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### A Real World Love Story

Erik Jeffrey

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# A Real World Love Story

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in Television, Radio & Film with Honors

May 2006

APPROVED

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## Abstract

*A Real World Love Story* is a response to the question, “What does same-sex marriage look like?” Answering this question is no easier than answering the question, “What does marriage look like?” There is no one answer to either question; there is no mold for any marriage. Therefore, *A Real World Love Story* merely begins to answer this vague question by attempting to answer another question: “What *can* same-sex marriage look like?”

Set in the Syracuse University environment, *A Real World Love Story* is a documentary film that follows two same-sex couples. Dr. Mark Braiman, a professor at SU, and Alan Stillman are married with a 17 year-old son. Joel McCarthy, an employee of the Office of Residential Life, is engaged to Amit Taneja, a doctoral student and assistant director of the Lesbian, Gay, Bisexual, and Transgender Resource Center. *A Real World Love Story* looks at these two relationships in five segments: engagement, marriage, family, race, and what the four think of opposition to same-sex marriage.

The documentary is an amalgamation of interviews with the couples, footage of their daily lives, still photographs, video footage of the University, and home video footage. All this material is combined to compose the five chapters. It is important to note that there is no narration written by me, the director. Although I hope to mold the audience’s opinions on same-sex marriage by being selective in what material is included, and what is not, I

have no desire tell them specifically what to think. It is my hope to change someone's views on same-sex marriage by showing them something they have never seen, and not by articulating my personal opinions.

Mark's and Alan's marriage and Joel's and Amit's engagement are simply microcosms of what same-sex marriage can look like. Hopefully, as more people see microcosms such as these, opposition to same-sex marriage will continue to wane. *A Real World Love Story* holds up this picture for anyone who will look.

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## Advice to Future Honors Students

My only advice to future honors students doing a film as an honors thesis project is this: it is a completely different process making a film alone than it is working with a group in a production class. It may seem obvious, but it is worth mentioning that you are responsible for *everything*. You have to schedule everything, you always have to reserve editing time and equipment, and if something goes wrong, it is your fault. Be prepared for anything and everything, because there will not be anyone there to answer your questions. With that said, actively seek out all the help you can get, because it is just not possible to do everything yourself.

## Acknowledgements

First, thank you to my advisor, Professor Tula Goenka for her guidance and acting as a sounding board. She has far more important things in her life to worry about than my film, but that hasn't stopped her. Apparently, nothing can stop her. I admire that.

Of course, I owe my greatest thanks to Mark, Alan, Amit, and Joel. Documentary filmmaking is one of the most invasive undertakings I can imagine. Thank you for letting me into your homes and your lives. Without you, there would be no film.



## Thesis Essay

### **Vision**

Documentary filmmaking is notorious as a soapbox for making political and social statements. *A Real World Love Story* is no exception. I have no qualms in stating that I believe all adult couples should have the option of equal marriage rights. Though I never explicitly state this within the film, it is apparent and is the very premise of the film.

It is necessary to briefly explain my background to make the intent of this documentary fully apparent. Before attending Syracuse University, I lived my entire life in a small, rural town in New Hampshire. I had absolutely no personal contact with same-sex couples, which in turn created a complete lack of understanding of what same-sex marriage is. It is my theory that it is this type of lack of knowledge that fuels opposition to same-sex marriage. If people saw stable, monogamous same-sex relationships they wouldn't have to fall back on stereotypes and would be more likely to accept same-sex marriage. The media can be a great way to compensate for such lack of knowledge when first hand experience is impossible, such as my case. *A Real World Love Story* is one little plug for the sieve of ignorance.

### **Pre-Production**

My inspiration for *A Real World Love Story* arrived in a somewhat indirect manner. At the very beginning of the thesis planning process I was

planning at filming a documentary on ecological racism as it applied to a controversial waste treatment facility in the poor, predominately black South Side of Syracuse. While this is a more than worthwhile social topic, I didn't feel any particularly strong passion for it. I found my passion in the 2004 Presidential elections. I was infuriated by the results, to say the least. The Bush administration takes a number of stances that I strongly believe are endangering Constitutional freedoms, such as the effort to make same-sex marriage illegal. The morning after the elections, as John Kerry gave his concession speech, I decided to harness the anger and passion of the moment into a documentary.

