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Navigating the Moral Pitfalls of the Service Industry "The Book of Snake"

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Navigating the Moral Pitfalls of the Service Industry
“The Book of Snake”

A Thesis

Submitted to the Graduate Faculty of the
University of New Orleans
in partial fulfillment of the
requirements for the degree of

Master of Fine Arts
in
Film & Theatre Film Production

by

Paul S Punzo

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List of Abbreviations

AD	Assistant Director
Avid	Avid Media Composer
DP	Director of Photography
PA	Production Assistant
Scratch	Assimilated Scratch
UNO	University of New Orleans
VO	Voice Over

Abstract

This thesis paper examines how I turned real life experiences and observations into a fictionalized screenplay that explores the potential for vice inherent in tip-based service industry jobs. After that, I move on to the preproduction process and touch on casting, location scouting, visualization, production design, budgeting and crewing. Next I discuss how the preproduction and on-set efforts of individuals were all critical to our production. Then I chronicle the ups and downs of postproduction. Finally, I conclude with an admittedly subjective analysis of the effectiveness of the movie itself.

Keywords: Punzo, pizza, snake, Pizza Snake, service industry, The Book of Snake

CHAPTER 1

HOW PIZZA SNAKES GUIDED ME TO MOVIE-MAKING

A significant amount of my limited understanding of human nature comes from working tip-based jobs. Much of that understanding informs the theme and plot of my UNO thesis film, *The Book of Snake*.

In five different states, over the course of ten years, I delivered pizzas. I drove for both major chains and privately owned stores. I interacted with a wide spectrum of customers, often in their own doorways. I met interesting coworkers. Some of them became forever friends. I also met coworkers who were, and probably remain, despicable people. A couple of them became my friends, too. I also learned what the term “Snaked” means.

Most people are aware that great wrongs exist in the world, but many Americans remain blissfully unaware that in the fast-paced ego-driven world of pizza delivery, drivers are in a constant battle to dominate one another. A Snake is any delivery driver who takes a run out of order, meaning a driver who takes a delivery when it is not his or her turn. It is a borderline evil act that happens more than anyone in the pizza world would like to admit. Drivers regularly cheat each other for monetary gain, and I am now convinced that some also do it to show that they have power over their peers. This even happens between work buddies and supposed friends. Most especially, it happens to newbies.

I did not invent the term “Snake;” it was already in widespread use when I first began working as a young pizza driver in the mid 1990’s. When I first found out about it, my fascination with how and why Snaking was so common was instantaneous. At every chain store I worked for, Snaking was the norm. It was so prevalent that some drivers talked and joked about it openly. As wrong as this sounds, the concept of Snaking and Counter-Snaking made this low-

level food service job more interesting. On any busy shift, it provided the potential for intrigue, competition, confrontation and subversion. One night, after a long viper filled shift, I went home and wrote a document I titled, “Know Your Snake.”

“Know Your Snake” categorized all the different types of Pizza Snakes I had encountered. I based the descriptions of the Snakes on their Snaking tactics, coming up with “species” of snakes, such as The Psychedelic Burn Out Snake and The Rattle Snake. The descriptions blatantly reflected my coworkers at the time. The Rattle Snake, for instance, I described as the rudest of snakes. This highly excitable serpent is manic with or without the assistance of caffeine. Its joy in life is to snake a driver, and then deliver the message to that driver, that he has, indeed, been snaked.

I brought the document into the store and taped it on to the wall next to the computer that we used to log runs out. As my fellow drivers read about the many species of Snakes I had identified, they began to discuss which Snake they were. Some even wrote their own name onto the document, proudly claiming that they were the King Cobra or the Invisible Snake. In all the busy chain stores I delivered for after that, I would eventually bring in an updated version of the “Know Your Snake” document. Inevitably, drivers and managers would decide what Snake they thought their coworkers were. Sometimes they would label themselves.

Of all the bits and pieces which I have written or performed over the years since, that three-page unpublished (up until very recently) list and description of Pizza Snakes is probably my most successful creation. The people who reacted to it were truly excited. I had made and framed an idea in a way people could directly identify with. Granted, my audience was made up of a dozen bored service industry coworkers in any given store. Their tastes pretty much auto-

aligned with what I then considered an extremely niche idea, but just watching people react led to me writing down and sharing more and more of my thoughts.

I might not be a filmmaker today if my ex-coworkers had not so enthusiastically bought into my thinly-veiled categorizations of them. I remember how good it felt to know that my writing was finally connecting. The many pizza stores I delivered for basically served as my first performances spaces.

As my twenties turned into my thirties, I developed a more focused writing and performance habit. I had returned to New Orleans specifically to dive wholeheartedly into what was then an active open mic scene. These stages attracted storytellers, comics, musicians, satirists, spoken word artists, improv artists and poets. The Dragon's Den (it was a very different place back then), True Brew, Ebony Square and The Hard Rock Cafe were my favorite venues, but there were many more. Getting up on stage, often without any sort of monetary compensation, became what I built my life around.

My performances were not quite standup comedy, not quite poetry and not always well received. Eventually I learned how to rehearse and become better at improvising. Thoughts on customers, coworkers and the silly number of weird situations I encountered in the service industry became one of my go-to sources for material.

I had, by this time, moved on to waiting tables, where I found the working environment surprisingly similar. Just like pizza drivers, some individuals out of any given waitstaff will also do their best to acquire the customers who they think will be the best tippers by, for example, walking a ritzy group of patrons right to their own section while the hostess is seating another table. Like Pizza Snakes, Waiter Snakes will not always work alone. Sometimes they will buddy up with hostesses or managers to ensure they get their pick of patrons. The dynamics and tactics

are slightly different than those of Pizza Snakes, but, effectively, Waiter and Waitress Snakes also exist. My exposure to these Snakes helped me become more adept at relating exaggerated versions of my service industry woes to crowds.

In a sudden and unfortunate turn of events that made it hard for me to make rent, I, with some trepidation, turned to street performing. I had (and have) none of the typical busker skills. I cannot juggle, make balloon critters, sing, tap dance or mime, so I found a way to adapt what I had been doing on stage, and brought it to the streets of the French Quarter. Basically, I incorporated a good bit more of improvisation and memorized comic bits into a flexible, very loud, act. I had enough success to immediately make rent, and eventually even start making a living (though not by most people's standards). The late-night Bourbon Street and Jackson Square audiences were a lot tougher than open mic audiences, but when I managed to win them over, they tipped well.

I became a better performer but I also began to burn out. Working the French Quarter late-night mostly, drunk, crowd was a hard gig. When an audience goes to a venue with an open mic, they are expecting to pay attention to performers. They do so relatively politely, and even talk to you after the show. The same is far from true on Bourbon Street. That place is an ever-changing mix of unchecked rudeness and unrestrained friendliness. It is a crazy place to sell humor. To make a long story shorter, I will just say that my desire to have my stories in front of crowds did not go away, but it changed. I no longer wanted to be the face of my own stories.

I realized that there are many people with more charisma, and more desire to be the ones entertaining people face to face. I just wanted an outlet for my stories. That is how I ended up on stages in the first place. Writing became more of my focus, and when I stopped street

performing, I found I did not miss it. I moved to Denver, where I promptly started driving pizzas again. I still sought out open mics, but not as frequently. I also attempted to write fiction.

An opportunity to go to school developed, and I tried my hand at the animation program at The Art Institute of Colorado. In a required cinematography class that was more like a production class, I discovered I really enjoyed writing stories for short movies. Also, working with actors and framing shots was a blast. I made so many mistakes, and it was still great.

I left The Art Institute of Colorado to attend The Colorado Film School, which was more economical, and focused entirely on cinema. I only attended for three semesters over a three-year period, but I was introduced to the basics of preproduction, production and post. More importantly, I met and worked with other people who were exploring their own love for movie-making. It was a good time.

Rarely did I have to be the face of my own stories. I also discovered it did not even have to be my own story. I was happy working on most anyone's set. Whether I was behind the camera, or figuring out the best way to set up lights in just the right spot, I was happy. Being part of a story-telling team, as opposed to being a lone performer on a stage, was rewarding.

After I moved back to Louisiana, I worked in the service industry for many more years, but also started acquiring access to some camera gear. Once I had enough, I started seeking out both photography and videography freelance work to keep me near a camera. But I was often the lone cameraman, or part of a very small crew. The scope of the videography jobs I could get too often lacked that motivated-crew feeling that I wanted. Luckily, I found my way back to chasing my movie-making dreams when I was accepted into the Graduate Film Program at UNO. After a couple of years taking classes, producing a couple of shorts and volunteering for as many student sets as I could, it was time to write the script for my thesis movie.

Chapter 2

FROM LIFE TO SCRIPT

About twenty years after I first typed out my list of Pizza Snakes, I was sitting in a UNO screenwriting class taught by Erik Hansen. He asked us to pitch at least two ideas for our thesis film. Of the ideas I presented, my fellow students and Erik seemed most intrigued by the Pizza Snake concept. So, though one of my other ideas was originally more interesting to me, I decided to revisit my past.

My previous screenplay attempts were based on character concepts that I literally wrote plots around. This time, I had no main character or plot. The two things I knew going into the brainstorming process was that a pizza store needed to be the main location, and that there would be several characters who would each represent different species of Pizza Snakes. After bouncing ideas off the sounding board that was our writing class, I firmed up some goals.

I wanted more than just a fun short comedy that plunged an audience directly into the dark side of pizza delivery. Though I fully intended to weave hyperbole into every aspect of the script, I also wanted to authentically symbolize both the treachery and the bonds that can form between coworkers in service industry jobs, because being part of a team was always my favorite part of working them. When a restaurant, bar, coffee shop, or pizza delivery store I worked for was managed well, I was generally happy. When it was not managed well, and the crew did not get along with management or each other, I was inevitably unsatisfied with the job. Not so oddly, I feel the same about film sets now. Since food service is what I had written about for a solid chunk of my life, I figured it would be easy to repurpose some of those past experiences into a fun and meaningful fictional narrative that I could afford to produce. It was not.

I began to construct the story around characters who represented various species of Pizza Snakes. They served as a collective antagonist to my yet-to-be determined protagonist. At first, I thought I wanted an allegorical tale that focused on the dangers of unchecked capitalism. So I focused on creating a protagonist whose social and economic struggles in a small scale service industry job were a microcosmic reflection of the macrocosmic notion that all societies are made worse when individuals in them are motivated to circumvent regulations and refrain from common decency for the purpose of acquiring wealth and power.

This led to the creation of the character Quinn. He is an honest protagonist who is surrounded by money-sucking Pizza Snakes. But I had problems finding a believable character arc that felt right, or could fit into the eighteen-page recommended maximum for our thesis screenplay. As Erik inspired some in our class towards rewrites, I kind of let go of that unchecked capitalism motivator. It was leading me slightly astray, and did not seem to add an uplifting concluding message I wanted to sneak in under the didactic radar.

As the drafts developed, Quinn, and the story around him, became more and more shaped by a conversation I once had with a friend of mine in Albuquerque. My friend basically told me that a person must experience vice to understand it. When a person renounces that vice, he becomes worthier of guiding others away from their own vices. My buddy used himself as an example.

He had been a substance abuse counselor who once had a substance abuse problem that was compounded by his gambling problem. Before he recovered from them, which took years, those problems ate away at the quality of his life. Now clean and sober and helping others toward the same, he felt that if he had never experienced those serious problems firsthand and taken the

steps necessary to overcome them, he would not have had the ability or motivation to work with people who were suffering with their own substance abuse and gambling issues.

I always carried that with me, and it was not until I used that as a guiding theme for *The Book of Snake* that the heartfelt nature I wanted this story to have really began to form. I realized that Quinn must go from being honest, to being corrupt, and then find a way to renounce his pizza sins so that he could save all the Pizza Snakes around him. In effect, it is not until Quinn chooses to become the evil Hydra Snake, and out-cheat everyone around him, that he is put on a path that will eventually let him understand the self-destructive nature of being a venal power monger. On the last page of the final draft of the script, Cook tells a repentant and recovered Quinn, “One must become snake to defeat snake. It is the way of things.” This is a blatant, and hopefully humorously timed, summation of the overall theme. I feel it fits well at the end of the script as it further justified Quinn’s eventual story arc.

Cook became a more critical character than I originally imagined. This is specifically because the script had ballooned to twenty-something pages, and had not neared a satisfying conclusion. I had too many Pizza Snake characters, and I was taking too much screenplay time describing the act of them snaking Quinn. “Economy by Design” is something Erik always brought up in class and conversation. This concept relates to finding ways to keep a screenplay as efficient as can be, while holding true to its goals. There are several ways to accomplish this in any given story but it is tricky, as there are even more ways to mess it up.

For *The Book of Snake*, part of “Economy by Design” involved cutting some lengthy scenes and unnecessary characters out. Some of these scenes and characters I considered funny and relevant to explaining the concept of Pizza Snaking to an audience, so these cuts were difficult. It was not until the unnecessary scenes and characters were gone that I discovered more

efficient and relevant ways to connect the proverbial dots needed for Quinn's journey. The solution was Cook.

The Book of Snake needed one steadfastly decent character who could show the value of Quinn to an audience. There also needed to be a character who could alert Quinn that he was being victimized and a character that needed to pass on to Quinn the mystic tome of Pizza Snake knowledge that provides Quinn with the choice to accept or reject special Snaking abilities. For this to happen succinctly, all of these characters had to become one - Cook. And even when Cook was but a quirky concept, I quickly realized that it would be optimal if whoever we cast for his character had the right type of voice, he could also do the voiceover for the Book parts. By the twelfth draft, I was months gone from the thesis-writing class. I had others read it to tell me their opinions on what worked and did not. By then I was dead set on Cook reading the voiceovers that help to concisely but poetically describe the Pizza Snakes throughout the story. Cook thus ended up with most of the lines in the short. The Zen master of the pizza store serves as more than Quinn's ally. Cook serves as the story's pace-setter. He is the plot's metronome.

Chapter 3 CASTING

Daniel Kleinpeter was one of the first moviemakers I approached for help with *The Book of Snake*. Daniel, a former student at UNO, invested himself fully as a producer and also offered to be the casting director. I was hesitant to agree at first, as I thought that both positions might be too much for a person who was also working on so many other projects, but as we spoke more about what I was after, I began to feel that Daniel understood the scope of my intent more than anyone.

We organized two days of casting calls at a theater on St. Claude Street. I wanted the theater space, as opposed to a UNO classroom, because I thought this might inspire more impressive audition performances. Budget-wise, this was an option because I had a buddy who let us use his theater for what was effectively the cost of the space's electricity. Fitting with the concept of inspiring impressive audition performances, we also had a team of performance savvy casting assistants. They not only ushered in the people auditioning from the waiting room, but also read opposite of them when appropriate. This gave everyone auditioning experienced actors to work with, rather than just someone (or me) reading prompt lines.

When I made my original budget, I had originally figured I would be paying key actors. But as preproduction was underway, I was starting to comprehend how much art design, securing locations and catering were all going to cost. So, I made the decision to not pay actors. We warned everyone who auditioned that they would be working only for credit and food if they were cast. I thought that might lead to a low turnout. Thankfully, that was not the case.

Between Daniel's contacts and my own, we attracted many actors who were excited to audition for the project. The characters of Quinn and Cook were the two roles that most people

would call leading parts, but that did not mean they were the most important. I have seen many a short film fall apart because of one or two lackluster performances in minor roles, so I considered all roles critical. The role of Invisible Snake did not even have lines, but we were still very careful about casting it. Thankfully, because of the large turn out and a few video auditions that were sent to us, we were able to be selective.

Most everyone who auditioned read the “sides” for multiple roles. This also applied to all but one of the actors who sent in video auditions. For example, whoever read for the role of Jen, the Babe Snake, also read for the role of Sue. In the script, Sue, the innocent newbie driver, displays characteristics that were pretty much opposite of Jen’s. In theory, having an actor read for both was supposed to give us an idea of her range. But, in practice, it meant we could see the actors in ways that we would not originally have thought of them just from their headshots. It also expanded the way I saw the roles. There were several benefits to watching capable actors, some of whom were not cast, interpret the characters. This led to slight changes in both script and direction later.

At the end of the two days of casting, and after watching all the video auditions which were submitted, Daniel and I each reviewed our notes. We also re-watched some of the auditions we recorded. After independently selecting our favorite, second favorite and sometimes third favorite for each role, we met up. There were only three roles of ten that our favorites matched, so we cast those actors in those roles immediately.

