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Partings—a Short Film

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Reflection for *Partings*—a Short Film

Love is universal. Some may express it in different ways or people may keep their true feelings concealed. Love is usually synonymous with happy, uplifting situations and “happily ever-afters” because that is the story that is usually told. Many commercial films depict love as a mutual emotion; within a pairing, love is equally reciprocated amongst both partners. For my project, I decided to explore unreciprocated love from the perspective of a person who cannot reciprocate. I wanted to write the script from this perspective because we seldom understand the feelings of someone who receives love of another person, yet he or she cannot give those feelings back; this is the essence of *Partings*.

Partings follows two best friends, Frank O’Neil and Angie Berrutti, as they engage in the next part of their lives. They plan to move to New York and live together, but Angie received a dream job offer from Paris. Now, Angie must make the decision between going to Paris and pursuing his dream or going to New York with his best friend, and he must deal with the consequences of his pending decision. This story takes place within an emotional day and night, and it shows that you can never guarantee that someone will reciprocate your love.

The Characters

For me, I always need to mold the characters before I can create the story that surrounds them. For my thesis, the two principle characters, Frank and Angie were born from another project. In spring of 2009, in my COM 200 class, I had to

write a short fiction script; this was the first time I was required to perform such as task, and naturally I spent time creating different possible story lines and characters. For the class, I used an all-male cast of characters in a short comedy about stolen fruit snacks, but I still had two characters left. In some cosmic way, Frank and Angie hitched themselves to me and would not relinquish their grip.

I started to truly work on stories about Frank and Angie during the summer of 2009. In between my internship and summer classes, I would work out different scenarios for these characters. I started to form the back stories of Frank and Angie as well as added other characters to this story universe.

Angie's character evolved with my ever-changing view on life. There were many different Angie characters with varying last names and motivations. The first Angie was Angelo Benetti, and he was based on a hookah bar waiter who I encountered during the summer. He was a lover of life and took pleasure in the day-to-day interactions he had with customers. He always smoked hookah with customers and flirted with the female clientele. He lived a free-spirited life where his happiness was his main priority. I transferred this personality to the character of Angie as well as some other quirks such as an intense hatred for Cherokee Red soda because the trademark is "racist."

Angie had another manifestation named Anthony St. Angelo; with this incarnation, I wanted to discuss the idea of hidden identities. Superficially, Anthony was just another lower-middle class young man trying to make his way through life. In actuality, he was an Italian-American from Boston who was a fast talker and a deep thinker. His philosophical nature countered his urban

appearance. He wore a necklace with St. Anthony on it, and his bible sat next to Voltaire and Karl Marx. He was quite the character in my mind, but I soon realized that it was too much like Good Will Hunting, and I didn't want Matt Damon suing me.

Finally, I settled on Angelo Berrutti. His character encompasses elements of his past incarnations, but he is far more developed. Like Anthony St. Angelo, Angie does not advertise the complexity of his personality, or rather sexuality. Though his mannerisms are masculine, he identifies himself as a gay man who is only capable of truly loving other men. From Angelo Benetti, Angie embodies this fun nature; he is a free-spirit at heart, and his first priority is himself.

I gave more depth to his character by constructing an in-depth character sketch. Angie (née Angelo Micheal Berrutti) was born January 9, 1987 in Pittsburgh. He grew up in a working class, Italian neighborhood where there was a church on every other corner and a bar across the street. Though his parents encouraged him to study Italian, he also in love with the French language. He has an intense love for romantic languages as well as foreign films. His mother died when he was 10 years old, and it changed his life forever, and after she died, Martin started to call Angelo, Angie. At first, he would try to correct himself, but after awhile, he gave up and called his son Angie all the time. The name caught on with his brothers and with people in the neighborhood, and Angie became the name he used on a regular basis.

He received a scholarship to go to Temple University with the intention to go into art history. He thought it would be nice to get out of Pittsburgh and

experience a new city. The new environment proved to be detrimental to him, and without the support of his family and his neighborhood, he felt lost.

Unfortunately, the people who gave him support had their own problems. He soon fell into the wrong crowd, and he started on a 4-year career of boozing along with a cocaine habit. Though his personal life was a mess, he managed to keep his academic life pristine and graduated with honors in Accounting and Art History with a minor in French. During his education, he fell in love with photography, and that passion followed him through graduate school. While there, he tried to clean himself up, and he did it with the help of another lost soul named Frank.

