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## The Horse's Ass: A Survey of Comediology

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The Horse's Ass: A Survey of Comediology

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

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## **Abstract**

What is comedy? Can someone learn to be funny? Are there rules or guidelines for the production of laughter, the universal language? This paper, which outlines an investigation of successful comedians and the production of a short film, determines to aggregate as many of the relevant prerequisites of inducing giggles as possible, especially as they relate to the audiovisual medium of cinema.

## **Keywords**

Comedy, Cinema, Adam McKay, Surprise, Timing, Incongruity, Laughter, Jokes

*“Analyzing humor is like dissecting a frog. Few people are interested, and the frog dies.” -E.B.*

*White* (Warner)

## **Introduction**

Comedy has been an overwhelmingly popular phenomenon from the beginnings of recorded human history into modernity. Laughter seems to be a universal language observed in every society and culture. The Encyclopedia Britannica describes the predominant characteristics of humor as “incongruity or contrast in the object and shock or emotional seizure on the part of the subject.” Peter McGraw, founder of the Humor Research Lab (HuRL) in Boulder, Colorado, suggests that “laughter and amusement result from violations that are simultaneously seen as benign” (Warner). Although tough to define the essence of “LOL’ing” (laughing out loud), all have enjoyed its cathartic benefits. In fact, mirth is even said to prevent chronic disease (American Heart Association). I am fascinated with the giggles, and I feel it is my debt to society to spread as many of them to my fellow man as appropriately possible. Thanks to advances in digital technology over the past few decades, human beings are now equipped to connect with and entertain one another more than ever. The medium of film presents ample opportunities to produce hilarity. Comedy, however, is no joke—it is often quite difficult to achieve the desired response from one’s audience.

Some comedians seem to be born with effortless natural talent. However, *my thesis is that there are tangible elements of the otherwise highly subjective phenomenon of audiovisual comedy that can be itemized and analyzed for the purposes of learning.* The American writer/director Adam McKay has achieved massive success in the comedy film industry (his

company, Gary Sanchez Productions, has grossed well over \$1 billion worldwide according to *Focus* magazine); so I will analyze a movie of his—*The Other Guys*—and cross reference it with pertinent books, interviews, critical reviews, and theoretical articles. I will then chronologically review the final cut of my thesis film, *The Horse's Ass*, commenting on all didactic and relevant aspects that might benefit one looking to produce a successful comedy.

## Comedic Insights

I've come across several helpful publications by comedy fans and masters attempting to elucidate the public on the nature and intricacies of this phenomenon.

National Public Radio Host Simon Scott conducted an interview with author Mike Sacks and the great writer, director, and actor Harold Ramis (from *Ghostbusters*). This interview yields several interesting observations that will well serve as our introductory piece. Not surprisingly, the world of comedy is filled with bizarre niches and nephews. Ramis touches on how even specific letters and syllable sounds are sillier than others—"k" for example is apparently intrinsically comedic. The men admit that a certain amount of alienation is sometimes helpful "to get a comedic view of the world," giving hope to any outcasts and nerds (NPR). They discuss how self-deprecating material, i.e. exposing one's shortcomings, is a classically successful tactic. This move causes immediate likeability and empathy from one's audience—I can vouch for this, having recently attended a stand-up comedy show in which Dmitri Martin had his audience absolutely *howling* by employing this scheme. The veterans explain a rather intimidating principle about test screening audiences in Hollywood: if 30% of the people check "funny" in their survey, the picture is considered successful. One only needs 3 out of 10 people to like his movie to have a studio hit! I found this both comforting and terrifying. Sacks notes how two of the most successful American comedy television series, *Seinfeld* and *The Office*, both tested poorly but went on to become iconic international favorites.

The golden nugget of this interview is the discussion of *timing*:

Ramis: "Ask me what the secret to successful comedy is."

Simon: "What's the sec—"

Ramis: "Timing." (NPR)

This is a fabulous way of explaining an instrumental key to the magic of comedy: timing. Timing, timing, timing. This is not only essential for a classic single joke with a setup and punch line; but it is also necessary to build an organic rhythm to an entire scene in a film, for example. The pacing builds, flows, and climaxes like music; and one must carefully format this. A common practice in theatre is for actors to “hold for laughs” and allow the audience to calm down before carrying on with what might be important dialogue or a setup for the next joke—but the ideal length of this period is difficult to anticipate in a film that will be finalized and unchangeable by the time the audience sees it. Henry Griffin, a film professor at the University of New Orleans, told me that Judd Apatow records his audience test screening laugh track and imports it into his editing software in order to make small rhythmic adjustments to his punch lines. Confusingly enough, Ramis expounds on how some comedians (like Bill Murray) have made their careers off of rejecting conventional timing, never quite doing what you might expect. I suppose this counterintuitively makes sense, as so much of comedy is about *misdirection* and *surprise* (also according to Henry Griffin). Be surprising even with the timing of your surprises.

While some might easily lose themselves in the wealth of hilarious, accessible content today, not all opinions of modern Hollywood’s humor production are favorable. Deeming it “an otherwise dispensable, instantly forgettable media environment,” Violet Lucca delivers a rather scathing yet reasonable article about the current state of the comedic union. She would likely agree with Christopher Beach that the point of a true comedy film is to make social commentary (a notion that she feels is lacking in current humorous cinema). She feels that instead of “specificity of wordplay and sociological observation,” we now have mere “meta-commentary on genre convention, ...reboots, sequels, and product placements” (Lucca). She laments the popular self-reflexive trend of producing laughs by “making fun of the fact that we’re making a

movie,” the “party sequences [that] look and sound the same,” and “the car chases/mass mayhem [that]... are prescribed and formulaic” (Lucca). I have been guilty of this temptingly easy, self-reflexive humor in previous films that I’ve directed; but it has indeed gotten a big laugh in the theater, perhaps at what Lucca would say is the sacrifice of my comedic integrity. One of my favorite television shows of all time, the comedy series *Boy Meets World*, also makes fun of itself in a self-referential way, which usually makes me chuckle. And I must admit, when Craig Robinson’s character said, “It must be some sort of...hot tub time machine...” and slowly turned to look straight into the camera in the movie *Hot Tub Time Machine*, I screamed laughing. I think too much of this would be low-hanging fruit and might take the audience too far away from the story, which should remain the priority; but just a sprinkle of it surprises and engages them to think about the “meta” context of what they’re doing. I decided to incorporate just one gag in my thesis film that leaned toward this tactic, that of my bailiff character’s interruptive commentary.

Lucca does, however, offer a few words of praise to some current directors that aspiring comedians would do well to emulate:

“[McKay’s] scripts never drag or go too fast, and they know when to let their (highly skilled) performers loose to improvise.... These directors also excel at ‘heightening’ (adding information/emotion to a scene) and raising the stakes.”

Lucca epitomizes a rather traditional critical view to relegate parody to a lesser value than satire. In Jeffery Melton’s review of *Reeling with Laughter: American Film Comedies* by Michael Tueth, he highlights a helpful distinction between the twain:

“For satire, of course, the key derives from the nuances of history and politics. For parody, however, the key derives from the nuances of the art form itself. Context and audience knowledge define both with equal importance” (Melton).

These two genres have been quite popular vehicles for comedians since the rise of filmmaking in the early 1900's. Tueth also outlines several other common types of cinematic comedy, such as Romantic, Screwball, and Dionysian (think *Animal House*).

Genre theory is an interesting facet of film criticism, one written about extensively by Robert Altman. In "A Semantic/Syntactic Approach to Film Genre," he discusses the imperfection of modern genre theory. He cogently observes how the interplay of producer and spectator determine what type of content will be created and exhibited. He explains:

"The film industry's desire to please and its need to attract consumers were viewed as the mechanism whereby spectators were actually able to designate the kind of films they wanted to see. By choosing the films it would patronize, the audience revealed its preferences and its beliefs, thus inducing Hollywood studios to produce films reflecting its desires." (Altman)

Feedback from one's audience is indeed vital. Altman also explains how "Hollywood uses its genres to short-circuit the normal interpretive process." This means that simply by including certain tropes (music, camera movements, etc.), a director can quickly establish much of his/her necessary introductory information for the audience and get right to the meat of the story—a useful, economic maneuver. A thorough investigation into the benefits and implications of genre would prove a worthwhile endeavor for any student of comedy.

*Focus* Magazine offers a brief glimpse into the working of Gary Sanchez Productions, the company that Adam McKay started with Will Ferrell. McKay divulges his initial reasons for starting the business: "I knew if we had a company where we only did stuff we liked, it could be really fun and be a good chance to meet other talented people" (Riley). This outlines two important concepts: developing one's own material and collaborating. Ultimately you cannot please everyone; but if you are a master of your own fate and you have space to create freely without too much judgment and constriction from an outside source, you will develop your specific voice and what makes it worth hearing. Ferrell elaborates on this: "We definitely want

it to be a place where you can have fun and feel safe to fail,' he says. 'That really inspires forward thinking and an outside-the-box approach'" (Riley). The other notion is to *surround yourself with talented, like-minded individuals*. One guy is funny, but two funny guys are three times as funny. Few things are more alluring to witness than the polished chemistry between multiple skilled entertainers.

## *The Other Guys*

Let us delve into a piece of comedy that resonated with me enough to merit four separate instances of viewing. Tom Huddleston comments that this fourth collaboration of Ferrell and McKay's "lacks in depth, insight, ambition, or artistic integrity...but it's hard to imagine a sane audience complaining." He critiques:

"There's a plot in there somewhere...but frankly it's not worth thinking too much about. This is a movie with a single purpose, which it pursues with relentless efficiency and a spectacular rate of success: *The Other Guys* just wants to make you laugh until it hurts" (Huddleston).

I found this a rather appropriate review. While not a particularly profound sociological statement on modern cultural and political issues, this PG-13 film is riddled with numerous laugh-out-loud moments that touch on several relevant areas of comediology (another tip: make up words). Now, is the question of whether I laugh or not an acceptable metric for determining if something is funny? As an art form, comedy is highly subjective; so what might be humorous to me might be boring or even offensive to someone else. Having pondered this issue for many moons, I decided that if there *is* any knowledge to be gleaned from this arbitrary phenomenon, the best way to start is by analyzing the things that do indeed make me chuckle.

As film production is such a complex, collaborative effort, it is often difficult to determine who was responsible for what decisions in the final product. A "producer" could mean someone who was intimately involved in the process from script development through distribution or simply someone who invested money or resources. The director is supposed to be responsible for creative decision-making and steering the movie according to his/her vision of what the script should become, and one of the director's biggest responsibilities is the actors' performances. However, sometimes the screenplay is amazingly written, the actors are extremely capable, the cinematographer is especially talented, and so on; in which case the

director needs only to sit back and yell “thank you, cut!” (that “thank you” is actually very important to say each time). Although exact credit for laughs is a joke-by-joke subject of analysis, Adam McKay’s impact can hardly be overlooked. His company produced the film, he co-wrote and directed it, and he even gave himself a cameo as “Dirty Mike,” the homeless orgy ringleader. Sometimes screenwriters include “blocking” (the physical staging of where the actors are when they say their lines), and sometimes the actors naturally discover the sweet spots during rehearsal; but my guess would be that it was McKay’s direction to have Ferrell and Wahlburg’s characters meet up and whisperingly reconcile underneath the bed during their reuniting scene in the movie. Small, quirky decisions like this permeate the entire film; and they were very successfully silly. However, McKay (other than simply allowing him to keep going) likely had little to do with Ferrell’s hysterically improvised, detailed monologue about belonging to a school of yellow fin tuna that constructs a series of breathing apparatuses to venture on land and hunt Wahlburg’s threatening leonine, metaphorical counterpart. Stellar sequences like this, the multiple “goodbye Sheila’s,” and moments like the hairy guy married to Ferrell’s character’s ex-girlfriend panting while calling him a lucky dog simply must have been improvised by the actors. A good comedy director empowers his/her collaborators to bring funny bits to the table.

Will Ferrell plays Detective Alan Gamble (a clever nomer for Ferrell’s character, who interestingly plays a much “straighter” role as opposed to his usually charismatic, obnoxiously loud persona); and Mark Wahlburg plays the angry Detective Terry Hoitz, whose investigatory career in New York City has been retarded on account of his accidentally shooting Derek Jeter. A fine example of the two lead characters’ dynamic (as well as a clever use of production design) is an opening to scene where we see dummy Ferrell generously applying hand sanitizer while sitting next to Wahlburg’s computer background of a leaping open-mouthed shark. The

duo comedy act with an eccentric character playing off of a more serious character has long been a popular trope, which is why I decided to have the judge and lawyer characters in my film not be silly at all. Their deadpan, sometimes-confused performances highlight the absurdity of the rambunctious women and stripper centaur.

Genre plays the butt of several jokes in McKay's buddy cop parody. The audience quickly picks up on what Altman would call "semantic" tropes, such as: over-the-top action, a rather self-reflexive voiceover by Ice T, aerial jib shots, and a *Lethal Weapon* (1987) saxophonic element to the musical score.

The cinematographic strategy adds to the comedy as well. McKay uses wide angles to keep as much fun as possible inside the frame. For example, he generally makes his shot/reverse shots "dirty," as opposed to using clean singles, which can isolate the characters and subtract from their chemistry. A little investigation of the blooper reel on YouTube shows that they utilize a multiple camera setup, whereas classic filmmaking dictates using but one. I think the biggest asset to having multiple lenses on one scene is that it keeps the actors fresh between the many takes during which timing and punch lines might become stale. In my own films I have often deliberated on whether I should use multiple setups for the whole shoot (I have taken advantage of this for action sequences), but by the editing stage our single camera strategy has rarely left me dissatisfied. Perhaps I should use two setups next time I have a shot/reverse shot sequence that lends itself to improvisation by the actors.

Editing is a vital stage in cinematic comedy, as this is where the filmmakers perfect their rhythmic pacing of the gags. The timing of *The Other Guys* is masterful. Another important aspect of editing is knowing when to use reaction shots. Showing whatever goofy thing occurring is funny, but showing that and then a well-placed reverse shot of the other actor being

astounded or horrified at the asinine behavior adds extra spice for the audience. This person is the straight man, and he/she should never be laughing. A final important cutting tidbit that McKay takes advantage of is the use of “buttons,” which are little jokes that punctuate the end of each scene. These propel the audience forward, giggling them into the following sequence.

A common debate between the “old” and “new” school comedy worlds is the idea of non-sequitur jokes, which are basically punch lines without setups. Arguably made popular by the television show *Family Guy*, these are often funny but self-reflexive in a way that classical critics scorn. There are a few of these in *The Other Guys* that are relatively forgettable. I put one in *The Horse’s Ass* (the Bailiff character remarking on how wild the case was going to be) because it was not only funny to me but it also set up more jokes down the line.

Something that in my opinion actually undercut the momentum of the comedy in McKay’s film was a rather extensive use of “joke recycling,” a term I coined just now. This is essentially the repeating of a punch line moments after its first delivery. For example, Wahlburg’s character screams “I’m a peacock; ya gotta let me fly!” which is hilarious; but unfortunately, seconds later Damon Wayans’s character queries: “Did he just call himself a *peacock*?” What with the wealth of hysterical jokes at the filmmakers’ fingertips, I think they could have just as easily inserted another gag instead of the exact same one. Contrarily, in a later scene Ferrell yells “AMERICA!!” before flooring his Prius into the taped-off crime scene, destroying it in a cloud of cocaine (side note: an important element to determining whether your scene/movie is funny is to see if the sentence describing it elicits laughter. Generally using fewer words is better, and always try to place the funniest word at the end). Ferrell’s patriotic exclamation is a bit understated what with all the action and music going on; so when Wahlburg asks him afterward, “Did you scream *America*?!” it is funnier, having had time to breathe in our

subconscious. “Joke recycling” should not be confused with “running gags,” which are goofs that keep recurring throughout a film. The important thing to remember is that these should build slightly with each reference, not simply repeat. A solid example would be the waiter’s silly behavior in Blake Edwards’s *The Party*.

One could expound for dozens more pages about the congeries of jokes in *The Other Guys*, but I’ll just lay out a few; and the reader can decide for himself if and why these next few are funny. The street vendor promises the swashbuckling police heroes “free hotdogs...for life!—but no drinks. I can’t do drinks.” A few of the policemen get in a verbal and physical altercation at a funeral, so they are forced to whisper their insults and wrestle quietly. Ferrell and Wahlburg’s characters debrief each other on the day’s gathering of evidence at an Irish pub; but Ferrell keeps interrupting the conversation to join in the bar-wide, melancholy *acapella* songs about children getting pink-eye and having their Harry Potter books burned. Finally, one of my favorite gags is between Ferrell’s character and his wife, Sheila, played by the scaldingly hot Eva Mendes. The bad guys are staking out Sheila’s mother’s house; so the two lovers have to send secret freaky sex messages to each other using Sheila’s mom, a terrified, conservative old lady, as their back-and-forth telephone.

