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 punchline; 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 punchlines. 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 Laugher: 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.
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 Wahlberg’s computer background of a leaping open-mouthed shark. The
dual 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 de brief 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 (teehe) 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 sleakest, 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. 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.
Bibliography


Lucca, Violet. “"No Joke".” Film Comment 53.2 (2017): 52-55.


Films/Television Shows Referenced:

*Hot Tub Time Machine* (2010) dir. S. Pink  
*Ocean’s Eleven* (2001) dir. S. Soderbergh  
*Step Brothers* (2008) dir. Adam McKay  
*The Horse’s Ass* (2017) dir. Max Fisk  
*The Other Guys* (2010) dir. Adam McKay  

*Family Guy* (1998-current)  
*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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<table>
<thead>
<tr>
<th>Actor Name: Sam Cohen</th>
<th>Email:</th>
<th>Phone:</th>
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<tr>
<td>Character: Bob</td>
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</table>

Actor Signature: [Signature]

Date: 3-31-17

Student Signature: [Signature]

Date: 11-09
CAST RELEASE  
Max Fisk  
The Horse’s Ass

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Actor Name: Matt Story  
Character: Pheidippides

[Signature]  
[Date]  
[Address]

[Email]  
[Phone]
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Actor Name: Max Fisk
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Actor Signature: [Signature]
Date: 11-9-17

Student Signature: [Signature]
Date: 11-9-17
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Actor Name: Joji Yoshida
Character: Ken

Email: wfisk@uno.edu
Phone: 504-220-7116

Hamp Overton
11-9-17

Joji Yshida
ACTOR SIGNATURE
April 7, 2017

Student Signature
11-9
CAST RELEASE

Max Fisk

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<td>Glendon Hobgood</td>
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<tr>
<td>Character: Judge Boehner</td>
<td>Address:</td>
<td>Date: 4-1-2017</td>
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STUDENT SIGNATURE

DATE 11-9
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<table>
<thead>
<tr>
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<th>Email: <a href="mailto:wfisk@uno.edu">wfisk@uno.edu</a></th>
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<tbody>
<tr>
<td>Character: Bailiff</td>
<td>Phone: 504-220-7116</td>
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<td>Address:</td>
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Alton Landry
April 1, 2017

Max Fisk
Hamp Overton
11-9-17

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<tr>
<td>Professor:</td>
<td>Hamp Overton</td>
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<th>Emmett Crockett</th>
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<tr>
<td>Character:</td>
<td>Gene Latifah</td>
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**ACTOR SIGNATURE**

**DATE**

**STUDENT SIGNATURE**

**DATE**
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Max Fisk

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

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

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

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

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

Actor Name: Skyland Rowseell
Character: Pheobe
Actor Signature: Skyland Rowseell
Date: 3/31/17
Date: 11-9-17
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.

<table>
<thead>
<tr>
<th>Actor Name: Michele Huph</th>
<th>Email:</th>
<th>Phone:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Character: &quot;Gloria&quot;</td>
<td>Address:</td>
<td></td>
</tr>
</tbody>
</table>

Signature: [Signature]

Date: March 31, 2017

[Student Signature]

Date: 11-9
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: Rain Scott
Character: Delilah

Actor Signature

Date: 3/31/17

Student Signature

Date: 11-9
**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.

I agree that I will not bring against you, the UNO Department of Film & Theatre, or your successors, licensees and assigns any claim, action, suit, or demand of any kind or nature whatsoever arising from the use of such artwork, including, but not limited to, those based upon defamation (including libel and slander), invasion of privacy, right of publicity, copyright, or any other personal and/or property rights and agree that I will not, in the future, assert or maintain any claims against you, the UNO Department of Film & Theatre, or your successors, licensees and assigns.

I represent that I am the owner and/or authorized representative of the artwork, and that I have the authority to grant you the permission and rights herein granted, and that no one else’s permission is required with respect to the rights herein granted.

In granting of the foregoing rights and licenses, I acknowledge that I have not been induced to do so by any representative or assurance by you or on your behalf relative to the manner in which any of the rights or licenses granted hereunder may be exercised; and I agree that you are under no obligation to exercise any of the rights or licenses granted hereunder.

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.

<table>
<thead>
<tr>
<th>Owner of Artwork:</th>
<th>Artwork Title/Description:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maia Van Zandt</td>
<td>The Horse’s Ass End Credits Forest Animation</td>
</tr>
</tbody>
</table>

Email: 518-223-2185  maia.vanzandt@gmail.com  
Address: 111 State St, New Orleans, LA, 70116

---

**AGREED AND ACCEPTED BY:**

<table>
<thead>
<tr>
<th>Maia Van Zandt</th>
<th>11/9/17</th>
</tr>
</thead>
<tbody>
<tr>
<td>Owner Signature</td>
<td>Print Name</td>
</tr>
<tr>
<td>William Fisk</td>
<td>11/9/17</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>STUDENT SIGNATURE</th>
<th>PRINT NAME</th>
<th>DATE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## ART WORK RELEASE

