instead we went for a big dinner with everybody, including their aunt, cousin, little niece, Rubert, Rubildo, John and Leon. After dinner, Leon asked whether I had an editor and recommended a colleague from his film school, Claudia Munuera. I met with Claudia the next day, which was our final morning in Barcelona. She had made one short and had never cut a feature, but I liked her and most definitely knew I needed to work with someone Spanish-speaking. Claudia was enthusiastic, available, and agreed to our payment plan. We committed to each other, and I left her with the back-up drives and a post-production schedule. She was ready to begin.

### **June-November, 2018: Editing**

On June 10, 2018, I emailed Claudia 12-pages of assembly notes (included in the Appendices). Over a period of two weeks, Claudia logged and synced all the footage. For one week, she worked on the assembly, a final running time of 4 hours. We had 11 days of shooting and 33 days between assembly and picture lock. To be fair, in between our sessions, I spent each day reviewing the raw material, making paper edits, and pre-visualizing the movie in order to maximize our editing time. Editing happened in three phases:

- 1) July, 2018: Claudia and I worked together for 16 days in Barcelona to complete a rough cut. Final rough cut running time: 92 minutes.

2) October, 2018: I returned to Barcelona for 9 days and we completed a fine cut. Final fine cut running time: 83 minutes.

3) November, 2018: Claudia came to Toronto for 8 days in which we picture locked. Final picture lock running time: 84 minutes.

### **July 2018: Rough Cut**

Within a few days, we were able to edit the 4-hour assembly into a 95-minute rough cut. The twins' morning and night routines gave the film an inherent structure. The pace was dictated by the real time of long uninterrupted shots. As a result when we cut a scene, it often meant losing 3-5 minutes. The film contained very little in the way of coverage, inserts, or cutaways. With a few exceptions, like the video shoot at the mid-point, the flow of the film was to be derived from the action inside the frame by way of the movements of the twins, background, and foreground. The movement of the camera would bring the viewer from a wide-shot into a two-shot, as opposed to an edit taking us there. Overall we captured 52 hours of raw material and the total number of edits in the final film equals 228, which is low even in relation to my past work. In approaching the rough cut, we developed five story systems:

- 1) The twins' private inner world.
- 2) Their public outer world in Barcelona.
- 3) Their online identity.
- 4) The on-camera interviews.
- 5) The out-of-context voice-overs.

Our task was to balance the systems within the narrative structure and to maximize ways in which the systems could interact to enhance and support one another. In terms of composition, in the twins' private space they dominate the frame, whereas in public spaces they're smaller in the frame, sometimes engulfed by the environment, accentuating their displacement. It was also important to include sequences which

excluded the brothers, to counterpoint our absorption with the twins. These ideas of visibility/invisibility also played into the social media aspect of the film. Daily, the twins invest time and energy to build their online profile, believing that online power can translate into real world value; if they are visible, they exist. In the rough cut, we had too many long interviews, which interrupted the momentum of the film. How to edit without censoring? The interviews offered insights into their personalities, motivations, and allowed the twins to express themselves directly as Rubert said, “I hope the young people who see me right now understand that they have to learn to appreciate their mothers.” We wanted to make it clear that it was the filmmaker asking the questions and worked to make this less ambiguous, but when we put my voice in too much the balance tipped; the film always seemed to be resilient and fragile at the same time.

Claudia was outstandingly focused, patient and technically savvy. She secured a free space for us near my Barcelona hostel. We worked for 16 days, with one day off in the middle. On our day off, I met the twins to show them our rough cut. They never asked to view the film before it was finished, but I wanted to show them. As I previously mentioned, filmmaking friends warned me about screening rough cuts to lead subjects; for a number of reasons I could appreciate why it might be a bad idea. The sound was very raw and the picture resolution was very low. Everything about the movie could still change, so it would be unfortunate if they grew attached to any part. They had been through the process in making their own videos and I trusted they would understand a “work-in-progress”. They watched on my laptop with headphones. I watched them, as they watched the film. It was great to see them laugh in recognition and enjoy the

sequences, especially the dancing. When the interview about their father started, it was emotional and Rubert squeezed my hand. Throughout the 95-minute rough cut, they watched intently and noticed everything. At the end, they were silent, hugged me. I was prepared for them to want changes but they had no issues. Claudia joined us to translate. I asked whether they considered the film to be a *documentary*. And they answered, “we didn’t feel directed, we see ourselves in the film and even though we know the camera was sometimes staged, we were not staged. We can say that for us, the film feels real and it’s a documentary”. They wanted only one thing. They wished their parents could see it. So, I promised to return to Cuba, when the film was finished, to show the film to their parents. If they wanted to show their family it was a good sign; their response gave me permission to keep going.



*Image 1.*

If the film were a fiction, it would not have mattered significantly if we shot in May 2018 or a year later. A script would have provided us with a blueprint to follow. In a documentary, while engaging with real people in real circumstances, a difference of 12 months means an entirely different movie. Today, the twins are no longer living with their family, they have their own apartment, a steady job teaching dance lessons, new girlfriends, and they have even started to wear different clothes. We could not have made the same film today, and that's exciting. The film is an archive of a very specific time for the twins and that alone holds meaning.

### **October 2018 – Fine Cut**

Prior to beginning a fine cut, in the months between July and October, I showed the rough cut to my supervisor, Philip Hoffman and reader Ali Kazimi, both offered invaluable and constructive feedback. As well, I sent private links to a few editors, actors, and writers. I was relying entirely on Claudia for translation, so we also showed it to several Spanish-speaking filmmakers for feedback. From the beginning there was generally a consensus regarding the themes: family, love, desire. The tone: tender and poetic, “a compassionate portrait reminding us that each striving newcomer has dreams and a story” (Christy Garland). The twins: watchable and charismatic, “a film about companionship, they're a unit, I wonder if they love someone else as much as they love each other.” (Pedro Fontaine). Friends were picking up on details of doubling and reflections, such as the use of mirrors (in the apartment hallway) and glass (at the Barcelona port). The head-shaving scene was a favourite. Then the feedback splintered. One friend was unconvinced by the “climax scene”, when the twins were joyous about

being on television. In many respects her uncertainty spoke to the core of “uncertainty” at the heart of this project – uncertainty in method, form, theme. The film explores notions of representation and invites the audience to be uncertain in wondering what is real, fake, planned, accurate, distorted? How much is the filmmaker controlling? How much are the events being manipulated? Those are valuable questions to ask, and constantly. There may be viewers who wrestle with their impressions of the twins. Are they too self-absorbed or too sincere? Perhaps they are both. Additionally, what was a favourite interview for some was the least favourite for others, and disagreements continued with respect to dance moments, various scenes, and even the title. Some of the feedback involved wanting more tension, and we explored different ways of fostering moments of conflict. For example, in the section where the brothers were separated, it was easy to create tension by intercutting Rubert coming home late at night, with Rubildo editing, and back and forth, and pacing it to make it seem like Rubildo was getting nervous, alone in the apartment, and then we cheated two words from a deleted scene and put it on the security screen, “hurry up”. It was an interesting exercise to play with stretching the footage in different directions, to test its elasticity, but creating conflict was completely contrived, and false.

One of the biggest challenges was the trimming and selecting of interviews; there was so much great material but the answers were often too long. Finding the best interview to start the movie took us into some deep rabbit holes. We wanted the first fifteen minutes to set up the five systems of our story. From the beginning we knew the single shot of the twins waking up would be the first scene. Next, the Barcelona roundabout zoom shot.

Then, the first interview had a big job because it needed to be fun, fast, informative and connect viewers to the twins. After exercising all our options, I accepted that no single interview had everything we needed. Finally we tried the jump cuts allowing us to go from *what's your name* to *where were you born* to *how long have you been in Barcelona?* And that worked. Another challenge was the process of re-contextualizing the audio onto images, even though I understood this was a basic and standard practice in many documentaries; I did not want to misrepresent their thoughts. Utilizing the interview content as voice-over allowed us to pack much more into the film and finally we embraced it. Sometimes what's heard is informational, such as when we see the family and hear Rubildo talk about their living arrangements; other times it adds new layers of information. Still, there was no way I could embrace a jump cut or cutaway from the interview where Rubert speaks about his father; any interruption felt censoring. However, I did choose to omit a subtitle. Rubert says, "he beat us" but we did not subtitle this in English. In reading those words, we might judge or project our own experiences, but the twins do not see themselves as victims. Spanish speaking viewers will hear it, and for the rest of us, it will be sub-textual. Rubert also says, "we wanted to run away from home, because we thought our father didn't love us." During editing, I learned the twins' father was born in Manuel Tames, a small town outside of Guantanamo and was in the Cuban military from the age of twelve. Being one of ten children Rubildo told me, "it was a place he would get food and a bed. Our father was strong and strict with us because he was raised that way." Their mother helped them understand their father. Their mother is a strong woman.

The final film is a reflection of its making, and whenever we tried to manipulate the real experience, the film would react in ways which made it clear that we were making a bad move. In his book *The Way of the Screenwriter*, Buchbinder writes, “a story is a living thing”. (Buchbinder 2005) Living things want to be cared for. When I received feedback from people, I was careful in how I applied the notes; it was important to explore all possibilities, but not disrespect the film or the keepers of the story.

### **November-March 2018 – Picture Lock and Completion**

For picture lock, I brought Claudia to Toronto and secured a free space at Wildling Pictures with thanks to producer Matt Code. We worked each of these final eight days, not only making final tweaks but still exploring big structural manoeuvres until the last hours of the final day, turning every scene and investigating every cut to make sure we were on the right frame at the right time. During film festival Q&As filmmakers are often asked about influences, inspirations and beginnings, but we don't often get a chance to speak about the endings, the closing of possibilities, the finality, and letting go. Perhaps, it's because we are completely drained by this stage of the process and the body's memory wants to forget the intensity, so we can endure doing it all over again.

Fortunately, picture lock is not the end of it as there's still sound design and mixing and colour grading to come.

*El Mundo o Nada* is my seventh feature with sound designer, Jakob Thiesen. We did not want to polish or shine the sound too much. The dialogue was recorded well and we had hours of wild sound and ambiances from location. After our spotting session, we knew

there would be no score and no music added, only what existed from a source within the world of the film. The approach was to do a 5.1 surround mix, so it was about “widening” and “fleshing” out the sound, while preserving the realism of our approach. Within two weeks, the sound design was complete.

For the colour grade and the mix, I worked at Deluxe post-production in Toronto. This project marks my ninth feature film with Deluxe, which speaks to their generosity and support. Together with colourist Dave Muscat, we boosted the scenes involving social media and YouTube, saturating the colours, showing us a bigger, brighter world. When we return to our off-line “reality” there’s a shift into an image less hyped. We wanted all of these movements to be subtle. The YouTube videos, shot and edited entirely by the twins and loaded with effects, we kept exactly as the twins made them. With respect to ratios we decided on the classic 4:3 for Instagram and 2.35:1 for YouTube, accentuating the distortions from the framing of our real world in 1.85:1. We worked to make the interviews feel intimate but also slighter cooler because of their more formal staging. For the rest of the film we stayed natural, just a little sweetening to the raw footage, but not too much; a light touch. Claudia translated all the subtitles with input from the twins, as Catalan Spanish is quite different from Cuban Spanish. Each subtitle was typed, timed, positioned and triple-checked. We decided that Rubildo’s lines would be italicized and Rubert’s lines would be normal to help differentiate who was speaking, a painstaking process (final English subtitles are included in the Appendices).

The final mix was fast and accomplished in four days. I worked with re-recording mixer, Eric Apps, has also been a core member of my team for over ten years. Our biggest challenge was in doing a 25fps – 24fps conversion. It wasn't until post that I realized we had shot the film in the European mode of 25fps. Cinematographer, Leon never thought to mention it because it's standard for him. I never thought to ask because I assumed he formatted his camera to 24fps knowing that all our final post was to happen in Canada; all in all a good lesson in not assuming anything. The conversion necessitated a pitch shift to accommodate a speed difference of 4% resulting in some unusual artifacting of ambiences and sound effects. In the end, we went through the Alchemist software system and were happy with the final result (film credits are included in the Appendices).

Before all the post was complete, I sent a private link of the movie to the twins. The next morning they responded with a message, "Thank you. A lot of Hugs from our heart. It's awesome." I was relieved and happy knowing the twins were satisfied; everything else that happened to the film would be a bonus.

The final post-production process was spread between January-February 2019. On March 4, 2019, we watched the master DCP at Deluxe and then completed all the delivery materials including, BluRays, DVDs and ProRes digital files. We made four *teasers* for the film, utilizing footage that didn't make the final cut, as well as giving a hard drive of un-used material to the twins, which they plan to make music videos with (the first Havana mini-documentary, Moa screening mini-documentary, and teaser links are included in the Appendices). Almost every piece of footage we shot will be used in some

way; nothing wasted. We also made a reel of five deleted scenes, in case there's ever a request for "special features". *El Mundo o Nada* will have its world premiere at the Hot Docs International Film Festival at the end of April 2019.

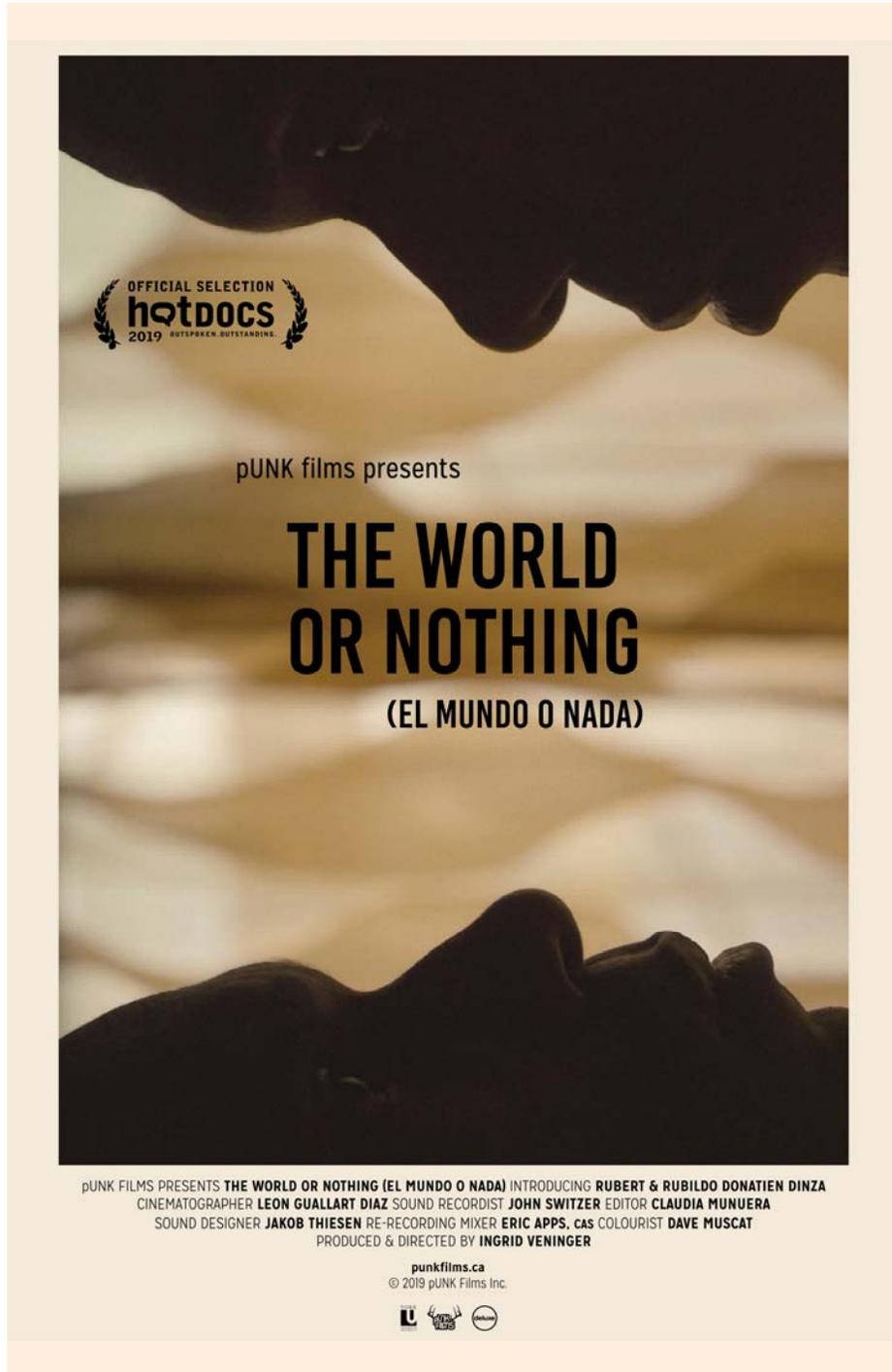


Image 2.

## RETURN TO CUBA

In reviewing the whole experience of this project, the journey could be divided as such:

Act I – Seeing the twins, meeting the twins in Cuba.

Act II – Making the film in Barcelona.

Act III – Showing the finished film to the twins' parents in Cuba.

On December 28, 2018, John and I returned to Cuba for the third time. Once again, celebrating Jacob's birthday in the morning, we boarded a plane in the afternoon and stayed at the same resort where we first saw the twins dance, exactly three years ago.