Pure passion is not enough to make a documentary. I had to narrow in on something that was practical and made a good story. No documentary filmmaker could make a decent film that does nothing more than rant and rave about George W. Bush, not even Michael Moore. A good film would have to have a story. My story emerged from a conversation with Professor Larry Elin of the Television, Radio and Film Department of the S.I. Newhouse School of Communications. I decided on one reason that George Bush makes me angry to focus in on, and settled on the Right's attempt to ban same-sex marriage.

The next challenge was to make a story out of the topic of same-sex marriage, and so pre-production began. I cannot stress how significant pre-production was to shaping *A Real World Love Story* as a final product. The most important creative decision I made was choosing whose story to tell. I

sent out many e-mails, made many phone calls, and met with multiple people in an attempt to find the right people. Sadly, my first-choice couple was unavailable for the full time I needed them to film. Had they been available, the shape of the documentary certainly would have been very different. I finally settled on two couples: Mark and Alan, a married couple with an adopted son, and Joel and Amit, a younger couple engaged to be married.

I chose each couple for a different reason. I chose Mark and Alan, because in my view they appear to have established a family very similar to those with opposite-sex parents. Mark and Alan opted not only for a commitment ceremony, but a legal marriage by going to Canada and began a family by adopting a son. I was drawn to Joel and Amit because they are an interracial couple. Amit was born and raised in India. There exists a stereotype that all people who are gay are white, and I wanted to break that stereotype. Another stereotype of people who are gay is that they are all men, which is why it would be reasonable to criticize the absence of a lesbian couple from the film. I would have liked to have had a lesbian couple tell their story, but I was unable to find one that had, or was planning on, getting legally married. Since it was my intent to support the option of equal marriage rights for all adult couples, I decided that it would be contradictory to tell the story of a same-sex couple that had decided not to obtain a legal marriage license.

The next step in the pre-production process was deciding how to tell the story of these two couples. I had an interesting challenge in front of me.

On one hand, it was my goal to show stable, normal relationships to demonstrate that there is nothing threatening about same-sex marriage. On the other hand, normal is boring. It is generally accepted that conflict makes a good film, whether it be fiction or documentary. It was my job to show conflict without depicting same-sex marriage as conflicted.

I banked on three factors to keep *A Real World Love Story* interesting, hopefully my audience sees it the same way I do. First, in interviews I asked Mark, Alan, Joel, and Amit what opposition to same-sex marriage they had overcome and their opinions on the opposition. In the case of Joel and Amit, I delved into the additional racial barriers they had to overcome. Second, since my intended audience is those who are unfamiliar with same-sex relationships, the sheer unfamiliarity with the topic would hold their interest to a certain degree. Lastly, no matter how many times Amit and Joel asserted off camera that they are boring people, they, along with Mark and Alan, are interesting, likeable people. One of the basic factors in the quality of any film is good characters, and these four men are certainly all characters in their own right.

### **Production**

Once the premise of the documentary was set, it was time to start filming. My strategy for this stage was simple: take whatever I could get. Trying to schedule time when Joel and Amit or Mark and Alan were willing to

be filmed was difficult, and I would consider it one of the biggest obstacles I faced. We played phone and e-mail tag frequently.

Documentary filmmaking is an extremely invasive process, far more invasive than I am comfortable with. These four men were not only giving me their time, but opening up their lives to me and anyone who watches the film. This created a set of challenges. First, I had to balance a respect for their time and the needs of the film. I couldn't just show up at their house anytime I wanted with a video camera and start filming. I had to wait until they were willing to film. It is very frustrating waiting to do something that you need to get done. At the same time, I had to assert that I needed to get footage, but without being disrespectful or too pushy.

