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TIME

In June 1968, a medical team led by surgeon Karol Šiška completed the first human to human heart transplant in Czechoslovakia and it became the first successful operation of this type in the Eastern Bloc.

Assignment Goals

The aim of the assignment is to create a non-linear narrative in such a way that it will support and enhance both the characters and the story. Deconstruct the linear time in order to achieve emotional resonance and connections throughout the footage. First, choose one of the characters to focus on or a theme or emotion that you want to express. Then find out what is going to be your ending and identify the scenes for the main throughline which will build up to it. This will serve as “the present time” layer. In the next step, choose the scenes for the other time layers; there might be just one extra layer, or there could be more. In the main throughline, choose the entry and exit points for the flashbacks/flashforwards and follow the process until you achieve an organic shape where the transitions support the emotion of the characters and story beats come in an order that supports the narrative. Enhance it with the sound design. If things look well, you might challenge yourself by deciding whether the woman survives or not at the end and changing the cut accordingly. The result should still be a narrative sequence even if you decide to reduce certain story points. We estimate the average duration of the final edit between three and seven minutes.*

* This is the introduction text for the webpage. It should be possible to read this text as a general guidance and start working without further assistance too. Thus, film enthusiasts can read this text, watch the teaser and play with the public domain material.

We had written longer and more detailed texts, but when we gave them to various students, workshop participants and polytechnic enthusiasts, we found out that nobody reads long texts in the web interface in web browsers. So, we distilled several A4 pages of the text to the most essential minimum here.

There is always a director in real life...

Teachers are advised to supply students with the attached movie *script* and *director's intention* written down to simulate the usual conditions of filmmaking as close as possible:

Director's notes – intentions

The story is inspired by real events of the very first transplantation of a human heart in Czechoslovakia in 1968. Doctors decided for very risky operation not only to save patient's life but also to gain new experience to save more lives in the future.

For the purposes of the material, we decided to work with two characters, the chief surgeon and the patient. These two characters represent unique time planes that can be intertwined in various ways. We focused a lot of attention on a subjective dimension of the characters, aiming to show their internal conflicts and personal emotionality; with this approach it is possible to make more variations, as the emphasis on subjectivity gives freedom to working with time – when we experience events, time need not necessarily be linear. The operation itself was also important to us; we realised that the entire footage of the surgery has the greatest potential of working with temporality (duration of the operation/beginning of the operation/end of the operation/what happens during the operation).

Each character carries their own theme; the surgeon seeks to perform a scientific procedure, and for the patient's character we thematise the fate that must be accepted. Generally, the film focuses on loss and gain that is changing rapidly during medical procedures. The resulting effort is to present the simple backstage, breakthrough situations that doctors and patients are facing on a daily basis.

The material was filmed over a period of 5 days at a historical surgery from the mid-1960s. The main inspirational source was the film *All That Jazz* (1979), which focuses on heart surgery and emphasises the subjective experiences of the patient. Other sources include the film *First Man* (2018); even though this film is about flying in space, it provided the inspiration of the visual aspect of the final images.

Steps to follow for the editing exercise "Time – TRANSPLANT"

Select shots and edit a composition. Make the audience identify with a selected character and use the order of scenes to ensure that your selected interpretation will convey your intended message.

1. Analyse the footage and the connection between the characters (the doctor, the assistant, the patient and her daughter). Evaluate the dynamics of their potential relations and the potential of the footage.
2. Choose your preferred order. Explain your understanding of the story and motives based on your selection. Try to write a basic plot from the perspective of your character.
3. Test the footage based on the chosen order with imagining the path and the development of each character. Improve any moments that appear unlikely or carry no development.
4. Define your genre (drama, horror, thriller...). What attributes define this specific genre? Make a preselection of the footage based on your genre.
5. Introduce the time-space to the viewer, create a dramatic time inside of the scenes, and improve on the performances by selecting the right takes.
6. Make a nonverbal communication analysis and select the precise moments for gestures and choreography (pantomime).
7. Develop and accentuate the motives and the story-lines. Evaluate the orientation and evaluate the transcription of a real space to 2D.
8. Create your specific storytelling following your story, use ellipsis and jump cuts, and profile your editing style and unique interpretation.
9. Help the psychology of the characters by editing. Focus on the relationships between the characters (doctor-patient, patient-her daughter, daughter-doctor). Create their subjective time too. Use editing to heighten emotion – focus attention on sound and vertical montage. Feel free to use atmospheres, soundscapes and music based on your genre, use specific sound effects to accentuate your motives, story and character feelings.
10. Make the final screening in a cinema or use big screen. Evaluate the end result and compare within the group.