Violet Lucca’s article resonates pretty heavily here; her analysis was actually rather spot on. For example, there are several cliché monster car chases that occur almost precisely where she said they would in the structure of the story. Heteronormativity rears its head with the police chief’s lamenting his bisexual son for multiple punch lines. There is the classic party scene that Lucca bemoans, although in my opinion theirs was charmingly unique from a cinematographic standpoint (they used a slow, unbroken tracking shot through multiple 3D freeze frames—an inventive way to compose several humorous images). There was indeed product placement, and

the film certainly did “make fun of the fact that we’re making a movie” (Lucca). This should be obvious, however, as the genre is parody, which takes classic tropes and pokes fun at them. Was the movie a profound, important statement about social classes? No. Was it a hysterical compilation of polished, excitingly cinematic jokes? Yes. Do all films need to exude grandiose political sentiments? No. Simply pursuing the expulsion of laughter through audiovisual absurdity is a worthwhile, therapeutic, fulfilling endeavor for all involved.

## *The Horse's Ass*

Producing, directing, co-writing, and editing this film has been an invaluable learning experience for me as a comedian. I will try not to over-explain each joke but instead attempt to glean as many possible lessons for the comedy scholars that will follow me. Here we go...

The first image of a film is paramount. I wanted to commence with a playful shot and execute a gag quickly in order to set up the audience's expectation that this will be a silly ride. I decided to especially utilize the concept of incongruity with my character Phoebe: a physically gorgeous woman who does ugly, vulgar things. Throughout the film we will see her puke, bash her face on a toilet, cry like a donkey, and curse like a sailor. I also thought it would be funny to have many of the characters constantly comment on how gross Phoebe looks throughout the film, even though she is obviously quite beautiful. When we fade into our first visual, she is snoring through her mouth. With the help of melodious harps the audience is led to believe this will be a peaceful awakening; but then comes our first "pull the rug out from under 'em" punch line: she spews vomit and says "fuck." The emotional reactions from both my mother and Major Professor, Hamp Overton, were all the verification I needed for our first joke here. Hamp wanted me to take it out because he hates to see throwup, but I think it sets the tone of the film nicely: vulgar, silly, surprising. Continuity issues forced me to cut away from the picture into a main title card, but I think it bookends the intro rather well.

When Phoebe checks her hands, the script says we should notice the outline of a ring on her finger; but this is probably too visually subtle for the audience to perceive. It seemed very obvious for us while shooting; but I wish we had lingered for just a second longer, as we could

have punched in digitally. The lesson: when moving the camera to something important mid shot, be sure to stay on your mark for two seconds minimum.

Deciding specifically how an actor enters a movie (or scene) yields a fun chance to characterize them. Delilah's poking her head into the frame (wearing the chef's hat whom we will later meet) was a charming shot I envisioned early on while drafting the script. One can create much comedy with creative interplay of the space outside the frame. Delilah originally had more lines in her opening monologue, but the need to pick up the pace of the intro and get to the courtroom forced me to chop down her screen time. She was a character that I was advised to delete, not being extremely essential to the storyline—but after a council with my lead writer, we decided that four girls is such a *crew*, and three is simply not as much fun. Delilah's lines were certainly curtailed the most of any performance, however, to tighten up the film.

Phoebe's awful donkey cry was inspired by John C. Reilly's character in *Step Brothers*, and it was a bit of a gamble that I took because I was never 100% sold that it was not “trying too hard.” If she broke down and cried very seriously, it might bum the audience out; so I decided to go with something lighter. The toilet bowl face smash took us nine takes—I really wanted to nail this, having seen a great reaction to a similar stunt in a movie at a film festival (I am starting to realize how unoriginal my “original content” is starting to sound here, so wrought with inspiration from past productions). As for the scorpions, we had no idea how we were going to pull those off at first; but production design gags are important. We ended up ordering a box of those colored lollipops with different bugs inside of them, and they worked & tasted great.

I expect a big laugh at Gloria's bathtub entrance. This scene was sliced down considerably, again so that we could fast forward to the meat of the story. I adore her closeup “reaction” shot. Normally in a dialogue sequence, one person will say something and the camera

will cut to the reverse shot for the other actor's response. Delilah gives her line and we then jump to the unconscious girl's reaction... which is nothing. Notice the male ejaculate in the tub right above her head.

With the introduction of our over-sexualized character, perhaps it is time to comment on the phenomenon of why sexual and "inappropriate" humor is so popular. A theory of mine is that our American culture, still echoing the beliefs of our Puritan forefathers, is sexually repressed. Many think of sex as taboo; one ought not speak of it because it is sacred, private, and sinful unless done by married heterosexuals. But it is a human universal, and one that generally excites pleasurable thoughts. Maybe throwing it out in the open is *surprising* (one of our favorite comedy words) and reminds people of a fundamental desire, which incites positive emotion.

I like the physical slapstick nature of the bathroom sequence with its face slaps & smashes, stomach punches, and ring chokes. The "eww" line from Phoebe was the actress's idea, and here I got to utilize the straight character's *reaction shot* that highlights the silly behavior and dialogue of the character doing the gag. I'm a fan of fast paced verbal quips between multiple characters, especially when they are barely on the same page and they jump "the gap," as outlined by Robert McKee in his book *Story*. "The gap" is essentially the space in the progression of natural dialogue that is accelerated and skipped over due to emotional subtext. For example, if I walked up to my mom and said, "I like your haircut"; and she said, "FUCK YOU!" that would be a "gap," which is much more compelling and cinematic than a standard conversation.

This bathroom scene was very difficult to edit, compress, and shoot. If you look very closely in the background of Phoebe's reverse shots, you will notice that they are all backwards.

This is because we accidentally broke the 180-degree line while shooting and had to flip the image in postproduction to retain the classic cinematic rule that governs all conversations on screen. This works because she is so close to the center of the frame, we have yet to see much of the bathroom, we are looking at her eyes, there is a big mirror that confuses the dimensions of the space, and we are (hopefully) too emotionally invested in the story to care about such minutiae. No one will notice this error, which is amazing.

Moving to the third scene, we got to have plenty of fun with production design, having lots of male genitalia themed bachelorette paraphernalia; and since the audience already knows all the information Phoebe is telling her sister, we get to plant some setups with cutaways and characterize our minor players a little more. You may notice a giant inflatable swan made out of fake \$100 dollar bills—this was a piece which my Production Designer hated but one I insisted on utilizing. I mean come on, that is hilarious, right? I do not care if you cannot exactly logically pinpoint where that would have taken place in the story's chronology, a giant inflatable swan made out of \$100 dollar bills is hysterical anywhere. Right?

Finally we make it to the courtroom. Slow motion, tracking camera shots, and music video type montages are a lot of fun; and this opening sequence is just awesome. I suppose scenes like these are why the twenty-four minute movie ends up so much longer than the twenty-one page script might predestine. Here we meet the most glaring piece of incongruity upon which the comedy of the story is structured—a half man, half horse stripper in a fully tailored bodysuit inside the classically strict, conservative setting of a judicial courthouse. I went back and forth on whether or not I would perform this role myself, but after auditions I decided that we had solid choices for actors and that it would be tough to direct while having to strap in and

out of a plaster horse-body. Matt Story did a fine job. That damn centaur suit cost me about 1/8 of our entire production budget, but it was well worth it.

The courtroom proved a perfect setting for a comedy, with a way to make a joke wherever we pointed the camera. There was wonderful production value that we did not have to construct (or even really dress) and ample room for camera placement. The giant windows provided beautiful sunlight; it was just a big playhouse for us for four days. Oliver Stone shot much of the movie *JFK* in this room, which was nominated for eight Academy Awards, winning Best Cinematography!

Feedback that really helped was not to make the same joke multiple times. For example, I did not realize it; but I had two horse tail flicks & two attempted horse sit-downs in the same shot, multiple jokes about drugs, etc. It is far better to execute just one gag quickly and move on to the next.

The “everybody guesses Pheidippides’ name pronunciation” jokes played out better in my head than I think they did on screen—wordplay is a passion of mine, but I always forget it likely will not cause a big laugh. The same goes for the “Dippides” echo outside the hallway and building, but I believe it is important to get the camera outside of a room if one stays in there for a large amount of time—visual variety is more exciting & cinematic. However, the fairytale centaur POV shots with the woodland costumes & makeup are hilariously spectacular. Serious props (teehee) to my Production Design department.

The toast goof was an idea by my actor, Sam Cobean, in rehearsals; I never would have thought of this joke on my own. This is a fine example of why one should encourage collaboration in the filmmaking process, keeping an open mind to optimize all decision-making.

A film will suffer from a director who has too big of an ego. Do not dismiss a better idea simply because you did not think of it.

An important lesson I took from editing Daphne's opening statement was not to break the tension in the scene by having the actors laugh at each other's silliness. I often make this mistake because I falsely assume that if the actors laugh, then it has to be funny; and this will make the audience chortle as well. However, it is far more important that the characters play the absurdity "straight" and we save the laughter for the audience. For this reason I replaced the shots of earlier cuts where Bob the lawyer and judge Boehner were smirking at Daphne's litigatory ineptitude with more coverage of my protagonist and a straight-playing reaction shot of Phoebe. Henry Griffin says, "comedy is tragedy one step removed"; and by this he means that the *audience* (not the performers!) should laugh from watching the characters undergo conflict of a silly nature.

My actors were spectacular, especially my protagonist (Daphne) and antagonist (Bob), the two most important characters. I am so pleased with their work. Good casting is truly one of a director's most vital responsibilities. It will make or break your film.

On the evidence table we show the "gun" (the sword) in the first act that will be "fired" in the final act—this is another important setup/payoff scenario, not unlike a joke. It would have been cheap to pull the sword out of nowhere later. Contrarily, at the end of the opening courtroom scene is our infamous Bailiff. He is infamous because I was met with mixed reviews on whether or not to feature him as heavily as I did. You might say he is our most "self-reflexive," "non-sequitur" comedian because he comes out of nowhere to interrupt the flow of the story. Violet Lucca would probably shudder here; Seth McFarlane and Bill Murray might

laugh. I decided to keep this part in because I know it will *surprise* the audience and it also sets up future funny bits from the Bailiff (eating popcorn, slurping a drink).

The Ken the Chef sequence was challenging but rewarding. English is not the actor's first language, so directing him was tricky. I do not think he quite understood the comedy, which is interesting because one might consider that a prerequisite to executing the performance. As long as the director understands the humor and accordingly produces the appropriate behavior from his actor, the person can be totally clueless (apparently Jackie Chan does not understand why the movie *Rush Hour* is funny!). This exemplifies how subjective and restricted by linguistics the concept of humor is. Regardless, the insult screaming of the fight sequence was hands down the hardest we all laughed during the whole production. I am furious that we have no behind-the-scenes footage of me trying to direct Joji. I was shouting very loudly to get his energy up and helping him improvise racist defamations, but he could not quite understand me; so for example when I yelled for him to say "small boobs!" he would say "smoked sausage!" After a minute or so of this, when it came time for him to grab his nunchukas and catalyze the end of the scene, he still could not hear nor understand me; so he just kept improvising and yelling things like "you kiss your ex-boyfriend!" I *screamed* at him about six times to grab his nunchukas; but every time that he did not hear me, I laughed even harder, further convoluting the impossible situation. It was a truly profound and absurd moment that I will never forget.

The shot of Delilah with her massive eyeballs at the end of the fight sequence is one of my favorite images, camera moves, and buttons of the whole movie. Although having an incomplete script gets more and more stressful the closer one gets to production, making small edits after the actors have been cast allows for gems like this moment. Once we decided on Rain Echo Scott for Delilah, we incorporated this specific line tailored perfectly to her, which would

have been impossible beforehand. This adds a layer of believability and realism to the story. We did the same with Gloria after casting Michelle Huynh (making fun of her having huge lips and being Asian). I also find it is easier to finalize characters in the script when one has the actor in mind. Logan Sandler, a graduate of the American Film Institute, astutely observed in his lecture: “If nothing changes from script to production to editing, then no magic happened.” A movie is an ever-evolving piece of art.

During Delilah’s testimony we see another example of the intoxicating onscreen chemistry of the girls. These actresses became *obnoxiously* intimate with each other—it was astounding. They created a group text messaging thread the evening they were cast, and they sent *thousands* of messages to each other each week. They clicked immediately, relaying to each other every facet of one another’s lives, including their deepest secrets. Eight months later, they still frequently get together. I also got quite close to my girls; they loved me and I loved them. I even dated one of them for a short time (important note: wait until AFTER you wrap to do this). I think all this love radiated into our work and contributed to a special environment grounded in friendship, positivity, and trust.

You almost *have* to act—at least in a small role—in a project you direct (c.f. Ben Stiller, Adam McKay, Quentin Tarantino, and countless others) because acting and directing are two sides of the same coin. Being a student of one necessitates the study of the other, and acting is so much fun! It behooves one to write in a quality part for himself that he can prepare for months in advance and confidently deliver.

Danny Retz, a veteran film editor (he cut *Mulan* (1998)), told me that Michael Caine said the strongest actors do not blink. During her testimony, in a wonderfully “al-female” fifteen-second span of lustful gazing, Michelle Huynh blinks just twice; and whether her strength

precipitates less blinking or her less blinking precipitates strength, she is certainly empowered here. To augment this, the editor should generally try and include as little blinking in his cuts as possible. Side note: Henry Griffin told me that people like comedies with beautiful, scantily clad women; and god damn it, do I agree.

Some staccato thoughts: I made a decision to go with really goofy, old school Microsoft Powerpoint style editing transitions in order to visually punctuate the manifold scene transitions. Otherwise the cuts would be basic and boring. After several minutes of relatively static, medium shot-sized, verbal humor confined to the witness stand, we get a nice big wide shot where all the characters are tiny and mobile. A critique of mine was that this sequence was too long, but I like how the lunacy escalates. Bob's reaction to the fact that centaurs prefer their women with massive breasts is one of my favorite parts of this film. "Don't do the same gag twice; do the next gag." –Basher from *Ocean's Eleven* (my all-time favorite movie). Since we had already cut outside, I built on the element the second time, adding a confused woman hearing the scream. Say "mythical slutbag" three times fast and don't laugh. The engagement ring is what Alfred Hitchcock would call the "MacGuffin," which is what the characters in a movie *think* they want, when the actual goal is the correction of the flaw in their psychology that causes their strife. Finally, if I had had an unlimited budget for this film, I would have used a fifty-piece orchestra for the score and slowly started populating the back pews with more and more extras, which would have raised the stakes and allowed for even more cutaway gags.

The climax of a comedy is the moment in which the story's major dramatic question is answered in a way that is both surprising yet justly set up. It has to be the "perfect ending," and it should be the biggest laugh of your movie—the punch line to your entire film! Notice how

ours directly proceeds the longest, most dramatic, “truthfully emotional” monologue of the film. Contrast is key.

See if you notice a pattern: they do not know who took the ring, BOOM SURPRISE it was the stripper, BOOM SURPRISE it was actually the sister, our protagonist?!?!? BOOM SURPRISE, the sister is *MURDERED*, BOOM FUCKING SURPRISE, IT WAS ALL A DREAM!!!! Remember, if comedy is a football team, then surprise is the quarterback (and timing is the head coach).

My shooting script was twenty-one pages, my first cut was about twenty-seven minutes, and my final cut was twenty-four minutes. My second act was probably a bit too long, but it was funny. I got the constant note across my script drafts & editorial cuts that the film was too lengthy. This is a note I have received on previous pictures of mine; and it represents a constant struggle I have with wanting to pack them with as much fun as possible versus creating the sleekest, most concise production that is only as long as is absolutely necessary to tell the story. I could have shortened *The Horse's Ass* by deleting jokes, but my goal from the beginning was to make the funniest movie I could; so chopping out gags that made me laugh (as well as the trusted few others to whom I submitted cuts for feedback) made little sense. Do I go for a higher quantity of laughs that forces a longer time period or perhaps pursue a potentially higher *quality* of the overall experience by packing only the “best” laughs into as short a time as possible? It is a mathematical fraction—one can either raise the numerator or lower the denominator to improve the raw score. As with all things, the correct answer likely lies somewhere in the middle on a spectrum. Stuff plenty of jokes into the project, polish them over several drafts, and then *go with your gut* to decide the final ratio.