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<table>
<thead>
<tr>
<th>Owner of Artwork:</th>
<th>Artwork Title/Description:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Danny Nicholas</td>
<td>Courtroom Sketch Cartoon</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Email:</th>
<th>Phone:</th>
</tr>
</thead>
<tbody>
<tr>
<td>985-413-9658</td>
<td><a href="mailto:dannynicholas044@gmail.com">dannynicholas044@gmail.com</a></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Address:</th>
</tr>
</thead>
<tbody>
<tr>
<td>4801 Pratt Drive, New Orleans, LA, 70117</td>
</tr>
</tbody>
</table>

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**AGREED AND ACCEPTED BY:**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>OWNER SIGNATURE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>William Fisk</td>
<td></td>
<td>11/9/17</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
<th>Date</th>
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</thead>
<tbody>
<tr>
<td>STUDENT SIGNATURE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Danny Nicholas</td>
<td></td>
<td>11/9/17</td>
</tr>
</tbody>
</table>
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<table>
<thead>
<tr>
<th>Owner of Artwork:</th>
<th>Artwork Title/Description:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jade Saravia</td>
<td>Pheidippides Flyer</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Email:</th>
<th>Phone:</th>
</tr>
</thead>
<tbody>
<tr>
<td><a href="mailto:jade917@gmail.com">jade917@gmail.com</a></td>
<td>504-482-8524</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Address:</th>
</tr>
</thead>
<tbody>
<tr>
<td>101 East Livingston St, New Orleans, LA, 70117</td>
</tr>
</tbody>
</table>

---

**AGREED AND ACCEPTED BY:**

<table>
<thead>
<tr>
<th>Owner Signature</th>
<th>PRINT NAME</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Jade Saravia</td>
<td>11/9/17</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Student Signature</th>
<th>PRINT NAME</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>William Fisk</td>
<td>11/9/17</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Owner of Artwork: Alaina Boyett</th>
<th>Artwork Title/Description: The Horse's Ass Streamer Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Email: <a href="mailto:alainaboyett@gmail.com">alainaboyett@gmail.com</a></td>
<td>Address: 44 Concord Ave, New Orleans, LA, 70122</td>
</tr>
<tr>
<td>Phone: 573-864-3222</td>
<td></td>
</tr>
</tbody>
</table>

AGREED AND ACCEPTED BY:

OWNER SIGNATURE: Alaina Boyett 11/9/17

STUDENT SIGNATURE: William Fisk 11/9/17
MUSIC LICENSE AGREEMENT

This license agreement (hereafter referred to as the "AGREEMENT") is made between the
Max Fisk
David Hart
(hereafter referred to as the "LICENSEE") and the copyright owner(s)
(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**