Frank did not have as many incarnations as Angie's character. I knew that both characters had to oppose each other in some way; it was necessary for her kindness and selfishness to counter his malice nature and self-centeredness. Though it was necessary for these opposing characteristics to be evident in their relationship, Frank's character could not solely be in opposition to Angie. She had to stand on her own two feet in layman's term.

The first incarnation of Frank was Frank Dunlap. She was a middle class girl who wanted to move-up in the world, and she would do anything in order to achieve that dream. This sturdy Irish-American girl went through a plethora of trials and tribulations constantly for the possibility of working in a corporation. She was a perfectionist at heart, and she felt the need to please those around her. Frank wanted the approval of others, especially Angie; she was subordinate to Angie's stronger more extroverted personality.

I soon realized that Frank needed to be someone who was Angie's equal in terms of intelligence and spirit, and with that in mind I created a strong heroine. Frank (née Francis Madeline O'Neil) was born April 25, 1986 in Cherry Hill, NJ. She was afforded a comfortable life because of her father's middle management position at a national corporation. Unfortunately her charmed life came to a head, and her parents divorced when she was 13 years old because her father had an affair with his secretary. Her relationship with her parents deteriorated, and her mother's attention moved from Frank to her new husband and child. At first, Frank reacted to this change with anger and jealousy, but she soon realized that she would have to depend on herself partially because she didn't trust anyone. Others had to earn the trust of Frank, and that was not an easy feat.

As a co-ed, Frank was involved with many school activities. Though she was a prominent member in most of her clubs and led the cinema society on-campus, she still felt unfulfilled and socially awkward; in order to fill that void, she started to drink. At first, it would be one or two drinks in order to take the edge off of social situations, and then alcohol became her crutch. Her drink of choice became a gin and tonic. She graduated and moved to Syracuse because of a research fellowship opportunity at the university. She decided to take it because she needed to get away from New York City, even though she loved it. The fellowship was a year, and she wanted to use this time to get herself together because she was an emotional mess. When she met Angie, she felt better about herself, and he quickly earned her trust.

In the meantime, I also developed a new character named Bishop Shirely. Bishop was a small-time, gay pimp who had a small crush on Angie. I needed another character was an opposite of the Frank and Angie that I developed at that time. Shirely was a slick street urchin who could manipulate his way out of any situation. His character was a cross between Dick Cheney, Morgan Freeman, and Richard Pryor; due to this uncommon *mélange* of distinct personalities, Shirely served as three archetypal characters: the villain, the joker, and the Wiseman. Depending on the short story I was writing at the time (and my general feeling that day), Bishop Shirely could embody all three archetypes or merely one.

He was my favorite of all the characters I created because of his capricious nature. Bishop Shirely was a kind man only when it suited him. His egocentricity was comical yet lethal at the same time. He would not hesitate to sell out a friend if it meant he could earn a few extra dollars, but at the same time, he freely acts as a wealth of knowledge and was willing to share it. He loves Frank and Angie (Angie a little more than Frank), but he would never explicitly express this feeling.

For *Partings*, I decided to transform Bishop Shirley into Daniel. The difference between Daniel and Bishop Shirely is the elimination of the Villain archetype. In the film, Daniel serves as Angie's sex partner, comical relief and as Angie's conscious. Of course, Angie only likes Daniel for what he can provide sexually while Daniel wishes for a deeper relationship. Because Angie spends a substantial amount of time with Frank, Daniel formed an affectionate relationship

with her as well. Like Bishop Shirely, Daniel loves both Frank and Angie, and he does not want to see her hurt in any way. Due to this love, Daniel constantly reminds Angie that the concealment of his job offer will not bode well for his friendship with Frank. Also, he pushes Angie to tell Frank the truth because he, as well as other people in the couple's life, knows how deep her love is for Angie.

The Plot

A script is either action-driven or character-driven. A script that is plot driven is usually considered a page-turner because the action drives the story. As a result, the characters are sometime two-dimensional because they do not have time to reflect upon what occurred. Their main purpose is not to have a philosophical or spiritual conversation/exploration but to keep us engaged the tumultuous action. On the other hand, a script that is character driven has their ability to explore their inner workings to the audience can understand their psychology. The writer considers the character before the action of the story. The writer gains the attention of the audience by creating deep, relatable characters.