TIME

The collection of rough footage serves to examine both the grammar of fundamental dramatic principles and a primer on the process of movie composing. The manual is intended to prepare students to be capable of thinking film through the structured exercise of nonlinear storytelling.

The steps include character exploration, finding a problem that could force character development, imagining the struggle, pitching the story, preparing the draft treatment, executing the plot, and adjusting visual outlook with an emphasis on editors' sensitivity to the active participation of the viewer.

We hope the beginning editor will appropriate the fundamentals offered in this manual and make them their own, developing a set of skills to be used for editing their own unique films.

Film narration can be understood as regulation and distribution of information in time that determines when and how the viewer receives the content of the film.

Narration is telling a story via characters. The editor should use the visual language of the scenes to express the emotional impact through the mental and emotional perspective of the protagonist.

This collection of OIRFET material is intertwined too because time-space is considered to be one phenomenon in movie composition. It is quite impossible to extract pure time without having space in films and vice versa. Narrating, we choose a point of view where we define the lead character through which we will be telling the story. In our material, we have the choice of the main Doctor, the Patient and even the Patient's Daughter. The stylistic approach, visual style, composition of the shots and sound design must be in accordance with subjective storytelling. Some of these aspects can be defined or radically changed in post-production.

FOR TEACHERS ONLY:

We understand that teachers should have some comparative advantage over their students. Mentors should ideally be a bit ahead in the creative process.

That is why we collected the results of OIRFET and various other testing occasions and we gathered some 20 different interpretations and results. Teachers are advised to see some of them before the course to understand the variability and the vast potential of the various interpretations.

<http://elements.studiofamucz/auth/fast-lane/5a000f7f-1047-415d-abe7-2b1d3edbc8ba>

There is even a 15-minute rough cut included as well, so there is an option to speed up the entire editing workshop. The assembly phase can be skipped and the teacher can focus directly on the script-editing phase, structure definition and precise unique interpretation.

Feel free to use these examples of existing films to introduce the term TIME-SPACE during the preparatory phase of the workshop. It can be a playful moment that can stimulate discussion and widen the knowledge of this topic:

Structure of the material:

1) Meshes Of The Afternoon (1943) – Maya Deren, Alexandre Hackenschmied

<https://vimeo.com/218042283>

2) BLACK MIRROR - Bandersnatch (2018)

<https://www.netflix.com/cz-en/title/80988062>

View of the other side of the mirror (the space-time trick):

Evil Dead 2 (1987) Sam Raimi

(The iconic and cult low budget horror movie – the choking scene)

<https://www.youtube.com/watch?v=vorNd01E4ak>

TV version of Alice In Wonderland & Alice Through The Looking Glass

<https://www.youtube.com/watch?v=g7dxhbHAGRE>

The Other Side of the Mirror (2016) Zach Hamer:

<https://www.youtube.com/watch?v=N5oxmiUXQnU>

Tempo-Rhythm:

Monty Python and the Holy Grail (1975) – the “Endless Running Scene”

<https://www.youtube.com/watch?v=fFufoOgCMW8>

Passage à l'acte (1993) by Martin Arnold

(short loops that fundamentally change the meaning of the entire scene)

<https://www.youtube.com/watch?v=UCnph6CIz3A>

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<http://montage.edu.eu>

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Erasmus+

EUROPEAN EDITING MASTERCLASS

CZECH REPUBLIC/FAMU/PRAGUE

TOPIC:TIME

“TRANSPLANTATION”

(Material for project purposes)

Screenplay: Ondřej Nyslauer

Dramaturgy: Tomáš Doruška

The film is loosely inspired by the events of 1968, when the team of Karol Šiška was determined to perform the first heart transplant in the Eastern Bloc.