**THE HORSE's ASS**

**FRIDAY, MARCH 31ST, 2017**

**KEEP JOKES READY!!!**

**CREW CALL:**

**6:00 AM**

**SHOOTING CALL:**

**8:00 AM**

**Crew Call:**

**Carpool at UNO PAC Lot at 5:30am**

**FRIDAY March 31st 2017**

**THE HORSE's ASS CREW CALL:**

**TEMPs: HIGH 80° LOW 64°**

**SUNRISE: 6:51 AM**

**SUNSET: 7:18 PM**

**WINDS SE - 8 MPH**

**CHANCE OF RAIN %: DAY 0% & NIGHT 0%**

**6:00 AM**

**SUNRISE:**

**6:51 AM**

**SUNSET:**

**7:18 PM**

**Director:** Max Fisk

**Producer:** Ricky Autiello

**Writer:** Jacob Hoston

**1st AD:** Langston Williams

**Set Cell:** (318) 794 - 2758

**Lunch:** 12:00 PM

**2nd Wardrobe:**

**3rd AD:**

**Set Cell:** (318) 794-2156

**2nd 2nd AD:**

**(504) 220-1116**

**Production Manager:** Ricky Autiello

**Set Cell:** (318) 794-2758

**Lunch:** 12:00 PM

**2nd Wardrobe:**

**3rd AD:**

**Set Cell:** (318) 794-2156

**2nd 2nd AD:**

**(504) 220-1116**

**BACKGROUND ARTISTS & STAND INS/PHOTO DBLS**

**ACCOUTREMENT**

**NON UNION BGS**

**Total Stand Ins**

**LOGISTICS**

**BASECAMP**

**Crew Staging**

**Crew Parking/Cast Parking**

**Hospital Pk:**

**Courtyard Marriott Parking Lot**

**2nd floor of primary filming suite**

**Parking lot of Courtyard Marriott**

**Omegahospital**

2525 Severn Avenue, Metairie, LA 70002

**ADVANCE SCHEDULE**

**SATURDAY, APRIL 1, 2017**

**DAY # 2**

**SUNDAY, APRIL 2, 2017**

**DAY # 3**

<table>
<thead>
<tr>
<th>SCENE</th>
<th>SET AND DESCRIPTION</th>
<th>D/N</th>
<th>POS</th>
<th>CAST</th>
<th>LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>23</td>
<td>INT ADJOINING ROOM</td>
<td>D</td>
<td>6/8</td>
<td>1,2,3,4</td>
<td>Courtyard Marriott Metairie</td>
</tr>
<tr>
<td></td>
<td>The girls brief Daphne.</td>
<td></td>
<td></td>
<td></td>
<td>2 Galleria Blvd New Orleans, LA 70001</td>
</tr>
<tr>
<td></td>
<td>Daphne wakes up, admits guilt.</td>
<td></td>
<td></td>
<td>1,2,3,4</td>
<td>DISTANCE FROM THE UNIVERSITY OF NEW ORLEANS: 18 minutes away</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>#</th>
<th>CAST</th>
<th>CHARACTER</th>
<th>SWF</th>
<th>PD/Lv/Rpt</th>
<th>SMU</th>
<th>READY ON SET</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Brittany Palmisano</td>
<td>DAPHNE</td>
<td>SM</td>
<td>5:45 AM</td>
<td>5:50 AM</td>
<td>7:15 AM</td>
<td>Report to Will Van Hoof</td>
</tr>
<tr>
<td>2</td>
<td>Skylend Rousell</td>
<td>PHOEBE</td>
<td>SM</td>
<td>5:45 AM</td>
<td>5:50 AM</td>
<td>7:15 AM</td>
<td>Report to Will Van Hoof</td>
</tr>
<tr>
<td>3</td>
<td>Rain Echo Scott</td>
<td>DELILAH</td>
<td>SM</td>
<td>5:45 AM</td>
<td>5:50 AM</td>
<td>7:15 AM</td>
<td>Report to Will Van Hoof</td>
</tr>
<tr>
<td>4</td>
<td>Michelle Huynh</td>
<td>GLORIA</td>
<td>SM</td>
<td>5:45 AM</td>
<td>5:50 AM</td>
<td>7:15 AM</td>
<td>Report to Will Van Hoof</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SCENES</th>
<th>SET AND DESCRIPTION</th>
<th>D/N</th>
<th>POS</th>
<th>CAST</th>
<th>LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>INT COURTROOM</td>
<td>D</td>
<td>3/8</td>
<td>1,2,3,4</td>
<td>Orleans Parish Criminal District Court 2700 Tulane Avenue New Orleans, LA 70119</td>
</tr>
<tr>
<td></td>
<td>Opening courtroom sequence</td>
<td></td>
<td></td>
<td></td>
<td>DISTANCE FROM THE UNIVERSITY OF NEW ORLEANS: 20 minutes away</td>
</tr>
<tr>
<td>6</td>
<td>INT COURTROOM</td>
<td>D</td>
<td>1/8</td>
<td>1,2,3,4,5,6,7,8,9</td>
<td>Crew Parking: Lot on corner of Gravier &amp; Broad</td>
</tr>
<tr>
<td></td>
<td>Dips proclaims his name</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>INT COURTROOM</td>
<td>D</td>
<td>1 6/8</td>
<td>1,2,3,4,5,6,7,8,9,10</td>
<td>Crew Parking: Lot on corner of Gravier &amp; Broad</td>
</tr>
<tr>
<td></td>
<td>Lawyers give opening statements</td>
<td></td>
<td></td>
<td></td>
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<td>TOTAL PAGES: 3 2/8</td>
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<tr>
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<th>SET AND DESCRIPTION</th>
<th>D/N</th>
<th>POS</th>
<th>CAST</th>
<th>LOCATION</th>
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<tr>
<td>12</td>
<td>INT COURTROOM</td>
<td>D</td>
<td>4/8</td>
<td>1,2,3,4,5,6,7,8,9,10</td>
<td>Orleans Parish Criminal District Court 2700 Tulane Avenue New Orleans, LA 70119</td>
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<tr>
<td></td>
<td>Daphne examines Delilah</td>
<td></td>
<td></td>
<td></td>
<td>DISTANCE FROM THE UNIVERSITY OF NEW ORLEANS: 20 minutes away</td>
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<td>Crew Parking: Lot on corner of Gravier &amp; Broad</td>
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<tr>
<td></td>
<td>Daphne examines Gloria</td>
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<td>11</td>
<td>INT COURTROOM</td>
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<td>3/8</td>
<td>1,2,3,4,5,6,7,8,9,10</td>
<td>Crew Parking: Lot on corner of Gravier &amp; Broad</td>
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<tr>
<td></td>
<td>Bob grills Delilah on the stand</td>
<td></td>
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<tr>
<td>9</td>
<td>INT COURTROOM</td>
<td>D</td>
<td>1 7/8</td>
<td>1,2,3,4,5,6,7,8,9,10</td>
<td>Crew Parking: Lot on corner of Gravier &amp; Broad</td>
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<tr>
<td></td>
<td>Gene Latifah testifies</td>
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<td>14</td>
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<td>Crew Parking: Lot on corner of Gravier &amp; Broad</td>
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<tr>
<td></td>
<td>Bob examines Gloria</td>
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<td>TOTAL PAGES: 3 7/8</td>
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</table>
**DAY #2 OF 6**