Rubildo put me in contact with his ex-girlfriend, Karina, who helped prepare and plan our trip. We were to travel to Moa, the town where the twins grew up, to present the final film to the twins' parents, Idia and Rubildo Sr. On the morning of December 29<sup>th</sup>, Karina met us with a taxi at the resort. The drive from Holguin to Moa was 4-hours. A flat rate of CUC150.00 was negotiated for the return trip. Our bags were filled with gifts and snacks. On the way, we spoke about movies, music, cooking, Fidel, Trump, Canada, and snow. Karina said she hoped to get a job at a resort when she finished school. We arrived at 2pm and learned that taxis were not allowed to travel long distances with tourists after 8pm, meaning that we would only have 2-hours in Moa, as the ride back would be another 4-hours. The film was 84-minutes and this whole trip was about sharing time with the twins' parents. I negotiated to stay in Moa until 6pm, although it was risky. When we arrived, Idia (the twins' mother) greeted us so warmly as we entered their home. Handmade curtains draped every window and a lavish spread of food filled the table: beans and rice, yucca, salads, cabbage, pork, bananas, watermelon, beer and wine, likely costing too much. I distributed our gifts quickly, so as not to take up time --

jewellery, cosmetics, shawls, notebooks, hats, calendars, donuts and DVDs. Idia showed us where the twins slept, where they rehearsed, recorded, played and danced as children.

When we were ready to watch the film, I set up my laptop with a small speaker and asked permission to videotape them as they watched the movie. Rubildo Sr. (the twins' father) and a family friend, Olga, joined us. Watching the parents watch the entire film was an incredible experience. They beamed in recognition and pride, watching their sons' life in Barcelona. Their Mother was generous, direct, passionate, nurturing, with such a big smile. Their father was gracious, sensitive, attentive, with deep eyes. After the screening, Karina translated Idia's reaction, "she says even she cannot tell completely if they are acting because it is so natural. These two brothers love each other much. And the movie is great because it's real. It is just the way they are." Rubildo Sr. was quiet for a long time. Later, he said he loved his sons, and he never meant to hurt them. Of course, he loved them. The room was warm. No one knew the twins would not return home, once they left Cuba for the dance tour. It was a spontaneous decision. When they said goodbye to their parents on January 3, 2017, they didn't know they might not see them again. Uncertain futures. No maps, no plans. We embraced and took photos and then it was 6pm and we had to say goodbye. I did not want to leave.

My parents came to Canada, leaving family, so that I could have a better life with the kinds of opportunities that were impossible for them in Czechoslovakia. The twins migrated to Spain for a better life and for the kinds of opportunities that were impossible for them in Cuba. I asked the twins if being in the "free world" was what they imagined, Rubildo answered in English, "it's hard everywhere, in different ways". Once I was back

in Toronto, I sent a private vimeo link of the Moa screening to the twins. They messaged back the same day.

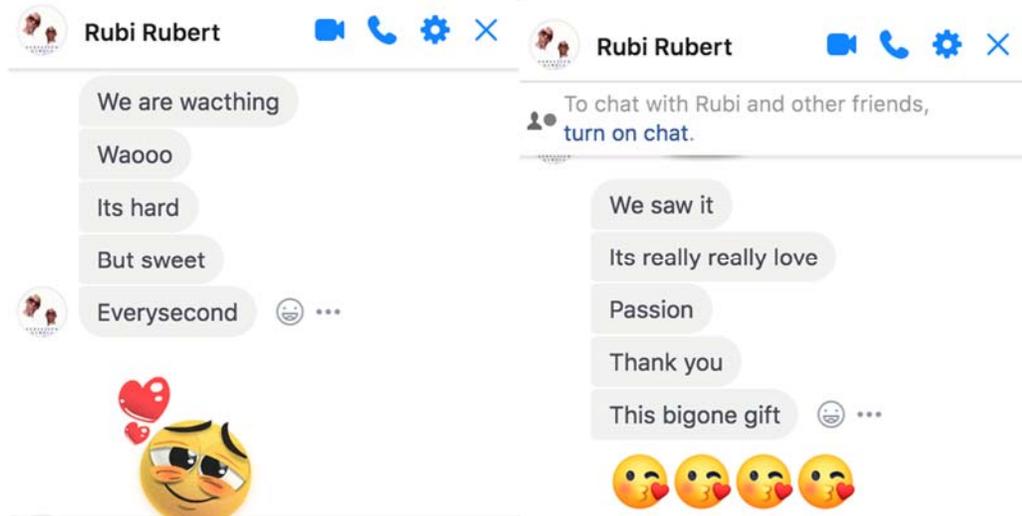


Image 3.

After the screening in Moa, it seemed the film fulfilled its first important mission.



Image 4.

## CONCLUSION

I hope to carry on making films, appreciating the privilege I have as a white, female, living in Canada. With my passport, I can travel to/from Cuba freely. The twins' parents cannot leave. The twins cannot return. The film becomes a bridge. Life. Art. Living. Cinema. Family. Trust. Human. Process. These are the things I believe in. My parents came to Canada, without knowing a word of English, and working day/night to build their lives through many challenges. The twins left everything known and familiar behind and moved to Spain, without any money, to advance themselves as dancers, singers, teachers, to support themselves and provide for their family; it takes courage.

Somewhere between real and imagined, true and false, fiction and non-fiction, I made my thesis film. Between my mother and my father. Between Czechoslovakia, Canada, Cuba. I write this paper with an aim to forge a bridge between the process of *making* the film and the final film itself, *El Mundo o Nada (The World or Nothing)*.

These are the tracks we leave behind, as we feel our way through the dark.

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## Appendices

### Appendix A: Workshop #3 100 Takes

Date: November 3, 2017

Cast: Mikaela Davies, James Gallanders Camera: Oliver Whitfield-Smith

The Scene: Taken from Ruben Östlund's 2017 Palme D'Or Winner, *The Square*.

A two-page scene between Elisabeth Moss and Claes Bang in the art gallery which starts, "Do you just go have sex with anybody?"

The takeaway from this exercise was to be open to more imaginative settings (instead of leading with the obvious) and to explore how elastic and versatile great text can be. The possibilities were almost infinite.

In advance, I decided four things.

- 1) The circumstance of the scene (a one-night-stand) would not change, the dialogue would not change, the characters would not change, but the setting would continually change throughout the day.
- 2) I would determine a location and move only when I felt we had successfully captured the scene. For certainty, "successfully captured" means I would use it in a final film.
- 3) Each take would be one single master (static or roaming to include coverage), however, there would be no traditional coverage per se. A single take would constitute the entire scene from beginning to end, without stopping.
- 4) We would start and end in a bedroom. Every location in-between must be un-planned and would only be determined as we went.

### THE FLOW OF THE DAY

Location 1 – Int. Bedroom.

Action – Getting dressed.

Shot – 10 takes.

At this point we thought this is going to be so easy!

Location 2 – Int. Kitchen.

Action – Making coffee. Eating breakfast.

Shot – 2 takes.

Location 3 – Int. Stairwell.

Action – She leaves, he catches up with her.

Shot – 3 takes.

Location 4 – Ext. Street.

Action – Walking and talking.

Shot – 3 takes.

Location 5 – Ext. TTC Stop.

Action – Waiting for the streetcar, surrounded by people.

Shot – 2 takes.

Visually, it immediately became more interesting when the scene was done in public. Since it's an intimate conversation, there were interesting layers of foreground and background action with people carrying on their lives (a mother with her child, a guy drinking out of a brown paper bag), all oblivious to the scene we were shooting.

Location 6 – Int. Streetcar.

Action – Sitting in the back of the car.

Shot – 4 takes.

I started to notice that my actors were not taking in the world around them. There were so many people staring at them, and I wanted them to notice. But they were in their imaginary circumstances and thus in some kind of bubble whereas, I wanted them to be affected by everything happening around them. Here, I started to feel restless, as I am sure they did too. Then, something happened. An elderly man with a tattered coat and a frayed cap asked me what we were shooting. I started to speak with him and he told me he loved cinema. I asked where he was going and he told me he was going to a demonstration: anti-US-embargo on medical supplies to Cuba. I asked if we could join him, and we did.

Location 7 – Ext. University Avenue.

Action – Participating in a demonstration.

Shot – 2 takes.

I thought how I would have never thought to situate this scene in a demonstration. The actors seemed lost and confused and didn't understand what they were doing there, which enlivened the scene.

Location 8 – Ext. Queen Street.

Action – Walking and talking.

Shot – 1 take.

We shot as we were walking and it was getting cold.

Location 9 – Int. EOne Building.

Action – Entering the building and waiting on an elevator.

Shot – 1 take.

We were getting hungry.

Location 10 – Int. Elevator.

Action – Elevator up and down.

Shot – 2 takes.

The elevator was full of mirrors and fun to shoot in so this energized us. The lines were getting a bit predictable, and I could feel the actors intentionally changing their delivery to keep it interesting for themselves.

Location 11 – Int. Scotiabank Theatre.

Action – Escalator up and stairs down.

Shot – 2 takes.

This is a big escalator so we managed to get the whole scene done on the way up, and on the way down. Not that interesting.

Location 12 – Ext. Richmond Street.

Action – Walking and talking.

Shot – 1 take.

This was all about getting a take done and finding a place to eat. Right around now, I was wondering if there was any point to this exercise, outside of getting to 100. We were all starting to lose the thread.

Location 13 – Int. Paramount Middle Eastern Kitchen.

Action – Eating.

Shot – 2 takes.

These were really good takes. The restaurant was packed and they were delivering the text naturally, while also taking in their surroundings. The rhythm of the scene shifted effortlessly and it was fun to watch. Also, we still had to do this scene 67 more times and we were thinking – HOW ARE WE GOING TO GET THROUGH THIS DAY?

Location 14 – Int. 401 Richmond Building Entrance.

Action – Climbing stairs.

Shot – 1 take.

Location 15 – Int. YYZ Gallery.

Action – Exploring the gallery.

Shot – 2 takes.

The action of exploring the gallery became the primary activity, which meant the text was given less emphasis. At the same time, the actors were listening and responding to each other more deeply. Some of my favorite material happened here.

Location 16 – Int. 401 Richmond Hallway.

Action – Moving through the halls.

Shot – 2 takes.

They actors were getting giddy, playful, flirting, chasing, following. It all happened naturally.

Location 17 – Int. Gallery 44.

Action – Exploring the Gallery.

Shot – 4 takes.

Excellent exhibition of interstellar photographs and a hot pink bedroom set, with amazing colours. The actors were getting into Cassavetes territory here with traces of cruelty and kindness, pulling in and pushing away. They were trusting and testing each other. Nuance was born.

Location 18 – Int. Starbucks.

Action – Buying coffee.

Shot – 1 take.

The scene started while the actors waited in line and continued through ordering, so the scene was sprinkled with interruptions: paying the server, accepting their coffees.

Location 19 – Ext. Richmond St. W.

Action – Walking with coffee.

Shot – 1 take.

Tired and silly take.

Location 20 – Int. Apartment on Richmond.

Action – Sitting in the lobby.

Shot – 1 take.

We snuck into this building and this take had an extra shot of adrenaline, thinking we might get in trouble.

Location 21 - Int. Apartment on Richmond, elevator.

Action – Waiting for the elevator to come.

Shot – 1 take.

When the elevator came the actors weren't sure whether to get on or not, which resulted in a lively moment because it was the actors who were confused, instead of the characters, creating an uncertain limbo, which was great.

Location 22 – Int. Loblaws on Portland.

Action – Going up the escalator.

Shot – 1 take.

The actors were getting bolder in doing the scene in public spaces.

Location 23 – Loblaws produce section.

Action – Grocery Shopping.

Shot – 2 take.

Present and believable. Relaxed and open. The only thing I started to notice was the actors started to add 'buttons' to the scene, like an end beat or an exit. He would leave or she would leave. They started structuring the scene as if for television.

Location 24 – Epicure Restaurant.

Action – Drinking at the bar.

Shot – 8 takes.

I began to play with different kinds of direction. For example I would give them each a secret moment before like, she just came from a funeral, or he is getting over food poisoning, she just got a grant, or his sister just had a baby, etc. The text of the scene never changed, but by giving them secret moments before – the entire mood/tone of the scene was affected.

Location 25 – Ext. Ryerson Street.  
Shot – 1 take.  
Action – Walk and talk. It was getting dark now.

Location 26 – Int. Theatre Pass Murialle Lobby.  
Shot – 1 take.  
Action – Waiting for a show to start.  
I began to infuse the location with an added meaning. For example, this was the theatre where she did her first play.

Location 27 – Ext. Park – Bathurst and Dundas.  
Shot – 2 takes.  
Action – Eating a bagel at a picnic table.  
I started to add different intentions now. Whispering to her – You don't want to see him again. Whispering to him – You want to see her again.

Location 28 – Ext. Skate Park.  
Shot – 2 takes.  
Action – Watching the skaters.  
This scene had great background action with skateboarders whizzing by, and I could have watched them do the scene a lot of times in this location, but it was cold.

Location 29 – TIFF Bell Lightbox.  
Shot – 2 takes.  
Action – Sitting in swivel chairs.  
The best part about this location was that *The Square* was screening and we kept running into people we knew who were seeing the movie, while we were shooting a scene from the movie. It became very meta.

Location 30 – TIFF Bell Lightbox.  
Shot – 2 takes.  
Action – Making tea in the Member's Guest Lounge.  
Kuowei Lee spontaneously came by and it was fantastic.

Location 31 – Ext. Princess of Wales Theatre.  
Shot – 3 takes.  
Action – A crowd was piling out of the theatre.  
We did the scene three times in the middle of a crowd.

Location 32 – Ext. King Street Restaurant with Blue Lights.  
Shot – 1 take.  
Action – Deliver the scene as if you are a Roman Pillar.  
The blue lights caught our eye and with each actor standing under a light, there reciting their lines as though they were part of a Greek chorus. This became the turning point of the exercise. It was hilarious.

Location – 33 – Carlton Hotel, 2<sup>nd</sup> floor.

Shot – 3 takes.

Big Empty Banquet room 1.

We came across a big empty banquet room and decided to try the scene as a chase. She chased him, then he chased her, and they chased each other while doing the scene.

Location 34 - Carlton Hotel, 2<sup>nd</sup> floor.

Shot – 3 takes.

Big Empty Banquet room 2.

We snuck into another massive room with pink lighting. The actors did the scene looking directly into the camera, while walking around the outer edge of the space. It was weird.

Location 35 – Royal York Hotel, underground.

Shot – 1 take/interrupted.

Something big was shooting with a hectic video village and lots of crew. We set ourselves up near the craft service table and tried doing the scene with the production happening in the background, and just as we approached the end of the scripted scene, we were caught and asked to stop. So we did.

Location 36 – Royal York Hotel, conference room 1.

Shot – 4 takes.

We explored the floors of the hotel until we came upon a conference room, stocked with a podium, white board, pitchers of water, note pads and pens. We played with doing the scene as a pitch to an assembled invisible audience.

Location 37 – Royal York Hotel, small banquet room.

Shot – 3 takes.

Next door was a room full of big empty tables, and we did the scene, while the staff stacked chairs and folded the tables in the background. Fantastically bizarre to have this kind of action happening and interesting this setting more resembled the way the scene actually played in the film, *The Square*, with the off-screen noise of chairs falling down.

Location 38 – Royal York Lobby.

Shot – 1 take.

Action - Resting in big comfy leather chairs

We were getting tired and still had 14 takes to go. So the actors sat in the public lobby, in massive leather fireside armchairs and did the scene.

Location 39 – Royal York Hallway.

Shot – 2 takes.

Action - Stylized on backs. The Royal York hallway carpets were inspiring, so we shot a couple of takes high-angle/overhead looking down on the faces of the actors.

Location 40 – Royal York Hallway 2.

Shot – 2 takes. Action - Walking through fancy doorway.

I think they ran and skipped through the hallway, musical theatre style.

Location 41 – Union Station, Main.

Shot – 3 takes.

Union station is easily cinematic. We shot super wide and they did the scene way far away. Audio was useless but it looked great.

Location 42 – Union Station, Tracks.

Shot – 4 takes.

We played with camera movement and blocking while on the platform. These takes were fun because the setting implied he or she was getting on a train, the urgency added tension.

Location 43 – Waiting for taxi.

Shot – 1 take.

We were nearing the end, and could not wait. Outside in the cold, they did the scene while we waiting for our ride.

Location 44 – Inside Taxi.

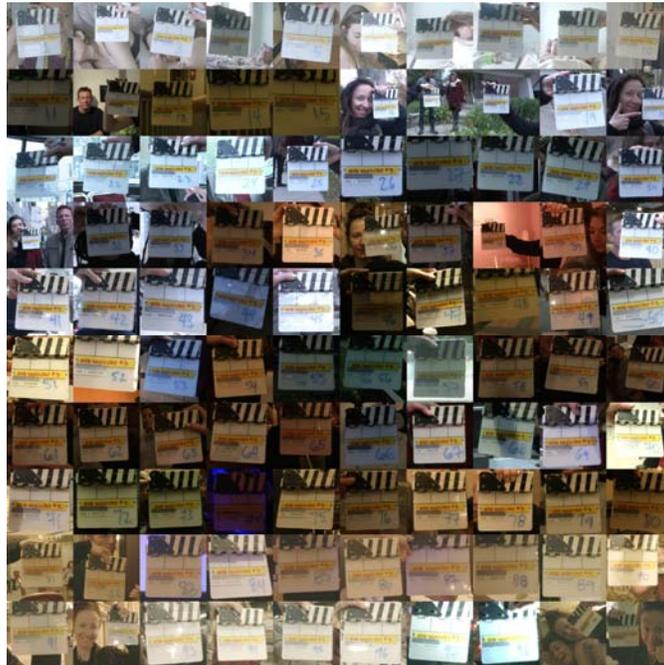
Shot – 1 take.