If we look solely at the actions of *Partings*, it is a boring script. The action is the following: Angie wakes up and talks to Frank about packing for New York. He is still has to pack for New York. He makes it over to Frank's place. They talk laugh and start to imitate the movie, *Breathless*. When they move to the bedroom, Angie kisses Frank. They walk to a party where they end up kissing in a closet. Angie unexpectedly stops and the pair begins to fight. Angie runs off

while Frank returns home to pack. He returns to Frank's apartment, and they end up dancing to a James Brown song.

For this script to work, it is necessary to understand the thoughts and motivation behind characters and their emotional growth during the span of the film. So, *Partings* is a character-driven script with driving action. The film is set in Syracuse, present day, and follows Frank and Angie for one day and one night. It deals with a number of different themes and ideas, but the elemental theme of this film is unreciprocated love. The focus of the script is whether Angie will take a job in Paris or go to New York with his best friend, Frank. Though Angie received this job offer weeks in advance, he has yet to tell Frank about it because he knows it will unearth uncomfortable truths about their relationship. Angie is afraid to admit to Frank, and himself, that he does not love her the way that she loves him.

With that thought in mind, for Angie, it is not the degree to which he can love her, but it is the way in which he loves her. Angie's love for Frank is affectionate, and he feels as though he cannot love her completely because he is not sexually attracted to her. On the other hand, Frank harbors more than feelings of friendship for Angie; she wants to be with him, but because of his homosexuality, she knows that he's off limits. This brings up philosophical differences between the two characters in the matter of love. Frank puts love before sexuality; she believes if you love someone enough, it does not matter if that person is male or female, that is who you love. On the other hand, Angie believes that his sexuality determines who he can love and how he can love them.

With a woman, he adopts a platonic type of love. Despite his beliefs, Angie does make a brave attempt to love Frank like a man in the “Closet scene”, but he quickly realizes the bounds of his sexuality.

The idea of individualism comes into play in this film as well. Angie cannot express his individuality if he follows Frank to New York City. In the universe of the script, the pair is known as, “Frank and Angie,” and never as two separate people. Angie’s ego longs to just be known as “Angie,” and Paris is the perfect place for that. There he can build his social persona from the foundation pursue his interests. He wants to be by himself, but he also recognizes that his selfish inclinations have the potential to hurt his best friend.

Towards the end of writing the script, it was hard to understand and fully deal with Angie’s personality and the way I wanted the story to end. I wanted these two characters to resolve their differences and in a pleasant way, but on the other hand, the way I constructed Angie’s personality, an upbeat ending was impossible. I knew that Angie’s individualistic nature and sexual beliefs would triumph over his love for Frank. He is equally sad that he cannot change for this woman who loves him so much, but Angie understands his boundaries and his ability to push them. For Angie, this is one instance where he cannot push himself to step across his sexuality and be with someone who is, spiritually, his other half.

Though I knew this about Angie, he did not clearly know this about himself until his final encounter with Frank in her living room. Instead, as Angie attempts to tell her about the job or not, he begins to say goodbye to Frank in his

own way. Every time he looks at her, he mentally photographs her. Angie wants their final days to be just as memorable as the rest of their friendship, and this statement lingers throughout the script.

Preproduction

Once I finished my script, I began to pre-production along with my producer, Renée Reizman; this stage incorporates auditions, location scouting, budgets, shots lists and other administrative details. A lot of time and attention goes into preproduction so that less chaos occurs during the actual filming process. My producer was in charge of scheduling and keeping track of the administrative details while I was in charge of the creative decisions. The first large hurdle in the process was casting.

Casting is a process where the director, casting director, and producer arrange for actors and actresses to try out for the role. I typically prefer to pick someone who embodies the personality naturally, but I conduct casting sessions anyways to see if an actor can bring some unexpected to the role. I had an actress in mind for the part already, and her name was Hayley Palmaer. I worked with her on another film earlier in the school year, and I knew that she was capable and would embody this role. I had her audition like the other young women, and the process reconfirmed that she was the perfect person to play this role.

Though it was easy for me to find an actress for Frank, it took me and my team more time to find the right Angie. I auditioned countless young men, and few could accurately play the complex role of Angie. Also, I encountered a

variety of scheduling issues with the young men who I wanted to cast. Finally, a student for Cornell auditioned; he did not have the look I expected for Angie, but he certainly had the attitude. I knew that I would have to mold him into the role of Angie.