One of them was David Brown, who played the lead. David’s “straight man” interpretation of Quinn’s sides was spot on. He also had the acting chops to flip from a morally upright character to a full-on Snake. This was also one of those instances when having actual

actors present for David to bounce his audition performance off really paid off. We instantly noticed not only his range, but his ability to work with others.

David was a fairly easy choice, but it was not so with many of the other roles. Daniel and I had to talk through why we had chosen one actor over another. Based on the ranking of each of our first, second and third picks, we developed what could effectively be called a point system. Through that, and just talking about our gut instincts, we came up with a seriously funny cast that we felt could play off each other well.

Chapter 4

LOCATIONS

The Book of Snake required several locations but there was only one that I anticipated would be difficult to locate and secure. We needed a pizza store. The entire project hinged on it. And, to complicate matters, we needed it on weekend dates. This was a problem because weekends are traditionally the busiest days for pizza places. Store hours are longer, and prep and closing times are often extended on Friday and Saturdays. There was no getting around it, though, as weekends were the only time we could secure a student crew. This all played into my biggest concern.

Without large or medium amounts of money to sway them, I knew it was going to be tough to convince store managers and owners that it would be a good thing to, after their store closed for the night, invite a crew and cast of forty people (mostly students and/or novices) to make a movie in their kitchen. I was right to worry.

Often alone, but sometimes thankfully accompanied by the producer (Daniel Kleinpeter), or by the production designer (Nathan Tucker), and always armed with printed illustrations of Pizza Snakes, I would enter a pizza store and pitch the movie concept to the first engaging employee I met. Then I would let them know that I was a UNO graduate student looking for a place to film this pizza-delivery-based thesis movie. I was usually referred to a manager or owner.

By the third week of location scouting I had become efficient at pitching not only the concept of Pizza Snakes, which most every manager and owner seemed amused by, but also the idea of filming in their store. I knew better than to ask national chains, like Papa John's or Domino's Pizza, if we could shoot in their locations. I was sure there would be too many

corporate rules that could threaten any location agreements or promises a local manager or owner of a franchise store might make. I had no intentions of risking a last-minute major location loss on a corporate technicality.

Of the thirty something pizza stores I checked out in the greater New Orleans area, I was invited to look at about half of their kitchens. The other half of the stores made it clear that though they appreciated the concept, filming at their location would not be an option. Only two store managers were not at all enamored with the idea of Pizza Snakes. Everyone else was at least pleasant.

I promised owners that if they allowed us shoot in their kitchen over the Martin Luther King weekend, plus one other day, I would be incredibly grateful. Figuring that gratitude would not be enough, I also offered them the option of \$500 for five nights of shooting. I also provided an alternative incentive. In place of offering \$500, I offered them the option of producing a short commercial for their business.

As part of my own freelancing gigs, I had shot a few very low budget commercials for small businesses around town. I had the gear and the contacts to pull it off relatively cheaply. I also had examples of what I could do for them. The offer of a commercial in trade, more than the offer of money, rose a few eyebrows. It effectively got me into a couple of extra kitchens. Getting to walk through a store's kitchen is when I knew I at least had a manager's interest. Also, to allay any potential liability fears owners might have, I carried with me a document that showed UNO's insurance policies regarding student shoots.

Of course, not all pizza kitchens are created equal. Even when I was allowed into a kitchen, I was not always impressed by it. Sometimes a kitchen worked with the overall look I wanted. Often, they did not. Also, as I walked through the kitchens, actor and camera blocking

thoughts ran through my mind. I knew I wanted much of the movie to be shot wide, and I knew I wanted as open of a kitchen layout as I could get. Small or crowded kitchens were not in line with the tracking shots I envisioned, but a couple of owners at pizza joints with smaller kitchens seemed ready to say, “yes,” and shoot dates were approaching rapidly. It was a risk, but I decided to hold out for a location with larger kitchen.

Three weeks before the shoot, I drove down every major strip-mall laden suburban street in Metairie and Kenner. I stopped at every pizza store I saw. Finally, two businesses with great layouts for both actor and camera blocking showed interest. Both stores had owners I really liked and trusted. After repeated visits to both, I went with The Italian Pie in Kenner.

When it finally came time to shoot, the owner/manager, Sean Ho, treated all forty of us as guests, rather than as potentially destructive nuisances. Considering the overnight and early morning hours we had to work, it was good for crew morale to feel so welcomed.

Chapter 5

THE BOOK

As I began to earnestly revise the script into something I could both afford and still want to shoot, the illustrations of Pizza Snakes in the book that was the central prop became more critical to my vision. The Book is a tome that exposes the protagonist to life altering knowledge about pizza delivery and power dynamics. Aside from revising and streamlining the script, creating Pizza Snake images became the first major step of preproduction. It felt like preproduction. I had to find an artist, or artists, before I could move on. I could not fully conceive of this movie without first knowing what the key Snakes in The Book would look like.

Based on the first few drafts I had come up with, I believed The Rattler, The King Cobra, The Psychedelic Burn Out Snake, The Boss Driver Viper, The Babe Snake, The Invisible Snake, The Intimidating Hulk Snake and the Drifting Bastard Snake were the Snakes that would be represented by characters in the movie. I knew I wanted them to be illustrated in a style that was at once comical, frighteningly serpentine and distinctly reminiscent of classic religious artwork. My consistent inspirational reference point remained the art of the animated movie, *The Secret of Kells* (2009, Tomm Moore, Nora Twomey). I know many artists, but few who could illustrate in the crisp Celtic style I was after.

While working on a revision of the script at Flora's Coffee shop in the Bywater neighborhood, I saw Clare Welsh drawing something. I had met her a couple of times at gatherings around the city. I knew she was an artist, but I had never seen her art. We started chatting about the thing that was most on my mind - Pizza Snakes. She showed me some drawings in her sketch pad and then pulled up her website on my computer. It might have just been the caffeine, but it felt like a serendipitous moment. I needed to find an artist with a specific

style before I felt comfortable moving forward. She had the style. I gave her a copy of the script, and we exchanged contact information.

Over the next couple of weeks, we talked, and she agreed to illustrate five snakes for a price I could afford. The first two she came up with were the Snakes I printed out and brought to the pizza stores I was scouting. I now had impressive relevant images to back up my off-beat Pizza Snake pitches. These pitches got me into many kitchens. Getting into kitchens was the first step to finally securing a location. Without the art, I am sure my pitches would have seemed more hollow.

I was still aggressively revising the script. Some Snakes had already been cut, but more had to go. The Drifting Bastard Snake and The Intimidating Hulk Snake got the ax just as The Hydra Snake became the final addition. For a reasonable price, Clare agreed to illustrate that as her sixth snake contribution. The Hydra is the all-in-one Snake (I almost called in the Swiss Army Snake or the Mutt Snake). In the final drafts, and in the movie, it represents the ultimate Pizza Snake, which Quinn becomes. Clare incorporated the heads of her other five Snake illustrations into her illustration.

It was a disappointing necessity to cut so many other Pizza Snake character and image concepts. The Intuitive Snake and the Water Moccasin never even made it into my first drafts, but they were still slithering around my mind. Even though I was unable to fit all the Snake characters into what I foolishly thought would only be about sixteen minutes long short, I felt the need to show people more Pizza Snakes. I approached a few other local artists who were willing to volunteer their skills for the project. Eventually, I ended up with a total of a dozen illustrated Pizza Snakes from five (including Clare) local artists. The styles of the other artists were each very different from Clare's. But, several of the illustrations were never intended to be featured in

the movie. For the most part I wanted consistency in the Snake Art on screen, but that in no way mattered for The Book. A couple of the other artists' Snake illustrations make brief appearances in one of the montages.

I am still in the process of trying to self-publish a coffee-table style art book that features the twelve Pizza Snakes. Local bookmaker Geoff Munsterman designed the layout. The book, also titled *The Book of Snake*, is a fourteen page, seven by seven inch, stand alone Pizza Snake themed book that also serves as a companion book for the movie. On one side of each set of pages is an illustration of a Pizza Snake, and on the other is a description of its attack methods. I have promised copies to all the financial contributors to the movie. I think its prototype is hilarious.

Chapter 6

CRAZY ART/NORMAL ART

Production Design was no small task. The Book was covered, but we needed creative and practical assistance to help us create both a believable pizza delivery environment that fit the story and a visually interesting and transformative home environment for Quinn.

Nathan Tucker, a recent graduate of UNO, agreed to be our production designer. He and I worked hard to conceive of a silly amount of concepts to make this short something special. We tossed many a concept out because of budget, impracticality and/or a lack of overall compatibility with the characters and storylines we were trying to compliment. Also, as locations were secured, we developed specific alterations and additions to our ideas. For over a month before the shoot, and to the very last night of the shoot, Nathan and I were sounding boards for long term and instant fixes. I see the results, some obvious, some subtle, of our numerous conversations throughout *The Book of Snake*.

This is especially true in Quinn's two very different living room scenes. According to the draft of the script we were working with, after Quinn acquires The Book, he was supposed to arrive at his suburban home to free it from the hot-bag frozen in ice. Only then could he discover The Book's secrets. My parents' place has a pretty good living room for what we wanted. It seemed an easy and free place to stage it. Again, in that version of the script, the next time Quinn arrives at his living room, he has effectively become The Hydra Snake. The suburban living room has correspondingly transformed. It becomes a Hydra lair complete with a Snake shrine for The Book. Quinn worships at it.

I felt the shrine would have had to be hokier looking if Quinn was never established as a person capable of building an elaborate Snake sculpture with light blasting from its giant fanged

mouth. We did not want it hokey. We wanted it to be a sculpture on the same level of artistry as the illustrations in *The Book*. For this, Quinn had to be established as an artist. Also, the ending, where Quinn presents Cook with *The Book of Mongoose*, would not have sold as well if some artistic talent was not expressed by Quinn earlier on in the script. In this case, I think sticking with the, “show don’t tell,” movie-making mantra paid off.

Luckily, my father is an artist, and has a rustic looking art studio with a fun entrance point. When Nathan saw it, I saw wheels turning. The script changed because of a hole in the story and an art design decision. No longer was Quinn going to arrive with *The Book* at a basic suburban home. He was going to arrive at his art studio/home. And, the art studio room turning into a Snake shrine room was going to be strikingly odd, but believable. Changing his home environment redefined Quinn slightly, and that redefinition rippled throughout the rest of the script.

The transformation of the room reflects Quinn’s transformations. *Close Encounters of the Third Kind* (1977, Steven Spielberg) has a few key scenes of the protagonist, Roy Neary (Richard Dreyfuss) sculpting the mountainous geographic sight, Devil’s Tower, out of immediately available household materials. Roy does this with shaving cream in one scene. Then he sculpts Devils Tower with mashed potatoes, right in front of his family. A bit later in the movie, Roy constructs the Devil’s Tower in a much more imposing fashion with dirt and objects from his lawn. He transforms his family room into a room that holds a massive diorama/sculpture of Devil’s Tower. It is an expression of visions he is having of the future landing place of the extraterrestrials. The process and result is a visually striking manifestation of Roy’s struggle and excitement with the mysterious circumstances that are altering him. I needed to establish a similar connection with Quinn and the Snake shrine.

This being a short, there was no time to show the process of Quinn building a preposterous but artful shrine. Establishing Quinn as an artist, made it unnecessary to show him going to get art supplies because he would already have them. Also, him working on the sculpture would be a distraction from the story. I felt if it was just implied he built the shrine, and the right visual signals were there in the first art studio scene, no one would question how it came to be. They would know an obsessed Quinn made it, with care. In that way, art design became integral to the economy of the story.

As a side note, the Snake and shrine were constructed by Kathleen Vieira, Nathan Tucker, and Kerry Punzo (my father). It was literally still drying when we shot the scenes with it.

Chapter 7

CINEMATOGRAPHY

As I was writing the script, I became excited by how much of this story would be related via camera movements, framing and lighting. I tried to imply, but not force, the look of the movie as I wrote. Using what I had learned from gaffing and camera operating on past sets, I envisioned, then expressed, scenes I knew we could pull off within the confines of a thesis film with my anticipated budget. Critically analyzing movies and scene sequences, like we did in Hamp Overton's UNO Cinematography Class, also added to my capacity to understand how scenes and sequences could become more thematically expressive via camera and lighting techniques. This type of pre-visualization proved vital to the writing process as this short is less dialogue-based than my previous student projects. Entire scenes and montage sequences rely on the camera to tell the story. I wanted anyone who read the script to have a solid idea of what the movie could look like. At the same time, I avoided directing the camera in my writing. I never included statements like, "camera tilts up to reveal the shine's giant glowing Snake head." As an occasional DP, I find myself groaning when screenwriters try to direct the look of the movie in that fashion.

Even though this comedic script had the potential to work if it were filmed like a sitcom, I wanted it to be shot with all the cinematic grace a pizza delivery based comedy could warrant. I was pleased when Trenton Mynatt, a fellow graduate student in the program, agreed to be the DP. I had worked with him on several films, and had seen others he had shot. His fundamental understanding of what type of shots are needed to tell a story makes him a first-rate planner. He also works well with others, cameras, shadows and light. And he has a solid sense of how shots tie together later in the edit. Furthermore, and as important to the success of this production as

any of the above traits, Trenton can be fast when required. A relatively long script for a short, multiple locations, a student crew orchestrating several complex setups and a large cast guaranteed that *The Book of Snake* would be a difficult script to shoot in seven nights. It would have been impossible if the camera and lighting crew were inefficient.

Trenton did his homework. We discussed style, camera settings, ways to tackle difficult shots and blocking well in advance of the shooting days. Also, as we were making the shot list, we tried to minimize the number of shots and set ups it would take to cover any given scene. In this part of the planning process, Trenton spent time and effort talking me out of a few time-consuming shots I wanted. He called this process “killing my babies.”

We also visited the locations in the days before the shoot. Camera and lighting schemes were designed before the crew ever arrived to set them up. I always intended to have lots of camera movement tracking the actions of the characters. So, at least in the moments near the end of the story when things were going smoothly for the protagonist and the rest of the characters, I figured we would have a couple of nice smooth dolly tracking shots to augment the joy of the mood. Camera movement ends up helping define the look of the *The Book of Snake*, but there is not a single dolly shot. Trenton killed those time-eating babies before they hatched.

As far as style went, we figured it all out before we began. The protagonist’s mind is hardly ever still. Fittingly, I hardly ever wanted the camera to be still. When Quinn was stressed, searching for ways to understand people, looking for ways to exploit coworkers or celebrating his accomplishments, the camera needed to help relate those mental states. The few moments when the camera would be still were meant to suggest a different feeling. We chose to do this near the conclusion of the story, during Quinn’s heartfelt renouncing of his pizza driving status speech to his fellow pizza drivers. These ended up being among the only tripod shots of the

short. The lack of movement relates Quinn's steadfast resolve. The rest of *The Book of Snake* was shot handheld by our camera operator, Barry Cunningham. The constant mix of subtle or obvious camera movements was intended to create visual harmony with the story's mood at any given point.

We also incorporated several styles of lighting to complement the changing moods. The anticipation of merging special effects with specific shots later in post, including animated words that would sometimes float above characters' heads, also added a degree of challenge to the planning and execution stages as far as framing, camera movements and blocking were concerned.

One movie I looked to for visual inspiration was *Raising Arizona* (1987, Joel Coen, Ethan Coen). Wide angle, relatively deep focus moving shots are key to much of that movie's storytelling. Though *Raising Arizona* is peppered with key medium and close-ups, a large percentage of the movie's humor is reliant on the body language of the protagonist and supporting cast.

In *The Book of Snake*, we often chose to shoot deep focus wide shots in the pizza kitchen scenes as the actors actions in the background were integral to the humor and/or story. The wide shots also ensured that multiple actors could be both in frame, and in focus, at once. Also, UNO's editing professor, Danny Retz, often reminds me, comedy is sold in the wides. In that, I had faith.

Chapter 8

DIRECTING ACTORS

I am guessing that directing some actors for certain roles might be incredibly challenging. This was not the case for me with any actor in *The Book of Snake*. I was confident that Daniel and I had cast well. I soon discovered that our casting choices made directing our actors not only fun, but kind of easy.

For the two and a half years before we shot, I had been on many student and independent sets watching other novice directors work well, or work poorly, with many actors. I had also been reading about directing, listening to professors and guest speakers at UNO talk about directing and paying attention to what famous directors say on the special features sections of DVDs. I also was very in tune with my script. I had no doubt that it could, if a thousand things happen just right, be turned into a very funny short. I was excited. I wanted that excitement to carry over the performers. Thus, I constantly reminded myself to let my many worries about the other aspects of production fall on to my department heads, at least when I was working with actors.