My thoughts on run time: everyone always says to make it shorter; and while I agree that one should generally lose pages/seconds with each draft/cut from start to finish, there is no magic number for absolute time length. There are funny stories that last fifty seconds, five minutes, fifty minutes, or an hour and a half. Make the movie as long as you think it should be. The idea against lengthier ones is that film festivals prefer them shorter so they can include more filmmakers in one exhibition block; but a previous eleven-minute film I directed was one of four in the “comedy” evening of the New Orleans Film Festival (a prestigious event that screened for over 300 people) alongside a twenty-six minute documentary and thirty-nine minute mockumentary.

Another critique I got was that the constant flow of funny things dulled my overall film and that I should “take out some of the less funny jokes and create more bland moments.” This was contrary to my offensive strategy of coming at the audience with a *30 Rock* style onslaught of jokes so that if one did not land, another one was sure to come soon (there are a little over one hundred attempted punch lines in *The Horse’s Ass*, which averages to about a joke every fifteen seconds). It was an interesting opinion because I certainly think a movie should have ups and downs, not just all ups; but adding “bland moments” seems counterproductive. Perhaps the critic meant that I might benefit from substituting periods of more dramatic material that evoked a different emotion than laughter to counterbalance all the silly content. As important as the notes in a musical composition are the rests.

## Conclusion

So, what have we learned? Joe Rogan, one of the most popular comics in America today, says a comedian's right of passage is to have his material absolutely bomb in front of an audience; and from these ashes of failure must he rise. Whether this be true or not, I'll do my best to blacken and whiten a few hard and fast rules of audiovisual comedy that may help avoid such pain.

Surround yourself with funny, talented people, and empower them. Study the masters. Laugh at yourself. Don't take anything too seriously—*nothing* is exempt from ridicule. Ya gotta goof. Smile a lot. You can't make everyone laugh, so identify and develop your audience. Shorter is better. Utilize hot babes. And incongruity. Raise the stakes. Practice timing. Create chemistry. The climax should be the funniest part. The pitch and outline of your movie/project should elicit laughter. Naughty, sexual jokes usually incite strong reactions. Wide angles are funnier than close-ups. If something makes you laugh, write it down—"the difference between a funny man and a comedian is a notepad." Use all your tools to make jokes—art, camera, makeup, dialogue, editing, genre, whatever. At the heart of every good joke are a dozen bad ones—embrace failure. Study and make up words. Setups and payoffs. Misdirection and surprise. And finally, go with your gut!

Good luck.

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*Ghostbusters* (1984) dir. Ivan Reitman  
*Hot Tub Time Machine* (2010) dir. S. Pink  
*Ocean's Eleven* (2001) dir. S. Soderbergh  
*Rush Hour* (1998) dir. Bret Ratner  
*Step Brothers* (2008) dir. Adam McKay  
*The Horse's Ass* (2017) dir. Max Fisk  
*The Other Guys* (2010) dir. Adam McKay  
*The Party* (1969) dir. Blake Edwards

*Boy Meets World* (1993-2000)  
*Family Guy* (1998-current)  
*Seinfeld* (1989-1998)  
*The Office* (2005-2013)  
*30 Rock* (2006-2013)

## Appendix

The DVD copy of the thesis film *The Horse's Ass* (2017) is located in the Earl K. Long Library.

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Project Title: <i>The Horse's Ass</i>	Professor: <i>Hamp Overton</i>
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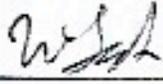
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I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

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 ACTOR SIGNATURE

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Actor Name: <i>SAM COBEAN</i>	Email: [REDACTED]
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*Michael Bristol*

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Course#: <i>FTA 6912</i>	Phone: <i>504-220-7116</i>
Project Title: <i>The Horse's Ass</i>	Professor: <i>Hamp Overton</i>
	Date: <i>11-9-17</i>

### CAST RELEASE

I, the undersigned, hereby grant to UNO Student Max Fisk ("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 Horse's Ass (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>Glendon Hobgood</i>	Email: [REDACTED]
Character: <i>Judge Boehner</i>	Phone: [REDACTED]
	Address: [REDACTED]

*Glendon Hobgood*  
 \_\_\_\_\_  
 ACTOR SIGNATURE

*4-1-2017*  
 \_\_\_\_\_  
 DATE

*Max Fisk*  
 \_\_\_\_\_  
 STUDENT SIGNATURE

*11-9*  
 \_\_\_\_\_  
 DATE



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.unofilm.com

Student: <i>Max Fisk</i>	Email: <i>wfisk@uno.edu</i>
Course#: <i>FTA 6912</i>	Phone: <i>504-220-7116</i>
Project Title: <i>The Horse's Ass</i>	Professor: <i>Hamp Overton</i>
	Date: <i>11-9-17</i>

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Actor Name: <i>Alton Landry</i>	Email:
Character: <i>Baliff</i>	Phone: <i>[REDACTED]</i>
	Address: <i>[REDACTED]</i>

*Alf J. Landry*  
ACTOR SIGNATURE

*April-1-2017*  
DATE

STUDENT SIGNATURE

DATE



DEPARTMENT OF  
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THE UNIVERSITY OF NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 307  
New Orleans, LA 70148  
(504) 280 6311 / Fax (504) 280 6318  
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Student: <input checked="" type="checkbox"/> <i>Max Fisk</i>	Email: <i>wfisk@uno.edu</i>
Course#: <i>FTA 6912</i>	Phone: <i>504-220-7116</i>
Project Title: <i>The Horse's Ass</i>	Professor: <i>Hamp Overton</i>
	Date: <i>11-9-17</i>

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Actor Name: <i>EMMETT Crockett</i>	Email: [REDACTED]
Character: <i>Gene Latifah</i>	Phone: [REDACTED]
	Address: [REDACTED]

*[Handwritten Signature]*

ACTOR SIGNATURE

*4/21/17*

DATE

*[Handwritten Signature]*

STUDENT SIGNATURE

*11-9*

DATE



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2000 Lakeshore Drive, Performing Arts Center 307  
New Orleans, LA 70148  
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Student:  <i>Max Fisk</i>	Email: <i>wfisk@uno.edu</i>
Course#: <i>FTA 6912</i>	Phone: <i>504-220-7116</i>
Project Title: <i>The Horse's Ass</i>	Professor: <i>Hamp Overton</i>
	Date: <i>11-9-17</i>

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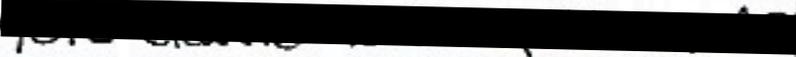
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Actor Name: <i>Skylend Rowell</i>	Email: 
	Phone: 
Character: <i>Pheobe</i>	Address: 

*Skylend Rowell*  
ACTOR SIGNATURE

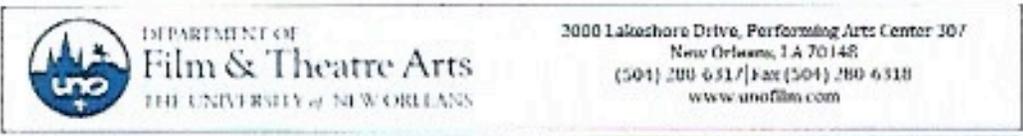
*3/31/17*  
DATE

*WFisk*  
STUDENT SIGNATURE

*11-17*  
DATE

STUDENT SIGNATURE

DATE



Student: <i>Max Fisk</i>	Email: <i>wfisk@uno.edu</i>
Course#: <i>FTA 6912</i>	Phone: <i>504-220-7116</i>
Project Title: <i>The Horse's Ass</i>	Professor: <i>Hamp Overton</i>
	Date: <i>11-9-17</i>

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Actor Name: <i>Michelle Huynh</i>	Email: [REDACTED]
Character: <i>"GLORIA"</i>	Phone: [REDACTED]
	Address: [REDACTED]

*[Handwritten Signature]*  
 ACTOR SIGNATURE

*[Handwritten Signature]*  
 STUDENT SIGNATURE

*March 31, 2017*  
 DATE

*11-9*  
 DATE



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) 280-6310  
www.unofilms.com

Student: <i>Max Fisk</i>	Email: <i>wfisk@uno.edu</i>
Course#: <i>FTA 6912</i>	Phone: <i>504-220-7116</i>
Project Title: <i>The Horse's Ass</i>	Professor: <i>Hamp Overton</i>
	Date: <i>11-9-17</i>

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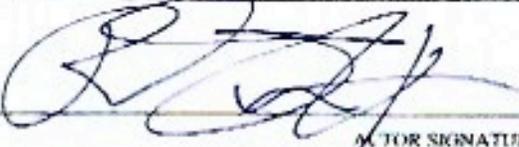
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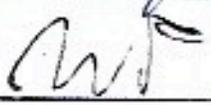
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Actor Name: <i>Rain Scott</i>	Email: [REDACTED]
Character: <i>Delilah</i>	Phone: [REDACTED]
	Address: [REDACTED]

  
\_\_\_\_\_  
ACTOR SIGNATURE

*3/31/17*  
\_\_\_\_\_  
DATE

  
\_\_\_\_\_  
STUDENT SIGNATURE

*11-9*  
\_\_\_\_\_  
DATE

 DEPARTMENT OF <b>Film &amp; Theatre Arts</b> 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: William Fisk	Email: wfisk@uno.edu 504-220-7116 Phone:
Course#: FTA 6912	Professor: Hamp Overton
Project Title: The Horse's Ass	Date: 11/9/17

### ART WORK RELEASE

I, the undersigned, hereby grant to the Student Filmmaker, Max Fisk ("you"), the University of New Orleans Department of Film & Theatre, and their successors, assigns and licensees the perpetual right but not the obligation to use my artwork in the student project tentatively entitled The Horse's Ass (the "Picture") and to utilize and reproduce the artwork in connection with the Picture, without limitation as to time or number of runs, for reproduction, exhibition and exploitation, throughout the world, in any and all manner, methods and media, whether now known or hereafter known or devised, and in the advertising, publicizing, promotion, and exploitation thereof.

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

Owner of Artwork: Maia Van Zandt	Artwork Title/Description: The Horse's Ass End Credits Forest Animation
Email: 518-223-2185 maia.vanzandt@gmail.com Phone:	Address: 111 State St, New Orleans, LA, 70116

AGREED AND ACCEPTED BY:

  
 \_\_\_\_\_  
 OWNER SIGNATURE

Maia Van Zandt  
 \_\_\_\_\_  
 PRINT NAME

11/9/17  
 \_\_\_\_\_  
 DATE

  
 \_\_\_\_\_  
 STUDENT SIGNATURE

William Fisk  
 \_\_\_\_\_  
 PRINT NAME

11/9/17  
 \_\_\_\_\_  
 DATE

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Student: William Fisk	Email: wfisk@uno.edu 504-220-7116
Course#: FTA 6912	Phone:
Project Title: The Horse's Ass	Professor: Hamp Overton
	Date: 11/9/17

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Owner of Artwork: Danny Nicholas	Artwork Title/Description: Courtroom Sketch Cartoon
Email: 985-413-9658 Phone: dannynicholas044@gmail.com	Address: 4801 Pratt Drive, New Orleans, LA, 70117

AGREED AND ACCEPTED BY:

 <hr/> OWNER SIGNATURE	Danny Nicholas <hr/> PRINT NAME	11/9/17 <hr/> DATE
 <hr/> STUDENT SIGNATURE	William Fisk <hr/> PRINT NAME	11/9/17 <hr/> DATE

 DEPARTMENT OF <b>Film &amp; Theatre Arts</b> 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
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Student: William Fisk	Email: wfisk@uno.edu 504-220-7116
Course#: FTA 6912	Phone:
Project Title: The Horse's Ass	Professor: Hamp Overton
	Date: 11/9/17

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Owner of Artwork: Jade Saravia	Artwork Title/Description: Pheidippides Flyer
Email: jade917@gmail.com Phone: 504-482-8524	Address: 101 East Livingston St, New Orleans, LA, 70117

AGREED AND ACCEPTED BY:

 <hr/> OWNER SIGNATURE	Jade Saravia <hr/> PRINT NAME	11/9/17 <hr/> DATE
 <hr/> STUDENT SIGNATURE	William Fisk <hr/> PRINT NAME	11/9/17 <hr/> DATE

	DEPARTMENT OF <b>Film &amp; Theatre Arts</b> 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
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Student: William Fisk	Email: wfisk@uno.edu 504-220-7116 Phone:
Course#: FTA 6912	Professor: Hamp Overton
Project Title: The Horse's Ass	Date: 11/9/17

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Owner of Artwork: Alaina Boyett	Artwork Title/Description: The Horse's Ass Streamer Title
Email: alainaboyett@gmail.com Phone: m 573-864-3222	Address: 44 Concord Ave, New Orleans, LA, 70122

AGREED AND ACCEPTED BY:

 <hr/> OWNER SIGNATURE	Alaina Boyett <hr/> PRINT NAME	11/9/17 <hr/> DATE
 <hr/> STUDENT SIGNATURE	William Fisk <hr/> PRINT NAME	11/9/17 <hr/> DATE

# MUSIC LICENSE AGREEMENT

## MUSIC LICENSE AGREEMENT

This license agreement (hereafter referred to as the "AGREEMENT") is made between the Max Fisk (hereafter referred to as the "LICENSEE") and the copyright owner(s) David Hart (hereafter referred to as the "LICENSOR"), in regards to the musical composition embodied in the The Horse's Ass mobile application (hereafter referred to as the "Work") on the date of the signing of this agreement set forth below.

### GUARANTEE

LICENSOR guarantees that it owns and controls the rights represented herein with respect to the recordings and the musical compositions in the Work and has and will hold throughout the TERRITORY and during the DURATION the above listed rights to exploit the Work as contemplated herein. LICENSOR shall indemnify and hold the LICENSEE harmless from any and all claims, liabilities and costs, losses, damages or expenses (including attorney's fees) arising out of any breach, allegation, claim or failure of any covenants or warranties made by the LICENSOR herein.

### GENERAL TERMS

The mechanical, synchronization, and performance rights granted to the LICENSEE within the AGREEMENT include (1) right to re-record, duplicate and release the Work as part of a production in whatever medium(s) necessary (i.e. video tape, film, CD-ROM, DVD). If the music is used in software such as a video game application or other software product, the music will be "embedded" with the intention that the end user of the software or video game is unable to extract or use the music on its own; (2) right to use the music as a soundtrack "synced" with visual images as part of a production; and (3) right to use the music as part of the public viewing or broadcast of a production (including but not limited to TV shows, videos, DVDs, Web Sites, podcasts, multimedia presentations, and films). The LICENSOR grants LICENSEE an exclusive perpetual license to use the Work herein.

### RIGHTS NOT INCLUDED IN THIS AGREEMENT

The rights granted to the LICENSEE do not permit the LICENSEE to (1) claim authorship of the music represented under this AGREEMENT; (2) transfer, share or sub-lease this license agreement with any other party; (3) copy or duplicate the Work except for use in the LICENSEE'S productions; (4) permit any other individual or third party the right to use the Work in place of the LICENSEE; (5) resell, trade, or exploit for profit the Work contained herein outright or as part of other music and/or audio-related collections, in part or in whole, to any other individual or party

(although the music can be sold as part of the production, which is a clear and distinct product from Work itself.)

**TERRITORY**

The territory of this contract is the entire universe.

**CREDITS**

The LICENSEE is not required to credit the Work to the composer, publisher, or LICENSOR in the LICENSEE's productions (in liner notes, rolling credits, verbal acknowledgment, etc.)

**DATES**

The term of the contract is effective on **THE DATE SIGNED BELOW.**

**FEES**

The LICENSEE agrees to pay the LICENSOR a one-time fee of \$500.69. The LICENSEE will not owe any future additional royalties or fees to the LICENSOR for future use of the Work within the terms of this AGREEMENT.