While casting was going on, I also had meetings with my Director of Photography, Kim Ndombe, to discuss the look of the film. I knew the capabilities of the cameras in the Newhouse Cage would never match the look of film, but I would try my best to achieve it. I usually shoot my videos on the Sony Z7U, but this semester, the Television-Radio-Film department bought new cameras, the Sony NX-5. The quality of the image is better than that of the Z7U because the NX-5 can record more color information, meaning the colors are far richer and consequently more like film.

In order to achieve the look of film with video, it is necessary to set the camera's frame rate to 24p. This means, for every second, the camera shoots 24 frames which is the same frame rate as film. I also wanted a warm, saturated look to the video as well; this would require using color temperature orange (CTO) gels and finding a room with warm tones. Luckily, Kim's apartment had these deep red and orange walls that met the needs of the film.

After discussing the general look of the film, I made storyboards as a visual representation of the different shots I wanted to use. The storyboards served as a physical medium of my imagination; I could show my Director of Photography exactly what I wanted in terms of shot composition and the arrangement of the subjects within the shot. Storyboarding also lets me

troubleshoot potential problems with my shoots and find innovative ways to convey an emotion or feeling. For example, for the “Party” scene, I wanted to have this intricate tracking shot of Angie from behind his head. My D.P. quickly informed me that it was possible, but it would not be as smooth as I would hope. Instead, I modified the shot where the camera would act as Angie’s point of view, and I added another shot that would track Angie’s movement from a different direction. These two shots encompassed the other shots originally needed, and it cut down on shooting time immensely.

In terms of camera movement, most of the shots were handheld. I rarely used the tripod because I wanted to emulate the style of the French New Wave. With Godard as my inspiration, I required a lot of camera movement in certain scenes because even the slightest movement in film can create something visually interesting and add a new layer of meaning to the film.

During preproduction, we also discussed the costuming and style of the characters. Renée doubled as my Art Director, and together, we chose the costuming and colors that would bring the characters to life. Angie’s colors were navy blue, grey and black. We dressed him in a sharp suit; Angie has fashion sense and definitely shows it. Also, his apartment was very bleak with white walls and neutral colors for the bedding and decorations. For Frank, we dressed her in tertiary colors in order to show her grounded nature. The walls of her apartment are deep red in order to match the other rich colors that surround her. Her final dress was royal purple with white flowers that showed her feminine side.

As I handled the creative end, Renée scheduled our shooting days. Typically, I will use only one to two days per location, and somehow I will scrunch the scenes for that location into that day. Renée created a tentative schedule that included six days of shooting and a weekend of pick-ups. It was initially very difficult to make this schedule because of our intricate schedules; the cast and crew all had to make concessions in terms of time whether it was missing class one evening or forgoing an obligation. Shooting days were primarily Fridays and Saturdays, and occasionally on a Thursday. We decided to do smaller scenes such as the Closet scene and the Walking scene in Ithaca while everything else was shot in Syracuse.

Scheduling is always a tense issue because the producer wants to align shooting dates back to back, but I know from the creative side, it takes a lot of energy to shoot. Usually I cannot have two large shooting days in a row or else I will lose my focus. As the director, it is necessary to push the team forward and keep motivation throughout the shoot. I persuaded the producer to space out the shoot so that I would have the energy to keep going through the shoot.

Production

The schedule is set and the locations are prepared, now it's time for shooting. In total, there were eight scenes, excluding the montage, to shoot. I prefer to shoot smaller scenes in the beginning just in case we need to reshoot again. I also wanted to do the smaller scene first because they had generic

locations and I did not have the time to scout them out. Essentially, I was going there blind, and there was a chance that there would be issues.

Day 1 was the Closet scene and Walking scene in Ithaca. It was essential that I do the Closet scene first because it is the one scene where Angie must appear awkward and inept. I could not think of a better way of elicit that other than putting two strangers in a closet together and telling them to make out in front of a small crew. It was an interesting experiment that did not turn out like I had hoped. The young man who played Angie, Jeffrey Ayars, was not awkward enough, and I had to give him explicit directions throughout the scene. Hayley performed her role well and gave me a wide range of emotion.

The real trouble came when we tried to do the Walking scene because it is an exterior, meaning it is shot outside. It was difficult for me to find a spot with enough light. I wanted the scene to take place in a residential area, but alas it could not because of the lack of exterior light. We decided to wrap for that night and return to Ithaca the following Thursday in order to shoot that scene. The Thursday shoot went really well despite the rain. I decided to have Frank and Angie walk in a business district because the amount of light in the area. The shots turned out much better than expected.