TRANSPLANTATION - SCREENPLAY

01_DAY/INT_GREENHOUSE

A woman of age around 50 years is taking care of flowers in the greenhouse. During her flower irrigation routine, she begins to lose her natural rhythm and focuses more on her bodily manifestations. She places a hand on her sweaty forehead. She is breathing heavily. She reaches for a bucket of water, drinks from it and wets her forehead and neck. Exhausted she sits on the ground and watches the roof of the greenhouse, where the sun is shimmering. As if she wanted to gain a little more energy.

02_NIGHT/INT_AMBULANCE

Night ride in the ambulance from ŠARLOTA's point of view. We hear the rumbling of the engine and the bumping of the metal plates of the car's body. Occasionally fragments of the city appear, lights from a street lamp, through a small ambulance window. ŠARLOTA only perceives the fragments of the ambulance's interior, the escalating sound is irritating and evokes general discomfort. ŠARLOTA's face says only confusion, she herself doesn't understand what is going on. After a while we reveal the person sitting next to her. A young smiling girl. Although it still is difficult to absorb this situation, ŠARLOTA smiles a little. The young girl whispers almost incomprehensibly, but sensitively.

DAUGHTER

It's going to be okay, mum.

ŠARLOTA still observes her DAUGHTER. The hum of the engine, the irritating sound of the metal plates of the old ambulance car suddenly stops. ŠARLOTA looks at her hand which is holding onto her DAUGHTER's.

INSTITUTE OF EXPERIMENTAL MEDICINE

03_DAY/INT_HOSPITAL BED

An early morning in a hospital room. ŠARLOTA, in a patient's suit, is awake, and her DAUGHTER is sleeping at her bedside, wearing civilian clothes, with her makeup smudged a little. The room has one glass wall from which you can see the hallway. There is chaos in the hallway, the doctor's are running around or there are some visitors are arguing. ŠARLOTA watches everything in the quiet of her room. She scans the room. She examines every quiver there. In the room which is austere, lifeless, without any expression. Suddenly she spots a small, wilting flower on the edge of the windowsill, which makes her somewhat happy. ŠARLOTA takes a small glass of water of off her bedside table and goes to water the flower. As she used to do.

04_DAY/INT_HOSPITAL BED

ŠARLOTA is celebrating her birthday. Nurses are coming as are some other workers and they give her a cake. ŠARLOTA is very pleased.

We examine her face.

A nurse brings ŠARLOTA a flower. Another one to add to the collection.

ŠARLOTA's DAUGHTER enters the room. There is no mention of the celebration anymore. She holds a metal bucket full of paint.

ŠARLOTA and her DAUGHTER paint the room.

ŠARLOTA falls asleep in a room full of flowers.

05_NIGHT/INT_STUDY

Fingers reach for the cigarette. Inside of the study a PROFESSOR stands beside the open window. He is smoking. The study is chaotic, full of unorganised stuff. The PROFESSOR sits over several layers of documents and photographs, which all have something in common with the topic of surgery. There are diagrams, certain drawings, columns of texts.

06_NIGHT/EXT_HOSPITAL ROOFTOP

The ASSISTANT is smoking on the rooftop of the hospital, one of the doctors there.

PROFESSOR

It's cold out here.

The ASSISTANT slightly nods his head and laughs quietly. The PROFESSOR smiles too.

PROFESSOR

Listen. I am here because I want you on our team.

ASSISTANT gazes down.

PROFESSOR

As an ASSISTANT.

ASSISTANT keeps looking to the ground and softly shakes his head. This idea does not seem right to him.

PROFESSOR

I would like you to watch over the heart removal.

ASSISTANT is shocked.

PROFESSOR

The clinical preparation is good, we also have a professional team that has great experience with extracorporeal methodology.

ASSISTANT

But I have zero experience. We have never tried this on humans. I don't think the clinic needs shame.