**THIS CONSTITUTES THE ENTIRE AGREEMENT BETWEEN THE PARTIES HEREIN.**

**Licensor**

  
\_\_\_\_\_ 11-9-2017  
\_\_\_\_\_ **David Hart**

**Licensee**

  
\_\_\_\_\_ 11-9-17  
\_\_\_\_\_ *William Fisk*



		DAY #1 OF 6 FRIDAY March 31st 2017		<b>KEEP JOKES READY!!!</b>			
THE HORSE'S ASS		<b>CREW CALL:</b> <b>6:00 AM</b>		TEMPS: HIGH 80° LOW 64° SUNRISE: 6:51 AM SUNSET: 7:18 PM CHANCE OF RAIN %: DAY 0% & NIGHT 0% WINDS SE - 8 MPH			
DIRECTOR: MAX FISK PRODUCER: RICKY AUTIELLO WRITER: JACOB HOYSON 1st AD: LANGSTON WILLIAMS		SET CELL: (318) 794 - 2756		<b>SHOOTING CALL:</b> <b>8:00 AM</b>		Carpool at UNO PAC Lot at 5:30am	
		LUNCH: 12:00 PM		SCHEDULE: v3 3/21/17 SCRIPT: v10.1 3/23/17			
LIMITED SPACE IN THE HOTEL! DO YOUR BEST TO STAY OUT OF THE HALLWAYS. NO CAMERAS, VISITORS OR GUESTS WITHOUT PRIOR CONSENT OF THE PRODUCERS OR 1ST AD. Stay Hydrated!							
SCENES	SET AND DESCRIPTION	D/N	PGS	CAST		LOCATION	
3	INT ADJOINING ROOM The girls brief Daphne.	D	1 6/8	1,2,3,4		Courtyard Marriott Metairie 2 Galleria Blvd New Orleans, LA 70001	
23	INT ADJOINING ROOM Daphne wakes up, admits guilt.	D	3/8	1,2,3,4		DISTANCE FROM THE UNIVERSITY OF NEW ORLEANS: 18 minutes away	
TOTAL PAGES: 2 1/8							
#	CAST	CHARACTER	SWF	PU/Lv/Rpt	HMU	READY ON SET	COMMENTS
1	Brittany Palmisano	DAPHNE	SW	5:45 AM	5:50 AM	7:15 AM	Report to Will Van Hoof
2	Skylend Rousell	PHOEBE	SW	5:45 AM	5:50 AM	7:15 AM	Report to Will Van Hoof
3	Rain Echo Scott	DELILAH	SW	5:45 AM	5:50 AM	7:15 AM	Report to Will Van Hoof
4	Michelle Huynh	GLORIA	SW	5:45 AM	5:50 AM	7:15 AM	Report to Will Van Hoof
BACKGROUND ARTISTS & STAND INS/PHOTO DBLS				ACCOUTREMENT			
STAND INS	SCENES	CALL	RDY ON SET	DEPT.	SC#		
				PROPS:	3, 23	Gloria's pizza slice	Floppy Richards Flyers
BACKGROUND	SCENES	CALL	RDY ON SET				
				MAKEUP:	3, 23	Long night of drinking look	Faintball splatters
				SET DRESS:	3, 23	Muddy hoof prints	Faintball splatter Bumps of cocaine
				WARDROBE:	3, 23	Gloria's curtain	Delilah's Hospital Attire
: NON UNION BGS				: Total Stand Ins			
LOGISTICS							
BASECAMP		CREW STAGING		CREW PARKING/CAST PARKING		HOSPITAL PH:	
COURTYARD MARRIOTT PARKING LOT (Near truck, under pop up tents)		2nd room of primary filming suite		Parking lot of Courtyard Marriott		Omega Hospital 2525 Severn Avenue, Metairie, LA 70002	
ADVANCE SCHEDULE							
SATURDAY, APRIL 1, 2017							
SCENES	SET AND DESCRIPTION	D/N	PGS	CAST		LOCATION	
4	INT COURTROOM Opening courtroom sequence	D	1 3/8	1,2,3,4,5,6,7,8,1 2		Orleans Parish Criminal District Court 2700 Tulane Avenue New Orleans, LA 70119	
6	INT COURTROOM Dips proclaims his name	D	1/8	1,2,3,4,5,6,7,8,1 2		DISTANCE FROM THE UNIVERSITY OF NEW ORLEANS: 20 minutes away	
8	INT COURTROOM Lawyers give opening statements	D	1 6/8	1,2,3,4,5,6,7,8,1 2		Crew Parking: Lot on corner of Gravier & Broad	
TOTAL PAGES: 3 2/8							
SUNDAY, APRIL 2, 2016							
SCENES	SET AND DESCRIPTION	D/N	PGS	CAST		LOCATION	
12	INT COURTROOM Daphne examines Delilah	D	4/8	1,2,3,4,5,6,7,8,1 2		Orleans Parish Criminal District Court 2700 Tulane Avenue New Orleans, LA 70119	
15	INT COURTROOM Daphne examines Gloria	D	5/8	1,2,3,4,5,6,7,8,1 2		DISTANCE FROM THE UNIVERSITY OF NEW ORLEANS: 20 minutes away	
11	INT COURTROOM Bob grills Delilah on the stand	D	3/8	1,2,3,4,5,6,7,8,1 2		Crew Parking: Lot on corner of Gravier & Broad	
9	INT COURTROOM Gene Latifah testifies	D	1 7/8	1,2,3,4,6,7,8,9,1 2			
14	INT COURTROOM Bob examines Gloria	D	4/8	1,2,3,4,6,7,8,12			
TOTAL PAGES: 3 7/8							
1ST AD LANGSTON WILLIAMS (225) 937-3957		2ND AD DANIEL KLEINPETER (225) 235-6022		2ND 2ND AD WILLIAM VAN HOOF (318) 794-2756		DIRECTOR MAX FISK (504) 220-7116	PRODUCER RICKY AUTIELLO (407) 488-4915

		DAY #2 OF 6 SATURDAY April 1st 2017		<b>KEEP JOKES READY!!!</b>			
THE HORSE'S ASS		<b>CREW CALL:</b> <b>6:30 AM</b>		TEMPS: HIGH 82° LOW 64° SUNRISE: 6:49 AM SUNSET: 7:19 PM CHANCE OF RAIN %: DAY 10% & NIGHT 10% WINDS ESE - 10-20 MPH			
DIRECTOR: MAX FISK PRODUCER: RICKY AUTIELLO WRITER: JACOB HOYSON 1st AD: LANGSTON WILLIAMS		<b>SHOOTING CALL:</b> <b>8:30 AM</b> LUNCH: 12:30 PM		Carpool at UNO PAC Lot at 5:45am			
SET CELL: (318) 794 - 2756		SCHEDULE: v3 3/21/17 SCRIPT: v10.1 3/23/17					
DO NOT OBSTRUCT THE CONSTRUCTION WORKERS! NO CAMERAS, VISITORS OR GUESTS WITHOUT PRIOR CONSENT OF THE PRODUCERS OR 1ST AD. Stay Hydrated!							
SCENES	SET AND DESCRIPTION	D/N	PGS	CAST	LOCATION		
4	INT COURTROOM Opening courtroom sequence	D	1 3/8	1,2,3,4,5,6,7,8,1 2	Orleans Parish Criminal District Court 2700 Tulane Avenue New Orleans, LA 70119		
6	INT COURTROOM Dips proclaims his name	D	1/8	1,2,3,4,5,6,7,8,1 2	DISTANCE FROM THE UNIVERSITY OF NEW ORLEANS: 20 minutes away		
8	INT COURTROOM Lawyers give opening statements	D	1 6/8	1,2,3,4,5,6,7,8,1 2	Crew Parking: Lot on corner of Gravier & Broad		
TOTAL PAGES: 3 2/8							
#	CAST	CHARACTER	SWF	PU/Lv/Rpt	HMU	READY ON SET	COMMENTS
1	Brittany Palmisano	DAPHNE	W	6:00 AM	6:10 AM	7:30 AM	Report to Will Van Hoof
2	Skylend Rousell	PHOEBE	W	6:00 AM	6:10 AM	7:30 AM	Report to Will Van Hoof
3	Rain Echo Scott	DELILAH	W	6:00 AM	6:10 AM	7:30 AM	Report to Will Van Hoof
4	Michelle Huynh	GLORIA	W	6:00 AM	6:10 AM	7:30 AM	Report to Will Van Hoof
5	Matt Story	PHEIDIPIDES	SW	6:30 AM	6:40 AM	7:30 AM	Report to Will Van Hoof
6	Sam Cobean	BOB	SW	6:30 AM	6:40 AM	7:30 AM	Report to Will Van Hoof
7	Glen Hobgood	JUDGE BOEHNER	SW	6:30 AM	6:40 AM	7:30 AM	Report to Will Van Hoof
8	Alton Landry	BAILIFF	SW	6:30 AM	6:40 AM	7:30 AM	Report to Will Van Hoof
12	Michael Collins	CARTOONIST	SW	6:30 AM	6:40 AM	7:30 AM	Report to Will Van Hoof
BACKGROUND ARTISTS & STAND INS/PHOTO DBLS				ACCOUTREMENT			
STAND INS	SCENES	CALL	RDY ON SET	DEPT.	SC#		
				PROPS:	4,6,8	Delilah's Engagment Ring	Delilah's Joint
						Gloria's Ring	Judge's Gavel
						Bailiff's Cellphone	Daphne's Flyer Notes
						Judge's Papers	
				MAKEUP:	4,6,8	Long night of drinking look	Faintball splatters
				WARDROBE:	4,6,8	Gloria's curtain	Delilah's Hospital Attire
						Bob's Suit	Judge's Robe
						Pheidippides Centaur Body	
: NON UNION BGS				: Total Stand Ins			
LOGISTICS							
BASECAMP		CREW STAGING		CREW PARKING/CAST PARKING		HOSPITAL PH:	
JUDICIAL ADMINISTRATOR'S OFFICE (Room at the end of the hallway)		In corner between Administrator's Office and picture courtroom		Lot on corner of Gravier and Broad		Tulane Medical Center 1415 Tulane Ave, Metairie, LA 70119	
ADVANCE SCHEDULE							
SUNDAY, APRIL 2, 2016				DAY # 3			
SCENES	SET AND DESCRIPTION	D/N	PGS	CAST	LOCATION		
12	INT COURTROOM Daphne examines Delilah	D	4/8	1,2,3,4,5,6,7,8,1 2	Orleans Parish Criminal District Court 2700 Tulane Avenue New Orleans, LA 70119		
15	INT COURTROOM Daphne examines Gloria	D	5/8	1,2,3,4,5,6,7,8,1 2	DISTANCE FROM THE UNIVERSITY OF NEW ORLEANS: 20 minutes away		
11	INT COURTROOM Bob grills Delilah on the stand	D	3/8	1,2,3,4,5,6,7,8,1 2	Crew Parking: Lot on corner of Gravier & Broad		
9	INT COURTROOM Gene Latifah testifies	D	1 7/8	1,2,3,4,6,7,8,9,1 2			
14	INT COURTROOM Bob examines Gloria	D	4/8	1,2,3,4,6,7,8,12			
TOTAL PAGES: 3 7/8							
1ST AD LANGSTON WILLIAMS (225) 937-3957		2ND AD DANIEL KLEINPETER (225) 235-6022		2ND 2ND AD WILLIAM VAN HOOF (318) 794-2756		DIRECTOR MAX FISK (504) 220-7116	
				PRODUCER RICKY AUTIELLO (407) 488-4915			

	THE HORSE'S ASS	DAY #3 OF 6 SUNDAY April 2nd 2017	<b>KEEP JOKES READY!!!</b>
		<b>CREW CALL:</b> <b>6:30 AM</b>	TEMPS: HIGH 79° LOW 70° SUNRISE: 6:48 AM SUNSET: 7:19 PM CHANCE OF RAIN %: DAY 40% & NIGHT 80% WINDS SE - 18 MPH
DIRECTOR: MAX FISK PRODUCER: RICKY AUTIELLO WRITER: JACOB HOYSON 1st AD: LANGSTON WILLIAMS	SET CELL: (318) 794 - 2756	<b>SHOOTING CALL:</b> <b>7:39 AM</b> LUNCH: 12:30 PM	SCHEDULE: v3 3/21/17 SCRIPT: v10.1 3/23/17 Carpool at UNO PAC Lot at 5:45am

DO NOT OBSTRUCT THE CONSTRUCTION WORKERS!  
NO CAMERAS, VISITORS OR GUESTS WITHOUT PRIOR CONSENT OF THE PRODUCERS OR 1ST AD. Stay Hydrated!

SCENES	SET AND DESCRIPTION	D/N	PGS	CAST	LOCATION
12	INT COURTROOM Daphne examines Delilah	D	4/8	1,2,3,4,5,6,7,8,12	Orleans Parish Criminal District Court 2700 Tulane Avenue New Orleans, LA 70119
15	INT COURTROOM Daphne examines Gloria	D	5/8	1,2,3,4,5,6,7,8,12	DISTANCE FROM THE UNIVERSITY OF NEW ORLEANS: 20 minutes away
11	INT COURTROOM Bob grills Delilah on the stand	D	3/8	1,2,3,4,5,6,7,8,12	Crew Parking: Lot on corner of Gravier & Broad
9	INT COURTROOM Gene Latifah testifies	D	1 7/8	1,2,3,4,6,7,8,9,12	
14	INT COURTROOM Bob examines Gloria	D	4/8	1,2,3,4,6,7,8,12	
TOTAL PAGES:				3 7/8	

#	CAST	CHARACTER	SWF	PU/Lv/Rpt	HMU	READY ON SET	COMMENTS
1	Brittany Palmisano	DAAPHNE	W	6:20 AM	6:20 AM	7:30 AM	Report to Will Van Hoof
2	Skylend Rousell	PHOEBE	W	6:20 AM	6:20 AM	7:30 AM	Report to Will Van Hoof
3	Rain Echo Scott	DELLIAH	W	6:20 AM	6:20 AM	7:30 AM	Report to Will Van Hoof
4	Michelle Huynh	GLORIA	W	6:20 AM	6:20 AM	7:30 AM	Report to Will Van Hoof
5	Matt Story	PHEIDIPPIDES	W	6:20 AM	6:20 AM	7:30 AM	Report to Will Van Hoof
6	Sam Cobean	BOB	W	6:20 AM	6:20 AM	7:30 AM	Report to Will Van Hoof
7	Glen Hobgood	JUDGE BOEHNER	W	6:20 AM	6:20 AM	7:30 AM	Report to Will Van Hoof
8	Alton Landry	BAILIFF	W	6:20 AM	6:20 AM	7:30 AM	Report to Will Van Hoof
9	Emmett Crockett	GENE LATIFAH	SW	11:30 AM	11:40 AM	1:30 PM	Report to Will Van Hoof
12	Michael Collins	CARTOONIST	W	6:20 AM	6:20 AM	7:30 AM	Report to Will Van Hoof

BACKGROUND ARTISTS & STAND INS/PHOTO DBLS				ACCCOUTREMENT			
STAND INS	SCENES	CALL	RDY ON SET	DEPT.	SC#		
					9,11,12,14,15	Delilah's Engagment Ring	Delilah's Joint
						Gloria's Ring	Judge's Gavel
						Bailiff's Cellphone	Daphne's Flyer Notes
						Judge's Papers	Gene Latifah's arm sling
					9,11,12,14,15	Long night of drinking look	Paintball splatters
					9,11,12,14,15	Gloria's curtain	Delilah's Hospital Attire
						Bob's Suit	Judge's Robe
						Pheidippides Centaur Body	
: NON UNION BGS				: Total Stand Ins			

LOGISTICS			
BASECAMP	CREW STAGING	CREW PARKING/CAST PARKING	HOSPITAL PH:
JUDICIAL ADMINISTRATOR'S OFFICE (Room at the end of the hallway)	In corner between Administrator's Office and picture courtroom	Lot on corner of Gravier and Broad	Tulane Medical Center 1415 Tulane Ave, Metairie, LA 70119

ADVANCE SCHEDULE					
FRIDAY, APRIL 7, 2016			DAY # 3		
SCENES	SET AND DESCRIPTION	D/N	PGS	CAST	LOCATION
1	INT HOTEL ROOM Phoebe wakes up missing her ring.	D	1 2/8	2,3	Courtyard Marriott Metairie 2 Galleria Blvd New Orleans, LA 70001
2	INT HOTEL BATHROOM Phoebe and Delilah find Gloria in the tub.	D	1 5/8	2,3,4	DISTANCE FROM THE UNIVERSITY OF NEW ORLEANS: 18 minutes away
TOTAL PAGES:			2 7/8		