It was dark, the flares from the street cast great shadows. The actors did the scene in the back seat and the driver began to participate, without any prompting. He continually offered advice, believing their disagreement to be real. The driver was fantastic and reminded me of the magical possibilities when blending fiction and non-fiction.

Location 45 – Back in the bedroom.

Shot – 1 take.

Action – One final take as the actors got back into bed and embraced.



*Image 5.*

## **Appendix B: Cuba Treatment for Amnon Buchbinder's Class**

Date - April 8, 2018

### **INTRODUCTION**

My intention for my final thesis film is to make a fiction/documentary hybrid, fictionalizing the lives of real people in their 20's that I have encountered in four places: Holguin, Cuba // Whitehorse, Yukon // Wilmington, North Carolina // Toronto, Ontario.

**My biggest problem, at this stage, is that I am not sure how the characters and places will intersect and/or relate to one another.** If I don't create a narrative, then it could simply become a convoluted meaningless mess. If I do pre-conceive a narrative, then it might feel contrived and plotted, and defeats my desire to explore an emergent process, which walks the path of *unknowingness*.

*"What is wrong with knowingness is that it removes us from the stimulating turmoil of experience."* – John Cassavetes, Filmmaker

### **FOR THIS ASSIGNMENT – A BIT OF FOCUS**

For this writing assignment, I will focus on a narrative and put my attention on the twins I met in Cuba. This story is linked to my father who is losing his memory, and my discovery at the age of 18 that I have an older half-sister, as well as the connection I have with the Cuban brothers, who are humble, gracious, driven to achieve fame.

### **LOG LINE CUBA STORY**

Twenty-five year-old twin brothers, Rubildo and Rubert, journey across Cuba from Holguin to Havana in a '54 Chevrolet to find a sister they never knew they had.

### **THEMES**

How can we un-know the things we know?

Or, how can we know things, while at the same time remain open to knowing nothing?

Is there a difference between the choices we make, and our how choices make us, specifically, how we make our films, and how our films make us?

### **THINGS TO CONSIDER AS YOU READ**

With the Outline below, I worked to construct 10 scenes, with the idea that each might play 2-3 minutes. I imagine a lot of handheld, or with the camera mounted on an easy-rig, rarely static. The camera will adopt a 'camera as first person' approach, evoking detail and immediacy. Also, there is a lost-in-time feeling I get in Cuba, so I want the film to feel hazy. The haziness relates to the bending of stories, secrets, half-truths, the known, and un-known.

All the dialogue will ultimately be improvised, delivered in Spanish, and sub-titled in English. What is helpful for me to understand at this stage is: Do you care about the characters? Are you engaged?

## POINT OF DEPARTURE – AN OUTLINE – FIRST DRAFT

We HEAR the sound of the ocean merging with the familiar sounds of voices in long hallways. An indecipherable announcement. Are we in a school? A hospital? A resort?

Fade in: A blurry image. It looks like a beach. There's sand and waves and palm trees. Are we on a beach? Or is it just wallpaper of a beach? It seems real and unreal at the same time. Black specks begin to appear on the right side of the frame. Very slowly the black specs increase and merge together. The specks form a black curtain, which eclipses the entire picture.

Cut to Black.

We HEAR distorted voices. Not English. Spanish. Nothing is sub-titled, yet. The voices are close and far away. Yelling and calm. Urgent and everyday.

Scene 1.

We are travelling down a hospital corridor, un-hurriedly. The walls are beige and cracked. We pass by patients in wheelchairs attached to IV drips, and rooms full of people in different modes of rehabilitation, fatigue, and pain. Unsteadily, the camera turns to reveal why we are here. An elderly man, VICTOR (80's), wearing a gauze patch on his right eye, is being supported by RUBILDO and RUBERT, tall twin brothers in their mid-20's. The Man seems disoriented and mumbles anxiously, while the brothers work to find out where they are supposed to go. They stop at a reception desk and explain their father needs to see an eye doctor. He has lost all vision in his right eye. It happened very suddenly this morning. They are directed to the end of the hall where the walls turn from beige to blue, and bright posters with the word "Cuba" are featured. They come to a waiting area, take a number, and sit down. Their father suddenly shouts, "Where is Maria?" The brothers glance around apologetically, their father can't help it, random things come to the surface at random times. Their father gets restless and wants to leave. He starts to take off his makeshift eye patch. The brothers are practiced at calming him. Give him a candy. Whisper answers in his ear when he asks the same questions over and over again, "Why are we here?" "What day is it?" "Why are we here?" Around them people have their eyes covered with scarves or patches, couples argue over prescriptions, others scan their phones, or fan themselves with magazines. The brothers look identical and dress identically in black t-shirts and black-pants, with mismatched sneakers. They share a pair, one white shoe and one black shoe on each foot. Rubildo checks the number chit in his hand, #67. The number on the wall-counter says #42. It's going to be a long day. Rubert strokes his father's back.

Scene 2.

Water is poured on a wrinkled naked back in a small and cluttered bathroom. Wet clothes hang from the shower curtain rod as a WOMAN (70's) bathes her husband, Victor. His head is down. His right eye is now professionally patched with a plastic eyecup fastened with clear surgical tape. Voices we recognize as the brothers' can be heard off-screen. "Who is Maria?" The mother doesn't answer. The father tries to raise his head, but she *insists* it stay down because the doctors said it was important for healing. Done with the bath, she shakes out a nearby bathrobe and helps Victor into it. As they come out of the bathroom, we see the twins are sitting on a big faux-leather brown couch in a living room featuring religious icons and porcelain figurines starring dogs, cats, and birds. Rubildo asks again, "Who is Maria?" His mother waves him away, agitated. His father confidently says, "Your sister". What!? Is that a lie? The truth?

What's going on? They never knew they had a sister. Their mother says, "It's not true". Their father insists it *is* true. Before he met their mother, he had a girl. A daughter. The mother cries, angrily. The father has no idea why everyone is upset, "What is the problem?" The brothers want more information. The father retreats and sits in a big chair resting his head on the back. The mother demands that he put his face down, but he is sick of putting his face down and won't do it. They argue. She gives up. "Go blind! I don't care anymore." And to her sons, "She's a *half*-sister. Maria. We don't know her. She lives in Havana. Do what you want. I'm going to bed." And with that she leaves. The father stands uneasily, with his head down, and follows her, "What did I do? I'm sorry Camilla. What did I do?" And we can hear her voice soften in the other room. The brothers are now alone. Confused and uncertain. Emotions rising. Rubildo says, "We should go to Havana". Rubert says, "We should forget about it".

### Scene 3.

In a cozy club fitting 8 wooden tables and a small stage, where a DJ spins Latin music mash-ups, Rubildo and Rubert are gathered with a group of friends. Same old routine, the friends urge the twins to try a beer, the brothers refuse because they don't drink alcohol, and everyone laughs or scoffs, "You guys are crazy". The DJ yells out, he'll take their beer! Girls enter the bar; the boys become distracted and hopelessly try to carry on a conversation, "If your sister's hot, can I could go out with her?" One friend insists they go to find her in Havana, the rest say it's a waste of time, "She doesn't care about you, why should you care about her?" The brothers remain divided. A friend tells them that he can loan them his car, "If there are troubles on the road, you'll have to pay. The brakes stick but otherwise the car runs smooth". Two girls approach the twins and ask if they want to dance. The brothers are not in the headspace to dance and kindly refuse. Other friends quickly take up the girls' offer and they head to the dance floor to swivel, bump and grind. Another round of drinks and water. The conversation shifts to wanting "bigger things -- money, travel, open a business, and build something for the future" but "Cuba is broken, it's always the same, it will never change even though they promise". The friends persuade the brothers to find their sister, "She's family". And maybe, "she's cool, or rich, or beautiful". They have nothing to lose and should meet her. And at least, it's a trip to Havana. The twins have never been to Havana.

### Scene 4.

The twins lie in single beds, side by side. The sounds of nighttime, the moonlight streams through their open window. Rubildo rests on his back, arm under his head. Rubert is on his side, back to his brother. They have been talking. Suddenly Rubert turns around, "If you want to go, go! It will cost money to drive 12 hours, and Havana is not cheap. IF you find her, then what? You say, "Hi, I'm your brother and she says, why did you come? What do you want?" Rubert contains his emotions but sits up passionately, "I am your brother. We are family. If you want to spend money, let's buy speakers, or something we *need*. Our father says crazy things all the time – Maria, Maria. Forget it. Pretend he never said it". Rubildo is very still. Silent. Rubert stands and leaves the room. Rubildo covers his face with his hands, conflicted. Rubert returns with a glass of water, takes a sip and places the glass on the bedside table between their beds. Rubildo reaches for the glass and takes a sip. Both brothers now lie on their backs, mirror images of one another. Rubildo whispers, "Something inside me says we have to go". Rubert sighs.

#### Scene 5.

Bread and jam fill the breakfast table, where Victor sits with his head down, wearing his eye patch. Rubildo eats 4 eggs with bread. Rubert stares at a "Happy New Year" postcard with an image of "Hotel Colina" dated January 1, 2014. Their mother fries more eggs and waves the spatula as she talks, "That's it. From 5 years ago. I have no idea where she is now. Havana is a big city and it's dangerous." She looks up to the heavens and crosses herself. The air is tense. Rubert pours coffee for his father, who begins to mumble, "I said to her, why do you always walk behind your husband. I would see them. And I asked her one day, why do you always walk behind your husband? And she said, at work he is the boss. Only at home we are husband and wife." Their mother shakes her head and shrugs, "I have no idea who he is talking about, but he tells the same story everyday." Rubildo returns his empty plate to the sink and kisses his mother, "I love you mama". She hands him a bag full of food, "Stick together and call me when you get there". Rubert kisses his mother and she squeezes his arm, "Here is a little bit of money." Rubert refuses the money.

#### Scene 6.

Their friend from the bar tours them around his '54 blue Chevrolet, "I know I said free, but I need something if you're taking it for two days, even 500 pesos, because you are friends that's a deal." Holy shit! The brothers don't have 500 pesos. Their total combined savings equals just over 200 pesos, but that's everything they have. They negotiate to pay 400 total, 200 pesos now, and 200 when they return. Rubert feels it's all a bad idea. Rubildo is uncertain too, but can't back out now. They'll make some money on the way to cover gas. It will be okay. The friend confesses that he's been to Havana only once and has always wanted to go back. It's cool they are taking the trip, living life, meeting their sister. "Money is only money". Rubildo begins to feel a little less queasy. Rubert reluctantly gives over their 200 pesos, gets the keys. And they're off.

#### Scene 7.

Driving across Cuba, 750 km from Holguin to Havana, is quite the journey, single lanes almost the whole way and un-paved. There are a few parts that open up to paved two-lanes, but mostly it's driving on gravel past small towns, big transport trucks, farms, horse drawn carts, billboards featuring Fidel Castro and Che Guevara, cows, goats and stray dogs. The twins get into the journey, making up rap songs as they go, and their voices are solid. Rubert drives and we get a good look at the impeccably maintained lime green upholstery and sweet chrome dashboard, no air conditioning or sound system, but they don't care. Out of nowhere they see a mother hen with her baby chicks crossing the road. Seriously?! Brake, brake! Rubert swerves the car to the side, narrowly averting a tragedy. The mother and her chicks arrive safely to the other side. The brothers take a moment to regroup, "He said the brakes were sticky". Rubert shakes his head, "The brakes are shot." Rubildo suggests calling him. Rubert shrugs, "And what's he going to say, "Sorry". So we forget the trip and go back?" Rubildo's phone rings and he answers. It's their manager, saying they are booked for a dance gig at the Costa Ruby Resort tomorrow night. 10 pesos each." Ten measly pesos, while the manager is likely pocketing much more. Rubildo tells the manager they're driving and needs to call back. The manager insists on an answer immediately. Rubildo says they're not available. The manager starts yelling. Rubildo hangs up. Rubert gets out of the car, angrily. He can't believe how badly his brother just messed up. If the manager stops calling, they'll have no income. They can't help their parents. They can't buy anything for their studio. They can't make their videos or try to *be* something! This trip was a mistake. Now they don't have a job. Cuba is small. You can't say "no". Rubildo listens and

understands but shakes his head. He wants more. He wants to get out. They should have a YouTube show. Get their songs on Spotify and iTunes. Working their ass off for 10 pesos a night is a joke! Rubert tries to argue, but ultimately agrees. He has dreams, no matter how much they terrify him, no matter how much he loves his country, his home; he wants more too. Finally, they get back in the car, pull out, and drive on.

#### Scene 8.

The twins have stopped in a small town to spend their final pesos on gas for the car. Rubildo goes to the washroom and refuses the toilet paper from the matron because he has no change to offer. Rubert pats an old stray dog that sleeps in the shade next to the pumps. He gets some bread and cheese from the food bag his mother packed, and breaks off a piece for the dog. Rubildo returns and drinks some water. They have to earn some money, if they plan to make it to Havana. They spot a small fruit and vegetable stand across the street.

Cut to:

#### Scene 8A.

Rubildo selects a track on his android phone, turns the volume to maximum and places his phone in a tall glass, which amplifies the sound. Positioning themselves near the fruit and vegetable stand, Rubert puts his hat on the ground. The music kicks in. They dance a mixture of traditional folklore with hip-hop and some break dance thrown in. Completely synchronous, practiced, agile, they move as if they're one person. A crowd gathers. They are great performers. A few pesos go in the hat. Young kids zoom up on their bikes to watch, impressed. Not many dancers come through this town, so it's an event. A few more pesos go in the hat. The song ends and everyone claps. An elderly woman asks if they have eaten and invites them to her home for soup. The brothers say they have to get to Havana before night, and need to keep going. A young boy asks for their autograph. The twins appear shy, for the first time. Humble. They sign their autograph and thank everybody. It is obvious that this is what they want to be doing – Performing.

#### Scene 9.

It's magic hour as they pull into Havana. The sea is lined with young and old people fishing, hoping to catch some dinner. Massive stone buildings and statues pass by. And a heated discussion divides the brother's attention between the sublime sunset, and navigating some intense traffic. They debate their differences and their dreams, as well as whether they should roll up their windows (avoid the draft) or keep them down (smell the Havana air). Rubert insists he always has to be the responsible one who plans and provides and he's sick of it. Rubildo does things without thinking and is too impatient, always getting them in trouble, "Of course our mother gets worried because you have a big mouth." Rubildo views it differently. He sees himself as the brave one who gets things done, and makes things happen because he takes risks. He needs Rubert to be the thinker, who stays calm, and finds solutions. But, they cannot call the manager back and agree to 10 pesos a night. They have been accepting shit jobs and shit money and shit treatment for years, and they need to make a change and take charge. They can dance in the streets everyday if they have to. But they need to be free, no manager controlling them. Rubert asks, "If you had a chance, would you leave Cuba?" Rubildo answers, "With you, yes. Alone, never. We stick together." And then Rubert asks, "So if we see Maria. What are you going to say?" Silence.

#### Scene 10.

It's night now; the brothers cross a busy Havana street and approach a corner building with bright red letters along the side, "Hotel Colina". Nothing too lavish, rated 2 stars, in the heart of the city. The lobby is painted green and filled with plants and soft chairs. There's a snack bar serving sandwiches and soft drinks. The WOMAN working the reception desk seems to be in her 40's. She is not as tall as the twins (who stand 6'3") but she's *at least* 5'11" with a soft face, light lipstick, and her black hair in a bun. The twins try not to stare. They take a seat and quickly realize they should have made a plan. Now what? They approach the desk, Rubildo is the first to speak, "Do you have any rooms available for tonight?" She wears a uniform with a nametag, "Maria". Rubert bites his lip. She wears a wedding ring, "No rooms for tonight." Her eyes are direct, friendly, "I'm sorry." What now? Rubert pipes in, "How much are the rooms?" Who cares? They're not available! She is going to think they are crazy. Rubildo tries again, "We are here for one night, and we heard really great things about this place. We should have called ahead. It's our fault." Rubert nods in agreement, and Rubildo continues, "Maybe, can you recommend another place nearby?" One minute. Maria makes a call to a friend who lives across the street. She has a room that she rents and tonight it is available for 30 pesos. Maria moves from around the desk to show them. Together, the three walk outside. The brothers stand very close to Maria and glance to each other. Do they say something? Rubildo is on the verge, but Rubert shakes his head just slightly enough to make him pause. She is explaining that her friend is a musician, so the extra money helps, and she lives on the 2<sup>nd</sup> floor of the building across the street, "See! She is waving at us." The brothers have just been absorbing Maria's movements, her eyes, her smell, not listening to her words, but suddenly they find themselves waving at a woman across the street, "Ola". Maria heads back inside, "Do you want it?" Rubert answers, "No. Thank you. I think we will keep looking but we really appreciate..." Rubildo can't help himself and interrupts, "We are your brothers". Maria takes a step back. Hearts race all around. And then, finally, she smiles, "I was wondering when you would come to see me." And her smile makes their faces flood with emotion. Rubert takes out his phone, "Can we call our home?" Maria nods and he dials. The phone rings and their mother answers, "Hello?" And Rubert says, "Mom! Mom. We found Maria. Is dad there?" And, there is a pause.

Cut to Black.