With newly acquired thoughts about methodology, I was also ready to approach this opportunity to direct very differently than I ever had ever approached it before. One of UNO's adjunct professors, Laura Cayouette, told our Performance and Direction class that in her experiences as a professional actor, more often than not, directors did not spend a lot of time rehearsing with actors. That hit home. In my second-year film, *Mime Waves* (2014), I always felt that I over-rehearsed the three leads. Aside from knowing their lines backwards and forward, I am not sure it benefited their on-screen performances to rehearse that much. If anything, it kept them from improvising on set. It might have also taken them out of the moment. Combining

those thoughts with what Laura Cayouette had said about the amount of times most directors of professional sets work with their actors, I decided to schedule far fewer rehearsals than I would have in the past.

I rehearsed with David Brown (Quinn) and Kevin McGrath (Cook) more than the other actors. However, I avoided numerous sessions with any actor except David, instead holding a session with each lasting just an hour or two, often with David present. We also had one table read and one mandatory dress/walk through rehearsal night at the pizza store before we began shooting. That was primarily for blocking and for everyone, camera team included, to get a sense of the main space that we would be working in.

Everyone we cast was committed and enthusiastic. After the table read but before individual rehearsals, I had the actors each come up with a basic back story and a list of character traits that they thought might fit with their roles. This was based on an exercise that I was introduced to in Henry Griffins's Concept, Conflict and Character class at UNO. It was not particularly useful task for some actors, but it paid dividends right away for others.

In many cases the actors' takes on their characters' backgrounds were something I wanted to work with. Some of what was discussed made the screen directly, and some just felt like it gave us a base from which to grow ideas. Sarah Beth played Jen, The Babe Snake. Script wise, Jen is a character who uses good looks and charm to get better runs. At this point, the only things I remember about the backstory Sarah Beth came up with for Jen was that she was a happy person who was a bit dissatisfied with her pizza job because she had bigger ambitions to start a perfume business. She also liked 80's music. Those details informed Sarah Beth's portrayal of Jen, especially when Quinn charms her by telling her she could be a "business owner." Her appreciation of 80's music was more directly hinted at on screen by her outlandish

style. Jen's hair, outfit and makeup change in every scene she's in, always reflecting her Cindy Lauper-like taste.

Thomas Baumgardner plays Alton. Alton is the incarnation of The Rattle Snake. The Rattler is described in the VO of the script as, "The most rude of Snakes." During Thomas' rehearsal session with David, he surprised us with a prop related to his character preparation. He had tic-tacs in a clear tic-tac container, and at one point, he rattled it annoyingly in David's face while they ran their lines. Then he asked the non-scripted line, "Mint?" It was so rude. It was so perfect. Those were the kinds of moments actors kept bringing to rehearsal, and a fair amount of their initial concepts, and even rehearsal improvisational moments, made it into the final edit.

I believe the characters in this movie do not come across as stock, even though they are absolutely based on the stereotypes of service industry workers. Their personal touches prevented that. If I had told them first the type of character I wanted them to play, I am sure their performances would not have felt so genuine. Instead, they told and showed me first who they might want to play. And, I listened. That was the biggest change I made in my directing style.

Chapter 9

SEVEN SLEEPLESS NIGHTS of PRODUCTION

The Book of Snake script is long for a UNO thesis. It is built around an ensemble cast that had to be shot in multiple locations. A large cast typically slows a small set down. Multiple locations eat hours upon hours with each company move. Overnight shoots also tend to move slower, no matter how much coffee there is on hand. Complex character and camera blocking were also necessary for a few scenes. Both on-set special effects and effects that would later be added in post were a part of several scenes. In both cases, on set prep time was necessary. Also, this short was ninety-five percent crewed by students or recent graduates of UNO. A couple of the crew had never been on a set before. In short, there were many potential time-sinks. We needed organized leaders capable of inspiring both morale and efficiency. We got it. Production went fantastic.

As UNO film graduate students (circa 2016), we are allowed up to eight shoot days to shoot our thesis with UNO equipment. We are required to be wrapped by at least twelve hours after call time. We expected to be done with production in seven days (nights), which would leave us one day of reshoots if required. For the most part, production went as planned and we were able to stick to our 1st AD, Rashada Fortier's, schedule. Rashada and our 2nd AD, Emmett Crockett, kept everyone on task. Some days the crew was done ten hours after our call time. On our longest night, we wrapped eleven hours after call time. Because our call times were often late, we were usually finished only an hour or two before sunrise. So, we were tired. Still, a ten-hour night felt like victory.

I give a lot of credit to the department heads. Also, solid scheduling really made production flow. Rashada, took on that task. After crunching the numbers, she convinced me that

one of the montage scenes which involved Quinn delivering a pizza to a bar, needed to either be cut, or postponed to our potential reshoot day. The story would still be intact without it, so, we cut it. Rashada then came up with a shooting schedule that proved very workable.

The bar scene was the only scene sacrificed to time constraints, but there were several on-set decisions that lead to lowering the set-up count for each day. In anticipation of making these sorts of decisions, we came up with a hierarchy of shots for each scene. We were vigilant not to plan too much coverage because we simply did not have the time or a desire to shoot every scene from several angles. Mostly, we shot for the edit. That being said, there were occasional shots I wanted that we knew were borderline extraneous. On the shooting schedule, those shots were marked with asterisks signaling their low priority. Depending on how production was going on a given night, Rashada, Trenton and I (mostly Rashada) were prepared to cut those shots if the need arose. When everything ran smoothly, we covered even the lowest priority shots. When we were running a little behind schedule, we cut the shots we had asterisked.

Notably, only in a couple of cases did those low priority shots that we took the time to capture make it into the final edit. The most critical shots on the hierarchy just fit together in the edit better in the end, even though the low priority shots were sometimes very visually striking. This is true for a long driving take over a bridge, and a difficult shot that is a true “bird’s-eye view” of The Book opening. Both shots look great. Neither are in the film.

The most complex shot of the movie is a kind of delivery store ballet. This hand-held roaming dialogue-free shot comes in at over a minute long, and is part of the extended feel-good resolution of this otherwise fairly dark comedy. Also, though I had no intentions of breaking the “fourth wall,” I aimed to make this long take reminiscent of theatrical performances in which the cast members come out from behind the closed curtains to effectively say thanks and goodbye to

the audience after a performance. In this shot, the moving camera lands on every almost-dancing (or dancing) pizza driver for a couple of seconds, as Quinn, in his new selfless self-appointed positions of Route Coordinator, provides stability and happiness to the once Snake-infested store. The camera, which is moving around enough to exaggerate and track the actions of the pizza drivers, ends on Cook, who appears very much at peace, clad in his white karate outfit. Standing in front of a small curtain at the door of the pizza kitchen's front entrance, Cook smiles as he admires Quinn's success. It is pretty "cheesy."

Making movie "cheese" is not always as easy as it looks. It took half a night, and a sustained cast and crew effort to get this shot. Rashada and Emmett were key to actor blocking. Trenton directed camera blocking. After a couple of hours of adjustments and rehearsal, we started to shoot. There was a lot that could go wrong, and there was a lot that did. Once, we thought we finally had the perfect take. We played it back only to realize that a prominent cooler's light was on, which it was not for the rest of the movie. We went back to shooting. Our last take, two hours from our first, was the keeper. And we still had a long night ahead of us.

Forethought and hard work went into achieving the number and types of shots we accomplished on any given night. I am still proud that we had the crew, the cast, the brains, and the stamina to pull it off.

Chapter 10

THE MANY MONTHS OF POSTPRODUCTION

Postproduction is not my specialty, but between classes at UNO and videography work, I am now familiar with three of the leading industry non-linear editing programs. I use them regularly to import and arrange footage into presentable sequences. Still, for my videography clients, I often hire editors to make what myself and others have shot look good. Lately, I have been editing more weddings, events and corporate video gigs myself, so my ability to turn event-based footage into a kind of story has improved. I do not, however, pretend to possess a natural talent for constructing a well-paced and seamless narrative in post. Videography and narratives are just different animals. As far as polishing projects, I am not proficient with any special effects, sound design or color correction work flows. It took some time, but I finally decided that too many people worked too hard to leave *The Book of Snake* in my clumsy postproduction hands.

Luckily, I am friends with a person who knows post. Thomas Baumgardner had done a bit of freelance videography editing work for me at one point and I knew he was a dedicated and reliable editor from his impressive work on narratives I had seen at festivals. Thomas also was an in-house solution in that he played the role of Alton for the project and had extensive experience with the Avid and Scratch 4K postproduction workflow at UNO. We agreed to terms, and he went to work.

The first cut he shared with me was about thirty minutes long. It included every sequence and every scene we had shot, but those sequences and scenes did not necessarily parallel the order in which they played out in the script. That turned out to matter. I loved Thomas's

arrangement of them. It was the creative edit I would never had come up with if I had chosen to edit my own project. I would have followed my script.

Thomas also put temp music tracks over many of the scenes, which gave me an idea of what *The Book of Snake* could sound like in the end. The music, lifted from *Star Wars: Episode IV - A New Hope* (1977, George Lucas - Music by John Williams), *Hell Raiser* (1987, Clive Barker - Music by Christopher Young) and the song, “Son of Man,” by Phil Collins, really added to the experience of watching the first cut. Suddenly, my back-burner need for a composer moved to the front burner. I started looking in earnest even though I knew that before I ever sent it to a composer, we needed picture lock.

I have a propensity for takes and scenes that go on a fair amount longer than many film festival screeners or general audience members appreciate, and I see value in what many might consider extraneous scenes. This made me absolutely keen on the long edit, and that fervor was stressful to me and my team. I get it. People like streamlined stories. I just happen to be a fan of meandering tales. That is the main reason I make a lousy narrative editor.

I want this movie to screen at film festivals. Things I saw on festival websites and conversations with film festival staffers led me to believe that shorts above the twelve to fifteen-minute mark are selected less frequently. Festivals can only screen so many shorts in a block. So, selecting several longer shorts means a festival would not be able to screen as many shorts overall.

There was no way I would still like this story if it were told in twelve minutes, and a longer runtime would not exclude it from festivals, just make it slightly more difficult to get in. It took me a month with the first edit before I could open my mind to the idea of a more streamlined story. At that point, I started to look for what could be trimmed. I initially figured

maybe two minutes could go, but deep down I knew that would not be enough. Thomas was waiting for me to make a decision, but I was in no mood to rush. I have made too many quick decisions with editing in the past, and those decisions created a short I no longer liked. I was as determined to like the end product of *The Book of Snake* as I was to make it something special for others. I started to show the first cut to a few people to help convince myself that cutting it down was the right thing to do. To make this choice more difficult, some of the people who saw it seemed to believe it worked at the length of that first cut.

My thesis committee members, Laura Medina and Erik Hansen, both said positive things about the first cut. Laura focused her critique on scenes that might lead to confusion, or parts of scenes that did not forward the story enough to justify keeping. She also pointed out a couple of scenes that felt too long. Even before we filmed, as she reviewed my scripts, she suggested I take out characters because it was becoming unwieldy for a short. She is the main reason the Drifting Bastard Snake (a very fun character concept) was removed from the final script's draft. In retrospect, we probably would have had to edit out even more if we had cast and shot that character's scenes. Sometimes the best editing happens at the screenplay revision stage, and I am glad we did not spend the production time it would have required to show The Drifting Bastard Snake interacting with Quinn.

As far as the first edit of the project went, Laura specifically thought I should shorten the opening of The Book sequence. In this sequence, Quinn uses hair driers and a chisel to free The Book from its icy hot-bag. Then he begins to flip through the pages of this mystical tome revealing the illustrations of Pizza Snakes. As epic music plays in the background, voiceover relates the various Pizza Snake descriptions in the book and corresponding Pizza Snake characters make their appearance via Quinn's visions and flashbacks. In this first edit, Phil, The

Psychedelic Burn Out Snake (played by our producer Daniel Kleinpeter) is present throughout the short. But, because of Laura's and a few others' suggestions, we ended up cutting the voiceover that explains how the Psychedelic Burn Out Snake is an accidental Snake. Along with the voiceover, we removed the very fun flashback of the Psychedelic Burn Out Snake from the scene. This change cut over thirty seconds from the runtime and improved the pacing of the scene of Quinn's reading of the book.

It works, but I really liked that moment with Phil. I know it was not absolutely necessary for the story, and Phil still has enough screen time throughout the project to show that he is a Psychedelic Burn Out Snake. Watching this movie minus a couple of the parts that played well, but needed to be cut for pacing reasons, remains difficult for me. The ghost of a laugh I wanted, but will never hear, is haunting a couple of these edit points.

Erik, as I mentioned in a previous chapter, also influenced the script. He took a different approach to advising me on the edit of the movie than Laura did. I remember him not so much singling out scenes, but instead suggesting that if I cut everything that was not necessary to the story, I might have something here. A friend, Jonathan Kieran, gave me a detailed list of what he would cut for pacing. It was a lot. This all finally convinced me that I was holding on too much. I gave Thomas the green light to chop anything and everything he could. He also had Jonathan's list.

Thomas was brutal. More brutal than just Jonathan's suggestions. The next cut came in just over twenty-three minutes. Seven minutes were gone. He surprised me by coming up with a way to combine two Pizza Store scenes so we could avoid the lengthy transition that separated them before. We only needed to record one off-screen voice of Manager (Meg Shea) to combine the scenes into one. Thomas also cut extraneous dialogue and he removed both the scenes that

involved Quinn driving in his little red pickup truck. He also shortened parts of almost every scene. After I watched it, he asked me what he should put back in. I was surprised to find that I only wanted him to extend one shot of Cook for a few seconds, and bring back a moment of Cook's dialogue. Afterward those were put back in, we agreed we had picture lock.

Over a month later, we did make a change after that call. Laura and Erik agreed that a pizza-driving movie required at least one shot of the protagonist driving. Thomas put a shot of Quinn driving back into the opening. It hardly messed with the score that was already being composed. I did learn that directors should not ask to change the edit after they tell extremely underpaid editors, "That's picture lock!" Editors hate that.

After searching around for composers willing to work hard for very little, I had found a few who were interested. Steven Kennedy and I had our first in-person meeting at a pizza place. We had chatted via Facebook first, and I had sent him a link to the second cut of the movie. I had also visited his website which has many of his songs posted. Though he is an established local musician who I never met before, he seemed very happy to be discussing working on the project. It could not have been the money. I was not paying much. So, I knew he must like the movie. Also, I was happy he liked Thomas's temp music track. And, there was a bonus connection. It turns out that Steven once delivered pizza. I quickly gained confidence this was the right person to compose the score.

While eating at a pizza place, we discussed what style of music we each thought would work with each scene. The style of the score is in no way consistent, and neither are the varying moods of Quinn, or the situations in which he finds himself. What Steven came up with exceeded my expectations, but I am picky. In a few parts, I asked for small adjustments, or even a complete change. This seemed to be no problem for him. He always delivered those changes

fast. The score was one of the least stressful parts of post. The pop song crescendo that I wanted right before the end credits gave me a headache for a couple of months, but when the sound designer and my composer started communicating, good things happened.

Matthew Shilling, a local jazz musician who studied music in the Masters Program at UNO, expressed an interest in sound design. He did not have much experience as a sound designer, but the one other movie he worked on was my second-year film, *Mime Waves*. I knew he would put in the time.

The dialogue for *Book of Snake* was recorded clearly in spite of the fact that most all of the dialogue scenes were recorded in what was effectively a big metal box with multiple refrigerator compressors cutting on and off. Presence changes were a problem. It is just how pizza kitchens are made. Our sound mixer, Donovan Thibodeaux, and boom operator, Emily Poulliard, did a great job though, and I knew Matthew would find ways to clean up fluctuating presence levels. Also, he has a great ear, and even though Matthew is not the most experienced designer I know, I am happy with his level choices and foley work. He also added some percussion to complement scenes and special effects. Thankfully, his sense of humor comes across in the design.

Both Ben Samuels and Thomas worked on different aspects of special effects. Ben did his post work from Germany. He designed the green fireball that explodes behind Melvin in the opening of The Book scene. He is also responsible for the animated words that float above certain characters. I am really excited about the words because these are a visual manifestation of Quinn's new Book granted powers. For a while, Quinn has Snake vision, and whichever Pizza Snake he sees has oversized cartoon words floating above them that only Quinn can see. This allows him to more easily identify their species and better take advantage of them. This even lets

him see the Invisible Snake. None of this is explained, but it is all there as an easy visual puzzle to solve for anyone inspired enough to be curious.