**THE HORSE'S ASS**

**6:30 AM**

**Crew Call:**

**SHOOTING CALL:**

**8:30 AM**

**Lunch:** 12:30 PM

**Director:** Max Fisk

**Producer:** Ricky Autiello

**Writer:** Jacob Hoyson

**1st AD:** Langston Williams

**Set Cell:**

**Sunrise:** 6:49 AM

**Sunset:** 7:19 PM

**Temps: High 82° Low 64°**

**Location:** Orleans Parish Criminal District Court

**Deposits:**

**P.G.S.**

**Set and Description**

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<th>Deposit</th>
<th>Location</th>
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<tr>
<td>4</td>
<td>Int Courtroom</td>
<td>D</td>
<td>Orleans Parish Criminal District Court</td>
</tr>
<tr>
<td>6</td>
<td>Int Courtroom</td>
<td>D</td>
<td>New Orleans, LA 70119</td>
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<tr>
<td>8</td>
<td>Int Courtroom</td>
<td>D</td>
<td>20 minutes away</td>
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**Makeup:**

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<tr>
<td>4</td>
<td>Delilah's Engagement Ring</td>
<td>D</td>
<td>Delilah's Joint</td>
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<tr>
<td>5</td>
<td>Gloria's Ring</td>
<td>W</td>
<td>Judge's Gavel</td>
</tr>
<tr>
<td>6</td>
<td>Bailiff's Cellphone</td>
<td>SH</td>
<td>Daphne's Flyer Notes</td>
</tr>
<tr>
<td>7</td>
<td>Judge's Papers</td>
<td>W</td>
<td>Long night of drinking look</td>
</tr>
<tr>
<td>8</td>
<td>Delilah's curtain</td>
<td>SM</td>
<td>Paintball splatters</td>
</tr>
<tr>
<td>9</td>
<td>Delilah's Hospital Attire</td>
<td>SM</td>
<td>Delilah's Hospital Attire</td>
</tr>
<tr>
<td>10</td>
<td>Bob's Suit</td>
<td>SM</td>
<td>Judge's Robe</td>
</tr>
<tr>
<td>11</td>
<td>Delilah's Hospital Attire</td>
<td>SM</td>
<td>Pheidippides Centaur Body</td>
</tr>
</tbody>
</table>

**Background Artists & Stand Ins/Photo DBLS**

**Location:** Lot on corner of Gravier & Broad

**Judicial Administrator's Office**

**Office and Picture Courthouse**

**Logistics**

**AD: Langston Williams**

**2nd AD:** Daniel Kleinheister

**2nd 2nd AD:** William Van Hoof

**Director:** Max Fisk

**Producer:** Ricky Autiello

**1st AD:** Langston Williams

**2nd AD:** Daniel Kleinheister

**2nd 2nd AD:** William Van Hoof

**Director:** Max Fisk

**Producer:** Ricky Autiello

**225) 937-3957**

**225) 235-6022**

**794-2756**

**220-7116**

**488-4515**
**THE HORSE'S ASS**

**STUDIO**

**PRODUCER:** RICKY AUTIELLO
**DIRECTOR:** MAX FISK
**WRITER:** JACOB HOYSON
**AD:** LANGSTON WILLIAMS

**DATE**

SUNDAY April 2nd 2017

**TEMP:** HIGH 79° LOW 70°
**CHANCE OF RAIN:**

**DAY #3 OF 6**

**KEEP JOKES READY!!!**

**SHOOTING CALL:**

7:39 AM

**SUNRISE:** 6:48 AM
**SUNSET:** 7:19 PM

**SCHEDULE:** v3 3/21/17 at 5:45am

**DIRECTOR:** MAX FISK
**SHOOTING CALL:**

WINDS SE - 18 MPH

**PRODUCER:** RICKY AUTIELLO
**SET CELL:**

**WRITER:** JACOB HOYSON

(225) 794-2756

3/23/17

**LUNCH:** 12:30 PM

**1ST AD:** LANGSTON WILLIAMS

(225) 677-3957

**2ND AD:** DANIEL KLEINPETER

(225) 235-6022

**LOCATION:** Tulane Medical Center
1415 Tulane Ave, Metairie, LA 70002

**2ND 2ND AD**

**DIRECTOR:** MAX FISK

(504) 220-7116

**PRODUCER:** RICKY AUTIELLO

(407) 488-4915

**TOTAL PAGES:** 3 7/8

---

**SCENES** | **SET AND DESCRIPTION** | **D/N** | **PS** | **CAST** | **LOCATION**
--- | --- | --- | --- | --- | ---
12 | **INT COURTROOM** | D | 4/8 | 1,2,3,4,6,7,8,12 | Orleans Parish Criminal District Court 7000 Tulane Avenue New Orleans, LA 70119
15 | Daphne examines Delilah | D | 5/8 | 1,2,3,4,6,7,8,12 | DISTANCE FROM THE UNIVERSITY OF NEW ORLEANS: 20 minutes away
11 | Bob grills Delilah on the stand | D | 3/8 | 1,2,3,4,6,7,8,12 | Lot on corner of Gravier & Broad
9 | Delilah Testifies | D | 1/7/8 | 1,2,3,4,6,7,8,9,12 |
14 | Delilah Testifies | D | 4/8 | 1,2,3,4,6,7,8,12 | Delilah's Engagement Ring Delilah's Joint Gloria's Ring Judge's gavel Bailiff's cell phone Daphne's flyer notes Judge's papers Gene Latifah's arm sling 9,11, 13,14, Long night of drinking look Paintball splatters 9,11, 13,14, Delilah's curtain Delilah's Hospital Attire Bob's suit Judge's robe Pheidippides Centaur Body 1: NON UNION BDS 1 Total Stand Ins