\*

**Here is an early stab at story ideas for the three other places.**

**LOG LINE WILMINGTON STORY**

Matt (mid-20's) works as a butcher and wakes up to decide that he will propose to his girlfriend today, which involves buying a ring from a local pawn shop and riding a borrowed bike 16 miles from his downtown digs near a cemetery, to a mansion in Wrightsville beach, North Carolina.



*Image 6.*



*Image 7.*



*Image 8.*

**LOG LINE TORONTO STORY**

Hannah (early-20's) leads an alt-rock band *Luna Li*, teaches music, loves her boyfriend, and is five weeks pregnant knowing she needs to make a decision soon, if she is going to keep the baby or not.

[Would love to include that dream/nightmare scene I read in class of the baby being born on the floor of the pharmacy and then crawling away, and becoming a teenager instantly.]



*Image 9.*



*Image 10.*



*Image 11.*

**LOG LINE WHITEHORSE STORY**

Michel (late-20's) is a visual artist, and he rescues dogs that would otherwise be killed, as they become a burden to mushers. Now he wants to travel and make his art in different parts of the world, but with a kennel full of un-wanted dogs, who will look after them when he's gone?

Please watch these 2 videos I made with Michel when I was in Whitehorse in February.

Michel with his Dogs: rt. 8 ½ min.

**Link:** <https://vimeo.com/263098400>

**Password:** whitehorse

Michel in his Art Shed: rt. 4 min.

**Link:** <https://vimeo.com/263744554>

**Password:** Whitehorse

### **LAST THING ABOUT CUBA... I DON'T MEAN TO CLUTTER OR CONFUSE BUT...**

I have often wanted to combine my conscious story-telling mind and sub-conscious non-linear mind in one of my films (and many times my first drafts have started with elements of both), but I can't figure out a way to do it, without it seeming forced and pretentious. Can they combine effectively or do I need to choose one direction, or the other? For the last part of this writing assignment, I want to share my abstract idea for the Cuban twin brothers. The class feedback/ideas/impressions would be helpful for me.

### **POINT OF DEPARTURE CUBA – A SECOND OUTLINE – FIRST DRAFT**

We HEAR the sounds of a MAN'S heavy breathing.  
Running footsteps.

A young Cuban man, RUBILDO, is running through the side streets and alleyways of Holguin.

Various close-ups on the details of his running. He is tall, slender, head shaved. He wears a blue suit, white shirt, and bare feet.

Wide/Overhead shot. The city falls away to the ocean. People and cars, like specks of sand. We zoom-in to focus on the back of a blue pick-up truck.

In the exposed back of the truck, we see RUBILDO in his blue suit, disheveled. He lies flat on his back, looking up at the sky. The sky has black specks on it.

Extreme Close-up. An egg is cracked by an elderly hand, inside are two bright yellow yolks.

Extreme Close-up. Hundreds of red ants move through sand, climbing over one another, marching in a line, abstracted, graphic shots, antennae, and torsos, scrambling and thriving.

Extreme Close-up. The raw eggs are being scrambled in a white bowl.

Extreme Close-up. A single red ant crawls over a man's nipple, lost and disoriented.

Still lying in the back of the truck, Rubildo lets his hand scoop some stowaway sand beside his body. He lifts the brown sand to his mouth, so thirsty.

Fragmented Close-ups. An elderly man, VICTOR (80's), sits in a white bathtub, naked. The water is an un-natural deep ocean blue.

Kneeling beside the tub shirtless, RUBERT scrubs his father's back, lifting his father's arm to wash underneath.

[Note: Rubert looks identical to Rubildo. At this point, you will think they are one and the same, which is okay.]

Rubert speaks to his father in Spanish, but the man doesn't recognize his son; he is very far away. His eyes are grey.

Wide Shot. The twin brothers, Rubert and Rubildo, dance on a stage, both wearing white. The stage is covered in white paper. It's all white, except for a black boom box on the floor. Their movements are synchronized, exacting, dynamic. The MUSIC BLASTS.

Extreme Close up. A camera flashes to take four pictures of Rubildo dressed in red, against ocean blue wallpaper. Profile #1, the back of his head, Profile #2, and looking straight into the Camera. FLASH.

Wide Shot. Rupert dances alone now. His dancing is chaotic and jerky. His mouth opens. A silent scream. Red blood pours out. Violent

Extreme Close up. A camera flashes to take four pictures of Rubert dressed in green against ocean blue wallpaper. Profile #1, the back of his head, Profile #2, and looking straight into the Camera. FLASH.

The blasting MUSIC stops.

On a deserted gravel road. The blue truck stops. A DRIVER gets out of the cab. We do not see his face. We see his heavy work boots. His thick shoulders. He carries a shovel.

Fragmented Close-ups. We flash to a white bedroom. Open window. Curtains blowing. We HEAR sounds of children playing, outside.

Back on the deserted road. The Driver begins to shovel sand and dirt on top of Rubildo. He lies very still. The Driver shovels until Rubildo is completely buried.

Fragmented Close-ups. Back in the white bedroom. Rubildo lies naked under a sheet, relaxed.

A young woman, CLARA, rests her head on Rubildo's chest, tracing his nipple. A red ant crawls over Clara's finger.

Rubildo leans into Clara and they kiss. Deep.

MUSIC blasts. Heavy and distorted (or maybe the opposite?).

The bedroom door busts open. An arm is raised.

Clara screams, silent.

Rubildo gathers his blue suit and throws himself out of the window.

Rubildo is running hard, through side streets and alleyways in Holguin, barefoot.

Back on the deserted road. The Driver unceremoniously throws the body of Rubildo off the back of the blue truck.

A plunge. Rubildo's body drops into the deep blue ocean.

Underwater. Extreme Close-up with distorted image (shot through a prism). Rubildo opens his eyes and urges himself to swim to the surface. We see him break the water's surface.

POV shot. A view of a big, blue expansive sky. Crystal clear.

And the reverse. Wide/Overhead shot looking down on the water, but Rubildo is not there. Just a big, blue expansive ocean mirroring the sky.

End

## Appendix C: Assembly Notes

From: Ingrid Veninger To: Claudia Munuera Date: June 10, 2018  
Re: Feature Film #7 (working title)

I have reviewed all the raw material on the master drives.  
You should have all the necessary material on your back-up drives.

As of now, there are 6 movie days in the structure.  
I will outline the sequence of each day below.

When I say “DAY” below – it means the Shooting Day i.e. where you will find Clip.

There are some scenes/moments that are not included in my Assembly.  
However, I would like for you to include the following moments,  
if you can find places for them to fit.

### THE LIST

Establishing shots.

Dusk - Day 7 – Card 2 – Clip 12 – No guide audio but sound was recording.

Children in park and trees – Day 11 – Near End of Card 2.

Night details – Day 7 – End of Card 2.

Details and moments with dogs, ants, birds, cats, and other people.

The Flea Market (which I really love) – Day 9 – Card 1 – Clip 9-11

The Tent Village – Day 9 – Card 1 - Clip 12 AND Day 8 – Card 1 – Clip 33/34

Shots with the Crystals – Makes the image look kaleidoscopic.

Bus Moments w Blue Hoodies – Day 9 – Card 1 – Clip 13 – 19

Bus Moments w Red Hoodies and Time Fx – Day 11 – Card 2 – Clip 3

Shopping in the super market – Day 9 – Card 1 – Clip 20 and 21

Images of the Port of Barcelona.

Moments with the Twins’ Family.

Twins on the Roof top – Day 3 – Card 1 – Clip 15 to 26.

Twins takes Sophia to the Park – Day 7 – Card 1 – Clip 39-49

No Guide Audio but sound was rolling and also got lots of great Wild Tone.

And this – 2<sup>nd</sup> trip to the Skate Park. With their blue Hoodies they watch dancers at the Skate Park. Day 4 – Card 2 – Clip 8 - Great exit - Clip 12 and long walk.

Sky cars and the overhead shots of the beach – Day 11 – Card 2 – Clips 13-19.

Walking through streets with hanging laundry - Day 11 – Card 2 – Clips 20-23.

Shots with Purple Trees and Children Playing and Pigeons – Day 11 – Card 2.

Crystal Moments – Day 10 – Card 1- Clip 21, 22.

Crystal Moon – Day 6 – Card 2 – Clip 14.

Twins with Open Mouths – Day 8 – Card 1 – Clip 20 and 25.

**Even if the assembly is 5 hours long – It is okay.**

IF there are scenes or sequences that you do NOT use in the assembly,  
please create a folder called PARKED SCENES.

**Here we go:**

**DAY 1 of MOVIE**

The twins wake up

Day 3 – Card 1

Clip 6 starts at 40 sec. Clip 4/Final Take 4 is my favorite

I imagine head titles over the black with just the sound of the twins waking

Interview Moment w Twins.

Day 5 – Card 1

Also repeated on Day 11 – Card 1

Section: They say their names – Ages and Birthplace

Maybe Rubert in the shower & brushing his teeth – Day 8 - Card 1 – Clip 13-20

Or Day 6 – Card 1 – Clip 16

Maybe even getting dress in red hoodies moment – Day 10 – Card 1 – Clip 17

Twins exit apartment in Red hoodies

A few options – Day 1 – Card 1

Or

Come out with Drums – Day 10 – Card 1

Drum playing Scene

Day 10 – Card 1

Start when they sit on the bench in Wide Shot – Clip 11 (no mic. stand)

Cousin enters – Match twins' action. It will cut if you start the cousin from behind the tree – Clip 13

Clip 13 includes – coverage

End with Clip 16 - match cut reverse on the cousin putting her head back and the camera tracks backwards to a reverse wide shot

Wide Shot overhead – Place Espanya

Day 1 – Card 1 – Clip 10-12

Shot in 4K

Maybe: introduce the Crystal image here – Day 11 – Card 3 – Clip 18-32

Twins walk along the main avenue – This is a whole scene

Day 1 – Card 1 – Clip 13-40

My selection is clip 22

This is where we can introduce the visual theme of the surroundings

Inserts and details

I especially like the girls with their baby carriage

The twins dance in a Square

Day 1 – Card 1 – Clip 41-44

This is where we begin to introduce the recurring motif of social media

The daily postings made my the twins to Instagram and Facebook  
I like to have beginning from clip 41  
Reverse from clip 42  
Middle section from clip 43  
Ending from clip 44

On-Camera Interview Moment w Twins.  
Day 5 – Card 1  
Details on Day 11 – Card 1

Wearing Red Hoodies and watching basketball  
Day 1 – Card 1 AND Card 2  
I like the woman passing by with the balloons  
I like the details on the basketball players too

Wearing Red Hoodies the twins visit the Skate Park  
Day 1 – Card 2

We could try a Crystal shot on the twins from DAY 1 – Card 1  
Am not sure what they are saying in this Shot  
Leon said it was shot @60fps and @24fps?  
We could also try VO from the interview – The section about:  
Dancing and how they are managing their careers  
**\*Again I never did understand what they were saying when they spoke,  
I only have my notes based on what Leon translated to me \***

Evening – Twins walk with Claudio en route to Class  
Wearing Red Hoodies.  
Day 2 – Card 2

Twins teach a Dance Class  
Day 2 – Card 2 – Clip 6-17  
The structure of the sequence:  
Arrival.  
Set up Space.  
Warm up with the dancers with some slow steps.  
A break.  
A faster class with more movement.  
Finish w Rubert talking about posting on social media has meaning for them

In the final movie maybe this will end ACT 1 - Maybe

## **DAY 2 of MOVIE**

The twins Wake-up – I like the idea of feeling their daily routine  
This one can have more edits and more details – Try it  
DAY 1 – Card 1 - First Clips

Include insert of Rubildo looking on Instagram

Structure: wake up

Check phones

Exercise

Talk about... What are they talking about?

Rubert in the kitchen

\*

Maybe include other family members doing things

Cousins making the bed – Day 8 – Card 1 – Clip 3

Grandmother feeding Sophia – Day 8 – Card 1 – Clip 3

Note: Nice stuff w Grandma and Cat – Day 3 – Card 1 – Clip 4

Maybe this could take us to some Barcelona B-Roll?

Then:

Twins shave each other's head in the laundry room

I loved this long sequence when we shot it

And I believe their intimacy is somehow the heart of the film

Day 7 – Card 1 – Clip 6

On-Camera Interview Moment w Twins.

Day 5 – Card 1

Details on Day 11 – Card 1

Section: Could they go back to Cuba, would they?

Twins exit Apartment in blue hoodies

Day 2 – Card 1

Boys w Blue hoodies go to Park and make Instagram Story

Day 2 – Card 1 – Clip 1-6

My select – Clip 2 – if focus is good

And Clip 6 – for the ending w dogs

Also we have the iphone footage from Day 6

And in case it was needed to match the light we also

Did a Reshoot of the whole scene on Day 6 – Card 1 – Clip 1-2

Twins practice a dance in the Park w Blue hoodies

Day 2 – Card 1 – I like but I thought camera was too static

Shot a second rehearsal – Day 6 – Card 1 – Clip 3

I think I liked Clip 6 best – but not sure. My hand-written notes are hard to read ☺

Twins with Blue hoodies on Metro with Bags

We shot this – Day 2 – Card 1

Twins eat red apples

But we shot another metro ride with more intentional shots

Check – Day 6 – Card 1 – Clip 8-17

This includes the flute guy – We have solid wild sound  
NOTE: A good subway ride on Day 6 – Card 1 – 23 (without bags)

### Ramblas Square

This is a big sequence

After the twins get out of the metro

We see it is a tourist place

With “human statues” and souvenirs shops – Day 6 – Card 1 – Clip 24

MORE Day 7 – Card 1 – Clip 18-27

The Twins dance – Day 2 – Card 1 – Clip 21 \*

Then they continue to walk to the Port

Note: I think it is important to see them in this environment

Amongst tourists and locals, when they are neither

### The Barcelona Port

We see the twins walk with the crowd

Lions statues and people taking selfies – Subtle social commentary

We see the buoys and cruise ships - wealth

The “Port of Barcelona” on the building – There’s a nice shot with bird

We see the twins sitting on a bench creating a spontaneous foot dance

And crossing over the bridge – Lots of people stopped them for photos

They come to a glass and practice their dance – Day 2 – Card 1 – Clip 53 or 56\*

While others look on and take pictures of them

They push their Instagram page

The twins Change from Blue hoodies to Red hoodies

(they did this often – there is something interesting in:

private/public – the smoothness with which they change/transition/transform

the poetry of their moments in sync with each other – almost like a dance)

2-shot and Reverse – Day 2 – Card 1 – Clip 61 and 62

### Metro with Red hoodies

Long follow with Guide Audio – Day 2 – Card 2

We have a lot of Metro Footage because that is how we got around...

Entering Metro – Day 7 – Card 1 – Clip 33-35

Follow great red subway tunnel – Day 7 – Card 1 – Clip 36

### On-Camera Interview Moment w Twins.

Day 5 – Card 1

Also details on Day 11 – Card 1

Section: Rubildo shares his 3 goals in Barcelona includes finding a wife

Also I like the Section: Do they dress the same.

Does the Beach fit here – Maybe? – Day 6 – Card 1

They enter the Beach – nice at Clip 28 – starting 2 ½ min.

Long tracking shot – Again the motif of how they are in their own world...

But in public places  
And the notion that the beach is full of people with their own stories  
Tourists, local, maybe other migrants... Our story is just one of so many!

First, they sit and then go into the water  
People taking selfies everywhere  
Maybe end with this shot – Day 6 – Card 2 – Clip 2 – starting at 3 ½ minutes.

Walk through the streets – we seem many Catalan Flags and Yellow Ribbons  
Day 6 – Card 2 – Various Clips

Subway Ride in blue Hoodies they meet a Girl – Long travelling Shot  
Note: I have no idea what they were talking about and there was no slate  
But John was recording and Leon said the conversation was good  
Day 6 – Card 2 – Clip 8

Evening Sequence – I would like to keep the integrity of this long single shot  
Rubildo buys water – Day 10 - Card 1 – 27/28 and 29/30  
Rubert waits outside – Day 4 – Card 2 – Clip 18-19  
Single shot -  
The twins meet “water” and they walk to the apt. – Day 4 – Card 2  
They enter the Buzzer and wait – Day 4 – Card 2  
They enter the house  
They meet Claudio who is sitting on the couch.  
They hang out of a little bit  
Then Rubildo goes into the closet to change  
Then Rubert changes too  
Note: This change sequence is a mirror of the outdoor one but now more intimate  
We can feel their routine – This is actually how they change... side by side  
Rubildo exits and we see him say goodbye to Claudio and turn off TV and Light  
Clip 37 – not great.  
Clip 38 – Good.  
Clip 39 – Good.  
Clip 40 – ok.  
Clip 41 – too fast and anticipated  
Rubert joins Rubildo in the bedroom and they get ready for bed – Day 4 – Card 2  
Lights out – Darkness – Day 4 – Card 2

### **DAY 3 of the Movie**

This could start many different ways  
Twins waking up? Daily routine.  
Maybe Rubildo taking shower and brushing teeth - Day 3 – Card 1 – Clip 9  
Rubert on his phone/laptop – Day 3 – Card 1 – Clip 10-14  
OR -- Maybe we focus on the family --  
Grandmother making coffee – Day 4 – Card 1 – Clip 14  
And family – Lots of great stuff shot on this day

On-Camera Interview Moment w Twins.