Later that week, we did the breakfast scene in one morning. It was the smoothest shooting day. For the crew, the shoot only lasted five hours along including setup and breakdown time. The scene was small, and it did not require many difficult shots.

Day 4 and 5 were possibly the hardest scenes to do. These two days encompassed Frank's living room scenes as well as the bedroom scenes. These scenes were the heart and soul of the piece because you could explicitly see the love between Frank and Angie. Performance-wise, these scenes were tough because Angie has to vacillate between regret, pity, and love for Frank. It was also difficult to light the room itself; we had to shoot a night scene during the daytime, so we had to place trash bags over all the windows in the apartment. We ended up clamping lights on doorframes in order to adequately light the scene. Everything turned out well except for the audio, but that was an issue for post-production.

The party scene was Day 6, and it was a struggle to say the least. The shoot coincided with Relay for Life so it was hard to corral extras for the party. We also had six of bit roles—actors who have one line—to fill. There were enough people to say each line, so I was grateful for that. The light for the scene was beautiful as well; there was soft orange light coming from the exterior rooms and the ambient light as well as a projection of Jean-Luc Godard's *Breathless* lit the rest of the room. The light and the camera movement in this scene is by far my favorite. After that scene, we had a two to three transitional shots for the film, and we officially wrapped for production.

Post-Production

From the start of this project, I asked another student, Andrew Nerviano, if he could edit my film. I decided not to give him my storyboards for the scene

because I wanted him to approach the film with a fresh set of eyes. I wanted him to create something unexpected; I filmed extra shots for Andrew specifically; I wanted him to truly experiment with editing and make something truly innovation but also pays homage to the New Wave.

When I showed scenes that Andrew edited, his style was not well received by my classmates. He would incorporate jump cuts into the scene where he felt like a line should be emphasized. I enjoyed his approach, and despite the rebuke of my classmates and my producer, I told Andrew to keep going in that direction because it added something new visually to the story. I occasionally help him to fine-edit scenes to make sure that the right thought or sentiment is communicated.

Final Thought

Despite the all the work that I've completed so far, I still feel as though there is more work to be done. I look back at my decisions for shots and the concession I made with time, and I wonder if I did the best I possibly could. I sometimes wish I directed Jeff this way or maybe if I moved the camera a certain way the shot would be that much better, much more dynamic. For some scenes, I wish I had more time in order to film cutaways for Andrew to edit. The crunch of time made me even more efficient with my shots. I limited the number of takes I did and I did not take a lot of production stills.

Contrary to me regrets about certain pieces of the film, I am extremely pleased with the work that I have completed. It was empowering to have creative

control over something from start to finish, and I know that I will not have that power for a very long time after graduation.

Summary for *Partings—a Short Film*

For my capstone project, *Partings—a Short Film*, I decided to exercise the skills I acquired from my Television-Radio-Film major in the S.I. Newhouse School of Public Communications in order to make a short narrative. I wrote and directed a short film with the help of classmates and under the guidance of my Newhouse professors. The story follows Angie who must decide between going to New York with his best friend and accepting a job in Paris. Each choice has its' own benefits and its' consequences. If he goes to New York, he can continue his friendship with Frank, but it might give Frank the impression that there is more to their friendship. If Angie goes to Paris, he can pursue his dream of photography in Paris, but his absence could hurt Frank in ways that he could not fathom. Before he can decide, Angie has to tell Frank that he received the job.

I opted to make the film because the characters of Frank and Angie have been with me since I was in my sophomore year of college. Over the years, I've written short stories about these characters as well as shorter scripts and outlines. They've made appearances in my other works as well as countless journal entries and pieces of notebooks scrap paper. Throughout my years at Newhouse, I always wanted to write the perfect script for them. At first, I was tempted to discuss the beginning of their fun-filled relationship, but I opted to talk about the end. It seemed appropriate as I end my years here at Syracuse. I found that it is never really difficult to leave a place, the difficulty comes when to leave the people who are there.

With that overview in mind, the film deals with many issues related to love. The main theme of the film is unreciprocated love, and it discusses how we may react to it. If we venture deeper into the script, we find that Angie does not love Frank the same way that Frank loves him. He sees their relationship through a platonic lens; he cannot fathom being attracted to her due to his homosexuality. On the other hand, Frank has not only emotional but sexual feelings for Angie. They feel differently about each other because they feel differently about the nature of love and how we can, as people, love each other. Angie believes that sexuality comes before love, meaning he cannot truly give his heart to someone if the sexual component is not there. On the other hand, Frank believes that love comes before sexuality in the sense that if you love someone enough, the sexual aspect will come naturally.