---

**BACKGROUND ARTISTS & STAND INS/PHOTO DBLS**

**ACCOMMODATION**

**LOCATION**

**JUDICIAL ADMINISTRATION'S OFFICE**

In corner between Administrator’s office and picture courtroom

Lot on corner of Gravier and Broad Tulane Medical Center

1415 Tulane Ave, Metairie, LA 70002

**TOTAL PAGES:** 3 7/8

---

**SCENES** | **SET AND DESCRIPTION** | **D/N** | **PS** | **CAST** | **LOCATION**
--- | --- | --- | --- | --- | ---
1 | **INT HOTEL ROOM** | D | 1/2/8 | 2,3 | Courtyard Marriott Metairie 2 Galliera Blvd New Orleans, LA 70001
2 | Phoebe wakes up missing her ring. | D | 1/5/8 | 2,3,4 | DISTANCE FROM THE UNIVERSITY OF NEW ORLEANS: 18 minutes away

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**TOTAL PAGES:** 2 7/8
FRIDAY April 7th 2017
THE HORSE’S ASS

Crew Call:
6:00 AM

Shooting Call:
7:39 AM

Director: MAX FISK
Producer: RICKY AUTIELLO
Writer: JACOB HOYSON

CAST:

1. Skylend Rousell
   Phoebe
   Report to Will Van Hoof

2. Rain Echo Scott
   Delilah
   Report to Will Van Hoof

3. Michelle Huynh
   Gloria
   Report to Will Van Hoof

Background Artists & Stand Ins/Photo Dbls

Scenarios:

INT HOTEL BATHROOM
Phoebe and Delilah find Gloria in the tub.

INT HOTEL ROOM
Phoebe wakes up missing her ring.

INT COURTROOM
Ken the Chef testifies

INT COURTROOM
Dips approaches the stand

INT COURTROOM
Bob examines Dips

INT WOODLAND COURTROOM
Pheidippides’ Woodland's Dips’ point of view

INT COURTROOM
Daphne examines Dips

INT COURTROOM
Final courtroom sequence, ring discovery, stabbing

INT WOODLAND COURTROOM
Scuba Guy testifies

INT WOODLAND COURTROOM
“-DIPPIDES!” echoes outside the building

INT WOODLAND COURTROOM
Twoший Alyce reveals he believes he is a centaur

INT WOODLAND COURTROOM
2nd Woodland Dips’ Woodland’s Dips’ point of view

INT WOODLAND COURTROOM
Final Woodland Dips’ Woodland’s Dips’ share moment

Background Artists & Stand Ins/Photo Dbls

Scenes:

INT HOTEL BATHROOM
Phoebe and Delilah find Gloria in the tub.

INT HOTEL ROOM
Phoebe wakes up missing her ring.

INT COURTROOM
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Writer: JACOB HOYSON

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Writer: JACOB HOYSON

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Pheidippides’ Woodland’s Dips’ point of view

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2nd Woodland Dips’ Woodland’s Dips’ point of view

INT WOODLAND COURTROOM
Final Woodland Dips’ Woodland’s Dips’ share moment

Director: MAX FISK
Producer: RICKY AUTIELLO
Writer: JACOB HOYSON
**THE HORSE'S ASS**