Day 5 – Card 1

Details on Day 11 – Card 1

Section: They talk about communicating with their mother and how hard it is that so many can see their videos and posts but she cannot... Rubildo could share his dream of giving his mother “3 nights in a hotel” or Rubildo can explain who they live with in BCN

Next they arrive at the Warehouse Location to Shoot their Video

I'll email you the Master track of the Video Song called: Mucho Pa Ti

First they arrive and unpack the car – Wide Shot - Day 3 – Card 1 – Clip 27

Note: Their Mic Packs are visible on their backs in the first shots

DAY 3 – CARD 2 – If the first assembly of this is 20 minutes – it is OK ☺

We see them explore the space in real time

They set up – Note there is a lot of good wild sound to help this all work

Claudio helps them

They start to shoot against the Green Screen – then Claudio has to go

The twins continue and shoot a part in the gold room

And they shoot a part with the couch and TV set-up

And they shoot a part in a dark room with only a flashlight

And they shoot a part against the rainbow wall

And they then turn off the generator and the lights go out.

Sequence End.

This is the movie Mid-Point of the Movie – Maybe? Middle of ACT II.

#### **DAY 4 of the Movie**

I want to start this day with their Portraits from DAY 2 – CARD 1

Clip 13 - Rubert – He is the older one, by a few seconds

Clip 12 – Rubildo

Clip 14 – Both Twins

We HEAR some audio from the RED HOODIE HERO interview over these images

And then we can go to the actual interview – so we can see who is talking

Section: How are you the same? How are you different? Do you do anything separately?

I would love to use this sequence of Rubildo Editing their Music Video

While Rubert plays with Sophie and the Family moves around them

This is the section I emailed you about

- reflections through the glass of the door into the hallway

- Grandmother out of focus in the kitchen

I am thinking: Day 4 – Card 1 – Clip 5 \*\*

Day 4 – Card 1 – Clip 6 – starting at 2 min

Day 4 – Card 1 – Clip 9. Nice camera over shoulder of cousins to see laptop

Day 4 – Card 1 – Clip 10 – starting at 2 min

Time-Transition. B-Roll Shots. Outside? We have so much great Ext. Footage

Back to Rubildo Editing. Later Day.

Rubert makes eggs in the Kitchen.

Day 4 – Card 1 – Clip 21 – 27.

Nice inserts on the screen.

Great details on Rubert making eggs – Day 4 – Card 1 - Clip 26

NOTE: Leon also shot this scene with motion FX – But I don't want any FX shots

Rubert brings Rubildo the eggs and they sit and eat

Rubert finishes and returns to Kitchen

Rubert mentions he will meet girl

Rubert changes while Rubildo edits – then Rubert leaves for his “date”

On-Camera Interview Moment w Twins.

Day 5 – Card 1

Section: Rubert talks about girls and what matters to him.

Rubert meets with Maylen

Day 8 – Card 1 – Clip 36 – 61.

A single long shot.

We did this many times because the background ruined the shot often

I like the later takes.

If needed, we have details and moments for cutaways – If we need to split Takes

But I would really like, again, to keep it as one single shot

Evening – Back at the Apartment

Rubildo still edits / Now the coloured egg lights on

Day 8 – Card 2 – Clip 3 – this one has the cat

Sophia sleeps – Cat nearby

Day 4 – Card 2 – Clip 7

Rubert travelling home on Subway

Day 8 – Card 2 – Clip 1 and 2.

Transitions to Night – Shot of Moon?

Night – Rubert makes his way home.

Crossing Street – passing cars

Day 9 – Card 2 – Clip 39 – I like Clip 41 and 43.

Walking down the park path

Day 9 – Card 2 – I like Clip 44 and 48.

Walking into the park

Day 9 – Card 2 – I like Clip 50.

Pushing the swing and exiting park

Day 9 – Card 2 – I like Clip 55.

Finally, walks to the apartment and rings the buzzer

Day 9 - Card 2 – Clip 56 – I only did one Take.

Cut: Inside the Apartment  
Rubildo checks the intercom – Sees image and buzzes Rubert in  
Day 8 – Card 2 – Clip 4 and .

Rubert comes up the stairs  
Day 8 – Card 2 – Clip 7 and 8 and 9.

Rubildo is still editing  
Rubert quietly enters the apartment  
Changes  
Rubert gets into bed  
Finally, Rubildo puts away his computer and turns off the egg lights  
Dark  
Day 8 – Card 2 – Clip 10 – 22

End of ACT II

### **DAY 5 of the Movie**

Rubildo shows Rubert fine cut of music video and they message “home”  
Day 5 – Card 2 –  
I like the first take with the pan-2-door and we see shadow of Claudio  
I also like the take with the pan-2-door and we see the shadow of Grandmother  
We have inserts of Rubert’s cell phone  
And we have inserts of Rubildo’s laptop when he is typing message to mother  
We also have WILD AUDIO – recorded on this Shoot day and ALSO on Day 10 of  
Rubildo reading the message to his mother (without the part of making the movie with  
us) – so we have lots of cutting options  
Mostly I want to keep the pans between the brothers alive  
This scene should have energy and longing and desire and sadness and joy in it

On-Camera Interview Moment w Twins

Day 5 – Card 1  
Section: Rubildo shares the things he learned from their mother  
Rubert shares the things he learned from his father and gets emotional

The twins take the journey to the Mountain and make an Insta story  
Travelling by bus this time... A possible Sequence:  
The man with the roses brings us to the twins  
Day 5 – Card 2 – Clip 14

Bus trip with Red Hoodies w Nice Sun Flares  
Day 5 – Card 2

They pass the fountain and go up the steps  
Day 5 – Card 2 – Clip 19.

They walk along the path in sync  
Day 5 – Card 2 – Clip 20

The go up more stairs into a clearing  
Day 5 – Card 2 – Clip 21

Moon and Birds – Clip 22

They do their Insta story with a great view of Barcelona below  
\* I think the pan is too fast and not so beautiful but hopefully we can make this work \*  
Day 5 – Card 2 – Clip 30.

They run to catch the bus as the sun is setting in the BG  
Day 5 – Card 2 – Clip 31.

On-Camera Interview Moment w Twins.  
Day 5 – Card 1  
Section: Not sure of the content here, yet

This night they go to the Spectacular Fountain and they make a wish  
This could be a beautiful sequence.  
And we did a lot of Wild Sound Recording  
Check: Day 4 – Card 2

### **DAY 6 of Movie**

They wake up with excitement. Today they are posting the video online  
Blinds up. Fold Blankets. The twins watch it one final time to approve and post  
Day 6 – Card 1 – Clip 15

Maybe Park with Sophie?!  
Day 7 – Card 1 – Clip 39-49 - Great Wild Tone in the Park/Playground.

On-Camera Interview Moment w Twins.  
Day 5 – Card 1  
Section: Not sure, yet.

[This final day of the movie is unclear to me, which means that maybe the structure needs some tweaks and the final film has only 5 on-screen days, instead of 6 t.b.d.]

Twins were very happy walking on the street on Day 6  
Soccer boys were playing outside the apartment – Day 6 – Card 1 – Clip 20  
The twins walk on the street – party energy – Day 6 – Card 1 – Clip 21

On the subway they meet a group of dressed up Hawaii People/Bachelorette Party  
Day 6 – Card 1 – Clip 23

The twins go to the Magic Place with the Graffiti Wall  
Sun Flares – Day 9 – Card 1 – Clip 22  
Birds and Rocks and Cats – Day 9 – Card 1 – Clip 24  
Lots of Cats ☺  
Twins enter – Day 9 – Card 2 – Clip 1 – A nice Master  
Twins Pov and Rubildo shouts “woohoo” – Day 9 – Card 2 – Clip 2  
Great establishing – Day 9 – Card 2 - Clip 13  
Sky – Plane – Day 9 – Card 2 – Clip 16

Twins enter a cactus Garden happy  
Twins dance and make video – Day 9 – Card 2 – Clip 26  
Note – I have the twins’ iphone footage too  
Twins walk away – Clip 27  
Tilt down from trees Twins walk towards us and get a message from mother  
Day 9 – Card 2 – Clip 31 – Our final Take #4 - is my favorite.

Now we are getting near the end...  
Or maybe them leaving the Cactus Garden is our final scene?

Maybe we need one more INTERVIEW MOMENT?

I am not sure where to put this scene!?! Should it be an Easter Egg after End Credits?  
Camera is waiting at the bottom of the stairs and Rubildo runs to us  
Day 5 – Card 2 – Clip 44  
“We’re on TV!!”  
The camera runs up and we see the family – So happy  
[Could this be the Climax of the Movie?]

Then they leave the apartment for the final Scene/resolution  
They walk together – The whole family  
Day 5 – Card 2 – Clip 45

They have drink together (coffee) in an outside cafe  
We have wide shot and medium shot.  
No idea what they are talking about: Politics? Math?  
Day 5 – Card 2 – Clip 47 – 49.

Establish the Ext. of the Dance Club  
Day 5 – Card 2 – Clip 50

Then we go inside the Dance Club - Packed  
The big event here is that their MUSIC VIDEO SONG plays  
and they lead the dance at the Club.  
Before this moment we can have details of the club  
with the twins dancing with their cousin.  
Big moment is the song and the twins leading – in Day 5 – Card 3 – Clip 6

The main footage will be used from DAY 5 – CARD 3  
From DAY 11 – CARD 4 -- there is good B-ROLL – people taking selfies,  
butterfly back tattoo, drinks on bar, close up on twins,  
girl from dance lesson with curly hair is there -- Lots of details

For the Credits.

I would like to include the Fun Moment with the Twins after the Hero Interview  
When they are making different poses. So, please include that in assembly too  
Day 5 – Card 2 – Clip 1-4.

That's probably enough to get you started

I have booked my flight

I will arrive on Sunday July 8<sup>th</sup> – We will begin on July 9<sup>th</sup> at 9am w watching Assembly  
And then we will dive into the Rough Cut.

I am excited to begin working with you

(I hope that syncing everything has not been toooo bad)

Any questions, please let me know

Ingrid V.

**Updated Note. June 30th, 2018.**

During the rough cut, we collapsed two “story days” into one, so the final film involves five story days, instead of six. Breaking the film into story days was a way for us to work with the material but we did not stick with it as a rule. Despite the repeated action of the twins waking up, we do not set “time” in stone. For some viewers the film could feel like it occurs over a few days, for others it may feel like weeks; it all works.

\*

## Appendix D: Final English Subtitles

00:00:11,120 --> 00:00:15,760  
"The World or Nothing"

2  
00:00:20,040 --> 00:00:22,080  
<i>Wake up. </i>

3  
00:00:23,680 --> 00:00:26,040  
The workers are banging again.

4  
00:00:32,480 --> 00:00:34,720  
<i>It's probably 6am.</i>

5  
00:00:34,800 --> 00:00:37,080  
<i>I told mom we'd call her today.</i>

6  
00:00:45,480 --> 00:00:46,480  
Dad's probably...

7  
00:00:49,240 --> 00:00:51,280  
Dad's probably working.

8  
00:01:02,200 --> 00:01:04,000  
<i>I'm tired.</i>

9  
00:01:12,400 --> 00:01:15,440  
<i>Mom's probably working too.</i>

10  
00:01:40,600 --> 00:01:42,680  
<i>Do your thing. I'll wait.</i>

11  
00:02:01,480 --> 00:02:06,520  
"Please update your balance to continue your call."

12  
00:02:14,360 --> 00:02:16,080  
What's wrong?

13  
00:02:16,200 --> 00:02:18,920  
<i>I don't have enough money. </i>

14  
00:02:19,680 --> 00:02:24,200  
<i>Let's exercise and go to the internet place.</i>

15  
00:02:27,040 --> 00:02:29,720  
<i>I'm gonna do crunches.</i>

16  
00:02:30,480 --> 00:02:32,760  
I need to drink something.

17  
00:02:37,440 --> 00:02:40,040  
<i>We'll get food later.</i>

18  
00:02:54,960 --> 00:02:57,000  
Are you doing shoulders?

19  
00:02:57,840 --> 00:03:01,280  
<i>I saw a video on YouTube for push-ups.</i>

20  
00:03:05,120 --> 00:03:06,720  
<i>Do yours.</i>

21  
00:03:08,320 --> 00:03:10,280  
<i>Almost done.</i>

22  
00:03:14,400 --> 00:03:16,560  
I'll do some.

23  
00:03:21,880 --> 00:03:23,560  
<i>I'm taking a shower, yeah?</i>

24  
00:04:32,160 --> 00:04:34,600  
<i>Rubildo Donatien Dinza.</i>

25  
00:04:35,960 --> 00:04:38,640  
My name is Rubert Donatien Dinza.

26  
00:04:40,520 --> 00:04:42,520  
<i>We were born in Guantanamo.</i>

27  
00:04:43,800 --> 00:04:47,360  
<i>The most eastern province of Cuba.</i>

28  
00:04:47,880 --> 00:04:49,640  
<i>In Manuel Tames. </i>

29  
00:04:50,360 --> 00:04:55,080  
<i>When we were one-year-old,</i>  
<i>we moved with our parents to Holguín.</i>

30  
00:04:56,200 --> 00:04:57,880  
<i>As of today, it's two months?</i>

31  
00:04:57,920 --> 00:05:01,120  
Today is...  
<i>May 26th or 25th?</i>

32  
00:05:01,920 --> 00:05:04,520  
Today is 26th, 25th, 24th...

33  
00:05:04,520 --> 00:05:08,360  
<i>January, February, March, April, May...</i>  
<i>27th of May?</i>

34  
00:05:09,200 --> 00:05:13,000  
<i>We've been for two months in Barcelona.</i>

35  
00:05:13,000 --> 00:05:15,640  
It's been two months. Exactly.

36  
00:05:15,640 --> 00:05:17,480  
<i>Exactly.</i>

37  
00:05:18,680 --> 00:05:20,840  
Two months...  
<i>Time flies.</i>

38  
00:05:36,840 --> 00:05:38,040  
<i>Wait.</i>

39  
00:05:38,880 --> 00:05:40,840  
<i>It's a message.</i>  
From who?

40  
00:05:42,080 --> 00:05:43,400  
<i>Twitter!</i>

41  
00:05:45,200 --> 00:05:46,200  
<i>Brother!</i>

42  
00:05:47,200 --> 00:05:51,040  
<i>Remember I told you Christina Aguilera </i>  
<i>started following us on Twitter?</i>

43  
00:05:56,440 --> 00:05:59,200  
<i>A message from Christina Aguilera. Brother!</i>

44  
00:06:01,360 --> 00:06:04,560  
No, no. It's fake.

45  
00:06:04,560 --> 00:06:05,560  
<i>Brother...</i>

46  
00:06:08,760 --> 00:06:11,520  
<i>You have to have faith. </i>

47  
00:06:11,960 --> 00:06:13,920  
<i>You can't know for sure. Picture it...</i>

48  
00:06:13,960 --> 00:06:17,160  
<i>We grew up listening to </i>  
<i>Christina Aguilera and Justin Timberlake.</i>

49  
00:06:17,160 --> 00:06:20,880  
<i>I trust that one day we'll sing with them.</i>

50  
00:06:21,800 --> 00:06:23,080  
<i>Straight line to the top! </i>

51  
00:06:23,080 --> 00:06:24,120  
<i>Thank you, God.</i>

52

00:06:25,120 --> 00:06:27,000  
That would be the best.

53

00:06:27,600 --> 00:06:32,680  
There's a lot of people who make fake profiles.

54

00:06:33,080 --> 00:06:36,400  
Just to mess with everyone.

55

00:06:36,560 --> 00:06:37,680  
<i>Little brother, </i>

56

00:06:37,680 --> 00:06:41,440  
<i>I get it, but you have to have faith.</i>

57

00:06:42,120 --> 00:06:44,280  
<i>You have to believe. </i>

58

00:06:44,280 --> 00:06:46,280  
<i>Don't be so cynical.</i>

59

00:06:47,000 --> 00:06:50,080  
<i>Look, we download their music.</i>

60

00:06:50,400 --> 00:06:53,840  
<i>We find a Kuduro remix or something like that.</i>

61

00:06:53,840 --> 00:06:56,560  
<i>And we create a choreography. Deal?</i>

62

00:06:56,560 --> 00:06:58,320  
Yeah, no, let's...

63

00:06:58,600 --> 00:07:02,640  
We'll do it. We'll tag them and post it.

64

00:07:02,640 --> 00:07:05,440  
Let's see what they say.

65  
00:07:07,600 --> 00:07:09,760  
<i>Who's calling?</i>

66  
00:07:10,120 --> 00:07:10,960  
Let's see.

67  
00:07:11,960 --> 00:07:13,320  
Hello, love?

68  
00:07:14,520 --> 00:07:17,400  
No. I'll be teaching a class tomorrow.

69  
00:07:17,640 --> 00:07:18,520  
<i>Who is it?</i>

70  
00:07:18,520 --> 00:07:19,440  
Maylen.

71  
00:07:19,440 --> 00:07:20,400  
<i>Maylen?</i>

72  
00:07:20,960 --> 00:07:22,840  
<i>Tell her to come Friday.</i>

73  
00:07:23,280 --> 00:07:24,800  
Hey, come Friday and bring a friend.

74  
00:07:24,800 --> 00:07:26,080  
<i>Bring a friend! </i>

75  
00:07:26,080 --> 00:07:27,280  
<i>C'mon, let's go.</i>

76  
00:07:27,480 --> 00:07:29,560  
See you later. Love you. Ciao.

77  
00:07:47,440 --> 00:07:49,320  
<i>Not too many views...</i>

78  
00:07:50,000 --> 00:07:52,320  
People like this one.