With that thought, I realized the power of transitions and the unforeseen complications that occur when you realize that time is limited before you must leave. The film deals with that sentiment because Angie unconsciously knows that he will to leave and that these moments are the last he will spend with Frank for a very long time. Naturally, he wants to make these moments as meaningful to himself as possible; what Angie does not foresee is how his need to make his last moment memorable. Instead of interpreting Angie's physical signals of love as platonic, Frank sees something sexual in this gesture. She then believes that Angie is ready to return the type of love that she freely offers him.

I molded these characters, emotions, and themes into a treatment and then a script. After I wrote a draft of the script, I solicited crew members to help me

make this film a reality. The first person I recruited was Renee Reizman, a senior Television-Radio- Film major; she was my producer. She handled all the administrative details such as budgets, scheduling, and keeping me sane. She also helped me write multiple drafts of the script; she pushes me to make it better in terms of pacing, dialogue, and characterization. The second person I recruited was Kim Ndombe who served as the director of photography on the project. I worked with her in my second and third year at the university. I felt comfortable working with her again because she had a strong work ethic and a good eye. Though I was capable of editing the piece myself, I decided to ask someone outside of my thesis class to edit work. I asked a junior TRF student named Andrew Nerviano to edit my piece together. He had the ability to see the footage with a fresh pair of eyes, and he is a very creative editor.

Once I had my crew together and a final script, we dived headfirst into preproduction. During this time, we scouted for locations for every scene, and we started casting for the film. We held auditions over two weekends in February as well as solicited actors through other means. Once auditions were over, the cast was finally set. A Cornell University student, Jeffrey Ayars, played Angie, and Frank was played by Hayley Palmaer. The minor role of Daniel was played by Lou Baladanza, a future Television-Radio-Film graduate student.

As for the look of the film, I storyboarded all the scenes and shared my thoughts with Kim because she was the one handling the camera. Together, we had an in-depth discussion about the style of the piece. The characters in the script were heavily influenced by the French New Wave, and I wanted the film to

be shot in that style. The New Wave involved a lot of camera movements, tracking shots, jump cuts, and characters moving in and out of focus. I expressed the need for the film to be shot in the way in order to add a layer of artistry. Kim and I constantly bounced ideas off of each other in order to express this film in the most succinct and creative way. We also discussed the type of camera we would use and color tone of the film as well.

Once preproduction finished, my crew and I started to work on filming. We had six days of shooting in total. We spent two of those days filming in Ithaca, and for the rest, my crew and I filmed in Syracuse. Unfortunately, I was not able to hold rehearsals because Lou and Jeffrey lived too far away. I had to give both actors notes on their characters via email the day before we started shooting, and we would go through the scene and blocking on location. Shooting went smoothly except for the first day in Ithaca. We also encountered sound issues, but those problems could be fixed in post-production.

After production, post-production was the next beast. Like the adopted shooting style, I wanted the piece to be edited in the style of the New Wave. This means there were a lot of jump cuts and shots that seemed slightly out of place. These shots cause a bit of awkwardness in the piece, but it added a new level of meaning for the piece. The awkward cuts expressed the discomfort Angie feels about Frank's sexual attraction to him. This is most evident in the Closet scene and the Walking scene. I worked with Andrew, and I helped him edit as well. I explained to him the emotion of each scene and the motivations of each character so he could edit accordingly. I decided not to give him the storyboards; I wanted

him come to the computer with a fresh perspective on the piece. The post-production process takes about the same time, if not longer than, the production process. In fact, I will continue to make fine edits in the future, even though I give the Renee Crown Honors program a final version.

This project served not only as a way to show what I have learned during my time here at Syracuse, but it is also a physical expression of my imagination. Through this short film, the audience can see my thoughts and questions about the bounds of love and sexuality. Admittedly, I was heavily influenced by idea of transitions and partings because I will soon be moving to a new city when I graduate. Those feelings aligned with transitioning and essentially growing up are littered throughout the piece, and that is what makes this project especially important to me. I am happy that I can finally put these characters to rest, and I am excited for what they awaken in others.

Appendix A