1ST AD LANGSTON WILLIAMS (225) 937-3957	2ND AD DANIEL KLEINPETER (225) 235-6022	2ND 2ND AD WILLIAM VAN HOOF (318) 794-2756	DIRECTOR MAX FISK (504) 220-7116	PRODUCER RICKY AUTIELLO (407) 488-4915
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		DAY #4 OF 6 FRIDAY April 7th 2017		<b>KEEP JOKES READY!!!</b>			
THE HORSE'S ASS		CREW CALL: <b>6:00 AM</b>		TEMPS: HIGH 72° LOW 56° SUNRISE: 6:42 AM SUNSET: 7:22 PM CHANCE OF RAIN %: DAY 0% & NIGHT 0% WINDS N - 12 MPH			
DIRECTOR: MAX FISK PRODUCER: RICKY AUTIELLO WRITER: JACOB HOYSON 1st AD: LANGSTON WILLIAMS		SHOOTING CALL: <b>7:39 AM</b> LUNCH: 12:00 PM		Carpool at UNO PAC Lot at 5:30am			
LIMITED SPACE IN THE HOTEL! DO YOUR BEST TO STAY OUT OF THE HALLWAYS. NO CAMERAS, VISITORS OR GUESTS WITHOUT PRIOR CONSENT OF THE PRODUCERS OR 1ST AD. Stay Hydrated!							
SCENES	SET AND DESCRIPTION	D/N	PGS	CAST	LOCATION		
2	INT HOTEL BATHROOM <i>Phoebe and Delilah find Gloria in the tub.</i>	D	1 5/8	2,3,4	Courtyard Marriott Gretna 5 Westbank Expressway Gretna, LA 70053		
1	INT HOTEL ROOM <i>Phoebe wakes up missing her ring.</i>	D	1 2/8	2,3	DISTANCE FROM THE UNIVERSITY OF NEW ORLEANS: 25 minutes away Crew Parking: Courtyard Marriott Parking Lot		
TOTAL PAGES: 2 7/8							
#	CAST	CHARACTER	SWF	PU/Lv/Rpt	HMU	READY ON SET	COMMENTS
2	Skylend Rousell	PHOEBE	W	5:30 AM	5:30 AM	6:50 AM	Report to Will Van Hoof
3	Rain Echo Scott	DELILAH	W	5:30 AM	5:30 AM	6:50 AM	Report to Will Van Hoof
4	Michelle Huynh	GLORIA	W	5:30 AM	5:30 AM	6:50 AM	Report to Will Van Hoof
BACKGROUND ARTISTS & STAND INS/PHOTO DBLS				ACCCOUTREMENT			
STAND INS	SCENES	CALL	RDY ON SET	DEPT.	SC#		
				PROPS:	1,2	Delilah's Engagment Ring Gloria's Ring	Delilah's Phone Scorpion Lollipops Chef's Hat
				SFX:	1,2	Vomit	
				MAKEUP:	1,2	Gloria's Corpse Look	Faintball Splatters
				WARDROBE:	1,2	Gloria's Curtain	Delilah's Hospital Attire
: NON UNION BGS		: Total Stand Ins					
LOGISTICS							
BASECAMP		CREW STAGING		CREW PARKING/CAST PARKING		HOSPITAL PH:	
COURTYARD MARRIOTT'S REAR COURTYARD (Near truck, under pop up tent)		Room 140 for crew staging Room 139 for set		Parking lot of Courtyard Marriott		University Medical Center 2000 Canal St, New Orleans, LA 70112	
ADVANCE SCHEDULE							
SATURDAY, APRIL 8, 2017				DAY # 5			
SCENES	SET AND DESCRIPTION	D/N	PGS	CAST	LOCATION		
10	INT COURTROOM <i>Ken the Chef testifies</i>	D	1 1/8	1,2,3,4,5,6,7,8, 10,12	Orleans Parish Criminal District Court 2700 Tulane Avenue New Orleans, LA 70119		
16	INT COURTROOM <i>Dips approaches the stand</i>	D	3/8	1,2,3,4,5,6,7,8, 12	DISTANCE FROM THE UNIVERSITY OF NEW ORLEANS: 20 minutes away Crew Parking: Lot on corner of Gravier & Broad		
18	INT COURTROOM <i>Bob examines Dips</i>	D	1 3/8	1,2,3,4,5,6,7,8, 12			
20	INT COURTROOM <i>Daphne examines Dips</i>	D	1 4/8	1,2,3,4,5,6,7,8, 12			
TOTAL PAGES: 4 3/8							
SUNDAY, APRIL 9, 2017				DAY # 6			
SCENES	SET AND DESCRIPTION	D/N	PGS	CAST	LOCATION		
22	INT COURTROOM <i>Final courtroom sequence, ring discovery, stabbing</i>	D	2 2/8	1,2,3,4,5,6,7,8, 12	Orleans Parish Criminal District Court 2700 Tulane Avenue New Orleans, LA 70119		
13	INT COURTROOM <i>Scuba Guy testifies</i>	D	3/8	1,2,3,4,5,6,7,8, 11,12	DISTANCE FROM THE UNIVERSITY OF NEW ORLEANS: 20 minutes away Crew Parking: Lot on corner of Gravier & Broad		
7	EXT COURTHOUSE <i>"--DIPPIDES!" echoes outside the building</i>	D	1/8				
19	EXT COURTHOUSE <i>"--DIPPIDES!" echoes outside again</i>	D	1/8				
5	INT WOODLAND COURTROOM <i>Pheidippides POV reveals he believes he's a centaur</i>	D	2/8	1,2,3,4,6,7			
17	INT WOODLAND COURTROOM <i>2nd Woodland Dips POV</i>	D	2/8	1,2,3,4,6,7,8			
21	INT COURTROOM <i>Final Woodland POV, Daphne/Dips share moment</i>	D	2/8	1,2,3,4,5,6,7			
TOTAL PAGES: 3 5/8							
1ST AD LANGSTON WILLIAMS (225) 937-3957	2ND AD DANIEL KLEINPETER (225) 235-6022	2ND 2ND AD WILLIAM VAN HOOF (318) 794-2756	DIRECTOR MAX FISK (504) 220-7116	PRODUCER RICKY AUTIELLO (407) 488-4915			

TRAVEL TIME FROM THE UNIVERSITY OF NEW ORLEANS: 25 MINUTES!!!

POSITION	NAME	LEAVE	LV/PU/RS 2	CALL	POSITION	NAME	LEAVE	LV/PU/RS 2	CALL
<b>PRODUCTION</b>					<b>MAKE-UP &amp; HAIR</b>				
DIRECTOR/WRITER	MAX FISK			5:30am	M/U	ASHLEY BOLOTTE			HOLD
PRODUCER	RICKY AUTIELLO			HOLD	M/U	LINDSEY PELLETTE			HOLD
1ST AD	LANGSTON WILLIAMS			5:30am	M/U	KAYLA BOLDONADO			5:30am
2ND AD	DANIEL KLEINPETER			HOLD	M/U	EVEY SORBET			5:30am
2ND 2ND AD	WILLIAM VAN HOOF			5:30am	M/U	JILLIAN HYMAN			HOLD
SET PA	PETER HOFFPAUIR			6:00am	<b>COSTUMES</b>				
					WARDROBER	KATIE NAPOLI			HOLD
<b>SCRIPT SUPERVISOR</b>					<b>ART DEPT.</b>				
SCRIPT SUPERVISOR	HOPE TERRANCE			6:00am	PRODUCTION DESIGNER	ALAINA BOYETT			HOLD
<b>CAMERA</b>					<b>ART DIRECTOR</b>				
DIR OF PHOTOGRAPHY	TRENTON MYNATT			6:00am	ART DIRECTOR	JADE SERAVIA			6:00am
A CAM OP	MARY MCDADE CASTEEL			6:00am	ART ASSISTANT	KYLA MCKECHNIE			6:00am
A CAMERA 1ST AC	BARRY CUNNINGHAM			6:00am	ART ASSISTANT	NICOLE SCHANZMEYER			6:00am
A CAMERA 2ND AC	FABIOLA ANDRADE			6:00am	<b>SET DECORATION</b>				
DIT	PATRICK SANDERSON			HOLD	SET DECORATOR	BRUCE LEMMERT			1:00pm
STILL PHOTOGRAPHER	MAG DEWITT			HOLD	<b>CATERING</b>				
STILL PHOTOGRAPHER	SARAH SMITH			HOLD	CATERER	OAK OVEN			12:00pm
STILL PHOTOGRAPHER	PAUL PUNZO			HOLD					
STILL PHOTOGRAPHER	JOEY HARMON			6:00am					
<b>GRIP &amp; ELECTRIC</b>									
KEY GRIP	JUSTIN FAXON			1:00pm					
DOLLY GRIP	SEAN PUGH			HOLD					
GRIP	KYE RUDDY			6:00am					
GRIP	CHRISTIAN HOLDSWORTH			HOLD					
GAFFER	NICK MANNING			6:00am					
BEST BOY									
ELECTRIC	JORDAN LANDRY			6:00am					
<b>SOUND</b>					<b>CRAFT SERVICE</b>				
SOUND MIXER	EMILY POUILLIARD			6:00am	KEY CRAFT SERVICE	STEVEN CHARPENTIER			HOLD
BOOM OPERATOR	JONAH CARMENA			6:00am	CRAFT ASST	ZACK HENNESSEY			6:00am
SOUND UTILITY	OSWALDO POSAS			6:00am					
<b>PROPS</b>					<b>TRANSPORTATION</b>				
PROP MASTER	KENDALL LEWIS			HOLD	GRIP TRUCK DRIVER	CHRISTIAN CHESNUT			HOLD
PROP ASSISTANT					GRIP TRUCK DRIVER	FLO YOUNG			HOLD
PLEASE NOTIFY THE PRODUCER OR ADS OF ANY UNSAFE CONDITIONS									
COPIES OF ALL EMERGENCY CONTACT INFORMATION CAN BE FOUND WITH THE ADS									
RADIO CHANNELS: 1-PROD, 2-PROD,									

THE HORSE'S ASS		DAY #5 OF 6 SATURDAY April 8th 2017		KEEP JOKES READY!!!			
		<b>CREW CALL:</b> <h1>6:30 AM</h1>		<b>TEMPS: HIGH 74° LOW 67°</b> SUNRISE: 6:41 AM SUNSET: 7:23 PM CHANCE OF RAIN %: DAY 0% & NIGHT 0% WINDS ENE - 6 MPH			
DIRECTOR: MAX FISK PRODUCER: RICKY AUTIELLO WRITER: JACOB HOYSON 1st AD: LANGSTON WILLIAMS		<b>SHOOTING CALL:</b> <h1>8:00 AM</h1> LUNCH: 12:30 PM		SCHEDULE: v3 3/21/17 SCRIPT: v10.1 3/23/17 <b>Carpool at UNO PAC Lot at 5:45am</b>			
<b>DO NOT OBSTRUCT THE CONSTRUCTION WORKERS!</b> <b>NO CAMERAS, VISITORS OR GUESTS WITHOUT PRIOR CONSENT OF THE PRODUCERS OR 1ST AD. Stay Hydrated!</b>							
SCENES	SET AND DESCRIPTION	D/N	PGS	CAST	LOCATION		
10	INT COURTROOM <i>Ken the Chef testifies</i>	D	1 1/8	1,2,3,4,5,6,7,8,10,12	Orleans Parish Criminal District Court 2700 Tulane Avenue New Orleans, LA 70119		
16	INT COURTROOM <i>Dips approaches the stand</i>	D	3/8	1,2,3,4,5,6,7,8,12	DISTANCE FROM THE UNIVERSITY OF NEW ORLEANS: 20 minutes away Crew Parking:		
18	INT COURTROOM <i>Bob examines Dips</i>	D	1 3/8	1,2,3,4,5,6,7,8,12	Lot on corner of Gravier & Broad		
20	INT COURTROOM <i>Daphne examines Dips</i>	D	1 4/8	1,2,3,4,5,6,7,8,12			
TOTAL PAGES: 4 3/8							
#	CAST	CHARACTER	SWF	PU/Lv/Rpt	HMU	READY ON SET	COMMENTS
1	Brittany Palmisano	DAPHNE	W	6:20 AM	6:20 AM	7:30 AM	Report to Will Van Hoof
2	Skylend Rousell	PHOEBE	W	6:20 AM	6:20 AM	7:30 AM	Report to Will Van Hoof
3	Rain Echo Scott	DELILAH	W	6:20 AM	6:20 AM	7:30 AM	Report to Will Van Hoof
4	Michelle Huynh	GLORIA	W	6:20 AM	6:20 AM	7:30 AM	Report to Will Van Hoof
5	Matt Story	PHEIDIPIDES	W	7:00 AM	7:10 AM	8:00 AM	Report to Will Van Hoof
6	Sam Cobean	BOB	W	7:00 AM	7:10 AM	8:00 AM	Report to Will Van Hoof
7	Glen Hobgood	JUDGE BOEHNER	W	6:20 AM	6:20 AM	7:30 AM	Report to Will Van Hoof
8	Alton Landry	BAILIFF	W	6:20 AM	6:20 AM	7:30 AM	Report to Will Van Hoof
10	Joji Yoshida	KEN THE CHEF	SWF	6:20 AM	6:20 AM	7:30 AM	Report to Will Van Hoof
12	Michael Grieshaber	CARTOONIST	W	8:15 AM	8:20 AM	8:30 AM	Report to Will Van Hoof
BACKGROUND ARTISTS & STAND INS/PHOTO DBLS				ACCOUTREMENT			
STAND INS	SCENES	CALL	RDY ON SET	DEPT.	SC#		
				PROPS:	10,16, 18,20	Delilah's Engagement Ring	Delilah's Phone
						Gloria's Ring	Judge's Gavel
						Bailiff's Cellphone	Daphne's Flyer Notes
						Judge's Papers	
				MAKEUP:	10,16, 18,20	Long Night of Drinking	Paintball Splatters
						Look	
				WARDROBE:	10,16, 18,20	Gloria's Curtain	Delilah's Hospital Attire
						Bob's Suit	Judge's Robe
						Pheidippides Centaur Body	
: NON UNION BGS				: Total Stand Ins			
LOGISTICS							
BASECAMP		CREW STAGING		CREW PARKING/CAST PARKING		HOSPITAL PH:	
JUDICIAL ADMINISTRATOR'S OFFICE (Room at the end of the hallway)		In corner between Administrator's Office and picture courtroom		Lot on corner of Gravier and Broad		Tulane Medical Center 1415 Tulane Ave, Metairie, LA 70119	
ADVANCE SCHEDULE							
SATURDAY, APRIL 8, 2017				DAY # 5			
SCENES	SET AND DESCRIPTION	D/N	PGS	CAST	LOCATION		
22	INT COURTROOM <i>Final courtroom sequence, ring discovery, stabbing</i>	D	2 2/8	1,2,3,4,5,6,7,8,12	Orleans Parish Criminal District Court 2700 Tulane Avenue New Orleans, LA 70119		
13	INT COURTROOM <i>Scuba Guy testifies</i>	D	3/8	1,2,3,4,5,6,7,8,11,12	DISTANCE FROM THE UNIVERSITY OF NEW ORLEANS: 20 minutes away Crew Parking:		
7	EXT COURTHOUSE <i>"--DIPPIDES!" echoes outside the building</i>	D	1/8		Lot on corner of Gravier & Broad		
19	EXT COURTHOUSE <i>"--DIPPIDES!" echoes outside again</i>	D	1/8				
5	INT WOODLAND COURTROOM <i>Pheidippides POV reveals he believes he's a centaur</i>	D	2/8	1,2,3,4,6,7			
17	INT WOODLAND COURTROOM <i>2nd Woodland Dips POV</i>	D	2/8	1,2,3,4,6,7,8			
21	INT COURTROOM <i>Final Woodland POV, Daphne/Dips share moment</i>	D	2/8	1,2,3,4,5,6,7			
TOTAL PAGES: 3 5/8							
1ST AD LANGSTON WILLIAMS (225) 937-3957		2ND AD DANIEL KLEINPETER (225) 235-6022		2ND 2ND AD WILLIAM VAN HOOF (318) 794-2756		DIRECTOR MAX FISK (504) 220-7116	PRODUCER RICKY AUTIELLO (407) 488-4915

TRAVEL TIME FROM THE UNIVERSITY OF NEW ORLEANS: 20 MINUTES!!!