**DATE:** FRIDAY, APRIL 7, 2017

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

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<th>LEAVE</th>
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<td>DIRECTOR/WRITER</td>
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<td>W/U</td>
<td>ASHLEY BOLOTTE</td>
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<td></td>
<td>PRODUCER</td>
<td>RICKY AUTIELLO</td>
<td>HOLD</td>
<td>M/U</td>
<td>LINDSAY FELLETTE</td>
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<td></td>
<td>1ST AD</td>
<td>LANGSTON WILLIAMS</td>
<td>5:30am</td>
<td>M/U</td>
<td>KAYLA BOLDONADO</td>
<td>5:30am</td>
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<td></td>
<td>2ND AD</td>
<td>DANIEL KLEINPEETER</td>
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<td>EVEY SORDETT</td>
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<td>2ND 2ND AD</td>
<td>WILLIAM VAN HOOF</td>
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<td>M/U</td>
<td>JILLIAN HYMAN</td>
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<td></td>
<td>SET PA</td>
<td>PETER KOFFAVID</td>
<td>6:00am</td>
<td>M/U</td>
<td>KATIE NAPOLI</td>
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<td>HOPE TERRANCE</td>
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<td>M/U</td>
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<td>ART DIRECTOR</td>
<td>JADE SERAVIA</td>
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<td>TRENTON MYNATT</td>
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<td>KAYLA MCBRACKIN</td>
<td>6:00am</td>
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<td></td>
<td>A CAM OP</td>
<td>MARY MCDade CASTEL</td>
<td>6:00am</td>
<td>M/U</td>
<td>NICOLE SCHANMeyer</td>
<td>6:00am</td>
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<td>BARRY CUNNINGHAM</td>
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<td>SARAH SMITH</td>
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<td>OAK OVEN</td>
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<td>JOEY HARMON</td>
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<td>GRIP &amp; ELECTRIC</td>
<td>KEY GRIP</td>
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<td>GRIP</td>
<td>KYE RUDDY</td>
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<td></td>
<td>BEST BOY</td>
<td>CHRISTIAN HOLDWORTH</td>
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<td>BG LUNCH READY @ 12:00pm</td>
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<td>JORDAN LANDRY</td>
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<td>M/U</td>
<td>CREW LUNCH READY @ 12:00pm</td>
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<td>SOUND MIXER</td>
<td>EMILY POULLIARD</td>
<td>6:00am</td>
<td>M/U</td>
<td>KEY CRAFT SERVICE</td>
<td>STEVEN CHARPENTIER</td>
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<td>JONAH CARMENA</td>
<td>6:00am</td>
<td>M/U</td>
<td>CRAFT ASSISTANT</td>
<td>ZACK HENNESSEY</td>
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<td>OSWALDO POSAS</td>
<td>6:00am</td>
<td>M/U</td>
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<td>KENDALL LEWIS</td>
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<td>M/U</td>
<td>GRIP TRUCK DRIVER</td>
<td>CHRISTIAN CHENESEUT</td>
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<td>GRIP TRUCK DRIVER</td>
<td>FLO YOUNG</td>
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</tbody>
</table>

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.
<table>
<thead>
<tr>
<th>SCENES</th>
<th>SET AND DESCRIPTION</th>
<th>D/N</th>
<th>POS</th>
<th>CAST</th>
<th>LOCATION</th>
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<td>10</td>
<td>INT COURTROOM</td>
<td>D</td>
<td>1/8</td>
<td>1,2,3,4,5,6,7,8,9,10,11,12</td>
<td>Orleans Parish Criminal District Court</td>
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<tr>
<td>16</td>
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<td>D</td>
<td>3/8</td>
<td>1,2,3,4,5,6,7,8,9,10,11,12</td>
<td>New Orleans, LA 70119</td>
</tr>
<tr>
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<td>D</td>
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<td>20 minutes away</td>
</tr>
<tr>
<td>20</td>
<td>INT COURTROOM</td>
<td>D</td>
<td>1/4/8</td>
<td>1,2,3,4,5,6,7,8,9,10,11,12</td>
<td>Lot on corner of Gravier &amp; Broad</td>
</tr>
</tbody>
</table>

**BACKGROUND ARTISTS & STAND INS/PHOTO DBLS**

- Britany Palmiscio
- Clayland Russell
- Rain Rocho Scott
- Michelle Bynuh
- Mark Story
- Sam Cuban
- Glen Hubgild
- Ken the Chef
- Joji Yoshida
- Michelle Grieshaber

**CAST**

- Daphne
- Bob
- Delilah
- Gloria
- Phoebe
- Daphne
- Bob
- Delilah
- Ken the Chef
- Joji Yoshida
- Michelle Grieshaber

**BACKGROUND SUPPLIES**

- Long Night of Drinking
- Glory’s Curtain
- Daphne’s Flyer Notes
- Judge’s Papers

**LOCATION**

- Orleans Parish Criminal District Court
- New Orleans, LA 70119

**ASSIGNMENTS**

- Crew Parking: Lot on corner of Gravier & Broad
- Hospital Ph: Tulane Medical Center

**HOTLINE**

- 1-800-345-6789

**SCHEDULE**

- **ADVANCE CALL:**
  - 6:30 AM
  - 8:00 AM

- **ADVANCE SHOOTING CALL:**
  - 9:00 AM
  - 11:00 AM

- **ADVANCE WRITING CALL:**
  - 12:00 PM

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<th>POS</th>
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<td>1,2,3,4,5,6,7,8,9,10,11,12</td>
<td>Lot on corner of Gravier &amp; Broad</td>
</tr>
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</table>