The other challenge that the invasiveness of documentary filmmaking presents is in the content. The filmmaker has to decide how assertive he is going to be about filming different events. I was presented with this problem one day while filming at Mark's and Alan's house. A problem arose pertaining to their son, Dustin, at school. The situation was ripe with conflict, and would have been a perfect addition to the film. In fact, it may have changed the shape of the film drastically had I included it. However, due to the personal nature of the problem, I chose not to film it out of respect for Mark, Alan, and Dustin. I know they would not have been comfortable with that being in the film. The more personal a documentary is, the more powerful it will be. Some documentary filmmakers may be willing to push or

break those boundaries of trust with their subjects for the sake of the film, but I am not.

Some documentary filmmakers make themselves part of the story. The most widely known example of this is Michael Moore. The filmmaker is a central character in the story. The other extreme is a *cinéma vérité* approach, where the filmmaker and process is as absent as possible from the film. The audience feels like a fly on the wall watching real life events unfold. I chose a path somewhere in the middle.

I decided not to include myself in the film as a character, or even as a narrator, because I have no credibility on the subject. I didn't want to tell people what to think because I am not an expert on same-sex marriage. I want people to come to their own conclusions. Of course I would like the audience to conclude that same-sex marriage should not be illegal, but I want them to come to this conclusion on their own. I think they are more likely to do so if they are not being told what to think by someone who is not an expert or legitimate source by any measure.

Although I play no role in the story, the process isn't transparent either. The filmmaking process is first visible by the use of interviews, which is clearly breaking the *cinéma vérité* tradition. The process is occasionally visible even when I was filming any of the four simply going about their daily business. I told both couples to ignore the camera unless they specifically wanted to address it or me. The result is that some sequences would fit perfectly into a *cinéma vérité* documentary, and in other sequences someone

talks directly to the camera, breaking the fourth wall. I decided to allow them to acknowledge the camera because I see it as more honest. There is a camera in the room, which for most people is not normal and can be discomforting. For this particular documentary, I saw no need to ignore the elephant in the room. There was no creative need to deny the fact that a documentary was being made, because it was.

### **Post-Production**

The edit suites is where all my previous choices either paid off, or came back to haunt me. For the most part my choices worked as I edited. I was glad I took the voice that I did. I didn't feel that I needed narration to hold the story together, because I got so much wonderful interview content. All four had some well thought-out, well articulated things to say, which served any purpose narration could have served.

My choice of Amit, Joel, Alan, and Mark as subjects also proved itself as the right one. Amit's and Joel's story meshed well together with Alan's and Mark's. I interwove their stories by breaking the film into five topical chapters: engagement, marriage, family, race, and opposition to same-sex marriage. I begin the film with an introduction to the four, then go into the first chapter which details how Amit proposed to Joel. The next chapter looks at how Mark and Alan got married and how Joel and Amit plan on getting married. The third chapter is about how same-sex marriages can be families that fit into traditional molds. Opposition to same-sex marriage often call out

that families are the basis of society. I try to show that same-sex marriage can also serve as the basis in a traditional way (not that I believe they all should, just that they can if a couple chooses to). The next chapter focuses on Joel and Amit, and how race has affected, or not affected, their relationship. Joel is white and Amit is South Asian. In the last chapter I address opposition to same-sex marriage from Amit's, Joel's, Alan's, and Mark's perspective. I keyed in on the theme of religion and how it is not a legitimate argument against same-sex marriage.

I chose these chapters and their order because they are somewhat chronological beginning with how each couple met and how their relationships progressed. Then I introduce new complications such as race and opposition to same-sex marriage. This helps to make each couple's history into a story, and ties the two stories together.

### **Outside Influences**

*A Real World Love Story* does not emulate any particular film or filmmaker's style. I didn't have one mold in mind that I tried to adhere to, though I was influenced by others. The only conscious emulation I did was in the attempted use of interview responses as narration. I had documentary filmmaker David Sutherland in mind when deciding to attempt using interview as narration. Sutherland does this extensively and effectively in his films. The narration could not be more articulate and appropriate if he had written it himself. Admittedly, *A Real World Love Story* falls short of



Sutherland's example. The interview narration is not as effective and seamless, but it does serve its purpose.