The PROFESSOR pauses. They remain silent for a moment, watching the treetops opposite the hospital. The PROFESSOR looks down and walks away slowly. He glances at the ASSISTANT as he leaves. PROFESSOR smiling.

PROFESSOR

You know I would never hear a word said against you. Somebody will have to replace my post. It's just that I'm getting kind of old. Think about it.

The ASSISTANT slaps his hands on his thighs and wants to say something. The words die on his tongue and he says nothing.

07_NIGHT/INT_HALLWAY

The PROFESSOR sits in the empty hallway. Then he walks through it. He walks by ŠARLOTA's room, he watches her watering flowers.

08_DAY/INT_CONFERENCE ROOM

Conference room. The PROFESSOR is there alone. He stands in the empty room. He turns to the empty desk. We hear the echoing noise, as if the room was full and then an applause.

The PROFESSOR takes the chalk and starts writing slowly on the blackboard. We see his face, he is breathing deeply. He turns towards the room. The ASSISTANT is sitting there. He is smiling at him.

PROFESSOR

Behind the surgical team, the human heart transplantation process is feasible. We therefore request permission to perform the surgery.

COMMISSION CHAIRMAN

You are aware of the risks of immune autotolerance. In this aspect, the preparation for the operation is insufficient..

PROFESSOR

Immunity is the biggest problem, so far we rely on finding the ideal donor and the immunity will be dealt with based on how the body will accept the foreign organ. We will rely on antigenic body substances which we can artificially support with chemical support.

DIFFERENT PROFESSOR

You are relying on something you do not know with accuracy. You are attempting the first heart transplant and you do not have the immunity solved. You are sending your patient straight to death.

The PROFESSOR looks at his team.

PROFESSOR

We perceive the first transplant as another stage in medical practice, we do not know exactly how the immunity will work until we touch into the human body.

COMMISSION CHAIRMAN

Mister *PROFESSOR*, with your permission I will ask a private question,
do you want to do such a challenging surgery to heal the patient or to be the first one here to do such thing.

The PROFESSOR pauses. He looks to his team. To the ASSISTANT.

PROFESSOR

I want to help people, there is nothing else to it.

The ASSISTANT looks to the PROFESSOR.

09_NIGHT/INT_BATHROOM

The PROFESSOR is cooling down with cold water. He is looking in the mirror and tries to bring calmness to his expression. The ASSISTANT walks into the room. He watches the nervous PROFESSOR. The PROFESSOR shakes his head and leaves. The ASSISTANT is now alone.

10_NIGHT/INT_HOSPITAL BED

ŠARLOTA is talking to her DAUGHTER who is preparing for a date. The DAUGHTER shows her mother some outfits. ŠARLOTA adjusts her a piece of fabric that was not cut right.

DAUGHTER bids goodbye to her mother. ŠARLOTA stays alone in the room. A moment of silence. ŠARLOTA notices the same flower again, like in the beginning, small, inconspicuous, sitting alone on the windowsill.

11_NIGHT/INT_HOSPITAL HALLWAY

ŠARLOTA walks down the hallway, a small flower in her hands, and wonders which window in the corridor could use such beauty. She walks past the conference room. She walks in.

12_NIGHT/INT_SURGERY ROOM

ŠARLOTA walks into one of the surgery rooms, it is empty, there is nobody there. She notices one window (it's see-through to a different room, a glass partition between two surgery rooms), she decides to place the flower there.. While putting it down she notices that there is some procedure taking place behind the glass. The PROFESSOR is there too, he notices ŠARLOTA. After a while he steps out to her. ŠARLOTA stands completely still.

PROFESSOR

We are in the middle of a procedure here, you can't be here.

ŠARLOTA notices the suffering body in the other room. In the meantime the PROFESSOR calls a young nurse to take ŠARLOTA back to her room. During this ŠARLOTA to the PROFESSOR.

ŠARLOTA

Mister Doctor.

The PROFESSOR comes closer to ŠARLOTA. ŠARLOTA asks the PROFESSOR quietly, all shook up and uneasy.

ŠARLOTA

Do you think I have a chance to go back home someday?