POSITION	NAME	LEAVE	LV/PU/RS 2	CALL	POSITION	NAME	LEAVE	LV/PU/RPT	CALL
<b>PRODUCTION</b>					<b>MAKE-UP &amp; HAIR</b>				
DIRECTOR/WRITER	MAX FISK			6:20am	M/U	ASHLEY BOLOTTE			HOLD
PRODUCER	RICKY AUTIELLO			6:20am	M/U	TY PALM			HOLD
1ST AD	LANGSTON WILLIAMS			6:20am	M/U	KAYLA BOLDONADO			HOLD
2ND AD	DANIEL KLEINPETER			6:20am	M/U	EVEY SORBET			HOLD
2ND 2ND AD	WILLIAM VAN HOOF			6:20am	M/U	JILLIAN HYMAN			6:20am
SET PA	PETER HOFFPAUIR			6:30am	<b>COSTUMES</b>				
					WARDROBER	KATIE NAPOLI			6:30am
<b>SCRIPT SUPERVISOR</b>					<b>ART DEPT.</b>				
SCRIPT SUPERVISOR	HOPE TERRANCE			6:30am	PRODUCTION DESIGNER	ALAINA BOYETT			6:30am
<b>CAMERA</b>					<b>ART DIRECTOR</b>				
DIR OF PHOTOGRAPHY	TRENTON MYNATT			6:30am	ART DIRECTOR	JADE SERAVIA			HOLD
A CAM OP	MARY MCDADE CASTEEL			6:30am	ART ASSISTANT	KYLA MCKECHNIE			6:30am
A CAMERA 1ST AC	BARRY CUNNINGHAM			6:30am	ART ASSISTANT	NICOLE SCHANZMEYER			6:30am
A CAMERA 2ND AC	FABIOLA ANDRADE			6:30am	<b>SET DECORATION</b>				
DIT	PATRICK SANDERSON			6:30am	SET DECORATOR	BRUCE LEMMERT			6:30am
STILL PHOTOGRAPHER	MAG DEWITT			HOLD	<b>CATERING</b>				
STILL PHOTOGRAPHER	SARAH SMITH			HOLD	CATERER	MIKIMOTO SUSHI			12:30pm
STILL PHOTOGRAPHER	PAUL PUNZO			HOLD					
STILL PHOTOGRAPHER	JOEY HARMON			HOLD					
STILL PHOTOGRAPHER	VICTOR NGUYEN			6:30am					
<b>GRIP &amp; ELECTRIC</b>					<b>CREW COUNT:</b> 32				
KEY GRIP	JUSTIN FAXON			6:30am	<b>NON-UNION BG COUNT:</b>				
DOLLY GRIP	SEAN PUGH			6:30am	<b>TOTAL:</b> 42				
GRIP	KYE RUDDY			6:30am	<b>BREAKFAST READY @</b>				
GRIP	CHRISTIAN HOLDSWORTH			6:30am					
GAFFER	NICK MANNING			6:30am	<b>BG LUNCH READY @</b>				
BEST BOY									
ELECTRIC	JORDAN LANDRY			6:30am	<b>CREW LUNCH READY @</b>				
<b>SOUND</b>					<b>CRAFT SERVICE</b>				
SOUND MIXER	EMILY POUILLIARD			6:30am	KEY CRAFT SERVICE	STEVEN CHARPENTIER			HOLD
BOOM OPERATOR	JONAH CARMENA			6:30am	CRAFT ASST	ZACK HENNESSEY			6:30am
SOUND UTILITY	OSWALDO POSAS			6:30am	<b>TRANSPORTATION</b>				
PROP MASTER	KENDALL LEWIS			6:30am	GRIP TRUCK DRIVER	CHRISTIAN CHESNUT			HOLD
PROP ASSISTANT					GRIP TRUCK DRIVER	FLO YOUNG			6:30am
PLEASE NOTIFY THE PRODUCER OR ADS OF ANY UNSAFE CONDITIONS									
COPIES OF ALL EMERGENCY CONTACT INFORMATION CAN BE FOUND WITH THE ADS									
RADIO CHANNELS: 1-PROD, 2-PROD,									

	THE HORSE'S ASS	DAY #6 OF 6 SATURDAY April 9th 2017	<b>KEEP JOKES READY!!!</b>
		<b>CREW CALL:</b> <b>6:30 AM</b>	TEMPS: HIGH 77° LOW 63° SUNRISE: 6:40 AM SUNSET: 7:24 PM CHANCE OF RAIN %: DAY 0% & NIGHT 10% WINDS SE - 12 MPH
DIRECTOR: MAX FISK PRODUCER: RICKY AUTIELLO WRITER: JACOB HOYSON 1st AD: LANGSTON WILLIAMS	SET CELL: (318) 794-2756	<b>SHOOTING CALL:</b> <b>8:00 AM</b> LUNCH: 12:30 PM	<b>Carpool at UNO PAC Lot at 5:45am</b> SCHEDULE: v3 3/21/17 SCRIPT: v10.1 3/23/17

DO NOT OBSTRUCT THE CONSTRUCTION WORKERS!  
NO CAMERAS, VISITORS OR GUESTS WITHOUT PRIOR CONSENT OF THE PRODUCERS OR 1ST AD. Stay Hydrated!

SCENES	SET AND DESCRIPTION	D/N	PGS	CAST	LOCATION	
22	INT COURTROOM Final courtroom sequence, ring discovery, stabbing	D	2 2/8	1,2,3,4,5,6,7,8,12	<b>Orleans Parish Criminal District Court</b> 2700 Tulane Avenue New Orleans, LA 70119  <b>DISTANCE FROM THE UNIVERSITY OF NEW ORLEANS:</b> 20 minutes away <b>Crew Parking:</b> Lot on corner of Gravier & Broad  <b>PRE-CALL LOCATION:</b> <b>Master Producer Ricky's House</b> Apartment #3413 2651 Poydras St. New Orleans, LA 70119	
13	INT COURTROOM Scuba Guy testifies	D	3/8	1,2,3,4,5,6,7,8,11,12		
7	EXT COURTHOUSE "--DIPPIDES!" echoes outside the building	D	1/8			
19	EXT COURTHOUSE "--DIPPIDES!" echoes outside again	D	1/8			
5	INT WOODLAND COURTROOM Pheidippides POV reveals he believes he's a centaur	D	2/8	1,2,3,4,6,7		
17	INT WOODLAND COURTROOM 2nd Woodland Dips POV	D	2/8	1,2,3,4,6,7,8		
21	INT COURTROOM Final Woodland POV, Daphne/Dips share moment	D	2/8	1,2,3,4,5,6,7		
TOTAL PAGES:				3 5/8		

#	CAST	CHARACTER	SWF	PU/Lv/Rpt	HMU	READY ON SET	COMMENTS
1	Brittany Palmisano	DAAPHNE	WF	5:45 AM	5:45 AM	7:30 AM	Report to Will Van Hoof
2	Skylend Rousell	PHOEBE	WF	5:45 AM	5:45 AM	7:30 AM	Report to Will Van Hoof
3	Rain Echo Scott	DELILAH	WF	5:45 AM	5:45 AM	7:30 AM	Report to Will Van Hoof
4	Michelle Huynh	GLORIA	WF	5:45 AM	5:45 AM	7:30 AM	Report to Will Van Hoof
5	Matt Story	PHEIDIPIDES	WF	6:20 AM	6:20 AM	7:30 AM	Report to Will Van Hoof
6	Sam Cobean	BOB	WF	6:20 AM	6:20 AM	7:30 AM	Report to Will Van Hoof
7	Glen Hobgood	JUDGE BOEHNNER	WF	6:20 AM	6:20 AM	7:30 AM	Report to Will Van Hoof
8	Alton Landry	BAILIFF	WF	6:20 AM	6:20 AM	7:30 AM	Report to Will Van Hoof
11	Coach Beef the Keef Chief	SCUBA GUY	SWF	6:20 AM	6:20 AM	7:30 AM	Report to Will Van Hoof
12	Michael Grieshaber	CARTOONIST	WF	8:15 AM	8:20 AM	8:30 AM	Report to Will Van Hoof

BACKGROUND ARTISTS & STAND INS/PHOTO DBLS				ACCOUTREMENT			
STAND INS	SCENES	CALL	RDY ON SET	DEPT.	SC#		
					22,13,7,19,5,17,21	PROPS:	Delilah's Engagment Ring Gloria's Ring Bailiff's Cellphone Judge's Papers Delilah's Phone Judge's Gavel Daphne's Flyer Notes
					22,13,7,19,5,17,21	MAKEUP:	Long Night of Drinking Look Faintball Splatters
					22,13,7,19,5,17,21	WARDROBE:	Gloria's Curtain Bob's Suit Pheidippides Centaur Body Delilah's Hospital Attire Judge's Robe
: NON UNION BGS				: Total Stand Ins			

LOGISTICS			
BASECAMP	CREW STAGING	CREW PARKING/CAST PARKING	HOSPITAL PH:
JUDICIAL ADMINISTRATOR'S OFFICE (Room at the end of the hallway)	In corner between Administrator's Office and picture courtroom	Lot on corner of Gravier and Broad	Tulane Medical Center 1415 Tulane Ave, Metairie, LA 70119

ADVANCE SCHEDULE					
SATURDAY, APRIL 8, 2017			DAY # 5		
SCENES	SET AND DESCRIPTION	D/N	PGS	CAST	LOCATION

1ST AD  
LANGSTON WILLIAMS  
(225) 937-3957

2ND AD  
DANIEL KLEINPETER  
(225) 235-6022

2ND 2ND AD  
WILLIAM VAN HOOF  
(318) 794-2756

DIRECTOR  
MAX FISK  
(504) 220-7116

PRODUCER  
RICKY AUTIELLO  
(407) 488-4915

TRAVEL TIME FROM THE UNIVERSITY OF NEW ORLEANS: 20 MINUTES!!!

POSITION	NAME	LEAVE	LV/PU/RS 2	CALL	POSITION	NAME	LEAVE	LV/PU/RPT	CALL
<b>PRODUCTION</b>					<b>MAKE-UP &amp; HAIR</b>				
DIRECTOR/WRITER	MAX FISK			6:20am	M/U	ASHLEY BOLOTTE			HOLD
PRODUCER	RICKY AUTIELLO			5:45am	M/U	TY PALM			HOLD
1ST AD	LANGSTON WILLIAMS			6:20am	M/U	CALI WILSON			5:45am
2ND AD	DANIEL KLEINPETER			6:20am	M/U	EVEY SORBET			HOLD
2ND 2ND AD	WILLIAM VAN HOOF			6:20am	M/U	JILLIAN HYMAN			5:45am
SET PA	PETER HOFFPAUIR			6:30am	<b>COSTUMES</b>				
					WARDROBER	KATIE NAPOLI			6:30am
<b>SCRIPT SUPERVISOR</b>					<b>ART DEPT.</b>				
SCRIPT SUPERVISOR	HOPE TERRANCE			6:30am	PRODUCTION DESIGNER	ALAINA BOYETT			6:30am
<b>CAMERA</b>					<b>ART DIRECTOR</b>				
DIR OF PHOTOGRAPHY	TRENTON MYNATT			6:30am	ART DIRECTOR	JADE SERAVIA			HOLD
A CAM OP	MARY MCDADE CASTEEL			6:30am	ART ASSISTANT	KYLA MCKECHNIE			6:30am
A CAMERA 1ST AC	BARRY CUNNINGHAM			6:30am	ART ASSISTANT	NICOLE SCHANZMEYER			6:30am
A CAMERA 2ND AC	FABIOLA ANDRADE			6:30am	<b>SET DECORATION</b>				
DIT	PATRICK SANDERSON			6:30am	SET DECORATOR	BRUCE LEMMERT			6:30am
STILL PHOTOGRAPHER	MAG DEWITT			HOLD	<b>CATERING</b>				
STILL PHOTOGRAPHER	SARAH SMITH			HOLD	CATERER	MOMMA MAX			12:30pm
STILL PHOTOGRAPHER	PAUL PUNZO			HOLD					
STILL PHOTOGRAPHER	JOEY HARMON			HOLD					
STILL PHOTOGRAPHER	VICTOR NGUYEN			1:00pm					
<b>GRIP &amp; ELECTRIC</b>					<b>CREW COUNT:</b> 32				
KEY GRIP	JUSTIN FAXON			6:30am	<b>NON-UNION BG COUNT:</b>				
DOLLY GRIP	SEAN PUGH			6:30am	<b>TOTAL:</b> 42				
GRIP	KYE RUDDY			6:30am	<b>BREAKFAST READY @</b>				
GRIP	CHRISTIAN HOLDSWORTH			6:30am					
GAFFER	NICK MANNING			6:30am	<b>BG LUNCH READY @</b>				
BEST BOY									
ELECTRIC	JORDAN LANDRY			6:30am	<b>CREW LUNCH READY @</b>				
<b>SOUND</b>					<b>CRAFT SERVICE</b>				
SOUND MIXER	EMILY POUILLIARD			6:30am	KEY CRAFT SERVICE	STEVEN CHARPENTIER			HOLD
BOOM OPERATOR	JONAH CARMENA			6:30am	CRAFT ASST	ZACK HENNESSEY			6:30am
SOUND UTILITY	OSWALDO POSAS			6:30am	<b>TRANSPORTATION</b>				
PROP MASTER	KENDALL LEWIS			6:30am	GRIP TRUCK DRIVER	CHRISTIAN CHESNUT			6:30am
PROP ASSISTANT					GRIP TRUCK DRIVER	FLO YOUNG			HOLD
PLEASE NOTIFY THE PRODUCER OR ADS OF ANY UNSAFE CONDITIONS									
COPIES OF ALL EMERGENCY CONTACT INFORMATION CAN BE FOUND WITH THE ADS									
RADIO CHANNELS: 1-PROD, 2-PROD,									

The Horse's Ass (2017) Cast/Crew List

<b>Quarterback</b>	Max Fisk
<b>Belichick</b>	Ricky Autiello
<b>Story</b>	Daniel Kleinpeter
<b>Writer</b>	Jacob Hoyson
<b>Writer</b>	Fonzi Cureau
<b>1st AD</b>	Langston Williams
<b>2nd AD</b>	Daniel Kleinpeter
<b>2nd 2nd AD</b>	Will Van Hoof
<b>Casting Director</b>	Lorraine Caffery
<b>Casting Assistant</b>	Houston Williams
<b>Casting Assistant</b>	Weasel Countiss
<b>Script Supervisor</b>	Hope Terrance
<b>PA</b>	Zack Hennessey
<b>PA</b>	Peter Hoffpauir
<b>PA</b>	Kyla McKechnie
<b>CAST</b>	
<b>Pheidippides</b>	Matt Story
<b>Daphne</b>	Brittany Palmisano
<b>Phoebe</b>	Skylend Rousell
<b>Bob</b>	Sam Cobean
<b>Judge Boehner</b>	Glen Hobgood
<b>Gloria</b>	Michelle Huynh
<b>Delilah</b>	Rain Echo Scott

The Horse's Ass (2017) Cast/Crew List

<b>Bailiff</b>	Alton Landry
<b>Gene Latifah</b>	Emmett Crockett
<b>Ken the Chef</b>	Joji Yoshida
<b>Scuba Guy</b>	Coach Beef
<b>Cartoonist</b>	Michael Grieshaber
<b>EXT. Courtyard Mother</b>	Sarah Odom
CAMERA	
<b>Director of Fratography</b>	Trenton Mynatt
<b>Camera Operator</b>	Mary Casteel
<b>1st AC</b>	Barry Cunningham
<b>2nd AC</b>	Fabiola Andrade
<b>Camera Utility/DIT 1st Weeknd</b>	Shelby Vasquez
<b>Camera Utility/DIT 2nd Weeknd</b>	Patrick Sanderson
<b>Still Photographer</b>	Mag Dewitt
<b>Still Photographer</b>	Sarah Smith
<b>Still Photographer</b>	Paul Punzo
<b>Still Photographer</b>	Joey Harmon
<b>Still Photographer</b>	Victor Nguyen
<b>Still Photographer</b>	Ricky Autiello
ART TEAM	
<b>Production Designer</b>	Alaina Boyett
<b>Art Director</b>	Jadé Saravia

The Horse's Ass (2017) Cast/Crew List

<b>Prop Master</b>	Kendall Lewis
<b>Set Dresser</b>	Bruce Lemmert
<b>Costumer</b>	Katie Napoli
<b>Seamstress</b>	Clara Diaz
<b>Centaur Costume Designer</b>	Felicity Fisk
<b>Art Assistant</b>	Nikka Hunter
<b>Art Assistant</b>	Nicole Schanzmeyer
<b>Makeup Artist</b>	Ashley Bolotte
<b>Makeup Artist</b>	Lindsey Pellette
<del><b>Makeup Artist</b></del>	<del>Kayla Boldonado</del>
<del><b>Makeup Artist</b></del>	<del>Ty Palm</del>
<b>Makeup Artist</b>	Jillian Hyman
<b>Makeup Artist</b>	Evey the Angel Face
<del><b>Makeup Artist</b></del>	<del>Cali Wilson</del>
<b>Hair for Woodland Nymphs</b>	Bruce Lemmert
<b>SOUND</b>	
<b>Mixer</b>	Emily Poulliard
<b>Boom Op</b>	Jonah Carmena
<b>Sound Utility</b>	Waldo Posas
<b>G&amp;E</b>	
<b>Key Grip</b>	Justin Faxon
<b>Dolly Grip</b>	Sean Pugh