- **TOTAL PAGES:** 4/3/8
**CREW CALL:** 6:30 AM  
**LUNCH:** 12:30 PM  
**DATE: SATURDAY, APRIL 8, 2017**  
**DAY #5**

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

<table>
<thead>
<tr>
<th>POSITION</th>
<th>NAME</th>
<th>LEAVE</th>
<th>CALL</th>
<th>POSITION</th>
<th>NAME</th>
<th>LEAVE</th>
</tr>
</thead>
<tbody>
<tr>
<td>DIRECTOR/WRITER</td>
<td>MAX FISK</td>
<td>6:20am</td>
<td>M/U</td>
<td>ASHLEY BOLOTTE</td>
<td>HOLD</td>
<td></td>
</tr>
<tr>
<td>PRODUCER</td>
<td>RICKY AUTIELLO</td>
<td>6:20am</td>
<td>M/U</td>
<td>TY PALM</td>
<td>HOLD</td>
<td></td>
</tr>
<tr>
<td>1ST AD</td>
<td>LANGSTON WILLIAMS</td>
<td>6:20am</td>
<td>M/U</td>
<td>KAYLA BOLDONADO</td>
<td>HOLD</td>
<td></td>
</tr>
<tr>
<td>2ND AD</td>
<td>DANIEL KLEINPEETER</td>
<td>6:20am</td>
<td>M/U</td>
<td>EVEY SORBET</td>
<td>HOLD</td>
<td></td>
</tr>
<tr>
<td>2ND 2ND AD</td>
<td>WILLIAM VAN HOOF</td>
<td>6:20am</td>
<td>M/U</td>
<td>JILLIAN HYMAN</td>
<td>6:20am</td>
<td></td>
</tr>
<tr>
<td>SET PA</td>
<td>PETER HOFFPAUIN</td>
<td>6:30am</td>
<td></td>
<td></td>
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**SCRIPT SUPERVISOR**  
**HOLD**

<table>
<thead>
<tr>
<th>SCRIPT SUPERVISOR</th>
<th>ROPE TERRANCE</th>
<th>6:30am</th>
<th>PRODUCTION DESIGNER</th>
<th>ALAINA BOYETT</th>
<th>6:30am</th>
</tr>
</thead>
<tbody>
<tr>
<td>CAMERA</td>
<td>ART DIRECTOR</td>
<td>JADE SERAVIA</td>
<td>HOLD</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A CAM OP</td>
<td>MARY MCDADE CASTEEL</td>
<td>6:30am</td>
<td>ART ASSISTANT</td>
<td>NICOLE SCHENEMEYER</td>
<td>6:30am</td>
</tr>
<tr>
<td>A CAMERA 1ST AC</td>
<td>BARRY CUNNINGHAM</td>
<td>6:30am</td>
<td>ART ASSISTANT</td>
<td>KELLY WYSEN</td>
<td>6:30am</td>
</tr>
<tr>
<td>A CAMERA 2ND AC</td>
<td>FABIOLA ANDRADE</td>
<td>6:30am</td>
<td>SET DECORATION</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DIT</td>
<td>PATRICK SANDERSON</td>
<td>6:30am</td>
<td>SET DECORATOR</td>
<td>BRUCE LEMMERT</td>
<td>6:30am</td>
</tr>
</tbody>
</table>

| STILL PHOTOGRAPHER | MAG DEWITT | HOLD |
| STILL PHOTOGRAPHER | SARAH SMITH | HOLD |
| STILL PHOTOGRAPHER | PAUL FOUNEO | HOLD |
| STILL PHOTOGRAPHER | JOEY BARNWORTH | HOLD |
| STILL PHOTOGRAPHER | VICTOR NGUYEN | 6:30am |

**GRIP & ELECTRIC**  
**CREW COUNT: 32**

| KEY GRIP | JUSTIN FAXON | 6:30am | NON-UNION BG COUNT: |
| DOLLY GRIP | SEAN PUGH | 6:30am | TOTAL: |
| GRIP | KYE RUDDY | 6:30am |
| GRIP | CHRISTIAN HOLLWORTH | 6:30am | BREAKFAST READY @ |
| Gaffer | NICK MANNING | 6:30am | |
| Best Boy | | | |
| Electric | JORDAN LANDRY | 6:30am | BG LUNCH READY @ |
| CREW LUNCH READY @ | | | 12:30pm |

| SOUND MIXER | EMILY POULLIARD | 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 | |

| PROPS | 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, 52**

---

52
<table>
<thead>
<tr>
<th>1ST AD</th>
<th>2ND AD</th>
<th>2ND 2ND AD</th>
<th>DIRECTOR</th>
<th>PRODUCER</th>
</tr>
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<tbody>
<tr>
<td>LANGSTON WILLIAMS</td>
<td>DANIEL RILEY</td>
<td>WILLIAM VAN HOOF</td>
<td>MAX FISK</td>
<td>RICKY AUTIELLO</td>
</tr>
<tr>
<td>(225) 937-3957</td>
<td>(225) 235-6022</td>
<td>(318) 704-2756</td>
<td>(504) 220-7116</td>
<td>(407) 488-4515</td>
</tr>
</tbody>
</table>
**The Horse's Ass**