79  
00:07:52,880 --> 00:07:55,440  
We should promote it more.

80  
00:07:57,040 --> 00:07:58,680  
<i>459 views.</i>

81  
00:08:05,480 --> 00:08:06,880  
<i>I like this one.</i>

82  
00:08:07,640 --> 00:08:11,200  
We need to do more with the new video.

83  
00:08:11,200 --> 00:08:14,240  
Try to reach five thousand views.

84  
00:08:16,960 --> 00:08:19,240  
Let's record some new beats.

85  
00:08:19,560 --> 00:08:20,920  
<i>Yeah.</i>

86  
00:09:10,720 --> 00:09:12,880  
<i>547.</i>

87  
00:09:13,680 --> 00:09:16,880  
<i>Wow. That's crazy.</i>

88  
00:09:16,880 --> 00:09:19,120  
<i>2873 views.</i>

89  
00:09:23,840 --> 00:09:25,920  
See those twin dogs?

90  
00:09:26,000 --> 00:09:31,520  
<i>Hey, let's find the best location for the new video.</i>

91  
00:09:31,920 --> 00:09:35,200  
<i>Imagine, we get a green screen.</i>

92  
00:09:35,200 --> 00:09:41,600  
<i>Maybe the real Christina Aguilera</i>  
<i>and Justin Timberlake to follow us, forget fake. </i>

93  
00:09:41,960 --> 00:09:46,600  
<i>Let's do a live video for Instagram.</i>

94  
00:09:46,600 --> 00:09:51,200  
I'm not sure our live posts make a difference, almost nobody sees them.

95  
00:09:51,200 --> 00:09:54,400  
<i>Sure, I know. But we have to keep working at it. </i>

96  
00:09:55,240 --> 00:09:57,160  
<i>Here, in the shade. </i>

97  
00:10:05,680 --> 00:10:06,600  
Hey, everyone...

98  
00:10:06,600 --> 00:10:08,200  
It's Sensación Gemela...

99  
00:10:08,200 --> 00:10:11,040  
Get ready for a new music video. Coming soon.

100  
00:10:11,080 --> 00:10:13,760  
Share it and follow us, yeah?

101  
00:10:15,720 --> 00:10:17,160  
<i>From our Cuban hearts...</i>

102  
00:10:17,160 --> 00:10:18,200  
<i>With love for all of you. </i>

103  
00:10:18,800 --> 00:10:19,760  
<i>Kisses!</i>

104

00:10:46,640 --> 00:10:49,280  
We came to Barcelona because...

105

00:10:50,200 --> 00:10:54,920  
I look at the careers of  
other international artists,

106

00:10:54,960 --> 00:10:59,680  
who don't have as half as many songs  
as we do, recorded all by ourselves.

107

00:10:59,680 --> 00:11:07,200  
I look to the world and realize our professional  
opportunities in Cuba are non-existent.

108

00:11:07,720 --> 00:11:14,480  
We have more opportunities here than there.

109

00:11:15,200 --> 00:11:21,240  
<i>Yeah, a friend called us and asked, </i>  
<i>"Why are you using social media so much?"</i>

110

00:11:21,240 --> 00:11:24,280  
<i>Because in Cuba, there wasn't that possibility.</i>

111

00:11:24,280 --> 00:11:25,280  
Right.

112

00:11:25,480 --> 00:11:31,000  
<i>In Cuba, our job was to dance </i>  
<i>at beach hotels for tourists.</i>

113

00:11:31,360 --> 00:11:35,840  
<i>And here, we teach free </i>  
<i>dance classes for promotion.</i>

114

00:11:36,560 --> 00:11:40,760  
<i>Soon, we'll start to get paid for them.</i>

115

00:11:42,040 --> 00:11:49,240  
<i>My favourite thing to do in Barcelona </i>  
<i>is rehearsing with my brother.</i>

116  
00:11:49,480 --> 00:11:57,480  
<i>Rehearsing in a park, or wherever, </i>  
<i>and go walking with him.</i>

117  
00:11:57,480 --> 00:12:02,360  
<i>The second thing is dancing at the club.</i>

118  
00:12:02,360 --> 00:12:06,360  
<i>I love both those things.</i>

119  
00:12:08,880 --> 00:12:09,880  
Only two?

120  
00:12:09,880 --> 00:12:14,080  
<i>I like lots of other things, </i>  
<i>but not like those two.</i>

121  
00:12:14,840 --> 00:12:16,840  
I wanna change a step.

122  
00:12:42,160 --> 00:12:43,640  
<i>Let's set up.</i>

123  
00:12:43,960 --> 00:12:47,080  
<i>This step became so popular, </i>  
<i>it turned into a dance.</i>

124  
00:12:47,480 --> 00:12:49,240  
<i>And this is it. </i>

125  
00:12:49,960 --> 00:12:50,960  
<i>See?</i>

126  
00:12:50,960 --> 00:12:53,640  
<i>You have to shift with your heel on the floor,</i>

127  
00:12:53,640 --> 00:12:55,720  
<i>and one and two...</i>

128  
00:12:57,480 --> 00:12:59,120  
<i>Now you can do it with me.</i>

129  
00:12:59,640 --> 00:13:00,640  
<i>Good? C'mon. </i>

130  
00:13:03,800 --> 00:13:04,600  
<i>Girls, watch.</i>

131  
00:13:05,200 --> 00:13:07,520  
<i>Same as her, follow. </i>

132  
00:13:09,240 --> 00:13:10,360  
<i>Three and... </i>

133  
00:13:10,440 --> 00:13:11,120  
<i>One...</i>

134  
00:13:11,720 --> 00:13:12,440  
<i>Two...</i>

135  
00:13:13,080 --> 00:13:14,680  
<i>One, two, three...</i>

136  
00:13:16,160 --> 00:13:18,600  
<i>Now let's go back to "Bingula".</i>

137  
00:13:18,760 --> 00:13:19,760  
<i>Three and... </i>

138  
00:13:37,280 --> 00:13:38,440  
<i>Perfect.</i>

139  
00:13:48,920 --> 00:13:50,760  
Hand should be opposite the foot.

140  
00:13:51,200 --> 00:13:52,640  
Right...

141  
00:13:53,080 --> 00:13:54,800  
Right foot, left hand.

142  
00:13:55,680 --> 00:13:56,880  
And women on the hips.

143  
00:14:06,880 --> 00:14:07,680  
Turn!

144  
00:14:14,160 --> 00:14:16,480  
Give me a "like" on Facebook.

145  
00:14:18,200 --> 00:14:20,960  
- I thought you were going to  
say something really heavy.

146  
00:14:20,960 --> 00:14:22,840  
That doesn't matter to you?

147  
00:14:22,840 --> 00:14:26,040  
- Hey, check your Instagram because  
I always "like" everything you post.

148  
00:14:26,040 --> 00:14:27,880  
I'm not saying you don't.

149  
00:14:28,400 --> 00:14:30,040  
- So, you want them to "share".

150  
00:14:30,200 --> 00:14:33,360  
No, no. You don't understand me.

151  
00:14:33,360 --> 00:14:35,360  
What I mean is,

152  
00:14:35,360 --> 00:14:38,240  
there are people who just read the headlines.

153  
00:14:39,800 --> 00:14:44,200  
They read the headline, and they're  
not interested, so they stop reading.

154  
00:14:44,760 --> 00:14:47,880  
What I mean is, I would love to communicate with you.

155

00:14:48,200 --> 00:14:50,840

You "like" my posts, and I thank you for that.

156

00:14:52,600 --> 00:14:54,480

There are thousands of people who give "likes".

157

00:14:54,480 --> 00:14:56,320

I'd like to know what you really think.

158

00:14:56,320 --> 00:15:00,080

What I do here, I ask your opinion  
of the class and you tell me..

159

00:15:00,840 --> 00:15:03,800

It's natural that you give me your feedback.

160

00:15:03,800 --> 00:15:07,080

We're a family here,  
we spend time together.

161

00:15:07,080 --> 00:15:11,080

So, what's wrong with giving  
your opinion and a "like" online?

162

00:15:11,080 --> 00:15:12,560

I don't think it's shallow.

163

00:15:12,560 --> 00:15:13,760

It has meaning for us.

164

00:15:13,840 --> 00:15:16,600

- I never use Instagram.

165

00:15:18,280 --> 00:15:19,280

But you have Facebook?

166

00:15:19,280 --> 00:15:21,480

- Yes.

Okay, I'll send you a friend request.

167  
00:18:25,600 --> 00:18:29,200  
<i>What's your greatest accomplishment?</i>

168  
00:18:36,400 --> 00:18:45,640  
Besides the love that we have for each other...

169  
00:18:47,400 --> 00:18:52,480  
It's making our mother and father proud of us.

170  
00:18:57,960 --> 00:18:59,800  
That's my greatest accomplishment.

171  
00:19:03,360 --> 00:19:07,920  
If you knew that in one year you were going to die  
what would you change?

172  
00:19:09,080 --> 00:19:14,320  
<i>Well, I already know I would have regrets.</i>

173  
00:19:16,400 --> 00:19:19,800  
<i>I wouldn't have left Cuba. </i>

174  
00:19:22,320 --> 00:19:23,880  
<i>I would have stayed.</i>

175  
00:19:26,480 --> 00:19:30,080  
From our childhood,  
what do you remember the most?

176  
00:19:32,840 --> 00:19:34,640  
<i>Where we grew up. </i>

177  
00:19:36,240 --> 00:19:38,200  
<i>The river...</i>

178  
00:19:39,840 --> 00:19:41,600  
<i>Being barefoot...</i>

179  
00:19:42,160 --> 00:19:44,640  
<i>Chasing birds with our friends.</i>

180  
00:19:46,800 --> 00:19:52,920  
<i>What's your worst childhood memory?</i>

181  
00:19:55,480 --> 00:19:58,040  
My worst childhood memory is...

182  
00:20:01,080 --> 00:20:03,640  
That time we were apart.

183  
00:20:05,280 --> 00:20:07,480  
When we were separated.

184  
00:20:09,400 --> 00:20:18,160  
<i>Tell me five of my qualities, </i>  
<i>that you would like to have. </i>

185  
00:20:18,920 --> 00:20:22,080  
It's difficult, we're so similar...

186  
00:20:25,640 --> 00:20:29,600  
The way you study so hard.

187  
00:20:32,240 --> 00:20:35,400  
Just to name one.

188  
00:20:38,200 --> 00:20:41,840  
<i>From you, I'd love... </i>

189  
00:20:43,760 --> 00:20:47,920  
<i>To be as easy-going as you.</i>

190  
00:20:59,800 --> 00:21:02,840  
Character, your character.

191  
00:21:05,040 --> 00:21:06,040  
<i>From you...</i>

192  
00:21:08,000 --> 00:21:12,720  
<i>Your ability to improvise.</i>

193  
00:21:18,680 --> 00:21:21,840  
And, ah...

194  
00:21:23,640 --> 00:21:26,920  
The way you value art.

195  
00:21:34,200 --> 00:21:35,840  
<i>From you...</i>

196  
00:21:37,760 --> 00:21:43,440  
<i>How you treat people, </i>  
<i>the charisma you have with people.</i>

197  
00:21:50,520 --> 00:21:53,480  
How you always come up with solutions.

198  
00:21:57,400 --> 00:21:59,240  
<i>From you...</i>

199  
00:22:02,840 --> 00:22:06,480  
<i>The love you have for me. </i>

200  
00:22:15,520 --> 00:22:17,160  
<i>That's five.</i>

201  
00:23:45,680 --> 00:23:48,240  
<i>Look how the mirror reflects. </i>

202  
00:23:49,320 --> 00:23:50,600  
Yeah, the water.

203  
00:23:52,720 --> 00:23:54,200  
<i>Like shimmering waves.</i>

204  
00:24:02,400 --> 00:24:06,760  
I think the camera...

205  
00:24:07,480 --> 00:24:10,480  
It should go there,  
so it captures the light.

206  
00:24:12,040 --> 00:24:13,800  
<i>This side?</i>

207  
00:24:15,960 --> 00:24:18,680  
Yeah, this side of the glass.

208  
00:24:18,680 --> 00:24:21,080  
<i>Okay, then we should start </i>  
<i>on the same foot.</i>

209  
00:24:24,040 --> 00:24:25,320  
Camera would be here.

210  
00:24:27,040 --> 00:24:27,960  
Ready?

211  
00:24:41,640 --> 00:24:43,400  
Okay, one more time.

212  
00:25:02,840 --> 00:25:04,160  
<i>This one?</i>

213  
00:25:06,720 --> 00:25:07,360  
<i>Two?</i>

214  
00:25:07,360 --> 00:25:08,160  
Two.

215  
00:25:08,480 --> 00:25:09,480  
<i>Each move twice.</i>

216  
00:25:09,480 --> 00:25:10,720  
<i>I'll follow you.</i>

217  
00:25:11,600 --> 00:25:12,360  
Ready?

218  
00:25:12,360 --> 00:25:13,360  
<i>Dance it out. </i>

219  
00:25:18,600 --> 00:25:19,360  
<i>Straight.</i>

220  
00:25:35,880 --> 00:25:36,880  
<i>Let's hit it.</i>

221  
00:25:36,880 --> 00:25:38,240  
Let's do four.

222  
00:25:38,240 --> 00:25:39,240  
<i>Got it.</i>

223  
00:25:40,280 --> 00:25:42,720  
<i>We should dance closer together.</i>

224  
00:25:44,160 --> 00:25:45,960  
Yeah, we'll try it next time.

225  
00:25:47,920 --> 00:25:50,200  
<i>Share your pictures on Instagram!</i>

226  
00:25:50,200 --> 00:25:51,560  
<i>Post on Instagram. </i>

227  
00:26:34,200 --> 00:26:35,200  
- Where are you from?

228  
00:26:35,760 --> 00:26:36,560  
<i>Cuba.</i>

229  
00:26:36,560 --> 00:26:38,400  
- Cubanos, how's it going?

230  
00:26:40,000 --> 00:26:42,200  
- The Commander is here.

231  
00:26:49,600 --> 00:26:54,880  
<i>How can you see the family in Cuba?</i>

232  
00:26:59,560 --> 00:27:04,480  
Well, communication with our family...

233  
00:27:04,520 --> 00:27:09,360  
Is mostly via... Email.

234  
00:27:11,040 --> 00:27:14,480  
Here, we have many options with Internet.

235  
00:27:15,760 --> 00:27:18,160  
But there...

236  
00:27:19,760 --> 00:27:22,040  
It's very limited.

237  
00:27:22,200 --> 00:27:24,520  
Every time I take a picture..

238  
00:27:24,680 --> 00:27:26,280  
One single picture...

239  
00:27:27,480 --> 00:27:31,280  
I'm thinking about what my mother  
would feel if she saw it.

240  
00:27:31,480 --> 00:27:32,400  
Just one.

241  
00:27:34,880 --> 00:27:40,920  
Can you imagine how hard it is for me to make a video  
knowing that our mother can't see it.

242  
00:27:41,480 --> 00:27:44,760  
All over the world people see our videos,  
but our mother can't.

243  
00:27:44,800 --> 00:27:46,720  
It makes me feel...

244  
00:27:49,120 --> 00:27:50,680  
Powerless.

245

00:27:50,720 --> 00:27:52,880  
But what option do I have?

246

00:27:53,680 --> 00:27:57,080  
I try to keep our mom updated.

247

00:27:57,080 --> 00:28:02,280  
I want her to learn how it works, but she has no access.  
Contact is necessary.

248

00:28:03,400 --> 00:28:04,920  
It's necessary for us.

249

00:28:07,840 --> 00:28:15,680  
"Please note, beach first aid and lifeguard service is closing."

250

00:28:16,480 --> 00:28:19,440  
"We recommend to take special care when bathing or swimming."

251

00:28:20,280 --> 00:28:23,920  
"In the event of emergency, call 112."

252

00:28:25,000 --> 00:28:29,960  
We need to come here more, it's stunning.

253

00:28:32,360 --> 00:28:40,160  
I always say my brother is the head and I'm the foot.

254

00:28:40,600 --> 00:28:48,560  
The brain thinks and the feet take action.

255

00:28:48,800 --> 00:28:53,160  
When there's a situation that requires action...

256

00:28:53,840 --> 00:28:58,560  
He says "go" and I do it, no problem.

257

00:28:58,560 --> 00:29:06,640  
If we're in disagreement and we both want our way,  
then we can't advance.

258  
00:29:07,040 --> 00:29:13,280  
Our parents always told us to listen to each other.

259  
00:29:13,280 --> 00:29:20,360  
And now, we're twenty-nine...  
And people ask, "Why do you dress the same?"

260  
00:29:20,360 --> 00:29:27,400  
I always say, we've been together since birth,  
why wouldn't we dress the same?

261  
00:29:29,960 --> 00:29:34,720  
And this is a secret...

262  
00:29:34,720 --> 00:29:40,480  
We even used to wear the same underwear.

263  
00:29:51,800 --> 00:29:55,880  
The Brazilian version is awesome.

264  
00:29:59,280 --> 00:30:01,240  
<i>Give me your phone so you don't drop it.</i>

265  
00:30:03,720 --> 00:30:05,200  
Put it on the ground.

266  
00:30:06,840 --> 00:30:10,640  
<i>Remember to pick it up when you're done. </i>

267  
00:30:22,160 --> 00:30:23,760  
<i>Sensación Gemela here. </i>

268  
00:30:23,760 --> 00:30:26,120  
<i>This is a live video for you. </i>

269  
00:30:26,120 --> 00:30:28,120  
Follow us. Look!