The PROFESSOR observes as they take ŠARLOTA away. With her departure he slightly nods his head at her as a sign of agreement.

The PROFESSOR returns to continue the surgery, on the windowsill sits a small flower, hiding the actions in the background.

13_NIGHT/INT_BERTH

Šarlota lays down the bed, still shaken gazing towards the flowers. Her pressure slows down, she calms her breath. The flowers relieve her.

14_INT/DAY_ HALL

A bunch of doctors are running down the hall, the PROFESSOR is receiving an information about retrieval of optimal donor. Frantically walking through the hall, there is a hidden man lying on the stretcher underneath the screen.

ASSISTANT

Exitus encephalon, an absence of blood flow through brain, hemodynamic stability.

PROFESSOR

Prepare the patient for the hall.

ASSISTANT

We still lack the approval of the medical committee.

The PROFESSOR pays no attention to the last note.

ASSISTANT

The approval is required.

15_INT/DAY_ WASHROOM

Šarlota is taken to the room with ice cold bath.

ASSISTANT

We have found an optimal donor for you, from now on you just have to bear up a few of inconvenient procedures. We will slow down your heart functions to the minimum. No need to worry, it is routine procedure.

ŠARLOTA

I have never been there before.

ASSISTANT

Miss Horváth, please, the following instructions for successful transplantation need to be followed.

ŠARLOTA

Mr. *PROFFESOR* told me the operation process will take several months, I do not feel prepared.

ASSISTANT

Miss Horváth, the surgery needs to get started. The task of the special bath is...

ŠARLOTA

What would happen if the transplantation goes wrong?

ASSISTANT

Try to trust us as you undergo the operation, because of this medical experience, we can save other human lives. Even though it is a unique operation, you need it. Otherwise, we cannot help you.

Šarlota watches the ice cold bath, shakes her head. She's in convulsion. Šarlota still shakes her head. ASSISTANT is waiting for a response. Šarlota gazes towards the assembly of doctors .

Šarlota is immersed in water. We watch her expression of cold water shock.

16_INT/ DAY_ HALL

Šarlota is taken to the operation hall by a group of doctors. We perceive her gaze. Whole scene is blurred in chaos.

ŠARLOTA

Mr. Doctor, can I see my *DAUGHTER* before?

The answer does not find its answer

17_INT/DAY_ OPERATING ROOM

The PROFFESOR is nervously marching in the back of the room. Later on he returns in the room to the patients body.

ŠARLOTA

Doctor, what is it with my *DAUGHTER*, am I eligible to see her, I want to see her.

PROFFESOR

Your *DAUGHTER* is on her way. Lay down comfortably on your back. So, what have miss ate today for breakfast?

Šarlota is slowly lying down, looking on her side, there is a body covered laying on the opposite bed.

The PROFESSOR goes to the next room, the instrumentalist tells him that she has not contacted her DAUGHTER. A medical instrumentalist desperate looks at the PROFESSOR.

INSTRUMENTALISTS

Nobody told me to contact her.

But the PROFESSOR does not seem to catch her words.

18_INT/DAY_OPERATING ROOM

The PROFESSOR and his seven colleagues are standing above the patient. Assistent leans towards PROFESSOR.

ASSISTANT

The medical committee is going to be represented here.

PROFFESOR

Yes...

The ASSISTANT looks again towards PROFESSOR.

ASSISTANT

And her *DAUGHTER*?

PROFFESOR

Get her.

The ASSISTANT whispers the situation to the young nurse. The young nurse gestures that she knows about the situation, pulling out a roster, heading for the phone. The PROFESSOR unwittingly pushes a flask off the table, which then breaks. The sound of glass breaking spreads through the room and everyone stops. ASSISTANT arrives.

ASSISTANT

Is there something wrong?

The whole doctor team is standing above the body. The sound of silence is not interrupted by a single word. PROFESSOR turns his head to the ASSISTANT, who is shaking his head as a sign of the DAUGHTER not being contacted yet.

SURGEON

PROFFESOR...