I am aware that this is a silly puzzle to include, and I am very happy it looks pretty and silly. After Cook's passing on of The Book scene, and Quinn's opening of The Book scene, I could not let the over the top visual nature of this story just go away. Aside from the fog gag when Cook opens the walk-in freezer, I wanted something visually exotic in the otherwise normal pizza place. The acting and camera work could have carried this story through these middle of the story pizza store moments, but I believe the floating Snake titles elevate the absurdity of the characters' interactions to a whole new level. My hope is that audiences will become more engaged with those interactions as they follow and navigate the flow of absurdity.

Calculated absurdity does not always come easy. Ben sent us a 4K version of those floating words when he was done. They had to be placed exactly at the right part of a timeline in Scratch, or the effect would not sync with character actions. Scratch is a program that does not take kindly to special effects that must be tweaked. Also, it is difficult to move things around on the timeline in Scratch. Because we were working in 4K resolution, which was in a different aspect ratio than we originally sent Ben to work from, resizing of both the words (which were on an Alpha channel) and the original 4K footage from the shoot we imported into to Scratch was required. This was a mistake. Between resizing and timing issues, Thomas spent many hours/days fighting to get these effects right. I watched, truly stunned, at the unintuitive interface of this program. And, unlike other programs, the number of tutorials and helpful information about Scratch on YouTube and Google is miniscule. It is not easy to fix mistakes in Scratch and there is no longer anyone on the faculty that knows the program.

I am glad our school is moving away from the Scratch to Avid workflow and moving on to a DaVinci Resolve to Avid workflow. Future students will not have to work with a program that was easily the most frustrating part of making this movie.

On a more positive note, Thomas had done something else in the first cut that I had not wrote into the script or requested. He added green lightning-like flashes, and some very fun special effects to the scene where Quinn enters his studio to worship at the Snake Shrine. These were fitting and pretty hilarious. For the final edit, he reworked all those effects. They now looked fantastic, and compliment the overall art design of the project.

Chapter 11

THE ANALYSIS OF *THE BOOK OF SNAKE*

We crafted a unique comedy. I believe our hard work will inspire some joy, even for viewers who never experienced the dark side of tip-based employment. At two test screenings, both admittedly peppered with friends, the audiences paid attention. Their attention, even more than their laughter, gives me confidence. This is not a fast-paced comedy that inspires a laugh every minute. *The Book of Snake* builds slowly and changes directions often. The fact that eyes stayed on the screen felt good.

In some features, sitcoms and short independent or student comedies, “sketch” rears its over-the-top head. Exactly at the point when I feel like I am watching people try to be funny, I lose interest. It is a thin line, because I like hyperbole. I crave it. I use it.

I am very happy with a couple of the over-the-top moments in this short movie. I want the humor to spring from the characters’ interaction with the over-the-top plot/world that they inhabit, rather than from a desire to make an audience laugh. I never want actors acting funny, even when they are surrounded by preposterous situations. I want actors to be true to their characters’ nature. I am happy that the audiences had zero critical things to say about the casting, and I heard several positive things about Kevin McGrath’s (Cook) and Philip Yiannopoulos’s (Alton) performances. Also, the two biggest reactions/laughs came when David Brown (Quinn) kneels at the Snake Shrine, and the ending shot of the movie when he beams a huge smile to Cook.

Pacing remains a major concern. When I asked the second test audience what they thought about the pacing, some people talked about (or wrote about on the provided notecards) how the lengths of some of the opening scenes’ shots could be shorter. Also, a few mentioned

how the camera holds too long on the reaction shots during Quinn's big speech to the pizza drivers near the movie's end. A few people refuted those statements, saying they liked the way those scenes play.

I personally think the opening is too slow, and not quite as gripping as the rest of the movie. The one benefit of this might be that the unhurried nature of the first few minutes sets up a palpable change of pace once Cook steps into the walk-in to get the ice-shrouded Book. That represents the first shedding of the movie's skin. It becomes a differently paced larger story with the same characters afterward. Even the look of the movie changes.

Though I was happy to hear the comments on the reaction shots lasting too long during Quinn's big speech (because it meant people cared enough about what they just watched to volunteer opinions), I disagree. Quinn is the lead, but the other Pizza Snakes characters are all critical. Cutting to these medium close-ups of them, and holding on to those shots for a bit longer than might be standard for comedic reactions shots, allows a viewer to consider how Quinn affects these characters. Also, audience chuckles happened during the screenings at these moments, I think, in part, because of how awkwardly the reaction shots sync with the absurd righteousness of Quinn's monologue.

The floating titles above character heads also inspired lively discussions. Most thought that the floating Snake descriptions were fun. Some felt the titles hurt the organic nature of the film. My choice to keep them, even after I questioned their value, was to build a visually magic feel to the story while inside the pizza store. We were done with organic. That was for the first few minutes of the film. Because of The Book, things look, and are different by the time the floating titles appear. The visual implication is that The Book has given Quinn "Snake Vision," which enables him to detect and identify the species of any Pizza Snake. The audience, in turn,

also has “Snake Vision.” The titles, which are at once silly and pretty, also have the added benefit of offering a non-dialogue based joke or two. At one point, Quinn looks directly at the Invisible Snake (Anthony Scontrino) and reveals that the Invisible Snake is not invisible to him. The “Invisible Snake” title above the Invisible Snake’s head then disappears. This might not (does not) sound funny as I am explaining the joke on paper, but it will hopefully continue to be a laughing point for audiences.

Because of negative comments from the first screening, we changed the stand-alone titles introducing the Pizza Snakes. Before they were rather standard looking, and did not stand up well to the vivid Pizza Snake illustrations that also introduced the Snake chapters. Thomas Baumgardner instead designed undulating snake-scale titles. They are a welcomed addition that would not exist had we not test screened the movie.

The first question I asked at the second test screening was the most important one. “Is the story clear?” Thankfully, the audience seemed to understand the story. As complex as *The Book of Snake* was to make, I tried to keep the plot simple. I wanted my thesis film to be personal to me. I wanted it to explore aspects of human nature through a protagonist’s journey. I wanted the cinematography, sound design and production value to consistently complement the story. I wanted the characters, even the minor ones, to earn their arcs. And, I wanted it all to culminate in a gratuitously happy ending.

There are obvious flaws, and less obvious flaws in this movie. And no doubt, a movie about Pizza Snakes is not for everybody. Still, I am content. I feel we achieved much of what I set out to accomplish. I am also proud of, and grateful to, the numerous people who contributed their thoughts, time and efforts to hatch this strange little beast of a film.

References

Films:

The Secret of Kells (Tomm Moore, Nora Twomey, 2009)

Close Encounters of the Third Kind (Steven Spielberg, 1977)

Raising Arizona (Joel Coen, Ethan Coen, 1987)

Star Wars: Episode IV - A New Hope (George Lucas, 1977)

Hell Raiser (Clive Barker, 1987)

Song:

“Son of Man” (Phil Collins, 1999)

Appendix A: Shooting Script

THE BOOK OF SNAKE
SHOOTING SCRIPT

1/06/16

Written by

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1 EXT. QUINN'S CAR, URBAN NEW ORLEANS STREETS - NIGHT 1

~~The car passes streetlights, headlights, graffiti adorned warehouses and an aging draw bridge. It pauses at a stop sign, then turns on a less traveled street and navigates vehicle-eating potholes as it drifts by lived-in houses—stranded between overgrown empty lots and off-kilter abodes.~~

2 EXT. 669 LIZARDI ST PORCH - NIGHT 2

The car parks. A tennis-shoed foot steps out. QUINN, a kind looking man in a pizza store uniform, takes in the neighborhood's bleakness. He brandishes an out-of-place smile as he, hot-bag in hand, approaches the porch of a dark house. QUINN knocks on the door. Distant sirens and dog barks serenade a heated argument down the block. The door opens. RODNEY, a man of respectable size, fills the doorway.

QUINN
Your pizza, Sir.

RODNEY
Didn't order a pizza. What is it?

Quinn checks the box.

QUINN
Bacon and Jalapenos.

RODNEY
Since you drove all the way here
I'll take it for half price.

QUINN
I'm not allowed to negotiate. You
didn't order a pizza?

RODNEY
Do I look like I ordered a pizza?

Quinn and Rodney look at each other. Rodney turns his head and leans into the doorway. Quinn cannot see his face.

RODNEY (CONT'D)
(loudly)
Baby, you order a pizza?

BABY MAYBE (O.S.)
Yes indeed. Ask if he takes cards.

Quinn, suspicious that there may be no Baby Maybe, and that Rodney is just speaking in falsetto, tries to look into the house. But Rodney's body fills the door as he straightens.

QUINN

We can take cards, but only over
the phone at the time of the order.

RODNEY

(loudly into the house)
Baby, he says they don't take cards
at the door. You got any cash?

Rodney leans back. Quinn cannot see if his lips are moving.

BABY MAYBE (O.S.)

You know I don't. Why you asking?

Rodney stands up straight in the doorway again.

RODNEY

I'm going to go look for some cash.
How much did you say that was?

QUINN

\$15.09

He shuts the door in Quinn's face. Rodney comes back with a
large jar of pennies. He hands it to Quinn.

RODNEY

Here's most of it.

Quinn grudgingly exchanges the pizza for the jar.

RODNEY (CONT'D)

(in Baby Maybe's falsetto)
If you would have let us use a
card, we might have tipped you.

With stiffness in his stride, Quinn leaves.

3

INT. PIZZA STORE - NIGHT

3

Through the employee door of the pizza joint, QUINN enters.
He holds an empty hot-bag and the jar of pennies. Everyone is
in a uniformed shirt, cap and khaki pants. The "line" is a
long stainless steel table that incorporates an array of
accessible refrigerated storage options along which cooks can
slide and top pizzas. At one station near the "line,"
MANAGER, an intense woman with a different colored uniform
shirt, saucos a pie, and slides it down the line to COOK,
who's hands move like a concert pianist's as he sprinkles
toppings on the sauced pies. COOK, like Manager, has an apron
on. Manager spies Quinn.

MANAGER

Quinn! I logged you out on a triple
ten minutes ago, cause that's when
you should have been back.

Cook sprinkles peppers on a pizza and glances at Quinn. Quinn
locks eyes with Manager. Cook detects righteousness flaring
in Quinn's eyes. Cook's face lights up. But when Quinn breaks
eye contact with Manager, Cook loses interest.

QUINN

Sorry boss. That last one was far
out there, again.

MANAGER

Don't be sorry. Be faster.

With attempted pep in his step, Quinn moves to the white
board to grab a logout receipt held to the board by a banana
magnet. He reads the receipt, walks to the oven and bags his
runs. ALTON, wearing too tight of a uniform shirt, enters
with empty hot-bags.

ALTON

Hotels! Got'a love um.

QUINN

Haven't delivered to those yet.
This will be my first triple.

Panicked, Alton grabs Quinn's logout receipt, and reads it.

ALTON

Good luck with those.

Relieved, Alton returns the logout receipt and turns to see
what order is up on the computer.

ALTON (CONT'D)

Oh hell no!

Alton storms to Manager and whispers something loudly. Quinn
watches as she stops rolling dough, follows Alton to the
computer and types in a code. A receipt prints out. Manager
grabs a pineapple magnet, and attaches the new logout receipt
to the board. Alton happily logs out the next run, takes his
paper, steps to the oven and bags his pies.

ALTON (CONT'D)

Bar run right down the street.
Bartenders tip so good.

QUINN

Why didn't you take the first run?

ALTON

Been there. Woman's a stiffer.

Quinn does not understand.

ALTON (CONT'D)

She never tips. She smiles. Says nice things. But I ain't doing this to make people happy.

QUINN

Aren't we suppose to take runs in the order they drop so nothing's delivered late?

ALTON

Melvin got me earlier. So, it's on.

Guiltless, Alton leaves with the run.

4

INT. PIZZA STORE - NIGHT

4

QUINN enters with three empty hot-bags. Drivers mill about. ALTON counts a wad of cash, smiling.

ALTON

Heck of a Thursday. Five hotels, two bars and the Gallery.

MELVIN gives the rival driver the evil-eye as Alton goes toward the office. Melvin catches Quinn spying his look. No one notices COOK'S curious glances from the line.

MANAGER (O.S.)

(yelling from Front Room)

Quinn, you're cut. Count it down.

MELVIN

I know this run. Music Street. Dude tips real good. Course, you're cut, dirty hands.

Melvin's cold eyes are on the computer. Quinn looks at the paint on his hands. Cook notices from the shadows. Melvin bags the run and heads to the door. Cash falls out of his pocket. Quinn picks it up. He is about to inform Melvin, but reconsiders, and almost pockets the bills.

QUINN

Melvin, you dropped this.

Suspicious, Melvin grabs the bills and exits. Quinn separates his tips from the store money, and heads to the office.

Quinn returns to the kitchen area and looks towards Cook, who diligently buffs the counters with a rag. Quinn approaches.

QUINN (CONT'D)
You do good work. Thank you.

Quinn hands Cook some cash. CHESTER, who silently preps dough, and KODA, who is a line cook having trouble with everything, are the only other employees in the store.

COOK
This is my tenth year as a cook.
You're the first driver to offer me
a tip-out. Fairness and kindness
guide you, but you are unable to
comprehend the evil slithering
around you. You, Quinn, are
surrounded by Snakes.

Quinn looks around.

COOK (CONT'D)
Snakes are morally challenged
drivers who manipulate the strands
of pizza fate by taking runs out of
their natural order so that they
can dodge stiffis, get bigger tips
and express dominance over others.

Quinn gets it. Cook dons hot-mitts and passes Quinn a pair.

COOK (CONT'D)
This place is infested. I have kept
something hidden for far too long,
or maybe, just long enough. Wait.

Cook goes to and opens a metallic vault-like walk-in freezer door. A stupid amount of fog pours out. Cook enters. He then emerges from the swirling fog with a massive block of ice.

COOK (CONT'D)
This hunk of ice holds secrets to
both pizza and life.

The walk-in door closes. He hands Quinn the ice block with a hot-bag center. Shivering, Quinn contemplates the ice block.

QUINN
Thank you for this.

COOK
I pass on to you only what was
passed on to me. Use it wisely, or
it will turn your warm heart cold.

6.

Quinn shivers. Cook returns to cleaning, then pauses.

COOK (CONT'D)

I must move on to the next stage of my life Quinn. I put in my two weeks, two weeks ago.

QUINN

But who's going to top the pizzas?

COOK

In the great cycle of all things pizza, there's always someone now, so I have been training another for cook specific task.

Cook and Quinn look to Keda, who screws up counting pepperonis as he tops a pizza.

COOK (CONT'D)

Not him.

Then they look to Cheater, who magnificently tosses the perfect dough disk into the air, in slow motion. Cook smiles, in slow motion. Quinn nods and leaves.

5

INT. QUINN'S LIVING ROOM - NIGHT.

5

All is black as the sounds of a chisel being used on ice fill the darkness. The chisel noise stops and hair drier sound begin. A wet hammer and chisel are on the table, on top of the pair of hot-mitts. A couple of hunks of ice are around. The jar of pennies from Quinn's first delivery also sits on the rustic table. The studio apartment has unfinished walls, a makeshift sink, art making objects and art strewn about. Drips fall off the table. Quinn sits in an old chair. Satisfied, QUINN puts down the two hair dryers he had aimed at the soaked hot-bag. He opens its flap and removes a plastic-wrapped object. He unwraps it and gazes at the book before him. "The Book of Snake." He opens the book and a illustrated King Cobra wears a pizza uniform cap that squishes the top of its flared hood ever so sillily as it gazes straight out of the book. There is a description.

BOOK NARRATOR (V.O.)

Egotistical, bold and unfair, The King Cobra's mission in life is to board all the good runs and stick its tongue out at you. It is an absolute tyrant. To reason with it is to fail.

CUT TO:

7.

6 I/E. ENDLESS DARKNESS 6

Melvin looks up from counting a huge wad of cash. His demeanor goes totally evil as the endless black background behind him suddenly becomes a sickly green fireball.

CUT BACK TO:

7 INT. QUINN'S LIVING ROOM - NIGHT. 7

Quinn's eyes open wide taking in the power of the book.

BOOK NARRATOR (V.O.)
Antidotes to the King Cobra's
poison can be concocted from the
venom of a fully enraged
intimidating Hulk Snake, or The
Boss Driver Viper.

Quinn, enchanted, flips to the next page. An image of a Rattle Snake draped around a logout computer fills the page.