270  
00:30:28,120 --> 00:30:30,040  
Turn it around.

271  
00:30:30,920 --> 00:30:32,040  
<i>How do I flip the camera?</i>

272  
00:30:32,400 --> 00:30:33,720  
Like this.

273  
00:31:08,160 --> 00:31:10,160  
<i>Hey, everyone! We hope you liked it.</i>

274  
00:31:11,560 --> 00:31:13,440  
<i>Check out this excellent place. </i>

275  
00:31:41,480 --> 00:31:42,480  
<i>Water!</i>

276  
00:31:44,320 --> 00:31:46,040  
<i>You know what music was playing in there?</i>

277  
00:31:46,080 --> 00:31:46,640  
What?

278  
00:31:46,640 --> 00:31:49,960  
<i>Remember that choreography...? </i>

279  
00:31:51,320 --> 00:31:54,360  
<i>That we danced in that Holguín hotel, </i>  
<i>wearing white.</i>

280  
00:31:54,360 --> 00:31:55,960  
<i>You remember the name?</i>

281  
00:31:57,040 --> 00:32:00,280  
<i>On Broadway, On Broadway!</i>

282  
00:33:11,840 --> 00:33:15,240  
- Never give your bank account to anyone.

283  
00:34:37,120 --> 00:34:39,000  
- Night, guys.  
<i>Goodnight. </i>

284  
00:35:43,440 --> 00:35:45,320  
<i>Did you turn your phone off?</i>

285  
00:35:45,360 --> 00:35:46,360  
Yeah.

286  
00:36:24,200 --> 00:36:30,160  
<i>Right now, we're sharing an apartment in Barcelona.</i>

287  
00:36:30,840 --> 00:36:36,280  
<i>We're living with our cousin, Alieva Rodríguez.</i>  
<i>She's a fantastic dancer. </i>

288  
00:36:36,960 --> 00:36:42,000  
<i>And her husband, Claudio.</i>  
<i>He works in a club and is a manager.</i>

289  
00:36:42,680 --> 00:36:47,320  
<i>Their beautiful daughter, Sophie. She's two.</i>

290  
00:36:47,600 --> 00:36:53,040  
<i>And our aunt, Oneyda Rodríguez. Our mother's sister.</i>  
<i>She's like our mother, here.</i>

291  
00:36:54,040 --> 00:37:04,600  
<i>We're grateful that our family let us stay with them,</i>

292  
00:37:04,600 --> 00:37:12,080  
<i>because we know it's not easy being homeless,</i>  
<i>far away from home.</i>

293  
00:37:12,640 --> 00:37:20,200  
<i>Soon we hope to get our own place, afford a rent,</i>

294  
00:37:20,200 --> 00:37:25,880  
<i>so we're not a bother, and we can do our own thing.</i>

295  
00:37:26,680 --> 00:37:28,520  
- We should get going.

296  
00:37:28,680 --> 00:37:30,160  
Good. I'll get ready.

297  
00:37:41,000 --> 00:37:42,800  
- Are you bringing the generator?

298  
00:37:42,800 --> 00:37:45,640  
<i>We'll come back for it.</i>

299  
00:37:45,640 --> 00:37:48,120  
Why do two trips?  
<i>Two trips?</i>

300  
00:37:48,120 --> 00:37:49,320  
Let's take it now.

301  
00:38:11,560 --> 00:38:12,880  
- I hope you like it.

302  
00:38:23,960 --> 00:38:25,120  
- This is the room.

303  
00:38:28,480 --> 00:38:30,080  
- Over there you have another one.

304  
00:38:33,080 --> 00:38:34,520  
- And here, the dance room.

305  
00:38:40,080 --> 00:38:43,000  
- This is the wall. We can put  
the green screen on it.

306  
00:38:51,240 --> 00:38:52,120  
<i>What do you think?</i>

307  
00:38:53,560 --> 00:38:54,840  
- You can't see the couch.

308  
00:38:55,360 --> 00:38:56,360  
We have to see the couch.

309  
00:38:57,280 --> 00:38:57,880  
- Yeah.

310  
00:38:57,880 --> 00:38:59,720  
This is way better.

311  
00:39:02,280 --> 00:39:06,400  
<i>I'm thinking we could shoot into the mirror.</i>

312  
00:39:06,400 --> 00:39:10,960  
And let's try this way.  
<i>Good, straight out.</i>

313  
00:39:12,760 --> 00:39:13,920  
And a camera up there.

314  
00:39:14,000 --> 00:39:15,000  
<i>Okay.</i>

315  
00:39:17,560 --> 00:39:19,400  
<i>Should we see it again?</i>

316  
00:39:20,760 --> 00:39:24,800  
We have one, two, three, four sets.

317  
00:39:29,400 --> 00:39:30,200  
- Now, there's light.

318  
00:39:36,040 --> 00:39:38,240  
So soft, Brother. You'll be so shiny.

319  
00:39:42,720 --> 00:39:43,720  
- Let's go?

320  
00:39:46,680 --> 00:39:47,680  
<i>Let's go.</i>

321  
00:40:40,000 --> 00:40:43,400  
<i>Great. Let's go again.</i>

## MUCHO PA TI (lyrics)

written by Rubildo and Rubert Donatien Dinza  
aka Sensacion Gemela  
- Translation by Claudia Munuera

This is for all of you  
Who call us  
Sensacion Gemela  
Castor and Pollux  
The stars of Gemini  
Hit it!

I dance for those who can't  
And for those who can but won't  
I just signed a contract and forgotten the amount  
You could have this  
You could lose that  
And you have a problem?! Brother!!  
Too much for you i i i i am  
Too much for you too much for you too much for you  
I i i i am too much for you too much for you  
Too much for you i i i i am

Under the sun and moon  
It could be storming and lightning  
But the twins will keep going  
Shooshoshooshooshooting for the stars  
Move away if you don't like it  
You and me we are nothing alike  
My body lives to dance  
I dance without any rest  
Is my duty on this earth  
Too much for you i i i i am  
Too much for you too much for you too much for you  
I i i i am too much for you too much for you

I was born with the beat of rap  
My dancing fits me up  
This revolution starts, it's about dance baby, and never stops  
You'll know us, you'll taste us  
Don't limit yourself, don't miss us  
How this mulato moves  
I'm too much for you without question  
Too much for you and I'll prove it  
Hear me out! I i i i I Too much for you i i i i am Too much for you too much for you

322  
00:40:43,400 --> 00:40:45,360  
- Sorry, I have to go.

323  
00:40:46,280 --> 00:40:48,840  
- Yeah, I have classes.

324  
00:40:50,320 --> 00:40:51,320  
Thank you so much, man.

325  
00:40:52,600 --> 00:40:53,600  
<i>Thanks.</i>

326  
00:40:54,320 --> 00:40:55,680  
<i>See you later.</i>  
- Yeah.

327  
00:40:55,680 --> 00:40:57,240  
<i>Let's get to the next set.</i>

328  
00:40:58,720 --> 00:40:59,880  
- Bye, family. Goodbye.

329  
00:40:59,880 --> 00:41:00,880  
<i>See you, Brother.</i>

330  
00:41:37,640 --> 00:41:39,680  
<i>Let's put the black on. </i>

331  
00:41:40,240 --> 00:41:41,400  
The black ones?

332  
00:41:41,400 --> 00:41:44,040  
<i>Bring them over here. </i>

333  
00:42:21,560 --> 00:42:25,720  
<i>The three things we learned from our father.</i>

334  
00:42:27,520 --> 00:42:29,600  
<i>The first one is...</i>

335  
00:42:30,760 --> 00:42:33,720  
<i>Discipline, always work hard.</i>

336  
00:42:35,840 --> 00:42:37,160  
<i>For my father...</i>

337  
00:42:37,720 --> 00:42:43,040  
<i>Nothing is casual, you always </i>  
<i>have to keep your promises. </i>

338  
00:42:44,680 --> 00:42:46,160  
<i>The second one is...</i>

339  
00:42:47,560 --> 00:42:50,120  
<i>Have heart, don't be unfair. </i>

340  
00:42:52,480 --> 00:42:54,640  
<i>And the third one...</i>

341  
00:42:56,280 --> 00:43:00,000  
<i>Always put mother above everything else.</i>

342  
00:43:01,880 --> 00:43:06,000  
<i>Doesn't matter what... </i>  
<i>Always mom, mom, mom. </i>

343  
00:43:07,040 --> 00:43:10,840  
<i>Mom is always right, even when she's wrong. </i>

344  
00:43:16,000 --> 00:43:19,160  
The first one, as my brother says,

345  
00:43:20,360 --> 00:43:21,640  
The first is to always...

346  
00:43:34,320 --> 00:43:37,720  
The first one is to always appreciate mom.

347  
00:43:39,720 --> 00:43:41,280  
Always be there for her.

348

00:43:42,720 --> 00:43:46,440

I feel this way because...

349

00:43:47,880 --> 00:43:56,200

There was a time when our father  
had to leave, and we stayed with her.

350

00:43:57,480 --> 00:44:03,200

And, because of my age...

351

00:44:05,360 --> 00:44:08,080

I was a teenager and...

352

00:44:10,280 --> 00:44:15,480

And everyday, I behaved like a teenager.

353

00:44:16,640 --> 00:44:19,160

I was doing badly at school.

354

00:44:20,680 --> 00:44:23,200

You could say I was a mess.

355

00:44:24,480 --> 00:44:27,320

And now, as I'm getting older...

356

00:44:27,920 --> 00:44:32,240

I know my actions weren't good.

357

00:44:34,960 --> 00:44:36,640

I hope that...

358

00:44:39,880 --> 00:44:41,960

The young people who see me right now...

359

00:44:42,680 --> 00:44:46,240

Understand that they have to  
learn to appreciate their mothers.

360

00:44:47,040 --> 00:44:49,880

Thank God, I'm twenty-nine and I still have mine.

361  
00:44:51,200 --> 00:44:55,200  
There are kids who have already  
lost their mother at the age of ten.

362  
00:44:56,880 --> 00:44:59,280  
Always appreciate your mother.

363  
00:45:03,520 --> 00:45:06,680  
The second one is...

364  
00:45:08,560 --> 00:45:12,160  
Know how to love your parents.

365  
00:45:14,680 --> 00:45:20,880  
Even if they have a bad temper...

366  
00:45:22,440 --> 00:45:24,040  
Their intentions are good.

367  
00:45:25,840 --> 00:45:30,600  
Even if they're not perfect,  
they want what's best for their kids.

368  
00:45:32,560 --> 00:45:35,240  
In my childhood...

369  
00:45:36,640 --> 00:45:38,240  
In our childhood..

370  
00:45:40,000 --> 00:45:43,520  
We never understood my father.

371  
00:45:44,640 --> 00:45:46,440  
Why would he raise us like that?

372  
00:45:47,960 --> 00:45:52,400  
It was my mother who helped us understand him.

373  
00:45:55,120 --> 00:46:03,360  
Our father was strong and strict with us  
because he was raised that way.

374  
00:46:09,080 --> 00:46:11,880  
As we got older, we understood more about his life.

375  
00:46:12,360 --> 00:46:14,160  
When we were kids...

376  
00:46:15,480 --> 00:46:19,440  
We wanted to run away from home,

377  
00:46:20,560 --> 00:46:26,440  
because we thought our father didn't love us.

378  
00:46:28,800 --> 00:46:30,240  
But later...

379  
00:46:30,240 --> 00:46:34,760  
We understood that he did love us.

380  
00:46:36,080 --> 00:46:37,360  
And, well...

381  
00:46:38,920 --> 00:46:43,720  
Thank God for our mother and her communication.

382  
00:46:43,720 --> 00:46:48,280  
So that we could understand that  
everything they did was for our own good.

383  
00:46:50,200 --> 00:46:51,640  
And the third one...

384  
00:46:52,920 --> 00:46:56,000  
My father always talked about respect.

385  
00:46:56,280 --> 00:47:03,920  
He could never hear about us mistreating a woman,

386  
00:47:06,240 --> 00:47:11,040  
or any complaint about us having bad behaviour.

387  
00:47:12,520 --> 00:47:15,720  
My father was always very strict.  
He is very strict.

388  
00:47:18,600 --> 00:47:22,280  
And I would have liked to be...

389  
00:47:23,040 --> 00:47:29,640  
Closer... To have a more  
intimate relationship with my father.

390  
00:47:36,400 --> 00:47:37,880  
<i>This place is massive.</i>

391  
00:47:41,920 --> 00:47:44,240  
<i>Nice tablecloths.</i>

392  
00:47:47,560 --> 00:47:49,520  
<i>Biker shorts, look.</i>

393  
00:47:50,160 --> 00:47:50,800  
Yeah.

394  
00:47:54,840 --> 00:47:56,560  
<i>Mom with this fabric... </i>

395  
00:47:57,760 --> 00:47:58,760  
<i>Look...</i>

396  
00:48:01,680 --> 00:48:03,480  
<i>She could make curtains.</i>

397  
00:48:05,000 --> 00:48:07,120  
Did you see the black one?

398  
00:48:11,000 --> 00:48:12,320  
<i>Feel it, brother. </i>

399  
00:48:16,080 --> 00:48:17,440  
<i>Satin.</i>

400  
00:48:21,680 --> 00:48:22,920  
Fishing rods.

401  
00:48:22,920 --> 00:48:24,640  
<i>Dad would go crazy. </i>

402  
00:48:27,560 --> 00:48:29,400  
<i>So many of them... </i>

403  
00:48:29,400 --> 00:48:31,680  
<i>Yeah, dad would lose it. </i>

404  
00:48:32,080 --> 00:48:33,080  
<i>See that gold fabric?</i>

405  
00:48:34,200 --> 00:48:37,720  
It's probably expensive.  
<i>Probably.</i>

406  
00:48:47,920 --> 00:48:49,280  
<i>Oh, that crystal.</i>

407  
00:48:50,960 --> 00:48:51,960  
Sure, it's nice.

408  
00:48:52,800 --> 00:48:54,520  
See that microphone over there?

409  
00:48:54,520 --> 00:48:56,400  
<i>Ah yeah, one day.</i>

410  
00:49:06,960 --> 00:49:10,480  
Those long shirts, they look like skirts.

411  
00:49:10,480 --> 00:49:11,640  
<i>No way.</i>

412  
00:49:23,000 --> 00:49:24,760  
Let's take the subway.

413  
00:49:47,920 --> 00:49:48,920  
Over there.

414  
00:49:52,040 --> 00:49:53,200  
You dance? You dance?

415  
00:50:04,640 --> 00:50:05,760  
- You do hip hop?

416  
00:50:06,360 --> 00:50:08,120  
Everything, hip hop.

417  
00:50:15,280 --> 00:50:16,640  
<i>Now it's your turn.</i>

418  
00:50:16,640 --> 00:50:17,640  
- What?

419  
00:50:19,280 --> 00:50:21,760  
<i>It's your turn. Now you dance hip hop.</i>

420  
00:50:21,760 --> 00:50:22,760  
- Now?

421  
00:50:23,920 --> 00:50:25,720  
- She's getting married!

422  
00:50:25,720 --> 00:50:26,720  
- C'mon, dance!

423  
00:50:32,800 --> 00:50:33,760  
- Dance!

424  
00:50:33,760 --> 00:50:35,560  
- I have my hands full.

425  
00:50:37,280 --> 00:50:38,000  
- C'mon!

426  
00:50:42,720 --> 00:50:44,360  
- Dance with me!

427  
00:50:53,360 --> 00:50:56,080  
<i>Hey, this is new stuff for you, okay?</i>

428  
00:50:58,160 --> 00:50:59,160  
<i>Kuduro.</i>

429  
00:50:59,160 --> 00:51:00,920  
All you do is shake.

430  
00:51:06,480 --> 00:51:08,200  
Smooth, smooth.

431  
00:51:26,920 --> 00:51:28,320  
Now this one!

432  
00:51:34,000 --> 00:51:35,920  
- I don't know how to do this.

433  
00:51:36,720 --> 00:51:39,240  
Now, show us your moves.

434  
00:51:42,040 --> 00:51:44,520  
- We don't dance, we do other things.

435  
00:51:45,200 --> 00:51:46,200  
What do you do?

436  
00:51:46,200 --> 00:51:47,680  
- I can't tell you.

437  
00:51:49,520 --> 00:51:51,800  
Sorry, sorry! Nice to meet you!

438  
00:51:52,960 --> 00:51:54,680  
Sensación Gemela on Instagram.

439  
00:51:55,400 --> 00:51:56,280  
- Sensación Gemela?

440  
00:52:04,040 --> 00:52:06,800  
<i>Do we want to get married someday? </i>

441  
00:52:07,360 --> 00:52:09,120  
<i>Are you gonna answer? </i>

442  
00:52:09,360 --> 00:52:12,840  
<i>Okay, I'll answer because I think that... </i>

443  
00:52:14,680 --> 00:52:19,520  
<i>I would like to get married one day.</i>

444  
00:52:19,720 --> 00:52:24,680  
<i>Have a baby and be with my wife.</i>

445  
00:52:25,320 --> 00:52:26,920  
<i>That's what I want...</i>

446  
00:52:27,200 --> 00:52:31,320  
<i>But I'd like to hear from "Don Juan" over here.</i>

447  
00:52:35,360 --> 00:52:37,040  
Well, I would like to get married.