The Horse's Ass (2017) Cast/Crew List

<b>Grip</b>	Kye Ruddy
<b>Handsome Grip</b>	Christian Holdsworth
<b>Gaffer</b>	Nick Manning
<b>Best Boy Electric</b>	Jordan Landry
<b>Grip Truck Driver (1st Weekend)</b>	Christian Chesnut
<b>Grip Truck Driver (2nd Weekend)</b>	Flo Young
<b>Courtroom Liaison</b>	Rob Kazik
<b>Courtyard Marriott METAIRIE Contact</b>	Brandon Chauvin
<b>Landmark Hotel GRETNA Contact</b>	Michelle Jasper
<b>Craft Services/Food Coor. 1st Weeknd</b>	Steve Charpentier
<b>Craft Services/Food Coor. 2nd Weeknd</b>	
<b>Thesis Major Professor</b>	Hamp Overton
POST PRODUCTION	
<b>Editor</b>	Beef
<b>Asst. Editor</b>	
<b>Sound Designer</b>	Beal Locke
<b>Colorist</b>	Trenton Mynatt
<b>Composer</b>	David Hart
<b>Marketing</b>	Lorraine Caffrey
<b>Adobe After Effects (titles)</b>	Maia Van Zandt

The Horse's Ass Final Budget				
Date	Item	Department	Spent	Notes
6/22	Brainstorm Session food & drink	Director & Staff	\$109.19	NOT BUDGETED
8/22	Paying Half of Daniel's \$100	Writing	\$50.00	
	Paying Half of Cureau's \$100	Writing	\$50.00	
10/15/2017	Paid Ricky \$100	Producer	\$100.00	
1/9	Sent Jacob Check	Writing	\$50.00	
2/21	Paid Lorraine for Casting Direction	Director & Staff	\$40.00	
3/7	Paid Alaina full budget & salary	Production Design	\$1,300.00	
3/23	Clara Diaz Centaur Suit	Production Design	\$60.00	
3/24	Bought 12 checks	Director & Staff	\$10.00	
3/25	Ordering 4TB G Drive	Editorial	\$180.00	
3/27	Max bought Scorpion	Production Design	\$16.00	
	Paid Alaina extra	Production Design	\$250.00	
3/28	Deposit on Grip Truck	Producer		NOT BUDGETED
3/29	Giving Trenton \$800	Camera & Video	\$800.00	
	Pelette gets \$35 for gas	Transportation	\$35.00	
4/5	Extra fiberglass	NOT BUDGETED	\$20.97	
	Paid Palmisano full plus \$50	Cast	\$300.00	
	Skylend full	Cast	\$300.00	
	Rain full	Cast	\$300.00	
	Michelle full	Cast	\$300.00	
	Story full	Cast	\$200.00	
	Hobgood full	Cast	\$200.00	
	Sam remix (gave him suit)	Cast	\$100.00	
	Emily way discounted SoundHard rental	Production Sound	\$183.88	
	Paid Trenton rest of his budget	Camera & Video	\$500.00	
	Gave Jillian Jacobs full plus lil extra	Makeup/Hair	\$100.00	
	Pellette \$40	Makeup/Hair	\$40.00	
	Cartoonist Danny Nicholas	Titles	\$50.00	
	Miguel as stand in	Titles	\$100.00	
	Sturgis full	Locations/Facilities	\$375.00	
	Heaton full	Locations/Facilities	\$375.00	
4/11	Jacob 2nd payment	Script	\$50.00	
	Evey Payment	Makeup/Hair	\$25.00	
	Ashley Payment	Makeup/Hair	\$40.00	
	Pelican Case	Editorial	\$31.00	
4/17	Reimburse plus bonus for Emily P	Production Sound	\$50.00	

	Total lunches:	Catering/Crafty	\$830.80	
	Total Crafty:	Catering/Crafty	\$300.00	
5/9	Alaina overspending!	Production Design	\$197.55	NOT BUDGETED
5/20	Wrap Party	Director & Staff	\$250.00	NOT BUDGETED
7/28	Avid month subscription	Editorial	\$75.00	NOT BUDGETED
August	Paid Beal \$100	Sound Design	\$100.00	
September	Paid Dave \$250	Music	\$250.00	
October	Paid Alaina	Titles	\$42.50	
	Paid Beal 2nd half	Sound Design	\$100.00	
	Paid D Hart	Music	\$250.69	
	Maia titles	Titles	\$50.00	
November 14		<b>Total Spent:</b>	<b>\$9,137.58</b>	



Student: Max Fisk	Phone & Email: 504-220-7116 wfisk@uno.edu
Course #: FTA 6911	Professor: Hamp Overton
Project Title: The Horse's Ass	Date: 3/22/2017

## LOCATION CONTRACT

Permission is hereby granted to Max Fisk (student filmmaker) by Rob Kazik (Owner/Agent) to use Orleans Parish Criminal District Court ( 2700 Tulane Avenue the property and adjacent area, located at \_\_\_\_\_ for the purpose of photographing and recording scenes (interior ~~\_\_\_\_\_~~) 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 4  Days  Weeks, beginning on 4/1/2017 (Day and Date) and ending on 4/9/2017 (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.

	3/22/17
STUDENT FILMMAKER	DATE
	504-658-9103
OWNER/ AGENT	PHONE
3/28/17	
DATE	

ADDRESS: 2700 Tulane Avenue, New Orleans, LA, 70115



Student: Max Fisk	Phone & Email: 504-220-7116 wfisk@uno.edu
Course #: FTA 6911	Professor: Hamp Overton
Project Title: The Horse's Ass	Date: 3/21/2017

## LOCATION CONTRACT

Permission is hereby granted to Max Fisk (student filmmaker) by The Courtyard Marriott - Metairie Rms : (Owner/Agent) to use 2 Galleria Blvd, Metairie, LA 70001 the property and adjacent area, located at \_\_\_\_\_ 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 2  Days  Weeks, beginning on 3/30 (Day and Date) and ending on 3/31 (Day and Date).

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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.

	3/21/17
STUDENT FILMMAKER	DATE
	504-874-7676
OWNER/ AGENT	PHONE
3/23/17	
DATE	

ADDRESS: 2 Galleria Blvd, Metairie, LA, 70001



Student: Max Fisk	Phone & Email: 504-220-7116 wfisk@uno.edu
Course #: FTA 6911	Professor: Hamp Overton
Project Title: The Horse's Ass	Date: 3/29/17

## LOCATION CONTRACT

Permission is hereby granted to William Fisk (student filmmaker) by Courtyard by Marriott -- Gretna -- Room (Owner/Agent) to use 5 Westbank Expressway, Gretna, LA the property and adjacent area, located at \_\_\_\_\_ 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 2  Days  Weeks, beginning on 4/6/17 (Day and Date) and ending on 4/7/17 (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.

	3/29/17
STUDENT FILMMAKER	DATE
	504-432-6741
OWNER/ AGENT	PHONE
3/29/17	DATE

ADDRESS: 5 Westbank Expressway, Gretna, LA

# The Horse's Ass

by

Jacob Hoyson, Fonzi Cureau, & Beef

Draft 10.1

Max Fisk  
macksvisk@gmail.com

The morning sun gleams through a window. PHOEBE, 23, sleeps soundly in bed, ensconced in immaculate white blankets. A peaceful scene. She blinks her eyes open and sits up with a smile on her face. She stretches and gives a cute little yawn.

VOMIT SPEWS from Phoebe's mouth, all over the white comforter. A hangover hits all at once: She moans, groans.

The rest of the room is TRASHED. Liquor bottles, bachelorette party swag, the remains of a wild night.

PHOEBE:

Fuck.

Phoebe rubs her eyes, then notices her right hand for the first time. It's covered in NEON PINK PAINT.

She looks at her left hand. Paint also, except for a thin band around her RING FINGER, which is PAINT-FREE.

Phoebe gasps and scrambles out of bed, frantically searching around the room. In her hysteria, she TRIPS over something.

The thing she tripped over stirs and sits up. It is her friend, DELILAH, wearing a hospital gown covered in splatters of pink paint. She blabbers enthusiastically while Phoebe searches:

DELILAH:

Owww! Phoebe? Are you okay? Holy bless me, what a night, huh? Shit, I think I left my purse at the aquarium. What are you doing? Time out, did you seriously eat that scorpion? What a night!

PHOEBE:

Delilah, I can't find my ring.

DELILAH:

What?!

PHOEBE:

My engagement ring! It's not on my finger anymore. God damnit, that belonged to Wayne's stupid dead grandmother!

Phoebe curls into the fetal position.

PHOEBE: (CONT'D)  
Shit, fuck. FUCK!

DELILAH:  
Shhh, it's okay, Phoebe; we'll find it. Let's clean you up a little bit first--you look gross.

With difficulty, they wobble into a standing position. Phoebe grabs her stomach. She groans and sprints for the bathroom.

2 INT. HOTEL BATHROOM - DAY

2

The door to the bathroom flies open. Phoebe launches herself at the toilet, slips, bashes her face into it, and VOMITS all over herself. Out comes a scorpion. Delilah strolls in.

DELILAH:  
Phoebe, chill out!

Delilah notices another girl in the bathtub, GLORIA, wrapped up in the shower curtain. She is totally still, and pale like a corpse. Phoebe looks closely at her.

PHOEBE:  
I don't think she's breathing.

DELILAH:  
Quit faking, Gloria!

Phoebe pokes Gloria a few times, pretty hard. Nothing. Delilah smacks her in the face. Nothing. Phoebe finally punches her in the gut, and Gloria gags forcefully. An ENGAGEMENT RING flies from her mouth, and Delilah catches it out of the air.

DELILAH: (CONT'D)  
Hey, my ring!

She slips it on her finger.

GLORIA:  
Woah. Hippo...potamees must have left that in my mouth last night. What a kinky little fuckboi.

PHOEBE:  
Who?

DELILAH:  
HA! Oh yeah, Gloria's man-horse.

GLORIA:  
Centaur. What was his name again?

PHOEBE:  
Oh my god. The stripper.

GLORIA:  
My boob hurts.

DELILAH:  
How did he get my ring?

Gloria coughs up another ring and puts it on her own finger.

GLORIA:  
He had all of our rings, dude,  
that's how we paid him.

PHOEBE:  
WHAAAATTTTT?

GLORIA:  
Don't you remember? He's a centaur.  
He prefers like, gold and gemstones  
as payment.

PHOEBE:  
I DON'T REMEMBER THAT SHIT!

DELILAH:  
Hehehe! This is so us. Where's  
Daphne?

Delilah takes a selfie.

GLORIA:  
Dude, I barely remember anything.

PHOEBE:  
Okay, where the FUCK is the  
centaur?

GLORIA:  
Is he not in the other room?

3 INT. ADJOINING ROOM - DAY

3

The girls stand in the doorway connecting the two adjacent rooms. In front of them is an empty bed. MUDDY HORSE PRINTS run from the bed to the door.

PHOEBE:  
 Dammit, shit, son of a bitch!  
 DAPHNE! Wake up!!

At the desk in the corner, DAPHNE sits in the chair, sleeping with her face flat on the desktop. The desk is littered with tequila bottles, squeezed limes, and flyers for PHEIDIPPIDES, the centaur stripper, now appearing at FLOPPY RICHARD'S. Daphne sits up, a flyer sticks to her face.

DAPHNE:  
 Hmmm. Huh. What? What'd you do?

PHOEBE:  
 THE STRIPPER STOLE MY ENGAGEMENT  
 RING!!!

Daphne grabs her forehead.

DAPHNE:  
 Owwww!!!.....what?

PHOEBE:  
 You gotta help me, Daphne. That centaur stripper. He ruined my life. I just want to get married Daphne...I..I...

Phoebe's on the verge of tears. Daphne shuffles over to hysterical Phoebe and gives her a calming hug.

DAPHNE:  
 Okay, okay. Shhhh. It's okay. Phoebe, you're my baby sister. It's your job to fuck things up. And as the beautiful, intelligent, talented older sister, it's my job to unfuck them. Just sit tight, ladies.

Daphne returns to the desk and starts writing on the back of one of the stripper flyers.

GLORIA:  
 Whatcha doin, Daph?

DAPHNE:  
 I'm drafting a criminal complaint against FettyWap-a-dees. We're taking that kinky little fuckboi to court.

DELILAH:  
**Couldn't we just go torture his mom  
 or something?**

DAPHNE:  
 No, I got this--I've been binge-  
 watching SVU. I know what to say,  
 what to do, how to point my finger  
 across the courtroom..."Erection,  
 Your Honor!" See?

GLORIA:  
 (impressed)  
 Wow.

DELILAH:  
 That was really good.

PHOEBE:  
 Do you think you can get the ring  
 back?

Daphne stares at her sister and nods intently--a sisterly  
 beat. They're on the same page now.

She scoops up the hotel phone and mashes some buttons.

DAPHNE:  
 Hello? Is this court? Hi. Daphne  
 Duberman, lawyer...at law. I want  
 to schedule a trial for today,  
 please? Uh-huh. Don't you have  
 anything later in the day? Fine.

She "mic-drops" the phone.

4 INT. COURT HOUSE - DAY

4

The doors of a courtroom BLAST open. Enter PHEIDIPPIDES, 30,  
 the centaur stripper. He is beautiful and long haired. He  
 looks like a soap opera actor from the waist up, but he has a  
 horse's body from the waist down. A sharp pinstripe suit  
 covers his entirety, but his tail pokes out the back.

Pheidippides struts down the aisle of the courtroom with his  
 lawyer, BOB (40), strolling confidently behind him.

The girls watch this from the plaintiff's table. They have  
 made no effort to clean up or even change their clothes.  
 Delilah lights a joint. Phoebe is furious--one of her eyes  
 twitches. Gloria, still wrapped in her shower curtain, throws  
 seductive sex looks at Pheidippides.

But Daphne is hungry and focused, the eye of the tiger. She stares down Bob and points two fingers at her own eyes. Bob scoffs.

PHOEBE

Are you sure you can win this,  
Daphne?

DAPHNE

Of course. Look at that guy, he's a little *nerd*. We're gonna kick his ass, get your ring back, and then you're gonna get married, Phoebe, and have babies, and live happily ever after because that's what you DO, Phoebe.

Phoebe laughs nervously at this. JUDGE BOEHNER (50) enters from his chambers.

BAILIFF:

All rise for the honorable Judge  
Boehner.

JUDGE BOEHNER:

You may all be seated, thank you.

Pheidippides tries to sit but can't because of his costume.

JUDGE BOEHNER: (CONT'D)

The court now will hear the case of  
Duberman versus...ah...Phy..Phyda-  
pydus?

GLORIA:

Pedophielee.

BAILIFF:

Phedarpadarp.

Everyone in the room attempts a pronunciation.

BOB:

EXCUSE ME! My client is a proud  
member of a stoic race of mythical  
creatures. This courtroom is no  
place for speciest intimidation.

JUDGE BOEHNER:

Bob, are you telling us this boy  
really thinks he's a centaur?

5 INT. WOODLAND COURTROOM - DAY

5

CUT TO DIPS' POV. Foliage covers the courtroom. Golden light everywhere. The girls are dressed like NYMPHS, except Gloria who wears only a bear skin. Boehner looks like ZEUS. Bob is dressed like the GREEN GIANT.

BOB:

You DON'T have to answer that.

JUDGE BOEHNER:

What's your name, son?

6 INT. COURT HOUSE - DAY

6

Back to reality.

PHEIDIPPIDES:

I AM PHEIDIPPIDES!!

7 EXT. COURTHOUSE - DAY

7

"--DIPPIDES!!" echoes outside the regal building.

8 INT. COURT HOUSE - DAY

8

JUDGE BOEHNER:

Okay then, Mr. Pheidipp-sta-gram.  
Let's begin with the plaintiff's  
opening statement.

Daphne sets down her notes. She walks over to Bob and drops a PIECE OF TOAST in front of him.

DAPHNE:

Here's your name-tag, bitch.  
(addressing the court)  
Ladies and gentlemen of the jury,  
this centaur has committed a  
heinous crime: he stole a young  
lady's engagement ring on the night  
of her bachelorette party. Let the  
record show that he's a total dick,  
and because of him, my sister might  
never get married! Never. Her one  
shot at true love. Fucking gone  
man, just like that. But I, Daphne,  
her loving sister, will protect her  
from the unfairness of the world.  
(MORE)

DAPHNE: (CONT'D)

Heretofore, I implore you to forthwith find Flip-a-dip-a-dees guilty, and hence award us a lot of money--32,000 dollars? Or however much we can get. And, a restraining order of a million yards. Beyond the shadow of a doubt. Justice is blind. Thank you.