### **Beyond *A Real World Love Story* as it Stands Alone**

My biggest complaint of all art that serves to make a social or political statement is that it seldom reaches the uninformed or opposition. Artists often only callout to those whom already agree. Again, Michael Moore serves as an example. *Fahrenheit 9/11* fuels those who already oppose the Bush administration, and only angers those who support Bush. Although it feels good to shout out from one's soapbox, it seldom makes someone see the issue in a different way. It was my goal in *A Real World Love Story* not to encourage those who support same-sex marriage, though I hope it does, but to show those who are uninformed or opposed to same-sex marriage that there is nothing threatening or unnatural about it.

### **A Documentary Does Not Belong to the Filmmaker**

One of the amazing things about documentary films is that the final product is never completely shaped by one person. Every person involved plays a role. I can take credit for the decisions I made in shaping the story, but I can't take credit for the story. The story belongs to Mark, Alan, Amit, and Joel. I merely processed their story into a new medium. More than anyone else, credit for what *A Real World Love Story* is belongs to them.

**Conclusion**

Reflecting back over the entire process of creating *A Real World Love Story*, there are many things I wish I had done differently. I wish I had been more assertive in scheduling times to film. I wish I had dug deeper for conflict. But in the end I had produced something that I wish I could have seen back in the bubble of my hometown, and that's exactly what I set out to do in the first place.

## Proposal

### **Statement of Objective**

Everybody just wants to be loved. What if two lucky people do fall in love, decide to get married, but then are told that they can't? In the United States we're lucky that we can decide for ourselves who we want to marry regardless of the race or class of that person, but there is still one way that we discriminate. People who are gay can not marry the person that they love in the same sense of the word that couples who are straight enjoy. Americans often tout that we are a country of equality, equal opportunity for all. Though in many arenas this is true, it is not true in respect to marriage laws. There won't be equal opportunity for all, until all people have the option to marry the person they love.

### **Treatment**

Amit and Joel, both administrators at Syracuse University, met each other a few years ago. They started dating and fell in love. And now they are engaged to be married. There's just one catch: the State of New York and the United States of America says that they can't because they are both men.

Mark, a chemistry professor at Syracuse University, and Alan, a social worker, have been married for three years, at least as far as they're concerned. Their church would say the same thing, but their Canadian marriage certificate says they've only been married for two. They also have a 17 year-old son, Dustin.

*I Do\** is a look at the people who are affected by legislation of same-sex marriage laws. Every couple that is engaged has obstacles to overcome in order to reach the big day, but same-sex couples have a whole new set of obstacles. Mark and Alan have already been through this, but Amit and Joel will have to decide if they want to get married locally in a house of worship, but have no legal marriage, or they can go to Canada and come back with a marriage certificate that the State of New York acknowledges in most respects, but the US government does not, or they can get married in their own country in Massachusetts, but not have their marriage recognized by New York or the US, or they can get a civil union. They have many choices, but not one of them is to get married at home and have it be a full marriage in the legal sense of the word.

Same-sex marriage is more than a hot political topic, it's about people. The decisions that our politicians make affect not just statistics, but people. This is a film about the people affected by same-sex marriage laws. *I Do\** gives a fly-on-the-wall perspective on the everyday lives of these two couples infused with personal interviews. The goal is to show that there is nothing irregular or remotely political about Mark and Alan's marriage or Amit and Joel's engagement. They are all just people living their lives.

Most documentaries look at what is different about the usual world. *I Do\** is dissimilar in that it looks at what is usual in something that many people consider different.

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\* The initial working title for *A Real World Love Story* was *I Do*.