PROFFESOR looks once again towards ASSISTANT. ASSISTANT would rather stop the surgery from happening. PROFFESOR stands still, watching his team. Then he looks at Šarlota.

19_INT/DAY_HALL

The committee chairman stands in the hall, offering a cigarette to *PROFFESOR*.

COMMITTEE CHAIRMAN

Big day, isn't it.

PROFFESOR nods.

COMMITTEE CHAIRMAN

Are you aware of the fact, that if the girls dies, it is your terminal here.

PROFFESOR stiffens while looking at the chairman.

COMMITTEE CHAIRMAN

I wish you good luck.

PROFFESOR walks away numbly.

20_INT/DAY_OPERATING ROOM

PROFFESOR goes to the room. The audience follows his way to the patient. The rest of people in the room awaits his instructions.

PROFFESOR

The patient is stabilized. Aoral clamps. Begin to start the oxygenator.

The ASSISTANT is surprised by PROFESSORs incentive. For a moment he just looks at the PROFESSOR who resigned from waiting for Šarlotas DAUGHTER.

PROFFESOR

My colleague, is something happening? Did you understand my instruction?

DOCTORS ASSISTANT

Start the oxygenator.

The PROFESSOR concentrates on the first interventions in the human body by means of expanding clamps. From now on, we begin to follow the operation through the PROFESSOR's subjective perception of time, not as an objective process.

All doctors, anaesthesiologist, PROFESSORs ASSISTANT, surgeon, ASSISTANT doctors and nurses are following his work with gaze. The PROFESSOR notices the faces surrounding him. After a while, the PROFESSOR becomes very nervous. He turns his gaze away. He observes the mechanics of the blood circulation, we hear the blood circulation and the damped operation of the device. Silence.

The world outside is silent, and we only hear the movements of the doctor's hands and the metal hitting the body tissue. The doctor looks back and sees a young nurse standing by the phone trying to make a call.

Nearby is a room in which there is a large CRT monitor, where we see the recording of the operation. Nothing can be traced from the monitor, nothing can be seen in a static whole. A couple of heads sit around the monitor watching the operation with interest.

The room is quiet. Everyone is in a certain process. Nothing is rushing, every movement is prudent and calm. Now the tracking situation is reversed. The doctor looks upon everybody, but nobody repays his gaze, all the workers are in the process of helping to carry out the operation. The last look is given by PROFESSOR to Šarlota.

The PROFESSOR is around the corner of the room, smoking. Because of the risk of bacteria, the ASSISTANT removes the cigarette from his hands with a pair of forceps. He puts it on a crowded butt of ashtrays. The ASSISTANT then looks at the PROFESSOR.

ASSISTANT

You have promised me one thing, that we wont be sewing up her. We will examine the bodys behaviour while connecting the new heart.

PROFFESOR seem to be drown in his own thoughts. He looks away. Then he noddts at PROFFESOR in a silent gesture of agreement.

21_INT/DAY_HALL

DAUGHTER goes down the hall. She reaches the glass window in the room. She only sees an empty room. She's coming in. She notices that the flowers are dry, takes the sprayer and starts to water it a little.

DAUGHTER goes down the hallway without knowing where. Wandering places, wandering down the corridor. She passes a group of doctors.

22_INT/DAY_OPERATION ROOM

PROFESSOR's view of ECG. We also see a look at the patient's body, which is just open. We observe macrodetailed needle and thread work.

The PROFESSOR passes over the surgical bed. They keep watching him again. PROFESSOR drips sweat. The wiring ASSISTANT wipes it. Rhythmic ECG sound.

PROFFESOR

The heart is substituted. The time is 49 minutes... Turn off the extracorporeal circulation.

PROFESSOR's stiff expression. Change the nature of the lighting. Now his face is more shrouded in darkness.

SURGEON

The patient does not react.

The PROFFESOR is watching the EKG.

PROFFESOR

Adrenalin.

ASSISTANT

Defibrillation.

INTERNIST

Loading up, be careful.

The PROFESSOR gives further instructions to make the heart flow. Adrenaline increases and defibrillation resumes. After a while, the heart grabs.

SURGEON

We have her back. The recipient reacts positively.