JUDGE BOEHNER:

Are you sure you...passed the bar?

Boehner starts rustling through some papers.

DAPHNE:

Your highness, I never pass out. Not at the bar, not ever. Everything transpired just as described. Good question, though.

JUDGE BOEHNER:

Ah. Very well. Thank you, Miss Duberman. Now we'll hear from the defense.

Bob is grinning like the butcher's dog. He stands.

BOB:

Your Honor, the charges levied against my client are baseless and nonsensical. My client Pheidippides is not a dick; he's a centaur of good character. While he did, in fact, spend last night in the company of these four individuals, he did not steal the ring in question, nor was the ring ever in his possession at any point. The evidence assembled painstakingly by the defense...

Bob walks over to a table, marked with a sign labeled "EVIDENCE," and gestures toward it. It is piled high with all sorts of strange things, including a shiny SWORD.

BOB: (CONT'D)

...will clearly show that my client Pheidippides is the VICTIM here, and it is a miracle that he was not further endangered by the reckless behavior of these...these...

PHEIDIPPIDES:

Pagan whores!!

BOB:  
 ...Pagan whores, Your Honor. At  
 this time the defense would like to  
 call its first witness.

JUDGE BOEHNER:  
 Okay then.

BOB:  
 The defense calls Gene Latifah.

BAILIFF:  
 I had a date, but I'ma cancel it  
 cuz this is gonna be good. (pulls  
 out his phone to text her) She'll  
 be furious.

Everyone stares blankly at the bailiff.

BAILIFF: (CONT'D)  
 (gets a response)  
 Oh yeah, she mad.

9

INT. COURT HOUSE - LATER

9

GENE LATIFAH sits at the witness stand. He has the demeanor  
 of someone who has just endured a traumatic ordeal. His head  
 is bandaged, and his arm is in a sling.

BOB:  
 Mr. Latifah, what is your  
 occupation?

GENE:  
 I drive a party bus for Long John's  
 Limo Rental.

BOB:  
 Can you please tell the court who  
 your clients were last night?

GENE:  
 (pointing at the girls)  
 Them. I drove them all to  
 a...ladies' establishment called  
 Floppy Richards around 11pm.

BOB:  
 Would you say the defendants were  
 good clients?

GENE:

(indicating Delilah)

Well, that one showed me how to vape sour apple vodka out of a Fiji bottle using a bike pump. Every time we hit a red light, she made me take a hit and then freebase some Adderall. At every red light. She was out of her mind.

DELILAH:

Hi Gene! Y'all this is so fun, I'm loving court. So nostalgic.

GENE:

It gets hazy after that. But I know we eventually crashed into a light post next to one of those Japanese hibachi steak joints.

JUDGE BOEHNER:

And that's how you suffered your injuries?

GENE:

Actually, no. I fell off my bike on the way over here.

DAPHNE:

Rejection, Your Excellency! This guy is obviously a total dumbass.

GENE:

I remember that voice! That bitchy one kept trying to propose to me. She said she'd be a great fiancée since she's been engaged three other times.

Daphne stands up forcefully.

DAPHNE:

Correction! That's bullshit, Your Highness. I would clearly never say those things--this guy's memory is...beyond feasonable...clout...?

JUDGE BOEHNER:

Sustained. Sorry Bob, this gentleman's testimony is compromised due to his head trauma.

BOB:

No further questions.

DAPHNE:  
Ha! Suck it, Latifah.

Gene looks hurt.

10 INT. COURT HOUSE - LATER 10

KEN sits at the stand, wearing the uniform of a Japanese steakhouse chef. He has a BLACK EYE. Phoebe whispers to Daphne:

PHOEBE:  
Wait a minute, I remember this guy!

BOB:  
Why were these women kicked out of the Arigato steak house?

KEN:  
They demanded I let them firewalk across the cooking surface, which is against our policy. I tried to reason with them, but then the ugly one took my hat.

He indicates Phoebe.

BOB:  
And then what happened?

KEN:  
When I tried to get it back from her, I accidentally grabbed her...boob. Area. So she punched me in the face a few times. Which is against our policy.

Phoebe stands up angrily.

PHOEBE:  
You want some more of this, bitch!?! WHERE'S MY RING!??

The girls restrain Phoebe and the Bailiff holds Ken as they yell insults at each other.

JUDGE:  
ORDER! ORDER! Remove this witness!!

The bailiff puts Ken over his shoulder and heads out of the room.

BOB:  
 (shouting after him)  
 Ken, was the plaintiff wearing a  
 ring when she hit you?

KEN:  
 No! Before she attacked me she took  
 it off and gave it to the one with  
 the huge eyeballs!

He points at Delilah. Everyone looks at her.

DELILAH:  
 Oops!

11 INT. COURT HOUSE - LATER

11

Bob is grilling Delilah on the witness stand.

BOB:  
 Miss Pennyfeather, what's the last  
 thing you remember from last night?

DELILAH:  
 I remember thinking how lucky I am  
 to have these ladies as my friends,  
 and also how lucky I am to have  
 crystal meth in my life.

BOB:  
 (annoyed)  
 What happened to the ring?

DELILAH:  
 Oh! Hmm, let me think... I guess  
 Phoebe gave it to me, and I held it  
 while she was beating up that  
 Mexican guy. I'd do anything for  
 Pheebz! I'd even kill someone if  
 she asked me to.

12 INT. COURTROOM - LATER

12

Daphne examines Delilah.

DAPHNE:  
 Don't you recall Parentheses being  
 unusually interested in the ring?

DELILAH:  
 Uh-huh, he kept asking about it.  
 Said it was a gem worthy of a  
 fertility goddess, or something.

Bob looks sharply at Pheidippides. Pheidippides shrugs.

DELILAH: (CONT'D)  
 Maybe I put it in my purse to keep  
 it safe?!

PHOEBE:  
 Where's your purse?!?

DELILAH:  
 I told you, I left it at the  
 aquarium!

13 INT. COURT HOUSE - LATER

13

An Australian man in FULL SCUBA GEAR sits at the witness stand.

SCUBA GUY  
 Yeah, I pulled that sexy little  
 wallaby outta the sea turtle tank.  
 Apparently she dropped her purse  
 into the water and dove in after it  
 like a complete maniac. She had  
 aspirated a large quantity of  
 saltwater--I had to remove her  
 jewelry before administering the  
 AED.

BOB:  
 Was she wearing any rings?

SCUBA GUY  
 Yeah, two. I gave them to the Asian  
 one with the huge lips.

He indicates Gloria.

14 INT. COURT HOUSE - LATER

14

Gloria is now at the stand, gingerly rubbing her breast.

GLORIA:  
 No, I gave Phoebe her ring back  
 before we started playing  
 paintball.

BOB:

Hold on, you just said you went to the hospital after the aquarium.

GLORIA:

That's right. You ever play paintball in a hospital, Robert? It's really fuckin' fun. In fact, I can only think of one thing more fun. You know what it is, Bobby?

Bob is uncomfortable. The bailiff is eating popcorn.

15 INT. COURT HOUSE - LATER 15

Daphne cross-examines Gloria.

DAPHNE:

Gloria, can you tell the court who gave you that hickey?

She makes a big show of turning her neck so the hickey can be seen by everyone.

GLORIA:

This? I got it from Gaydippides.

BOB:

Pheidippides.

GLORIA:

Right. After paintball, I guess we went back to the hotel to do more drugs. Pheistripidees gave us all lapdances, but let the record show that he only had sex with moi. And that it is true what they say about horses...

The CARTOONIST nods at this.

GLORIA: (CONT'D)

...Huge cocks.

Gloria continues with the creepy sex looks at Pheidippides.

16 INT. COURT HOUSE - LATER 16

Pheidippides approaches the witness stand, which takes quite a bit of effort given his giant equine protrusion. He places his hand on the Bible offered to him by the bailiff.

PHEIDIPPIDES:  
I hereby declare to tell the truth,  
the whole truth, and nothing but  
the truth, so help the gods.

The Bailiff looks inquisitively at Judge Boehner, but Boehner waves him off.

BOB:  
Pheidippides, what did you have for  
breakfast this morning?

PHEIDIPPIDES:  
Mostly carrots. Oats. Some straw.

17 INT. WOODLAND COURTROOM - DAY 17

Bob appears again as the Green Giant.

BOB:  
As you are a centaur, is it fair to  
say you don't share human appetites  
for sex or money?

18 INT. COURTHOUSE - DAY 18

19 PHEIDIPPIDES: 19  
Most certainly not! Sex and gold  
are of the utmost importance in my  
life. You know this!

Back to reality.

PHOEBE:  
Aha! He admits it!

PHEIDIPPIDES:  
I admit no wrongdoing, wench! We  
centaurs live by a code. Our gold  
must be earned. Our women powerful.  
And preferably with massive  
breasts.

BOB:  
So, stealing Miss Duberman's ring,  
this is a major breach of the  
centaur code, is that correct?

PHEIDIPPIDES:  
I shudder at the very notion. The  
code forbids such foul chicanery.

BOB:  
Pheidippides, did you engage in  
coitus with any of these ladies?

PHEIDIPPIDES:  
No.

GLORIA:  
What?!

The other girls gasp at this revelation.

GLORIA: (CONT'D)  
Oh yeah, maybe it was the scuba  
guy. Shit.

PHEIDIPPIDES:  
They had imbibed an excess of  
spirits. Consent is another pillar  
of the centaur code.

GLORIA:  
Testiclees, I consent! Come on!  
Let's do this! Right here!

Gloria swipes all the papers off the plaintiff's table.

BOB:  
No further questions. The defense  
rests.

JUDGE BOEHNER:  
Your witness, Miss Duberman.

Daphne is rattled, but determined to turn things around.

DAPHNE:  
Please state your name, sir.

PHEIDIPPIDES:  
I AM PHEIDIPPIDES!!

19 EXT. COURTHOUSE - DAY 19

"--DIPPIDES!!" echoes outside the regal building.

20 INT. COURTHOUSE - DAY 20

DAPHNE:  
Need I remind you that you are  
under oath.  
(MORE)

DAPHNE: (CONT'D)

Are you sure that stupid fucking name is your actual one? Is honesty not a pillar of the centaur code?

Pheidippides twitches and undergoes an internal struggle. Eventually, he drops the bravado.

PHEIDIPPIDES:

Very well. My birth name...is not Pheidippides. It's Genevieve. But Pheidippides is the name of my spirit, which I took after discovering my true self.

Daphne gets right in Pheidippides' face.

DAPHNE:

Aha! Why? Why? Why did you lie? You're a liar, Euripides. Admit it!

PHEIDIPPIDES:

I shall do no such thing! I have been Pheidippides ever since graduating from Dental School. It is a far more marketable moniker in my current line of employment.

DAPHNE:

*Stripping.*

PHEIDIPPIDES:

Indeed.

DAPHNE:

So you're saying that you are a fully qualified dentist, but you gave it all up to become a mythical slutbag?

BOB:

Objection, Your Honor!

JUDGE BOEHNER:

Sustained. Don't be quite so bitchy, Miss Duberman.

DAPHNE:

Sorry.

PHEIDIPPIDES:

I had to! My parents pressured me into dental school, and my girlfriend was demanding my seed for childbirth...it was all too much.

DAPHNE:

And you resented them for it! The pressure to be *perfect*, to live up to what society expects of you, was driving you up the fucking wall! And that's why you took the ring!

PHEIDIPPIDES:

I would never steal such a magnificent treasure out of spite. No, I realized that marriage, family, "happily ever after," That is but one of the many paths we can walk.

DAPHNE:

It is?

PHEIDIPPIDES:

Of course it is, Bitchy Warrior Queen. I only want to dance! And make love! And earn the riches of the natural world!

21 INT. WOODLAND COURTROOM - DAY

21

DAPHNE:

So do I.

PHEIDIPPIDES:

I know. But we must not hate those who choose the other way.

Daphne nods, glassy-eyed. Both her and Pheidippides are brimming with internal conflict right now. The secrets in their hearts are about to come pouring out.

22 INT. COURT HOUSE - DAY

22

BOB:

Okay, where is all this going?

DAPHNE:

I'm getting there!!! Look, I have something to say...

PHEIDIPPIDES:  
I CONFESS! 'T WAS I WHO STOLE THE  
RING!

Gasps and consternation from everyone in the courtroom.

PHEIDIPPIDES: (CONT'D)  
I could not resist. I've never seen  
a stone more beautiful. More  
sensual. So I took it while dancing  
upon the ugly one to be married! In  
a moment of weakness, a breach of  
the centaur code! I had it on my  
finger when I drifted into slumber.  
But alas! When I awoke, it was  
gone. Convict me if you must. I  
will pay. I will even accept  
banishment.

Bob shakes his head angrily. Daphne is just shocked.

JUDGE BOEHNER:  
Well, okay then. The court finds  
Phei-Dick-u-lees guilty of all  
charges. He must pay the plaintiffs  
a sum of 32 million...

DAPHNE:  
Wait!!!

JUDGE BOEHNER:  
Jesus, what now?

DAPHNE:  
Judge Boner, I...I know where the  
ring is.

More gasps.

PHOEBE:  
Daphne, what are you saying? All  
this time you knew? YOU KNEW?! Well  
where the flying FUCK is it!?

Daphne approaches the furious Phoebe.

DAPHNE:  
I took it, Phoebe. I took it off  
Padonkadonk's hand while he was  
passed out, and I stashed it.

PHOEBE:  
Why?

DAPHNE:

I was insanely jealous of you,  
Pheeb! I'm the beautiful,  
intelligent, talented older sister,  
what is wrong with me that I can't  
get married first?

Phoebe just looks at Daphne, speechless.

DAPHNE: (CONT'D)

I'm sorry. I really am. I thought  
if I hid the ring where you'd never  
find it, you would postpone the  
wedding, so I could hurry up and  
get married before you. But now I  
realize, there's nothing wrong with  
me at all. I'd rather just live the  
glamorous life of a high-powered  
lawyer. Litigate by day, sex and  
hard drugs by night, that's who I  
am. I accept that now. I only want  
you to be happy with your fiancée,  
Lil' Wayne.

As she speaks, Daphne circles around the courtroom, keeping  
eye contact with Phoebe. She walks to the evidence table,  
picks up a RUBBER GLOVE, and snaps it on her hand. She walks  
over to Dips and stands behind him.

DAPHNE: (CONT'D)

It's wrong of me to stand in the  
way of your happiness any more.

Suddenly, she jams her gloved hand INTO PHEIDIPPIDES'S HORSE  
BUTT. He reacts accordingly as she rummages around a bit, and  
swiftly pulls her hand out.

DAPHNE: (CONT'D)

So go on, Phoebe. Be happy.

She delicately slips THE RING on Phoebe's finger. The diamond  
is absurdly huge. It looks like a ring pop.

Daphne hugs Phoebe. It's a long hug. When Daphne breaks the  
hug, Phoebe doesn't react right away. Daphne smiles at her.

Phoebe sighs and smiles back. She turns away and walks to the  
evidence table. Casually she picks up the SWORD, walks back  
over to Daphne and IMPALES HER.

BLOOD drips from Daphne's mouth as she collapses to the  
floor.

Over at the plaintiff's table, Delilah turns to Gloria.

DELILAH:  
This is SO us!

Daphne gasps for air on the ground...

23 INT. HOTEL ROOM - THE PREVIOUS MORNING 23

PHOEBE:  
Dammit, shit, son of a bitch!  
DAPHNE! Wake up!!

Daphne snaps up at the desk, a flyer sticks to her face.

DAPHNE:  
Hmmm. Huh. What? What'd you do?

PHOEBE:  
THE STRIPPER STOLE MY ENGAGEMENT  
RING!!!

Daphne grabs her forehead in pain. She checks her stomach--no sword. It was all a dream!

She looks at her sister and friends for a long beat.

She sighs.

DAPHNE:  
....It's in his butt.

CUT TO CREDITS.

## **Vita**

The author was born in New Orleans, Louisiana. He obtained his Bachelor's degrees in Film & Media Arts and Communication Studies from Louisiana State University in 2014. He joined the University of New Orleans Graduate Program in 2014 to pursue a Masters Degree in Film Production, and he founded the multimedia comedy production company Snuggly Dragon Entertainment in 2017.