BOOK NARRATOR (V.O.)
Eternally manic, The Rattler is the
most rude of snakes. It delights in
finding ways to inform fellow
drivers that they have been snaked.

CUT TO:

8 INT. PIZZA STORE - NIGHT - FLASHBACK 8

Alton at the computer, shifty eyed, looks to Quinn.

ALTON
I'm taking these hotel runs. You're
going to the dorms and the
laundromat. It just worked out that
way, again! Fancy that.

CUT BACK TO:

9 INT. QUINN'S LIVING ROOM - NIGHT. 9

BOOK NARRATOR (V.O.)
The Rattler is beat out-snaked by
The Invisible Snake.

Quinn flips to the next page. It is inhabited by the image of a long-haired pipe-smoking Snake coiled atop a mushroom.

BOOK NARRATOR (V.O.)
 Disconnected and docile, The
 Psychedelic Burn Out Snake is so
 fried by past or current encounters
 with various controlled substances
 that it might not even notice, and
 certainly does not care, that it
 is, on occasions, an accidental
 serpent. To be snaked by this perma-
 baked beast is humiliating, and a
 story better left untold.

CUT TO:

10 INT. PIZZA STORE - NIGHT -FLASHBACK

10

Phil, at the line, stares deeply into a yet to be sauced
 stretched and rounded pizza dough.

QUINN
 Can I help you?

PHIL
 Not emotionally. Here's a ladle.

Quinn looks at him in confusion. Phil offers him a ladle.

CUT BACK TO:

11 INT. QUINN'S LIVING ROOM - NIGHT.

11

Quinn flips to an image of two linked snakes holding on to
 moneybags with their tails.

BOOK NARRATOR
 When a corruptible boss and a
 ravenous driver merge, A Boss-
 Driver Viper is spawned. As this
 two-in-one creature rises its
 unified heads from the greasy
 bowels of the corporate pizza
 abyss, it uses its manager code
 fangs to conquer serpent based
 ecosystems.

As he flips through the pages and gazes upon the images and
 descriptions of more Pizza Snakes, one of Quinn's eyes goes
 hungry, the other, feral.

12 INT. PIZZA STORE - NIGHT

12

QUINN enters beaming a smile to everyone. He gets odd looks back. KODA fumbles around in an attempt to count and place the proper number of pepperonis on a pie, but CHESTER shows him how to do it right. Phones ring. MANAGER looks stressed. The word, "BOSS," floats above her head. JEN, sporting a tight uniform, a visor instead of a uniform cap, 80's hair and snake earrings, stands before the computer. Her face is terse until she notices Quinn. The words BABE SNAKE hovers above her. Her expression and posture change.

BOOK NARRATOR (V.O.)

Babe Snakes and Stud Snakes use sex appeal to achieve the runs they want and to avoid the runs they don't. To keep them at bay, act asexual, or, counter-charm them.

Jen blinks her beautiful long lashes. The Babe Snake image from *The Book Of Snake* briefly fades in and out.

JEN

Quinn, I'm up next, but that run is going East. I don't like driving East. It's a thing.

Blink. Blink.

JEN (CONT'D)

Do you mind...

The words, "BABE SNAKE," hovering above her pulse like a warning. Quinn looks deep into her eyes.

QUINN

Jen, you're the most interesting person here. And not just because you're beautiful and fit. I mean, you should be a model, or a business owner. I hope you don't mind me telling you how I feel.

From behind the computer, he pulls a box of chocolates with a red paper rose taped to the top. He hands them to her.

QUINN (CONT'D)

I thought chocolates and this thornless paper rose and these ear rings I made just for you might help you deal with the suck you're temporary stuck in.

She looks at Quinn, shocked. She takes the chocolates.
MELVIN, from near the oven, looks on in disgust.

QUINN (CONT'D)
What were you saying?

JEN
Quinn, do you really think I could
be a business owner?

QUINN
I'd buy your product.

The words, "HARK SNAKE," floating above her head turn into
the words, "CHARMED SNAKE."

JEN
I'm taking the first and third up.

She spies Melvin, and leans to whisper into Quinn's ear.

JEN (CONT'D)
Logout the first two I don't take,
quickly. Melvin's watching, and he
knows the warehouse kids on
Architect Street are sweet tippers.

Quinn's eyes and teeth almost sparkle as he turns to tap the
keyboard. When Jen goes to bag her runs Melvin slides to the
computer. He locks eyes with Quinn who rips off the printout.
Jen and Quinn leave together. Melvin senses a problem.

13 INT. PIZZA STORE - NIGHT

13

In a delightful mood, QUINN enters the store, two empty hot-
bags in hand. He goes to the logout computer and winces. He
steps to MANAGER. No other drivers are in the store, but
pizza boxes are stacked up under the hot lights.

QUINN
I think you deserve this.

He hands Manager a \$10 bill. One of her eyebrows lift.

QUINN (CONT'D)
If I make more, I can share more,
but I will not make more if I take
the runs that are up next. You have
a code that will help me help you.

Manager puts down the dough and goes to the computer.

QUINN (CONT'D)

Not the first two. But the three after look nice. Also, about the first two, I think Alton might be back soon. Then Melvin. They don't respect you.

Manager logs out a run, pulls off the receipt and attaches it to the white board with an eggplant magnet. She smiles. She prints out another and attaches it to the white board with a pineapple magnet. She smiles bigger. As she types out more, her expression returns to deadpan as a receipt prints out behind her. She hands Quinn the receipt. Quinn heads to the hot-lamps.

14 MONTAGE VARIOUS - I.E. NIGHT

14

A) QUINN, smiling, carries several fully loaded hot bags out the store. He comes back in the store, and carries out more.

B) ALTON pulls into the parking lot of the Pizza store fast. As Alton exits his car he watches QUINN stack the last of many full hot bags into his car. As Alton rushes to the store, Quinn gives him a big wave. Alton is dumbstruck.

C) QUINN delivers a very large order to a formal function, and the WELL DRESSED MAN who gives him a large amount of cash, then, give him an extra \$20. Quinn enjoys the moment.

D) QUINN delivers to a Hotel, and HOTEL MAN signs a credit card slip. Then he hands Quinn a \$10 bill.

E) QUINN delivers a pizza to a WOMAN WRAPPED IN A TOWEL, who hands gives him a big tip. She blows him a kiss.

~~F) QUINN delivers a pizza to a bar and gets a big tip.~~

15 INT. PIZZA STORE - NIGHT

15

QUINN enters the store with many empty hot-bags. MELVIN watches but does not offer to help. Quinn unloads the enormous heap of empty bags on to the counter. He starts to put them away.

QUINN

I'm getting the hang of this.

MANAGER (O.S.)

Melvin, You're cut! Quinn's staying late. Get your butt to the office.

A hard faced Melvin steps to Quinn. Melvin, on the verge of striking, looks eyes with Quinn. The computer screen casts a greenish light on Quinn. An image of the Intimidating Hulk Snake briefly fades in, then out

QUINN
You wouldn't like me when I'm
agitated.

Melvin backs down, and heads to the office.

16 INT. PIZZA STORE, FRONT ROOM - NIGHT 16

QUINN walks up to MANAGER, who's next to the cash register. Slyly, Quinn hands Manager some cash.

17 INT. PIZZA STORE - NIGHT 17

The words, "TWO MOON CYCLES LATER..." fade in and then out. QUINN struts into the store smiling. Everyone acknowledges Quinn, but no one smiles at him, except SUE, a kind-faced young woman who puts her hand out enthusiastically.

SUE
Hi. I'm Sue, the new driver.

All drivers except PHIL, who has the words, "PSYCHEDELIC BURN OUT SNAKE," hovering above him, pay way too much attention. A hiss like sound emanates from some of them. ALTON, who has the words, "RATTLE SNAKE," above him, opens an energy drink can in time with the general hiss.

QUINN
I'm Quinn.

SUE
I'm so excited! This is my first
food service job.

More hints of hissing from drivers. An unassuming driver with the words, "INVISIBLE SNAKE," over him, inhales from an inhaler, and fades to invisible. The words stay above where he goes. Quinn shakes Sue's hand, and seems genuinely affected by her natural beauty and niceness.

QUINN
What did you do before?

SUE
I worked for the DMV.

QUINN

Ouch.

SUE

That's Okay. Everyone is so nice here. Melvin and I just switched runs so I didn't have to go to a hotel on my first delivery.

Quinn attempts not to look uncomfortable. MELVIN, with the words, "KING COBRA," above him, and Alton stand together, smiling big in the background.

QUINN

Um, where are you going instead?

SUE

669 Lizardi St.

CUT TO:

18 EXT. 669 LIZARDI ST. - NIGHT

18

RODNEY

(in Baby Maybe's falsetto)

Do we look like we ordered a Pizza?

CUT BACK TO:

19 INT. PIZZA STORE - NIGHT

19

SUE

What?

QUINN

Just keep your chin up, and watch out for potholes.

Sue nods an Okay, and goes to bag her single run. Manager enters from the Front Room.

MANAGER

We have a twenty pie! This on top of our game night rush. All hands!

Drivers go to help top and box pizzas. Quinn goes to the cut table. Dough is stretched, dough is tossed, pizzas are topped, pizzas go into the oven, pizzas are pulled from the oven, pizzas are cut and boxed, drivers logout, drivers take runs and drivers return. Everyone is too busy to not get along. Quinn exits with two loaded hot-bags.

14.

20 INT. PIZZA STORE - NIGHT

20

QUINN enters with two empty bags. The store remains abuzz. To Quinn, but with more volume than needed, MANAGER speaks.

MANAGER

Quinn, I logged you out cause the 20 pie looked like it might go late. Corporate does not tolerate late, especially on big orders.

With a glance she and Quinn exchange knowing looks. Quinn bags the 20 pie order. ALTON seethes. Even PHIL looks aware of unfairness. The image of the multi headed Hydra Snake fades in and out as Quinn grins at the two drivers.

NARRATOR (V.O.)

Beyond the visible veil of human flesh, many serpent heads swarm from the Hydra. This creature is all snakes in one, and it is the ultimate destroyer of fair play. It feeds on the decaying hopes of other drivers, and it is immune to all of their venoms. Fear the Hydra.

Quinn mouths the words, "Hydra Snake," at the two drivers, and they, still ticked, also express confusion.

21 INT. PIZZA STORE - NIGHT

21

QUINN enters the store. He puts up his five hot-bags. He looks at the computer, and cringes. He looks to the white board and sees a receipt for a run with a \$15 tip on it. It is a blank magnet that holds it to the board. He looks back at the computer. As he is about to log in, an idea comes to him. Quinn glances around to make sure no other drivers are around, then he backs away from the computer without logging in, grabs some empty hot-bags and exits the store.

22 EXT. PIZZA STORE PARKING LOT - NIGHT

22

QUINN gets into his car, moves his car into the shadows, and waits. SUE pulls up in the parking lot, and gets out of her car. Quinn waits, takes out his empty hot-bags, and follows Sue in. Sue stands, frowning at the login computer.

SUE

I don't know how you do it. You got another big one. It's the run right after mine. Look.

Quinn acts surprised. Sue logs out. Her receipt prints.

QUINN
Never know how they'll tip though.

Sue points to the board. A credit card receipt with \$15 in the tip line is pinned on with a blank label magnet.

QUINN (CONT'D)
Internet. They pre-tipped!

Sue's smile is pained when she watches Quinn's long receipt print out. Sue goes to box her one small box of bread sticks.

QUINN (CONT'D)
Good luck.

She attempts a smile as she leaves with one almost empty hot-bag, but all hope of a good shift has left her. Regret seems to temporarily cloud Quinn's face. INVISIBLE SNAKE appears and shakes his head in a condemning fashion as Quinn, loaded with hot-bags, passes him. Disturbed, Quinn leaves.

23 INT. QUINN'S LIVING ROOM - NIGHT

23

Quinn, focused, climbs a ladder into his rustic abode. Deep didgeridoo music fills the now nightmarish room. A pool of light falls on The Book of Snake from the mouth of a large snake sculpture. The book sits on a podium-like desk/shrine in the center of the rustic room. Pizza items with drippings of candle wax, have also become incorporated into the now shrine-like table. He lights candles and incense, and a bit of smoke drifts up and swirls around. Joyless, QUINN stuffs his tip money into the old penny jar. Quinn no longer has a chair at the table, and kneels down on a pillow to meditate. Incense smoke creeps around the room. Quinn has a vision...

24 INT. SUE'S KITCHEN - NIGHT

24

SUE, looking at a tea cup on the table, is in pajamas and bunny slippers on. She talks on the phone. Fog swirls around.

SUE
Mom. It's full-on awful. I only made nine bucks. Nobody gets along. Even the customers are freaks. I should have never quit the DMV. I never knew how good I had it there.

CUT BACK TO:

16.

25 INT. QUINN'S SHRINE ROOM - NIGHT

25

Quinn's eyes fly open.

QUINN

What have I done?

26 INT. PIZZA STORE - NIGHT

26

Delivery drivers, some in plain cloths, mill about.

MANAGER (ANGRY)

News flash! Customers don't want cold late pizzas delivered by could-give-a-damn drivers! They call corporate to complain. Corporate calls me, and I hear awful things about my future. I hate hearing awful things about my future! I need y'all to give a damn. I need y'all to give a lot of damns.

PHIL takes his ear buds out.

PHIL

What?

Manager prepares to destroy Phil.

QUINN

Can I say something?

Manager, distracted, gives Quinn a go-ahead nod.

QUINN (CONT'D)

It's been a long time since I've treated anyone here decently.

MELVIN

I woke up early for this?

JEN

It's 3pm.

Melvin shrugs.

QUINN

When I first arrived here, many of you took advantage of me, and when I learned how, I took advantage of you. All of you. And I am sorry.

Some drivers shift uncomfortably. Sue looks shocked.

QUINN (CONT'D)

I bet, like me, some of you aren't who you want to be. The stress of cheating and competing for the best runs has changed you.

Quinn pulls *The Book of Snake* out of its original hot bag, and places it on the stainless steel table. Everyone's attention is on the tome. VERY BIG SNAKE steps to it and flips through.

PHIL

Cool Snake pictures.

QUINN

Powerful pictures. And powerful words. Both of which have convinced me that drivers should no longer route themselves. And Managers shouldn't route either...

Manager flashes Quinn a warning look...

QUINN (CONT'D)

...as they have too many other responsibilities. Only an incorruptible non driver should choose what a driver logs out.

ALTON

Oh hell no!

Many grunts support Alton.

QUINN

To pay for my pizza sins, I decided that I will quit delivery forever.

Jen is upset. Melvin smiles.

QUINN (CONT'D)

Instead, I want my job title to be, Route Coordinator. And I will be the sworn enemy of all species of Pizza Snakes. All runs will be routed fairly and customers will get warmer product faster.

Everyone looks at everyone. Manager shrugs. Melvin and Alton appear sceptical of the suddenly pro-Quinn crowd of drivers.

QUINN (CONT'D)

What say you all?

PHIL
Mongoose Quinn. Good cowboy name.

Manager seems to agree. Sue smiles.

27

INT. PIZZA STORE - NIGHT

27

The store flows like clockwork. Pizzas are made by the happiest MANAGER and line cooks ever. Ballet style classical music plays in the background as PHIL practically dances to the computer where QUINN smiles kindly. Then, in time with the music, and with flourish, Quinn rips off a receipt and hands it to Phil. Next, a nearly dancing SUE. Next, JEN, who stops her almost-dance to feed Quinn a surprise chocolate treat before getting her logout receipt. ALTON nods to Quinn, who points to a run and waits until Alton nods his head in agreement. With grace, Quinn hands a receipt to a suddenly content Alton. MELVIN approaches Quinn, and tries to sneak him a twenty. They stare at one another. Quinn motions for him to take the bribe back. Melvin does. Quinn logs out a run, hands the receipt to Melvin, who looks at it grudgingly, but seems happy with it once he reads it. Quinn watches Melvin exit with two hot-bags.

Quinn notices COOK, who has apparently been observing the store from the customer side of the front-counter. Cook's outfit is very Karate Master.

COOK
You appear to have found pizza
peace, and most impressively,
delivered it to others.

QUINN
I had to misplace myself first, and
for a time I only delivered evil.

COOK
One has to become Snake to defeat
Snake. It is the way of things.

QUINN
I know. I'm making a new book. Your
gift to me will become a gift to
all.