## Tape Log

## Interview with Amit &amp; Joel

DV	Clip Name	Notes	In	Out
1	how did you meet?		30:00	1:23
1	first date		1:23	3:11
1	proposal		3:11	6:48
1	trash		6:48	8:15
1	"we're gay, we're very handy"		8:15	8:43
1	Joel's bio & family		8:43	12:40
1	Amit's bio & family		12:40	17:08
1	coming out (racial issue)- Amit		17:08	20:22
1	travil & jewelry		20:22	21:52
1	interracial-Joel & kids	"gays on TV"	21:52	27:19
1	ceremony		27:19	31:48
1	political attitude, religion		31:48	38:07
1	hobbies		38:07	41:31
1	gay republican & cleaning		41:31	44:17
1	room tone		44:17	44:54

## Amit &amp; Joel wrap

DV	Clip Name	Notes	In	Out
1	kids, nephews, neices		44:56	55:25
1	"car broke down"		55:15	56:56

## Mark &amp; Alan make pies

DV	Clip Name	Notes	In	Out
2	MS cutting limes (from L)		0:00	2:03
2	CU cutting limes		2:03	2:55
2	CU juicing		2:55	4:16
2	trash		4:16	4:45
2	MS cutting limes (from R)	zoom on zester	4:45	6:07
2	MS "dolly" L to R		6:07	7:41
2	zoom into CU juicing		7:41	8:35
2	CU jucing - manual focus	NPR audio	8:35	10:15
2	ECU cutting - manual focus	dentist audio	10:15	10:53
2	ECU cut limes in bowl		10:53	11:20
2	ECU Mark's face		11:20	11:44
2	MS Alan cracking eggs		11:44	12:50
2	MS Alan cracking eggs	zoom CU hands	12:50	14:24
2	trash		14:24	15:09
2	low angle Mark, pan to Alan	audio Dustin/dogs	15:09	20:40
2	"Full Monty"		20:40	25:13
2	CU juice		25:13	25:35
2	MS - drops lime		25:35	26:10

2	Alan mixing		26:10	26:28
2	pan across kitchen to backs	pour/oven	26:28	28:36

## Amit &amp; Joel cooking dinner

DV	Clip Name	Notes	In	Out
2	MS Joel mixing		28:36	30:39
2	CU mixing to pull out	"plans tomorrow"	30:39	32:02
2	trash		32:02	32:12
2	MS - good aud about presents		32:12	32:49
2	CU balling to out of focus		32:49	33:29
2	trash		33:29	33:50
2	"Amit has control issues"	"Indian food"	33:50	35:21
2	CU screwing tray		35:21	35:36
2	WS Amit feeds Joel		35:36	36:52
2	stove top		36:52	38:03
2	puts muffins in steamer		38:03	38:32
2	"translate food for Joel"	"was vegetarian"	38:32	40:42
2	CU magnet pic & letter		40:42	41:04
2	painting		41:04	41:25
2	painting zoom out		41:25	41:49
2	painting pull out		41:49	42:22
2	diff art to wrapping		42:22	42:37
2	wrapping to diff art		42:37	42:58
2	CU empty pans		42:58	43:41
2	CU filling pans		43:41	44:37
2	CU filling pans		44:37	46:09
2	CU carry pan to stove		46:09	46:22
2	CU close boiler		46:22	46:46
2	Amit serves self food		46:46	47:25
2	Amit serves self food		47:25	47:48
2	Amit & Joel eat and watch TV		47:48	49:49
2	CU food		49:49	50:33

## Amit &amp; Joel wrap

DV	Clip Name	Notes	In	Out
2	Joel boxing clothes		50:33	53:33
2	CU box		53:33	54:17
2	Joel cuts paper		54:17	54:53
2	CU Joel's face		54:53	55:41
2	MS Amit joins in		55:41	57:25

## Joel at work

DV	Clip Name	Notes	In	Out
3	Joel on phone		00:00	00:40
3	pic of Amit to Joel		00:40	1:30
3	pic of Amit to Joel		1:30	2:20

3	low angel Joel typing		2:20	3:10
3	CU Joel		3:10	3:51
3	Frats - bad		3:51	4:08
3	Frats		4:08	4:45
3	Tau Kappa Epsilon		4:45	5:11
3	awards		5:11	5:41
3	Joel helps w/ comp	multiple shots	5:41	9:57
3	Joel walks & files		9:57	11:09