448  
00:52:39,920 --> 00:52:45,320  
My brother thinks I don't, but I don't know why.

449  
00:52:46,240 --> 00:52:50,200  
I'm conscious of my actions and how I live.

450  
00:52:50,600 --> 00:52:52,960  
I don't go out with everyone.

451  
00:52:53,280 --> 00:52:58,080  
We have different approaches,  
so he's not sure about me.

452  
00:52:58,080 --> 00:53:02,600  
But yes, I want to get married one day,  
and have a family of my own.

453  
00:53:24,840 --> 00:53:26,040  
- Bravo!

454  
00:53:34,640 --> 00:53:36,000  
- Bravo!

455  
00:53:40,640 --> 00:53:41,640  
Come here.

456  
00:53:41,640 --> 00:53:42,840  
Come here, Sophie.

457  
00:53:43,800 --> 00:53:44,920  
Sophie, look!

458  
00:53:45,320 --> 00:53:46,560  
The cat is here. Come.

459  
00:53:51,120 --> 00:53:52,320  
Let's lie down.

460  
00:54:16,320 --> 00:54:18,160  
- Uncle, Uncle!

461  
00:54:21,760 --> 00:54:22,760  
Muah, my love!

462  
00:54:43,880 --> 00:54:44,880  
<i>Thanks, brother. </i>

463  
00:55:14,080 --> 00:55:15,360  
How's the video going?

464  
00:55:21,320 --> 00:55:22,160  
<i>Amazing.</i>

465  
00:55:27,040 --> 00:55:33,080  
<i>I'm thinking about cutting the green set,</i>

466  
00:55:34,760 --> 00:55:37,440  
<i>because it has nothing to do with the other scenes. </i>

467  
00:55:38,040 --> 00:55:43,360  
<i>The others have something solid </i>  
<i>going on, but not that one. </i>

468  
00:55:43,360 --> 00:55:48,200  
<i>I still have to work the details, </i>  
<i>but I don't think I'm going to use it.</i>

469  
00:56:09,440 --> 00:56:11,040  
I'm gonna go see Maylen...

470  
00:56:12,320 --> 00:56:13,760  
I'm going to meet her for a while.

471  
00:56:13,760 --> 00:56:15,560  
<i>Tell her I said, hi. </i>

472  
00:57:07,120 --> 00:57:12,480  
Professionally, my first goal in Barcelona is that...

473  
00:57:15,040 --> 00:57:21,240  
All around Spain, we're known as artists.

474  
00:57:22,520 --> 00:57:35,800  
We'll work hard, we're working hard every day...

475  
00:57:36,440 --> 00:57:44,920  
We'll make more videos, so people get to know us,  
and enjoy what we do.

476  
00:57:44,920 --> 00:57:56,160  
We'll get "likes" and "shares" on social media.  
We didn't have this chance before.

477  
00:57:56,640 --> 00:57:59,320  
That's my first goal.

478  
00:58:03,240 --> 00:58:07,920  
My second goal goes with the first...

479  
00:58:09,480 --> 00:58:15,480  
I'd like to have a million friends.

480  
00:58:20,920 --> 00:58:24,080  
And the third one is...

481  
00:58:36,400 --> 00:58:46,360  
<i>I just read your mind! I read your mind, </i>  
<i>and you're censoring yourself. Say it.</i>

482  
00:58:46,360 --> 00:58:47,800  
No, no.

483  
00:58:47,800 --> 00:58:52,080  
<i>That's not one of your priorities,</i>  
<i>don't lie now.</i>

484  
00:58:52,080 --> 00:58:56,240  
<i>Don't be thinking like me!</i>  
<i>Think like yourself.</i>

485  
00:58:56,240 --> 00:58:58,080  
I'm not thinking like you,  
I'm thinking like me.

486  
00:58:58,080 --> 00:58:59,240  
<i>Sure.</i>

487  
00:58:59,240 --> 00:59:02,600  
And my third goal is...

488  
00:59:05,280 --> 00:59:10,800  
I've always dreamt about it.

489  
00:59:10,800 --> 00:59:28,360  
I'd love to do a concert with our original music,  
commemorating international twins day.

490  
00:59:28,360 --> 00:59:32,040  
And I want it to be a twins-only audience.  
Full of twins.

491  
00:59:32,040 --> 00:59:40,040  
We'd take pictures with everyone  
and invite them on stage to dance with us.

492  
00:59:40,400 --> 00:59:43,280  
That's always been our dream.

493  
00:59:43,280 --> 00:59:54,160  
One of our videos, "Ache Gemelo",  
we made with this vision in mind.

494  
00:59:54,160 --> 00:59:58,120  
I hope it comes true.

495  
00:59:58,120 --> 01:00:00,600  
That's my last one.

496  
01:00:00,600 --> 01:00:02,960  
<i>I'm not convinced.</i>

497  
01:00:02,960 --> 01:00:05,080  
Those are my three.  
I don't have to convince you.

498  
01:00:05,080 --> 01:00:07,440  
<i>I don't believe your second one.</i>

499  
01:00:09,040 --> 01:00:11,800  
Those are my three.

500  
01:02:29,920 --> 01:02:31,080  
Are you finished?

501  
01:02:31,080 --> 01:02:32,080  
<i>Yeah.</i>

502  
01:03:41,400 --> 01:03:43,040  
<i>Beautiful, isn't it?</i>

503  
01:03:43,160 --> 01:03:44,360  
<i>Don't miss it. </i>

504  
01:03:46,760 --> 01:03:48,000  
You can feel the water.

505  
01:04:03,360 --> 01:04:04,720  
<i>The phone is wet! </i>

506  
01:04:15,640 --> 01:04:17,200  
<i>Let's make a wish.</i>

507  
01:05:11,840 --> 01:05:12,840  
<i>It's late.</i>

508  
01:05:15,840 --> 01:05:17,200  
<i>Today is the day.</i>

509  
01:05:33,920 --> 01:05:35,240  
<i>Give me your sheet.</i>

510  
01:05:54,960 --> 01:05:56,760  
<i>Let's watch the video. </i>

511  
01:06:14,000 --> 01:06:17,520  
<i>Tell me what you think and we can publish.</i>

512  
01:07:41,800 --> 01:07:42,800  
<i>Tell me.</i>

513  
01:07:42,800 --> 01:07:44,880  
It's great. I love it.

514  
01:07:46,880 --> 01:07:47,880  
<i>I can post it?</i>

515  
01:07:47,880 --> 01:07:48,880  
Yeah, yeah.

516  
01:07:50,360 --> 01:07:52,320  
<i>Let's go, posting. </i>

517  
01:08:03,800 --> 01:08:05,600  
<i>Well...</i>

518  
01:08:06,480 --> 01:08:14,760  
<i>We've been answering this question for a long time.</i>

519  
01:08:15,240 --> 01:08:24,240  
<i>My girlfriend or my wife has to accept my brother </i>  
<i>wherever I am, however I am, and however he is.</i>

520  
01:08:24,760 --> 01:08:26,800  
<i>All of it. </i>

521  
01:08:27,480 --> 01:08:33,520  
<i>I won't give up the things that make </i>  
<i>me happy, just to have a family.</i>

522  
01:08:33,520 --> 01:08:37,760  
<i>I'll have a family, a wife, and kids...</i>

523  
01:08:38,200 --> 01:08:42,040  
<i>But this is me. </i>

524  
01:08:42,960 --> 01:08:46,360  
<i>Our troupe will never break apart.</i>

525  
01:08:49,360 --> 01:08:53,360  
<i>My new wife... No, I mean, my wife </i>  
<i>when I have one...</i>

526  
01:08:54,600 --> 01:08:57,760  
<i>I won't separate from my brother for a relationship. </i>

527

01:08:59,680 --> 01:09:00,960  
<i>What do you think?</i>

528

01:09:02,800 --> 01:09:04,600  
Well, up to this moment...

529

01:09:05,920 --> 01:09:13,200  
We've always been clear in  
all the relationships we've had.

530

01:09:14,520 --> 01:09:21,160  
In a sense, when I get married,  
my brother gets married too.

531

01:09:21,640 --> 01:09:26,960  
We can't break apart,  
like we've seen in other relationships,

532

01:09:26,960 --> 01:09:31,880  
when parents divorce, siblings fight...

533

01:09:33,040 --> 01:09:35,240  
For us, a break hasn't happened yet.

534

01:09:35,680 --> 01:09:38,680  
And I'm not going to ask God  
that it stays this way forever.

535

01:09:38,680 --> 01:09:39,880  
It must be like this.

536

01:09:40,600 --> 01:09:45,400  
If you don't look at my brother the same way  
you look at me, it won't work.

537

01:09:46,160 --> 01:09:48,480  
Even though I love you very much.

538

01:09:49,400 --> 01:09:51,640  
The people who know us,

539  
01:09:51,640 --> 01:09:53,680  
they know it's always been this way.

540  
01:09:54,400 --> 01:09:58,920  
Everyone we've had the pleasure to have as partners,

541  
01:09:59,360 --> 01:10:04,440  
know that if you don't get along with the other half..

542  
01:10:06,560 --> 01:10:07,560  
It's over.

543  
01:10:17,360 --> 01:10:19,000  
We're on TV!

544  
01:10:20,240 --> 01:10:22,800  
The video we made is on TV!

545  
01:10:33,520 --> 01:10:35,240  
<i>We're on TV! </i>

546  
01:10:39,760 --> 01:10:41,520  
- Was it Telecinco?

547  
01:10:41,520 --> 01:10:43,880  
Yeah, yeah, on Telecinco.  
It happened so fast, I almost missed it.

548  
01:10:58,520 --> 01:10:59,840  
- Congratulations!

549  
01:10:59,840 --> 01:11:01,280  
Thanks, auntie.

550  
01:11:02,960 --> 01:11:04,600  
<i>This is a blessing.</i>

551  
01:11:06,840 --> 01:11:08,400  
- Goosebumps. When I heard you on TV, I came running out.

552  
01:11:20,200 --> 01:11:21,440  
<i>Oh, brother.</i>

553  
01:11:23,840 --> 01:11:25,440  
Ai, mom...

554  
01:11:27,720 --> 01:11:29,280  
- Don't cry.

555  
01:12:00,160 --> 01:12:02,120  
<i>Are you thinking what I'm thinking?</i>

556  
01:12:04,720 --> 01:12:05,960  
<i>Let's climb up.</i>

557  
01:12:39,840 --> 01:12:41,880  
<i>This is a wild place!</i>

558  
01:13:05,640 --> 01:13:06,840  
<i>This is...</i>

559  
01:13:07,280 --> 01:13:08,760  
<i>Sitting here, brother. </i>

560  
01:13:11,160 --> 01:13:14,240  
<i>Imagine our twins concert here.</i>

561  
01:13:17,560 --> 01:13:18,440  
<i>Look...</i>

562  
01:13:18,800 --> 01:13:21,280  
<i>"The world or nothing". </i>

563  
01:13:42,600 --> 01:13:47,160  
<i>We could put a camera down there, </i>  
<i>and multiple cameras up here.</i>

564  
01:13:47,160 --> 01:13:49,320  
<i>Brother, we could really do that!</i>

565  
01:13:49,600 --> 01:13:53,120  
<i>If we get a wide-angle lens, </i>  
<i>it could see everything up here.</i>

566  
01:13:56,000 --> 01:13:57,320  
<i>It's perfect, brother.</i>

567  
01:14:24,440 --> 01:14:26,760  
<i>Look, a wild cat.</i>

568  
01:14:31,280 --> 01:14:33,760  
<i>A good luck Siamese... Look.</i>

569  
01:14:47,640 --> 01:14:50,560  
<i>See that purple flower?</i>

570  
01:14:56,320 --> 01:14:59,040  
<i>Mom would love this place.</i>

571  
01:15:17,400 --> 01:15:20,560  
<i>Sensación Gemela last time today. </i>  
<i>Hope you enjoy it!</i>

572  
01:16:16,840 --> 01:16:20,040  
<i>We have to come back here. </i>  
<i>Magnificent. </i>

573  
01:16:20,680 --> 01:16:22,160  
<i>Glad we found it.</i>

574  
01:16:22,920 --> 01:16:24,520  
<i>Very nice.</i>

575  
01:16:25,520 --> 01:16:28,680  
With the exotic plants and the view.

576  
01:16:30,080 --> 01:16:31,520  
<i>I love it. </i>

577  
01:16:33,320 --> 01:16:34,320  
<i>Wait...</i>

578  
01:16:36,280 --> 01:16:37,840  
<i>We have a message.</i>

579  
01:16:37,960 --> 01:16:39,080  
From who?

580  
01:16:39,400 --> 01:16:41,280  
<i>Mom.</i>

581  
01:16:47,240 --> 01:16:48,800  
What does she say?

582  
01:16:49,760 --> 01:16:50,880  
<i>She says...</i>

583  
01:16:52,800 --> 01:16:56,880  
<i>She's glad to know we're doing well...</i>

584  
01:16:57,360 --> 01:17:00,560  
<i>But she wants more details.</i>

585  
01:17:02,320 --> 01:17:05,240  
Tell her we're in this magic place...

586  
01:17:05,400 --> 01:17:07,920  
A garden full of incredible plants.

587  
01:17:08,120 --> 01:17:10,520  
Big cactus everywhere.

588  
01:17:12,320 --> 01:17:14,560  
Tell her everything's okay...

589  
01:17:14,760 --> 01:17:17,160  
We're happy.

590  
01:17:20,600 --> 01:17:23,400  
Send her hugs and kisses.

591  
01:17:45,120 --> 01:17:51,840  
<i>We have to send her a photo tonight,</i>  
<i>and tell her our video was on TV.</i>

592  
01:17:51,840 --> 01:17:53,160  
For sure.

593  
01:18:12,360 --> 01:18:17,880  
"The World or Nothing"

594  
01:19:34,640 --> 01:19:36,360  
I'm not rapping after that.

595  
01:19:40,320 --> 01:19:42,320  
Honestly.

596  
01:19:42,320 --> 01:19:45,200  
I'm 100% sure...

597  
01:19:46,320 --> 01:19:50,600  
I don't consider myself the best.

598  
01:19:51,160 --> 01:19:53,200  
We don't have any certificates.

599  
01:19:53,320 --> 01:19:55,040  
But what I can guarantee...

600  
01:19:56,360 --> 01:19:59,400  
It doesn't matter if it's dancing,  
or singing, or writing songs.

601  
01:19:59,920 --> 01:20:02,480  
We love what we do.

602  
01:20:06,000 --> 01:20:07,280  
Sky is the limit.

\*

## Appendix E: Final Film Credits

### **CREDITS**

pUNK Films presents  
**EL MUNDO O NADA**  
**(The World or Nothing)**

**Produced and Directed by**  
Ingrid Veninger

**Introducing**  
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**Sound Recordist**  
John Switzer

**Editor**  
Claudia Munuera

**Colourist**  
Dave Muscat

**Sound Design**  
Jakob Thiesen

**Re-recording Mixer**  
Eric Apps, cas

**FEATURING**  
Oneyda Dinza Michel – Twins' Aunt  
Alieva Rodriguez Dinza – Twins' Cousin  
Claudio Ortega – Cousin's Husband  
Sophia Rita Rodriguez – Cousin's Daughter  
Maylen Fiffe Hernandez – Rubert's Friend

**THANK YOU**

**Philip Hoffman**

**Ali Kazimi**

**John Greyson**

**Kuowei Lee**

York University MFA Faculty

**Jane Siberry**

(Manitoulin Island workshop retreat)

**Ramon Sidera Roca**

(Offering a space for us to edit in Barcelona)

**Ellen Gould Ventura and Mario Scattoloni**

(Responding to Facebook posts seeking Barcelona-based DP)

**Pedro Fontaine, Andres Landau, Mike Munn, Chris Mutton**

(Viewing the first cut and sharing great notes)

**Alexandra Rockingham Gill, Hannah Bussiere, Joe Solway.**

**Jamie Paul Rock, Christy Garland, Mom and Dad**

(Viewing the second cut and sharing solid feedback)

**Matt Code and Wildling Pictures**

(Donating a space for us to picture lock in Toronto)

Everyone at **Deluxe Post Production** in Toronto

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Made in York University's MFA Film Program



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## **Appendix F: Mini-Documentary Links and Teasers**

### **FIRST MEETING with THE TWINS**

December 31, 2017

Running time: 00:09:39

Link: <https://vimeo.com/284711072>

Password: FirstChapter

### **FINAL FILM LINK**

Completed March 2019

Running time: 01:20:04

AVAILABLE UPON REQUEST

### **SCREENING THE FINAL FILM in MOA**

December 29, 2018

Running time: 00:09:10

Link: <https://vimeo.com/324757221>

Password: MoaTrip

\*

### **MOVIE TEASER / NO PASSWORD**

Running time: 00:01:19

Link: <https://vimeo.com/319631003>

### **MOVIE CLIP 1**

Running time: 00:01:17

Link: <https://vimeo.com/319626351>

Password: WorldorNothing\_Clip1

### **MOVIE CLIP 2**

Running time: 00:00:58

Link: <https://vimeo.com/319634682>

Password: WorldorNothing\_Clip2

### **MOVIE CLIP 3 / NO PASSWORD**

Running time: 00:00:59

Link: <https://vimeo.com/319927516>

### **MOVIE CLIP 4**

Running time: 00:01:35

Link: <https://vimeo.com/319919363>

Password: WorldorNothing\_Clip4