Quinn pulls out an art pad tucked into his apron, and hands Cook an illustration of a sleek Mongoose. It stands proudly atop a pile of shed snake skins. ~~Angie the Pizza Drivers frolic behind the Mongoose.~~ Admiringly, Cook's eyes move from the illustration to Quinn. Quinn beams.

Appendix B: Stripboard Schedule

THE BOOK OF SNAKE STRIPBOARD 1.7.16					
DAY 1 - FRIDAY, JANUARY 8, 2016					
1 4/8 PG	Scenes: 2	EXT NIGHT	666 LIZARDI ST. PORCH QUINN & RODNEY ARGUE ABOUT THE PIZZA	1, 8	
1/8 PG	Scenes: 18	EXT NIGHT	666 LIZARDI ST. PORCH RODNEY'S FACE	8	
4/8 PG	Scenes: 5	INT NIGHT	QUINN'S LIVING ROOM QUINN REVEALS THE BOOK OF SNAKE	1	
4/8 PG	Scenes: 7	INT NIGHT	QUINN'S LIVING ROOM QUINN CONTINUES TO READ THE BOS	1	
4/8 PG	Scenes: 9	INT NIGHT	QUINN'S LIVING ROOM QUINN CONTINUES TO READ THE BOS	1	
3/8 PG	Scenes: 11	INT NIGHT	QUINN'S LIVING ROOM QUINN FINISHES READING AND GOES FERAL	1	
2/8 PG	Scenes: 23	INT NIGHT	SUE'S KITCHEN SUE COMPLAINS TO HER MOTHER	4	
END OF SHOOTING DAY 1 -- FRIDAY, JANUARY 8, 2016 -- 3 6/8 PG					
DAY 2 - SATURDAY, JANUARY 9, 2016					
1/8 PG	Scenes: 14D	INT NIGHT	HOTEL QUINN DELIVERS PIZZAS, GETS A BIG TIP	1, 14	
1/8 PG	Scenes: 14C	INT NIGHT	FORMAL FUNCTION QUINN DELIVERS PIZZAS, GETS A BIG TIP	1, 13	
1/8 PG	Scenes: 14E	INT NIGHT	APARTMENT QUINN DELIVERS PIZZA TO WOMEN WRAPPED IN A TOWEL	1, 15	
1/8 PG	Scenes: 6	INT/EXT NIGHT	ENDLESS DARKNESS MELVIN AS THE KING COBRA	7	
2/8 PG	Scenes: 1	INT/EXT NIGHT	QUINN'S CAR - URBAN NEW ORLEANS QUINN DRIVES TO MAKE A DELIVERY	1	
END OF SHOOTING DAY 2 -- SATURDAY, JANUARY 9, 2016 -- 5/8 PG					
DAY 3 - SUNDAY, JANUARY 10, 2016					
2/8 PG	Scenes: 23	INT NIGHT	QUINN'S LIVING ROOM QUINN ENTERS HIS SHRINE ROOM	1	
1/8 PG	Scenes: 25	INT NIGHT	QUINN'S LIVING ROOM QUINN REGRETS HIS SNAKE ATTACKS	1	
1/8 PG	Scenes: 14A	INT NIGHT	PIZZA STORE QUINN CARRIES HOT BAGS OUT OF STORE	1	
1/8 PG	Scenes: 14B	INT NIGHT	PIZZA STORE ALTON WATCHES QUINN LOAD UP HIS CAR	1, 6	
2/8 PG	Scenes: 8	INT NIGHT	PIZZA STORE ALTON AS THE RATTLE SNAKE	6	
END OF SHOOTING DAY 3 -- SUNDAY, JANUARY 10, 2016 -- 1 PG					
DAY 4 - FRIDAY, JANUARY 15, 2016					
4/8 PG	Scenes: 21	INT NIGHT	PIZZA STORE QUINN PLANS A SNAKE ATTACK	1	
1/8 PG	Scenes: 22A	EXT NIGHT	PIZZA STORE - PARKING LOT QUINN WATCHES SUE ENTER THE STORE	1, 4	
4/8 PG	Scenes: 22B	INT NIGHT	PIZZA STORE QUINN BECOMES THE INVISIBLE SNAKE	1	
5/8 PG	Scenes: 15	INT NIGHT	PIZZA STORE QUINN GOES HULK SNAKE ON MELVIN	1, 7	
END OF SHOOTING DAY 4 -- FRIDAY, JANUARY 15, 2016 -- 2 7/8 PG					

DAY 5 - SATURDAY, JANUARY 16, 2016					
1 5/8 PG	Scenes: 3	INT NIGHT	PIZZA STORE QUINN RETURNS AND IS SNAKED BY ALTON	1, 2, 3, 6	
1 7/8 PG	Scenes: 4	INT NIGHT	PIZZA STORE QUINN RECEIVES THE BOOK OF SNAKE	1, 2, 3, 6, 7, 11, 12	
1/8 PG	Scenes: 10	INT NIGHT	PIZZA STORE PHIL AS THE PSYCHELIC BURN OUT SNAKE	1, 9	
1/8 PG	Scenes: 14B	INT NIGHT	PIZZA STORE QUINN & MANAGER EXIT STORE	1	
END OF SHOOTING DAY 5 -- SATURDAY, JANUARY 16, 2016 -- 3 6/8 PG					
DAY 6 - SUNDAY, JANUARY 17, 2016					
1/8 PG	Scenes: 16	INT NIGHT	PIZZA STORE QUINN PAYS OFF THE MANAGER	1, 3	
5/8 PG	Scenes: 20	INT NIGHT	PIZZA STORE QUINN PROVES HE IS A HYDRA SNAKE	1, 3, 6, 9	
7/8 PG	Scenes: 27	INT NIGHT	PIZZA STORE COOK ADMIRES QUINN'S WORK	1, 2, 3, 4, 5, 6, 7, 9, 10, 11, 12, 16	
1 1/8 PG	Scenes: 17	INT NIGHT	PIZZA STORE A NEW DRIVER JOINS THE STORE	1, 3, 4, 6, 7, 9, 10, 11, 12, 16	
4/8 PG	Scenes: 19	INT NIGHT	PIZZA STORE THE STORE GETS A BIG ORDER	1, 3, 4, 6, 7, 9, 10, 11, 12, 16	
END OF SHOOTING DAY 6 -- SUNDAY, JANUARY 17, 2016 -- 3 2/8 PG					
DAY 7 - MONDAY, JANUARY 18, 2016					
1 1/8 PG	Scenes: 13	INT NIGHT	PIZZA STORE QUINN GETS THE MANAGER ON HIS SIDE	1, 3, 11, 12	
1 4/8 PG	Scenes: 12	INT NIGHT	PIZZA STORE QUINN SNAKES JENN, THE 'BABE SNAKE'	1, 3, 5, 7, 11, 12	
2 PG	Scenes: 26	INT NIGHT	PIZZA STORE QUINN PRESENTS HIS PLAN TO BE ROUTE COORDINATOR	1, 3, 4, 5, 6, 7, 9, 10, 11, 12, 16	
END OF SHOOTING DAY 7 -- MONDAY, JANUARY 18, 2016 -- 2 7/8 PG					

Appendix C: Budget Analysis

FINAL COST ANALYSIS: THE BOOK OF SNAKE

	Estimated Cost	Actual Cost	Difference
STORY/RIGHTS & WRITING	0	0	0
Writing/Script Research	0	0	0
Copying & Supplies	\$20.00	\$40.00	-\$20.00
PRODUCER & STAFF			
Lunch Meetings	0	\$60.00	-\$60.00
Fundraiser (Indiegogo)	\$100.00	\$100.00	\$0.00
Audition Expenses (Venue & Snacks)	0	\$130.00	-\$130.00
CAST			
Cast	\$3,400.00	0	\$3,400.00
Cast Focs & Expenses	0	\$50.00	-\$50.00
Rehearsal/Meetings Food	0	\$50.00	-\$50.00
TOTAL ABOVE-THE-LINE	\$3520.00	\$430.00	\$3,090.00
Extras	0	0	0
Production Designers	0	0	0
Book Artists	0	\$400.00	-\$400.00
Food for Production Designers	0	\$100.00	-\$100.00
DESIGN MATERIALS/PROPS/SET DRESSING			
Shrine	\$50.00	\$30.00	\$20.00
Book Design/Art Paper	\$200.00	\$200.00	0
White Board/Magnets		\$20.00	-\$20.00
Hot-Bags		\$40.00	-\$40.00
Pizza Boxes	0	\$30.00	-\$30.00
Food product (for making pizzas)	\$250.00	\$120.00	\$130.00
Miscellaneous	0	\$50.00	-\$50.00
SET OPERATIONS			
Lighting	0	0	0
Camera (Car Mount)	\$200.00	0	\$200.00
Sound Equipment Rental	0	\$218.00	-\$218.00
Sound Expendables (batteries)	\$30.00	\$30.00	0
Lost Grip Equipment Replacement	0	\$150.00	-\$150.00

	Estimated Cost	Actual Cost	Difference
Wardrobe (Pizza Shirts/Hats)	\$350.00	\$400.00	-\$50.00
Hair/Makeup	\$300.00	\$50.00	\$250.00
Transportation (gas)	\$300.00	\$150.00	\$150.00
LOCATION & FACILITIES			
Location (pizza store)	\$1000.00	\$500.00	\$500.00
Catering	\$900.00	\$1375.00	-\$475.00
Craft Services	\$600.00	\$360.00	\$240.00
TOTAL BELOW-THE-LINE	\$4180.00	\$4223.00	-\$43.00
Editing + some effects	0	\$700.00	-\$700.00
Credits	0	\$100.00	-\$100.00
Special Effects (floating words/fireball)	\$500.00	\$420.00	\$80.00
Color Correction	0	0	0
Score	\$500.00	\$600.00	-\$100.00
Sound Design	0	\$400.00	-\$400.00
Poster/Logo Design (not printing)	\$100.00	\$100.00	0
DVD's	0	\$10.00	-\$10.00
Hard Drive	\$400.00	\$400.00	0
LTO	\$50.00	\$30.00	\$20.00
Website	\$100.00	0	\$100.00
TOTAL POST PRODUCTION	\$1860.00	\$2,760.00	-\$1110.00
Poster Printing	\$200.00	\$200.00	0
Future Cost (Festival Entries)	\$300.00	\$300.00	0
TOTAL FUTURE COST	\$500.00	\$500.00	0
TOTAL ABOVE-THE-LINE	\$3520.00	\$430.00	\$3,090.00
TOTAL BELOW-THE-LINE	\$4180.00	\$4223.00	-\$43.00
TOTAL POST PRODUCTION	\$1860.00	\$2,760.00	-\$1110.00
TOTAL FUTURE COST	\$500.00	\$500.00	0
GRAND TOTAL	\$9050.00	\$7913.00	-\$1937.00

Appendix D: Cast List


David Brown		Quinn
Kevin J McGrath		Cook
Meg Shea		Manager
Nicole Deloach		Sue
Sarah Beth James		Jen
Thomas Baumgardner		Alton
Philip Yiannopoulos		Melvin
Daniel Kleinpeter		Phil
Anthony Scontrino		Qua
Madison Beaudet		Chester
Matt Ownes		Rodney 669
Rajko Radovanovic		Gallery Man
Jorge Crespo		Hotel Man
Crystal Lirette		Woman at French Doors

Appendix E: Crew List

Paul Punzo		Writer & Director
Daniel Kleinpeter		Producer & Casting Director
Rashada Fortier		Assistant Director
Emmett Crockett III		2nd Assistant Director
Trenton Mynatt		Director of Photography
Thomas Baumgardner		Editor & Special Effects
Ben Samuels		Animation & Special Effects
Barry J. Cunningham		Camera Operator
Mary McDade Casteel		1st Assistant Camera
Kyndra Periban		2nd Assistant Camera
Noell Dominick		2nd Assistant Camera
Lorien Molinario		Additional Camera Operator
Ryne Anderson		Still Photographer
Hope Terrance		Script Supervisor
Nathan Tucker		Art Director
Kerry Punzo		Art & Logo Design
Kathleen Vieira		Art & Casting Assistant
Evey Sorbet		Hair, Makeup & Art
Fabiola Andrade		Art Assistant
Patrick Sanderson		Art Assistant
Rebecca Punzo		Props, Wardrobe & Crafty
Matthew Shilling		Sound Designer

Steven Kennedy		Score
Donovan Thibodeaux		Sound Mixer
Emily Poulliard		Boom Op & Casting Assistant
Aidan Dykes		VO Recorder
Josh Pereira		Gaffer
Christian Chesnut		Key Grip
Nick Manning		Grip
Langston A. Williams		Grip
Peyton Tirey		Grip
Callahan Wigley		Grip
Jordan Landry		Key Production Assistant
Kye Ryddy		Production Assistant
Crystal Lirette		Catering
Madison Beaudet		Dough Maker
Hayden Guthrie		Casting Assistant
Joey Harmon		Casting assistant, 2nd Stills & Logo

Appendix F: Performance Releases **(some personal information on forms inked out)**

 DEPARTMENT OF Film & Theatre Arts <small>THE UNIVERSITY OF NEW ORLEANS</small>		<small>2000 Lakeshore Drive, PO. Box 1811, New Orleans, LA 70138 (504) 780-6317 Fax: (504) 780-6318 www.unofilm.com</small>	
Student: <u>Paul Punzo</u>	Email: <u>ppunzo@uno.edu</u>		
Course#: <u>Studio II</u>	Phone: <u>303-506-0277</u>		
Project Title: <u>The Book of Snake</u>	Professor: <u>Laura Medina</u>		
	Date: <u>1-8-2016</u>		

CAST RELEASE

I, the undersigned, hereby grant to UNO Student PAUL PUNZO ("the Filmmaker") the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness in connection with the student project tentatively entitled The Book of Snake (the "Picture").

I hereby grant to the Filmmaker, the University of New Orleans Department of Film & Theatre, and their successors, assigns, and licensees the perpetual right to use, as you may desire, all still and motion pictures and sound track recordings and records which the Filmmaker may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the picture. I further grant the right to reproduce in any manner whatsoever any recordings including all instrumental, musical, or other sound effects produced by me, in connection with the production and/or postproduction of the Picture.

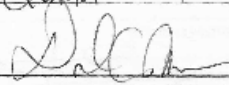
I agree that I will not assert or maintain against the Filmmaker, University of New Orleans Department of Film & Theatre, or their successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to, those grounded upon invasion of privacy, rights of publicity or other civil rights, or for any reason in connection with your authorized use of my physical likeness and sound in the Picture as herein provided.

By my signature here I understand that I will, to the best of my ability, adhere to the schedule agreed to prior to the beginning of my engagement. Additionally, I agree, to the best of my ability, to make myself available should it be necessary, to rerecord my voice and/or record voice-overs and otherwise perform any necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand that the Filmmaker may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

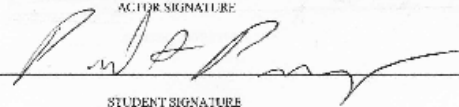
I further acknowledge that any commitments beyond the scope and intent of this release are the sole responsibility of the above named Student and not the UNO Department of Film & Theatre.

I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.


Actor Name: <u>David Brown</u>	Email: _____	Phone: _____
Character: <u>Quinn</u>	Address: _____	



 ACTOR SIGNATURE



 STUDENT SIGNATURE


1-8-2016
 DATE

1-8-2016
 DATE



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY of NEW ORLEANS

2006 Lakeshore Drive, Performing Arts Center 307
New Orleans, LA 70118
(504) 293-6311 Fax (504) 293-6318
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Print

Student: <u>Paul Punzo</u>	Email: <u>ppunzo@uno-edu</u>
Course#: <u>Studio II</u>	Phone: <u>303-506-0277</u>
Project Title: <u>The Book of Snake</u>	Professor: <u>Laura Medina</u>
	Date: <u>1-16-2016</u>

CAST RELEASE

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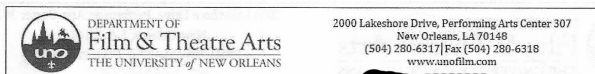
I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

Actor Name: <u>KEVIN J. MCGRATH</u>	Email: [REDACTED]
Character: <u>COOK</u>	Phone: [REDACTED]
	Address: [REDACTED] 39532

Kevin McGrath
ACTOR SIGNATURE
Paul Punzo
STUDENT SIGNATURE

1-16-2016
DATE

1-16-2016
DATE



2000 Lakeshore Drive, Performing Arts Center 307
New Orleans, LA 70148
(504) 280-6317 Fax (504) 280-6318
www.unofilm.com

Print

Student: <u>Meg Shea Paul Punzo</u>	Email: [REDACTED]
Course#: <u>Studio II</u>	Phone: <u>[REDACTED] 506-0277</u>
Project Title: <u>Book of Snake</u>	Professor: <u>Laura Medina</u>
	Date: <u>1/16/16</u>

CAST RELEASE

I, the undersigned, hereby grant to UNO Student Meg Shea Paul Punzo ("the Filmmaker") the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness in connection with the student project tentatively entitled Book of Snake (the "Picture").