## Joel's trip to Women's Bldg

DV	Clip Name	Notes	In	Out
3	OTS Joel driving	aud about benefits	11:41	14:07
3	road & lot thru windshield		14:07	15:07
3	OTS Joel parking		15:07	15:13
3	Joel walks inside		15:13	16:10
3	Joel goes into office		16:10	16:23
3	MS Joel & woman talking		16:23	18:30
3	CU publication		18:30	18:40
3	MS Joel & woman talking		18:40	19:00
3	CU publication		19:00	19:31
3	1 shot - woman		19:31	20:04
3	Joel walking down stairs		20:04	20:16
3	Joel getting in car to flag		20:16	20:35
3	profile of Joel "Canada"	"Taxi Confess"	20:35	21:40
3	campus thru windshield		21:40	23:05
3	Joel at Woman's Bldg		23:05	24:41
3	Waverly thru windshield		24:41	29:49

## Interview with Mark &amp; Alan

DV	Clip Name	Notes	In	Out
3	how they met		29:49	33:07
3	what did on 1st meet		33:07	33:49
3	deciding to get married	compatible	33:49	35:47
3	moving in/ceremony/legal		35:47	41:12
3	why Canadian marriage?		41:12	46:28
3	bio Mark		46:28	48:20
3	bio Alan		48:10	49:16
3	Mark's family		49:16	50:30
3	Alan's family	"sister's mother"	50:20	52:35
3	Mark's family/church/siblings		52:30	55:22
3	spirituality/principles - Mark		55:22	57:31
4	spirituality - Alan		0:18	1:23
4	theatre		1:23	4:58
4	pagan		4:58	5:45
4	lakefront/movies/plays		5:45	6:22
4	Mark & Dustin snowboard/ski	A theatre/garden	6:22	8:45
4	adoption fair		11:00	12:35
4	meeting Dustin		12:45	14:20

4	"ok w/ gay"		15:40	17:15
4	good match/ troubles		17:40	18:22
4	attach vs separate		18:35	19:45
4	politics - Alan		19:45	21:41
4	politics - Mark to Alan	Canada	21:41	27:55
4	spirituality vs gay marriage		27:55	32:30
4	employers & benefits	widn't hppn in VA	32:30	36:44
4	"asstounded of support"	"just another fact"	36:44	39:50
4	"don't push it. It'll happen"		39:50	41:57

## campus

DV	Clip Name	Notes	In	Out
4	campus	multiple shots	41:57	60:00

## Mark in the lab

DV	Clip Name	Notes	In	Out
5	WS laser room		00:41	1:04
5	RS w/ tube to MS Mark w/ OS		1:04	1:46
5	OS pouring water		1:46	2:40
5	Mark & OS at controls		2:40	3:33
5	laser equipment		3:33	3:51
5	RS pouring coolant		3:51	4:04
5	coolent to hand		4:04	4:25
5	trash		4:25	4:28
5	CU pouring coolant (twice)		4:28	5:18
5	MS RS pan to Mark at comp		5:18	6:05
5	CU RS inserting sample		6:05	6:19
5	trash		6:19	6:38
5	WS Mark comp & RS pour		6:38	7:46
5	WS (wider) RS pouring		7:46	8:10
5	WS Mark controls & RS pour		8:10	8:29
5	CU controls, pan Mark & RS		8:29	9:08
5	WS Mark & OS at comp	BS in pic - dolly in	9:08	9:32
5	OTS Mark & OS		9:32	9:41
5	OTS Mark & OS		9:41	9:53
5	CU screen		9:53	10:10
5	CU mouse		10:10	10:31
5	OTS Mark & OS		10:31	10:56
5	CU screen		10:56	11:32
5	CU Mark		11:32	12:00
5	CU OS		12:00	12:29
5	CU Mark (hand on face)		12:29	13:09
5	pan across board & back wall		13:09	13:36
5	CU pan across board		13:36	14:16
5	CU comp		14:16	15:18