Applause. The PROFESSOR, however, does not express any emotion. Everyone applauds gently and celebrates that the recipient's heart beats.

The PROFESSOR turns to the ASSISTANT who stands by him from the beginning and shakes his hand. But the ASSISTANT doesn't have a completely happy expression. The ASSISTANT whispers to the PROFESSOR. They're a bit away from the team.

ASSISTANT

We should monitor her, due to imunity.

PROFFESOR

Immune deficiency may take several days or weeks to manifest. We will continue.

Surgeon euphorically to the team.

SURGEON

My dear friends! We've had our first successful transplant.. Without significant complications.

The ASSISTANT whispers to the PROFESSOR.

ASSISTANT

We have not agreed upon this. Are you aware of the fact that if we lock her, we will multiply the risk of death.

PROFFESOR

The functions are stable. Imunity is for now balanced. We wont wait for her to collapse. We must monitor the progress of immune failure, otherwise we will not get anywhere. If we catch it in time, we can at least find out something. We will have to unnecessarily open it again.

The internist interrupts their intimate conversation.

INTERNIST

PROFFESOR, should we start to prepare for the sewing process?

PROFFESOR

Yes, we are about to start sewing.

The PROFESSORs ASSISTANT leaves the room angrily. PROFESSOR toward the instrumentalist, one of the nurses

PROFFESOR

Please enter in the record that he my ASSISTANT was present throughout the whole operation.

23_INT/DAY_OPERATION ROOM_ŠARLOTAS PERSPECTIVE

Šarlota watches the man beside her laying on the bed. She turns her head up and sees what she has seen many times. The roof of the greenhouse, where the sun flickers. Šarlota ceases to perceive the cool acoustics of the room, listening to the sound of natural motifs from the garden greenhouse.

Suddenly, Šarlota sits up very slowly and precisely. The room around her is empty. Absolutely bare. At the end of the room she sees a silhouette of a figure sitting in the hallway. She starts to limpse towards the figure. Slowly, long and almost endless steps.

24_INT/ DAY_HALL

The character is sitting inconspicuously on the bench, wearing a patient's debate, the same as Šarlota. Šarlota sits next to a man. The man is pulling out the cigarette box and offers a cigarette to Šarlota. He smiles and then both of them laugh. Šarlota carefully smokes a cigarette. The man looks sympatically, Šarlota can not stop looking at him.

Suddenly a hectic looking group of doctor's is hitting the patient on the stretcher. The group disappears in the darkness of the corridor. Šarlota is curious and follows the group.

25_INT/DAY_HALL BY THE HOSPITAL ROOM

Šarlota passes a glass room. In the room, a surgery takes place, we monitor the subjective view of Šarlota, who looks terrified by the process. Therefore Šarlota sights back. On the remote bench, there is still the patient sitting with a cigarette package. He smiles vaguely at Šarlota.

26_INT/DAY_OPERATION ROOM

Šarlota lies and looks at the patient next to her. It is the same man, which she met at the corridor, with all his power he is smiling at her. Šarlota turns her head to the side where the PROFFESORs colleague shakes

his hand, but due to the doctor's movement they immediately disappear from the Šarlots perspective. If Šarlota wants to look around the rooms surroundings, only a few fragments are about to be seen, because of the screen creating the interface between her head and the rest of the body. Šarlota through observes only the patterns of the screen print and its sound appeals soothing to her. Only a blurred silhouette or a shadow of a doctor is about to be seen.

INT/DAY_ROOFTOP

The PROFESSOR is standing alone on the rooftop. He doesn't even smoke, just stands and looks over the landscape around him. The ASSISTANT approaches. He's silent, lights his cigarette.

ASSISTANT

I'm sorry, but the agreement was that we'll keep monitoring her.
That we won't sew her up.

The PROFESSOR is silent.

PROFESSOR

You heard my expert's assessment in that moment. You put me down in front of the whole team. We can easily monitor the patient after the procedure.

ASSISTANT

The patient is dead.

The PROFESSOR isn't showing any hint of an emotion.