I hereby grant to the Filmmaker, the University of New Orleans Department of Film & Theatre, and their successors, assigns, and licensees the perpetual right to use, as you may desire, all still and motion pictures and sound track recordings and records which the Filmmaker may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the picture. I further grant the right to reproduce in any manner whatsoever any recordings including all instrumental, musical, or other sound effects produced by me, in connection with the production and/or postproduction of the Picture.

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I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

Actor Name: <u>Meg Shea</u>	Email: [REDACTED]
Character: <u>Manager</u>	Phone: [REDACTED]
	Address: [REDACTED]

<u>[Signature]</u> ACTOR SIGNATURE	<u>1/16/16</u> DATE
<u>[Signature]</u> STUDENT SIGNATURE	<u>1-16-16</u> DATE



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY OF NEW ORLEANS

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(504) 281-6277 Fax (504) 790-4315
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Student: Paul Puzo	Email: ppuzo@uno.edu
Course#: Studio II	Phone: 303-506-0277
Project Title: The Book of Snake	Professor: Laura Medina
	Date: 1-8-2016

CAST RELEASE

I, the undersigned, hereby grant to UNO Student **Nicole Delach** **Paul Puzo** ("the Filmmaker") the right to photograph me and to record my voice, performances, poses, actions, plays and appearances; and use my picture, photograph, silhouette and other reproductions of my physical likeness in connection with the student project tentatively entitled **The Book of Snake** (the "Picture").

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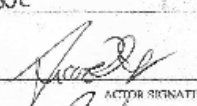

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I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

Actor Name: Nicole Delach	Email: [REDACTED]
Character: Sue	Phone: [REDACTED]
	Address: River Ridge LA 70123

	01/09/2016
ACTOR SIGNATURE	DATE
	01-9-16
STUDENT SIGNATURE	DATE



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Print

Student: <u>Paul Punzo</u>	Email: <u>ppunzo@uno.edu</u>
Course#: <u>studio II</u>	Phone: <u>303-506-0277</u>
Project Title: <u>The Book of Snakes</u>	Professor: <u>Laura Medina</u>
	Date: <u>1-15-2016</u>

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By my signature here I understand that I will, to the best of my ability, adhere to the schedule agreed to prior to the beginning of my engagement. Additionally, I agree, to the best of my ability, to make myself available should it be necessary, to rerecord my voice and/or record voice-overs and otherwise perform any necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand that the Filmmaker may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

I further acknowledge that any commitments beyond the scope and intent of this release are the sole responsibility of the above named Student and not the UNO Department of Film & Theatre.

I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

Actor Name: <u>Sarah Beth James</u>	Fi Pr	
Character: <u>Jen</u>	Av	

Sarah Beth James
ACTOR SIGNATURE

Paul Punzo
STUDENT SIGNATURE

1-15-2016
DATE

1-15-2016
DATE



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY OF NEW ORLEANS

2500 Lake Shore Drive, Postmodern Center B77
New Orleans, LA 70148
(504) 288-6117 / Fax: (504) 288-6339
www.uno.edu/film

Print

Student: Paul Punzo	Email: ppunzo@uno.edu Phone: 303 506 0277
Course#: Studio II	Professor: Laura Medina
Project Title: The Book of Snake	Date: 1-9-2016

CAST RELEASE

I, the undersigned, hereby grant to UNO Student **Paul Punzo** ("the Filmmaker") the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness in connection with the student project tentatively entitled **The Book of Snake** (the "Picture").

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I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

Actor Name: <i>Paul Punzo</i>	Email: [REDACTED] Phone: [REDACTED]
Character: <i>Snake</i>	Address: [REDACTED]

Paul Punzo
ACTOR SIGNATURE

January 8th, 2016
DATE
1-8-16
DATE

STUDENT SIGNATURE

DATE

Print



Student: <u>Paul Punzo</u>	Email: <u>ppunzo@uno.edu</u>
Course#: <u>Studio II</u>	Phone: <u>503-506-0277</u>
Project Title: <u>The Book of Snake</u>	Professor: <u>Laura Medina</u>
	Date: <u>1-15-2016</u>

CAST RELEASE

I, the undersigned, hereby grant to UNO Student Paul Punzo ("the Filmmaker") the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness in connection with the student project tentatively entitled The Book of Snake (the "Picture").

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I further acknowledge that any commitments beyond the scope and intent of this release are the sole responsibility of the above named Student and not the UNO Department of Film & Theatre.

I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

Actor Name: <u>Daniel Klempke</u>	Email: [REDACTED]
Character: <u>Phil</u>	Phone: [REDACTED]
	Address: [REDACTED] <u>New Orleans LA</u>

Daniel Klempke 1-15-2016
ACTOR SIGNATURE DATE

Paul Punzo 1-15-16
STUDENT SIGNATURE DATE



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY OF NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 337
New Orleans, LA 70143
(504) 280-5817 Fax (504) 280-6718
www.unoalumni.com

Print

Student: <u>Paul Punzo</u>	Email: <u>ppunzo@uno.edu</u>
Course#: <u>Studio II</u>	Phone: <u>984-364-5159 503-506-0277</u>
Project Title: <u>The Book of Snake</u>	Professor: <u>Laura Medina</u>
	Date: <u>1-15-2016</u>

CAST RELEASE

I, the undersigned, hereby grant to UNO Student Paul Punzo ("the Filmmaker") the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness in connection with the student project tentatively entitled The Book of Snake (the "Picture").

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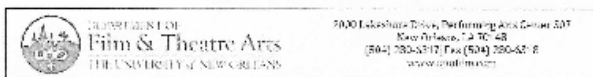
I further acknowledge that any commitments beyond the scope and intent of this release are the sole responsibility of the above named Student and not the UNO Department of Film & Theatre.

I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

Actor Name: <u>Anthony Santina</u>	Em	
Character: <u>Invisible Snake</u>	Phc	
	Adc	

	<u>1-13-16</u>
ACTOR SIGNATURE	DATE
	<u>1-15-16</u>
STUDENT SIGNATURE	DATE

Print



Student: <u>Paul Punzo</u>	Email: <u>PPUNZO@UNO.EDU</u>
Course#: <u>Studio II</u>	Phone: <u>303-506-0277</u>
Project Title: <u>The Book of Snakes</u>	Professor: <u>Laura Medina</u>
	Date: <u>1-15-2016</u>

CAST RELEASE

I, the undersigned, hereby grant to UNO Student Paul Punzo ("the Filmmaker") the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness in connection with the student project tentatively entitled The Book of Snakes (the "Picture").

I hereby grant to the Filmmaker, the University of New Orleans Department of Film & Theatre, and their successors, assigns, and licensees the perpetual right to use, as you may desire, all still and motion pictures and sound track recordings and records which the Filmmaker may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the picture. I further grant the right to reproduce in any manner whatsoever any recordings including all instrumental, musical, or other sound effects produced by me, in connection with the production and/or postproduction of the Picture.

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I further acknowledge that any commitments beyond the scope and intent of this release are the sole responsibility of the above named Student and not the UNO Department of Film & Theatre.

I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

Actor Name: <u>Madison Brundt</u>	Email: [REDACTED]
Character: <u>Chester</u>	Phone: [REDACTED]
	Address: [REDACTED]

<u>[Signature]</u>	<u>1-15-16</u>
ACTOR SIGNATURE	DATE
<u>[Signature]</u>	<u>1-15-16</u>
STUDENT SIGNATURE	DATE



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY OF NEW ORLEANS

5000 Lakeshore Drive, Performing Arts Center 307
New Orleans, LA 70118
(504) 289-8547 / Fax: (504) 299-8538
www.uno.edu

P/001

Student: Paul Punzo	Email: ppunzo@uno.edu
Course#: Studio II	Phone: 303-506-0277
Project Title: The Book of Snake	Professor: Laura Medina
	Date: 1-8-2016

CAST RELEASE

I, the undersigned, hereby grant to UNO Student **MATT OWENS** ("the Filmmaker") the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness in connection with the student project tentatively entitled **THE BOOK OF SNAKES** (the "Picture").

I hereby grant to the Filmmaker, the University of New Orleans Department of Film & Theatre, and their successors, assigns, and licensees the perpetual right to use, as you may desire, all still and motion pictures and sound track recordings and records which the Filmmaker may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the picture. I further grant the right to reproduce in any manner whatsoever any recordings including all instrumental, musical, or other sound effects produced by me, in connection with the production and/or postproduction of the Picture.

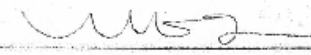

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I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

Actor Name: MATT OWENS	Email: [REDACTED]
Character: [REDACTED]	Phone: 701.1.500
	Address: 70119

	1-11-2016
ACTOR SIGNATURE	DATE
	1-11-2016
STUDENT SIGNATURE	DATE



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY OF NEW ORLEANS

2800 Lakeshore Drive, Performing Arts Center 307
New Orleans, LA 70148
(504) 584-6317 Fax (504) 584-6318
www.uno.edu

PRINT

Student: <u>Paul Punzo</u>	Email: <u>ppunzo@uno.edu</u>
Course#: <u>Studio II</u>	Phone: <u>303-506-0277</u>
Project Title: <u>The Book of Snake</u>	Professor: <u>Laura Medina</u>
	Date: <u>1-9-2016</u>

CAST RELEASE

I, the undersigned, hereby grant to UNO Student Paul Punzo ("the Filmmaker") the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness in connection with the student project tentatively entitled The Book of Snake (the "Picture").

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I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

Actor Name: <u>Rasko Radovanovic</u>	Email: [REDACTED]
Character: <u>WELL DRESSED MAN</u>	Phone: [REDACTED]
	Address: [REDACTED] 70116

M/16 M/16

ACTOR SIGNATURE

1/9/16

DATE

Paul Punzo

STUDENT SIGNATURE

1/9/16

DATE



DEPARTMENT FOR
Film & Theatre Arts
THE UNIVERSITY OF NEW ORLEANS

2005 Louisiana Delta, Performing Arts Center 307
New Orleans, LA 70118
(504) 286-5511 (ext. 3301) 800-6576
www.uno.edu

PERK

Student: <u>Paul Russo</u>	Email: <u>ppurzo@uno.edu</u>
Course#: <u>Studio 11</u>	Phone: <u>303-506-0277</u>
Project Title: <u>The Book of Snake</u>	Professor: <u>Laura Medina</u>
	Date: <u>1-9-2016</u>

CAST RELEASE

I, the undersigned, hereby grant to UNO Student Paul Russo ("the filmmaker") the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness in connection with the student project tentatively entitled The Book of Snake (the "Picture").

I hereby grant to the filmmaker, the University of New Orleans Department of Film & Theatre, and their successors, assigns, and licensees the perpetual right to use, as you may desire, all still and motion pictures and sound track recordings and records which the filmmaker may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the picture. I further grant the right to reproduce in any manner whatsoever any recordings including all instrumental, musical, or other sound effects produced by me, in connection with the production and/or postproduction of the Picture.

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Actor Name: <u>Dodge Crespo</u>	Email: <u>[REDACTED]</u>
Character: <u>Hotel man</u>	Phone: <u>[REDACTED]</u>
	Address: <u>[REDACTED]</u>

Dodge Crespo
ACTOR SIGNATURE
Paul Russo
STUDENT SIGNATURE

1-6-15
DATE
1-6-16
DATE



2000 Lakeshore Drive, Performance Arts Center 307
New Orleans, LA 70113
(504) 281-5847 / Fax (504) 209-5518
www.unofilm.com

Print

Student: Paul Punzo	Email: ppunzo@unc.edu 303 506 0277
Course#: Studio II	Professor: Laura Medina
Project Title: The Book of Snake	Date: 1-9-2016

CAST RELEASE

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I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

Actor Name: Crystal Grette	Email: [REDACTED]
Character: Woman in Robe	Phone: [REDACTED]
	Address: [REDACTED]

Cristal Grette
ACTOR SIGNATURE
Paul Punzo
STUDENT SIGNATURE

1/9/16
DATE
1/9/16
DATE



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY OF NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 207
New Orleans, LA 70119
(504) 280-6511 Fax: (504) 280-6512
www.uno.edu/filmarts

FORM

Student: <u>Paul Punzo</u>	Email: <u>ppunzo@uno.edu</u>
Course#: <u>Studio II</u>	Phone: <u>303-506-0277</u>
Project Title: <u>The Book of Snake</u>	Professor: <u>Laura Medina</u>
	Date: <u>1-10-2016</u>

CAST RELEASE

I, the undersigned, hereby grant to UNO Student Paul Punzo ("the Filmmaker") the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness in connection with the student project tentatively entitled The Book of Snake (the "Picture").

I hereby grant to the Filmmaker, the University of New Orleans Department of Film & Theatre, and their successors, assigns, and licensees the personal right to use, as you may desire, all still and motion pictures and sound track recordings and records which the Filmmaker may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the picture. I further grant the right to reproduce in any manner whatsoever any recordings including all instrumental, musical, or other sound effects produced by me, in connection with the production and/or postproduction of the Picture.

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I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

Actor Name: <u>Thomas Baumgardner</u>	Email: <u>[REDACTED]</u>
Character: <u>Alton</u>	Phone: <u>[REDACTED]</u>
	Address: <u>[REDACTED] Orleans, LA 70119</u>


[Signature]
ACTOR SIGNATURE

1-10-2016
DATE

[Signature]
STUDENT SIGNATURE

1-10-2016
DATE

Appendix G: Location Releases

	DEPARTMENT OF Film & Theatre Arts <small>THE UNIVERSITY OF NEW ORLEANS</small>	<small>2030 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70148 (504) 280-6317 Fax (504) 280-6318 www.uno.edu</small>
---	--	--

Student: <u>Paul Russo</u>	Phone & Email: <u>paulstephenrusso@yahoo.com</u> <u>3015060277</u>
Course #: <u>Studio 11</u>	Professor: <u>Laura Medina</u>
Project Title: <u>The Book of Snake</u>	Date: <u>1/6 2016</u>

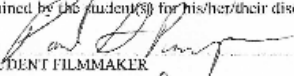
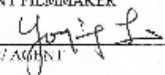
LOCATION CONTRACT

Permission is hereby granted to Paul Russo (student filmmaker) by Youngh Lin (Owner/Agent) to use Evergreen Plaza Inn the property and adjacent area, located at 6590 Veterans Blvd, Metairie for the purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world, in perpetuity. Said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same after completion of filming.

The above permission is granted for a period of 1 ☒ Days ☐ Weeks, beginning on 1/9, 2016 (Day and Date) and ending on 1/9, 2016 (Day and Date).

The Owner/Agent does hereby warrant and represent that the Owner/Agent has full right and authority to enter into this agreement concerning the above-described premises, and that the consent or permission of no other person, firm, or corporation is necessary to enable Student Filmmaker to enjoy full rights to the use of said premises, and that the Owner/Agent does hereby indemnify and agree to hold Student Filmmaker, and the University of New Orleans Department of Film & Theatre, free and harmless from any fees, arising from, growing out of, or concerning a breach of this warranty.

Original purpose of said motion picture/video is for academic credit with ownership and distribution rights to be retained by the student(s) for his/her/their discretionary use.

<u></u> STUDENT FILMMAKER	<u>1/6, 2016</u> DATE	<u></u> OWNER/AGENT	<u>1/6, 2016</u> DATE
ADDRESS: <u>6590 Veterans Blvd., Metairie</u>			

 DEPARTMENT OF Film & Theatre Arts THE UNIVERSITY OF NEW ORLEANS	2400 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70118 (504) 280-5917 Fax (504) 280-6912 www.uno.edu

Student: <u>Paul Punzo</u>	Phone & Email: <u>303 506 0277</u> <u>ppunzo@uno.edu</u>
Course #: <u>Studio II</u>	Professor: <u>Laura Medina</u>
Project Title: <u>The Book of Smoke</u>	Date: <u>12-10-15</u>


LOCATION CONTRACT

Permission is hereby granted to Paul Punzo (student/filmmaker) by Sean Ho (Owner/Agent) to use The Hation Pie the property and adjacent area, located at 3600 Williams Blvd, Kenner for the purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world, in perpetuity. Said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same after completion of filming.