5	CU magazine		15:18	15:33
5	WS IK (from back of room)		15:33	15:58
5	pan accros L counter	from front	15:58	16:33
5	CU filter		16:33	17:00
5	MS IK w/ pipet		17:00	18:28
5	CU vacuum		18:28	19:12
5	MS IK w/ apparatus		19:12	19:21
5	CU apparatus		19:21	19:39
5	MS apparatus		19:39	19:54
5	WS Mark, OS, RS at comp		19:54	20:46

## Hall

DV	Clip Name	Notes	In	Out
5	sign to door		20:46	21:02
5	sign to door		21:02	21:32
5	WS hall		21:32	22:00

## Mark in the lab

DV	Clip Name	Notes	In	Out
5	MS Mark/CU vacume/Mark		22:00	23:20
5	MS Mark pouring hexane		23:20	23:40
5	CU Mark mixing hexane		23:40	24:06
5	MS Mark mixing		24:06	24:22
5	pan counter MS mark mix		24:22	24:52
5	CU mixing to Mark's face		24:52	25:16
5	CU pouring mixed contents		25:16	26:11
5	ECU vile		26:11	26:19
5	WS Mark pours & mixes		26:19	26:59

## outside Sci. Tech. Bldg.

DV	Clip Name	Notes	In	Out
5	WS Sci Tech - very wide		26:59	27:27
5	WS Sci Tech - tighter		27:27	27:50
5	sign - pan down		27:50	28:00
5	pan up to sign	lamp post	28:00	28:19
5	pan up to sign	no post, no people	28:19	28:31
5	pan up to sign	guy looks	28:31	28:49
5	pan up to sign		28:49	29:23

## Hendricks

DV	Clip Name	Notes	In	Out
5	WS Hendricks - angle		29:23	29:40
5	WS Hendricks - straight		29:40	30:00
5	interior	multiple shots	30:00	33:35

## pictures

DV	Clip Name	Notes	In	Out
5	Mark & Alan to Paster		33:35	33:55

5	lighting candle		33:55	34:17
5	trash		34:17	34:25
5	binded hands	still	34:25	34:40
5	breaking glass		34:40	35:00
5	trash		35:00	35:04
5	trash		35:04	35:10
5	fidler on roof		35:10	35:35
5	cake		35:35	35:55
5	family portrait		35:55	36:12
5	family portrait		36:12	36:35
5	family portrait	still	36:35	36:55

Interview Questions<sup>†</sup>**Joel and Amit**

## Relationship

- A. How did you meet?
- B. How long have you been dating?
- C. When did you get engaged?
- D. How did you get engaged?

## Bios

- A. Where are you from?
- B. How did you get to Syracuse?
- C. What do you do for a living?
- D. What's next?
- E. Hobbies?
- F. What do you do for fun?
- G. Is your family supportive of the engagement?

## Politics

- A. How do you feel about the political situation around same-sex marriage?
- B. How do you think you'll get married?
- C. Any concerns? i.e. financial, medical, etc.
- D. Have you thought about kids?

**Mark and Alan**

## Relationship

- A. How did you meet?
- B. When did you get engaged? Married?
- C. How did you get married?
- D. Why in that way?

## Bios

- A. Where are you from?
- B. How did you end up in Syracuse?
- C. What do you do for a living?
- D. What do you do for fun?
- E. Is your family supportive of your marriage?
- F. Tell me about Dustin's adoption.

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<sup>†</sup> The interview questions were altered during the interview to better fit the conversation.

## Politics

- A. How do you feel about the political situation around same-sex marriage
- B. How do you feel about the defense of marriage act?
- C. Do your employers recognize the marriage?
- D. Do you think any changes in legislation need to be made?

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In consideration of my appearing in the movie  
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Signature Mark S. Braiman

Printed Name Mark S. Braiman

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City / Zip Cazenovia NY 13035

Phone (315)-655-9364

Date Jul 22, 2006

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AMIT TANJJA

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Date

4/20/2006

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Date

4/21/00