INT/DAY_HALL

The PROFESSOR is quickly walking down the hall followed by the assistant.

INT/DAY_OPERATING ROOM

Few doctors in the room, all standing above Šarlota. The internist speaks to the PROFESSOR.

INTERNIST

Exitus. Immunity failure, kidney failure, cardiac arrest.

Momentary silence. The doctors are waiting for the final verdict

ASSISTANT

Time of death 14:54, 5 hours after the heart transplant.

PROFESSOR lowers his eyes but keeps a professional look.

PROFESSOR

Add record about the decease to the press release and inform the bereaved.

Šarlota is covered with cloth and taken away from the room emotionlessly.

INT/DAY_STUDY

The PROFESSOR is sitting on the floor, the assistant approaches.

ASSISTANT

The daughter has arrived. I told everyone that you'll tell her.

The PROFESSOR silently nods. He leaves the room.

The radio is playing in the room. There is a message about the first heart transplant which says that it was successful and means great progress for medical practice.

INT/DAY_HALL

The daughter is sitting in the hall. Professor walks towards her and we watch from the distance how he informs her about her mother's death.

INT/DAY_HOSPITAL BED

Clearing out the room full of flowers. Nurses are taking away estate of the deceased. Assistants are painting the walls white.

INT/DAY_STOREROOM

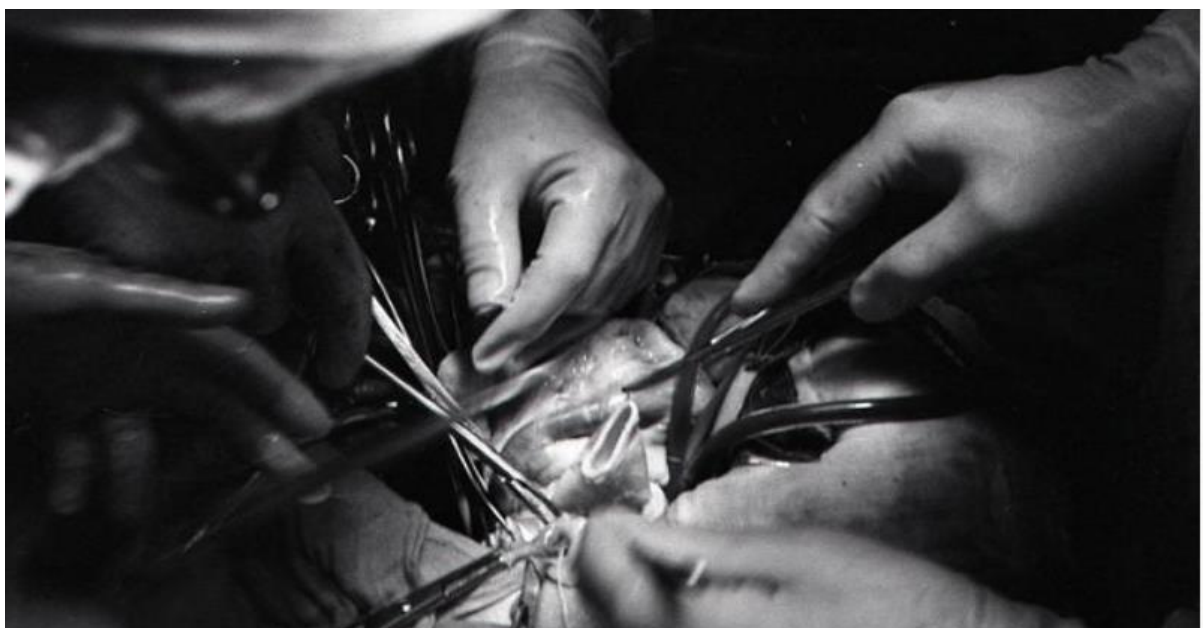
A storeroom full of flowers.

THE END

MOODBOARD



Mechanical flow of the blood, boiling houses made from glass.



Getting rid of the nerves' endings of the heart.



Professor Šiška (on the right).



Usual number of people present during a heart transplant, although the operation itself is done by three doctors.



The conference preceding the operation.

Time: storyboard