The above permission is granted for a period of 5 days out of 2 weeks 11 Days 11 Weeks, beginning on 1-8/16 (Day and Date) and ending on 1-19/16 (Day and Date).

The Owner/Agent does hereby warrant and represent that the Owner/Agent has full right and authority to enter into this agreement concerning the above-described premises, and that the consent or permission of no other person, firm, or corporation is necessary to enable Student/Filmmaker to enjoy full rights to the use of said premises, and that the Owner/Agent does hereby indemnify and agree to hold Student/Filmmaker, and the University of New Orleans Department of Film & Theatre, free and harmless from any fees, claims, damages, growing out of, or concerning a breach of this warranty.

Original purpose of said motion picture/video is for academic credit with ownership and distribution rights to be retained by the student(s) for his/her/their discretionary use.

STUDENT/FILMMAKER <u>Paul Punzo</u> DATE <u>12-10-15</u>	DATE <u>12-10-15</u> F 
OWNER/AGENT <u>Sean Ho</u> ADDRESS: <u>3600 Williams Blvd. Kenner</u>	



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY OF NEW ORLEANS

3000 Lakeshore Drive, Performing Arts Center 307
New Orleans, LA 70148
(504) 280-6317 | Fax (504) 280-6316
www.uno.edu

Student: <u>Paul Punzo</u>	Phone & Email: <u>303-506-0277</u> <u>ppunzo@uno.edu</u>
Course #: <u>Studio II</u>	Professor: <u>Laura Medina</u>
Project Title: <u>The Book of Snake</u>	Date: <u>1-9-2016</u>

LOCATION CONTRACT

Permission is hereby granted to Paul Punzo (student filmmaker) by Hester Lane (Owner/Agent) to use Byrdies the property and adjacent area, located at 2422A St. Claude New Orleans, LA for the purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world, in perpetuity. Said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same after completion of filming.

The above permission is granted for a period of 1 ☒ Days ☐ Weeks, beginning on 1-9-2016 (Day and Date) and ending on 1-9-2016 (Day and Date).

The Owner/Agent does hereby warrant and represent that the Owner/Agent has full right and authority to enter into this agreement concerning the above-described premises, and that the consent or permission of no other person, firm, or corporation is necessary to enable Student Filmmaker to enjoy full rights to the use of said premises, and that the Owner/Agent does hereby indemnify and agree to hold Student Filmmaker, and the University of New Orleans Department of Film & Theatre, free and harmless from any fees, arising from, growing out of, or concerning a breach of this warranty.

Original purpose of said motion picture/video is for academic credit with ownership and distribution rights to be retained by the student(s) for his/her/their discretionary use.

STUDENT FILMMAKER

DATE

OWNER/AGENT

DATE

ADDRESS: 2422A St. Claude New Orleans



DEPARTMENT OF
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THE UNIVERSITY OF NEW ORLEANS

2900 Lakeshore Drive, Performing Arts Center 107
New Orleans, LA 70148
(504) 280-6317 | Fax (504) 280-6318
www.uno.edu

Student: <u>Paul Punzo</u>	Phone & Email: <u>703-506-0277</u> <u>ppunzo@uno.edu</u>
Course #: <u>Studio II</u>	Professor: <u>Laura Medina</u>
Project Title: <u>The Book of Snake</u>	Date: <u>1-8-2016</u>

LOCATION CONTRACT

Permission is hereby granted to Paul Punzo (student filmmaker) by
Rebecca Punzo (Owner/Agent) to use my home the
property and adjacent area, located at [REDACTED] LA 7003 for the
purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to
exhibit all or any part of said scenes in motion pictures throughout the world, in perpetuity. Said permission shall
include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to
remove the same after completion of filming.

The above permission is granted for a period of Jan 8, 2016 ☒ Days ☐ Weeks, beginning on
Fri, Jan 8, 2016 (Day and Date) and ending on Jan 18, 2016 (Day and Date).

The Owner/Agent does hereby warrant and represent that the Owner/Agent has full right and authority to enter
into this agreement concerning the above-described premises, and that the consent or permission of no other
person, firm, or corporation is necessary to enable Student Filmmaker to enjoy full rights to the use of said
premises, and that the Owner/Agent does hereby indemnify and agree to hold Student Filmmaker, and the
University of New Orleans Department of Film & Theatre, free and harmless from any fees, arising from,
growing out of, or concerning a breach of this warranty.

Original purpose of said motion picture/video is for academic credit with ownership and distribution rights to be
retained by the student(s) for his/her discretionary use.

STUDENT FILMMAKER

OWNER/AGENT

DATE

DATE

ADDRESS:



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY of NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 307
New Orleans, LA 70148
(504) 280-6317 | Fax (504) 280-6318
www.uno.edu

Student: <u>Paul Punzo</u>	Phone & Email: <u>ppunzo@uno.edu</u> <u>504-506-0277</u>
Course #: <u>Studio II</u>	Professor: <u>Laura Medina</u>
Project Title: <u>The Book of Snake</u>	Date: <u>1-8-2016</u>

LOCATION CONTRACT

Permission is hereby granted to Paul Punzo (student filmmaker) by Pamela Merideth the property and adjacent area, located at [REDACTED] for the purpose of photographing and recording [REDACTED] tures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world, in perpetuity. Said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same after completion of filming.

The above permission is granted for a period of 8 (eight) ☒ Days ☐ Weeks, beginning on 1-8-2016 (Day and Date) and ending on 1-9-2016 (Day and Date).

The Owner/Agent does hereby warrant and represent that the Owner/Agent has full right and authority to enter into this agreement concerning the above-described premises, and that the consent or permission of no other person, firm, or corporation is necessary to enable Student Filmmaker to enjoy full rights to the use of said premises, and that the Owner/Agent does hereby indemnify and agree to hold Student Filmmaker, and the University of New Orleans Department of Film & Theatre, free and harmless from any fees, arising from, growing out of, or concerning a breach of this warranty.

Original purpose of said motion picture/video is for academic credit with ownership and distribution rights to be retained by the student(s) for his/her/their discretionary use.

STUDENT FILMMAKER

OWNER/AGENT


DATE

DATE

ADDRESS:

LA 70119

Appendix H: Original Music Releases



DEPARTMENT OF
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THE UNIVERSITY OF NEW ORLEANS

2002 Lakeshore Drive, Performing Arts Center 507
New Orleans, LA 70118
(504) 282-5711 / Fax (504) 282-5715
www.uno.edu

Student: <u>Paul Punzo</u>	Email: <u>paul.stephengunzo@yahoo.com</u>
Course#: <u>Studio III</u>	Professor: <u>Laura Medina</u>
Project Title: <u>The Book of Snake</u>	Date: <u>12-12-16</u>

MUSICIAN CONSENT & RELEASE AGREEMENT

For good and valued consideration (herein defined as screen credit in the end credits), I hereby grant my consent for the recording and use of my performance for the soundtrack of the UNO Student short film project presently entitled: The Book of Snake.

I grant to the Student Filmmaker, Paul Punzo, UNO Department of Film & Theatre, and their successors and assigns, the right, but not the obligation, to use this recording in all forms of distribution, exhibition and marketing of the short film project, through any and all media (whether now known or hereafter devised), throughout the world in perpetuity.

I hereby release Student Filmmaker & UNO Department of Film & Theatre, and their successors and assigns from all claims and demands in connection with my participation in this short film project.

By signing this I acknowledge that no promise of payment or compensation was made by the Producer for my participation in this project.

Student Filmmaker agrees that credit for musician, if such credits are given, will be given in the end credits of the short film project – with placement, size and wording at the sole discretion of the Student Filmmaker.


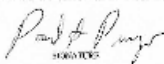
Musician: Steven Kennedy

Em: [Redacted]

Inst: [Redacted]

Address: [Redacted]

ACCEPTED AND AGREED TO:


Musician:	<u>Steven Kennedy</u> <small>PRINT NAME</small>	 <small>SIGNATURE</small>	<u>12-12-16</u> <small>DATE</small>
Student:	<u>Paul Punzo</u> <small>PRINT NAME</small>	 <small>SIGNATURE</small>	<u>12-12-16</u> <small>DATE</small>



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY OF NEW ORLEANS

2300 Lakeshore Drive, Performing Arts Center 300
 New Orleans, LA 70118
 (504) 280-6517 / Fax (504) 280-6316
www.uno.edu

Print

Student: <u>Paul Punzo</u>	Email: <u>paul.stephengunn@uno.edu</u> Phone: <u>303.306.0277</u>
Composer: <u>Steven Kennedy</u>	
Project Title: <u>The Book of Snake</u>	Date: <u>12-12-16</u>

COMPOSER LICENSE AGREEMENT FOR THESIS FILM

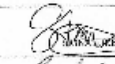
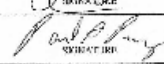
For good and valuable consideration, the receipt of which is hereby acknowledged, Composer grants to UNO MLA Graduate Student (Student) and Student's successors and assigns, a non-exclusive license in the master use, synchronization and performance rights to certain musical composition(s) composed by Composer for use in connection with the Thesis Project listed above, in all formats of the Project and in all media by which the Project is exhibited or distributed (whether now known or hereinafter devised) throughout the universe in perpetuity.

Student acknowledges and agrees that the Composer owns all rights, title and interest (throughout the universe and in perpetuity) in and to the musical composition(s) licensed to Student hereunder for use in the Project.

Student agrees to accord Composer credit in the film and, where possible, in marketing materials, advertising or notices for the Project. Composer's credit shall read as follows: "Music Composed by Steven Kennedy"


This agreement will not be valid without execution of the Certificate of Authorship below.

ACCEPTED AND AGREED TO:

Composer:	<u>Steven Kennedy</u> <small>PRINT NAME</small>	 <small>SIGNATURE</small>	<u>12-12-16</u> <small>DATE</small>
Student:	<u>Paul Punzo</u> <small>PRINT NAME</small>	 <small>SIGNATURE</small>	<u>12-12-16</u> <small>DATE</small>

CERTIFICATION OF AUTHORSHIP

I, Steven Kennedy, certify that I have composed all musical compositions and/or musical material submitted by me to Paul Punzo ~~Student~~ ^{Graduate Student} for use in the Thesis Project currently titled "The Book of Snake" and that such compositions and/or materials are original creations by me and the Student's use of them will not infringe upon or violate any copyright or other rights of any person, firm or corporation.

Signature of Composer: 



Film & Theatre Arts
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New Orleans, LA 70118
(504) 280-6171 | Fax (504) 280-6172
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Student: <u>Paul Punzo</u>	Email: <u>paulstephenpunzo@yahoo.com</u> Phone: <u>504 506 0377</u>
Course#: <u>Studio II</u>	Professor: <u>Laura Medina</u>
Project Title: <u>The Book of Snake</u>	Date: <u>12-8-16</u>

MUSICIAN CONSENT & RELEASE AGREEMENT

For good and valued consideration (herein defined as screen credit in the end credits), I hereby grant my consent for the recording and use of my performance for the soundtrack of the UNO Student short film project presently entitled: Book of Snake.

I grant to the Student Filmmaker, Paul Punzo, UNO Department of Film & Theatre, and their successors and assigns, the right, but not the obligation, to use this recording in all forms of distribution, exhibition and marketing of the short film project, through any and all media (whether now known or hereafter devised), throughout the world in perpetuity.

I hereby release Student Filmmaker & UNO Department of Film & Theatre, and their successors and assigns from all claims and demands in connection with my participation in this short film project.

By signing this I acknowledge that no promise of payment or compensation was made by the Producer for my participation in this project.

Student Filmmaker agrees that credit for musician, if such credits are given, will be given in the end credits of the short film project - with placement, size and wording at the sole discretion of the Student Filmmaker.

Musician: Shawn Myers

Email: Shawnmyers

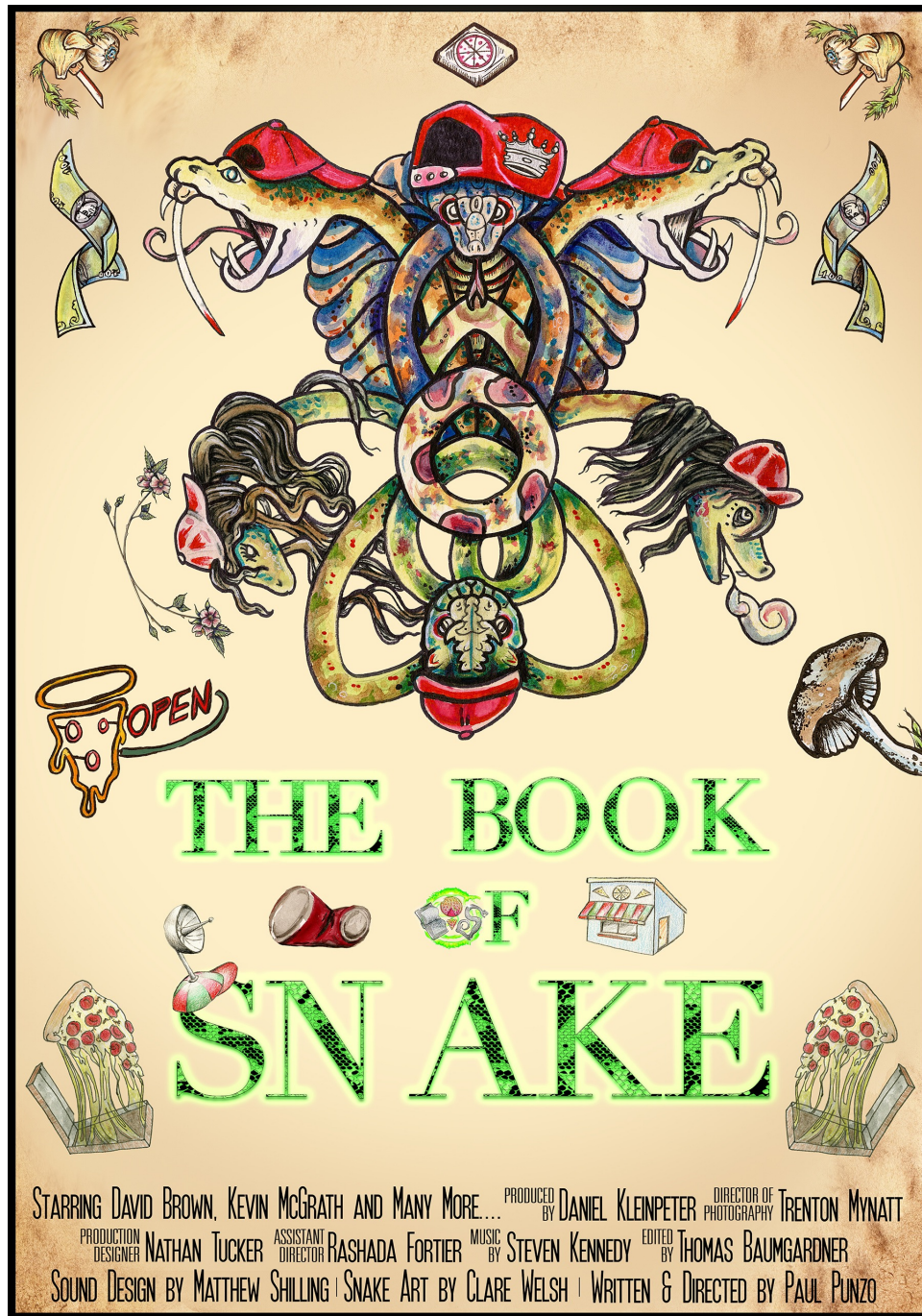
Instruments/Songs: Drums

Address: New Orleans, LA 70118

ACCEPTED AND AGREED TO:

Musician:	<u>Shawn Myers</u>	<u>[Signature]</u>	<u>Dec 08, 2016</u>
Student:	<u>Paul Punzo</u>	<u>[Signature]</u>	<u>Dec-8, 16</u>

Appendix I: Poster



Appendix J: Film Reference

The Blu-ray copy of the thesis film, *The Book Of Snake*, is located in the Earl K. Long Library.

Vita

The author was born and raised in Louisiana. He earned a Bachelor's degree in Literature from the University of New Orleans in 1995. His Grandfather, Mother and Father have also earned various degrees from this University. Returning to the University of New Orleans as a graduate student in Film and Production, Paul Punzo has directed and crewed on several short films. Some have screened at festivals, such as The New Orleans Film Festival. He is focused on screenwriting, local interests documentaries and producing.