**Date:** Saturday, April 9, 2017

**Travel Time From The University of New Orleans:** 20 Minutes!!!

<table>
<thead>
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<th>Position</th>
<th>Name</th>
<th>Leave</th>
<th>Call</th>
<th>Position</th>
<th>Name</th>
<th>Leave</th>
<th>Call</th>
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<tbody>
<tr>
<td>Director/Writer</td>
<td>Max Fish</td>
<td>6:20am</td>
<td>M/U</td>
<td>Make-Up &amp; Hair</td>
<td>Ashley Bolette</td>
<td>Hold</td>
<td></td>
</tr>
<tr>
<td>Producer</td>
<td>Ricky Autiello</td>
<td>5:45am</td>
<td>M/U</td>
<td></td>
<td>Ty Palm</td>
<td>Hold</td>
<td></td>
</tr>
<tr>
<td>1st AD</td>
<td>Langston Williams</td>
<td>6:20am</td>
<td>M/U</td>
<td>Cali Wilson</td>
<td>5:45am</td>
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</tr>
<tr>
<td>2nd AD</td>
<td>Daniel Kleinpeter</td>
<td>6:20am</td>
<td>M/U</td>
<td>Evey Sorbet</td>
<td>Hold</td>
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<tr>
<td>2nd 2nd AD</td>
<td>William Van Hoof</td>
<td>6:20am</td>
<td>M/U</td>
<td>Jillian Hyman</td>
<td>5:45am</td>
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</tr>
<tr>
<td>Set PA</td>
<td>Peter Hoffpauvin</td>
<td>6:30am</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production</td>
<td>Make-Up &amp; Hair</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Script Supervisor</td>
<td>Hope Terrance</td>
<td>6:30am</td>
<td></td>
<td>Production Designer</td>
<td>Alaina Boyett</td>
<td>6:30am</td>
<td></td>
</tr>
<tr>
<td>Camera</td>
<td>Art Director</td>
<td></td>
<td></td>
<td></td>
<td>Jade Seravia</td>
<td>Hold</td>
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<tr>
<td>Key Camera 1</td>
<td>Mary McDaniel Casteel</td>
<td>6:30am</td>
<td></td>
<td>Art Assistant</td>
<td>Kyla McKeechin</td>
<td>6:30am</td>
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<tr>
<td>Key Camera 2</td>
<td>Barry Cunningham</td>
<td>6:30am</td>
<td></td>
<td>Art Assistant</td>
<td>Nicole Schanmeyer</td>
<td>6:30am</td>
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<tr>
<td>Camera 2nd AC</td>
<td>Fabiola Andrade</td>
<td>6:30am</td>
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<td>Set Decoration</td>
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<tr>
<td>Script Supervisor</td>
<td>Patrick Sanderson</td>
<td>6:30am</td>
<td></td>
<td>Set Decorator</td>
<td>Bruce Lemment</td>
<td>6:30am</td>
<td></td>
</tr>
<tr>
<td>Still Photographer</td>
<td>Mag Dewitt</td>
<td>Hold</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Still Photographer</td>
<td>Sarah Smith</td>
<td>Hold</td>
<td></td>
<td>Catering</td>
<td></td>
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<tr>
<td>Still Photographer</td>
<td>Paul Fungo</td>
<td>Hold</td>
<td></td>
<td>Momma Max</td>
<td>12:30pm</td>
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<tr>
<td>Still Photographer</td>
<td>Joey Harmon</td>
<td>Hold</td>
<td></td>
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<tr>
<td>Still Photographer</td>
<td>Victor Nguyen</td>
<td>1:00pm</td>
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<tr>
<td>Grip &amp; Electric</td>
<td>Justin Faxon</td>
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<td>Non-Union BG Count:</td>
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<tr>
<td>Key Grip</td>
<td>Sean Pugh</td>
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<td>Total:</td>
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<tr>
<td>Grip</td>
<td>Rye Ruddy</td>
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<td>Breakfast Ready @ 8</td>
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<td>Gaffer</td>
<td>Nick Manning</td>
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<td>BG Lunch Ready @ 8</td>
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<td>Electr.</td>
<td>Jordan Landry</td>
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<td>CREW Lunch Ready @ 8</td>
<td>12:30pm</td>
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<tr>
<td>Sound Mixer</td>
<td>Emily Pouliard</td>
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<td>Key Craft Service</td>
<td>Steven Charpentier</td>
<td>Hold</td>
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<tr>
<td>Boom Operator</td>
<td>Johan Carmena</td>
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<td>Craft Asst</td>
<td>Zack Hennessy</td>
<td>6:30am</td>
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<tr>
<td>Sound Utility</td>
<td>Oswaldo Posas</td>
<td>6:30am</td>
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<tr>
<td>Props</td>
<td>Prop Master</td>
<td>6:30am</td>
<td></td>
<td>Grip Truck Driver</td>
<td>Christian Chesnut</td>
<td>6:30am</td>
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</tr>
<tr>
<td></td>
<td>Prop Assistant</td>
<td>6:30am</td>
<td></td>
<td>Grip Truck Driver</td>
<td>Flo Young</td>
<td>Hold</td>
<td></td>
</tr>
</tbody>
</table>

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.
<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
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</thead>
<tbody>
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<td>Quarterback</td>
<td>Max Fisk</td>
</tr>
<tr>
<td>Belichick</td>
<td>Ricky Autiello</td>
</tr>
<tr>
<td>Story</td>
<td>Daniel Kleinpeter</td>
</tr>
<tr>
<td>Writer</td>
<td>Jacob Hoyson</td>
</tr>
<tr>
<td>Writer</td>
<td>Fonzi Cureau</td>
</tr>
<tr>
<td>1st AD</td>
<td>Langston Williams</td>
</tr>
<tr>
<td>2nd AD</td>
<td>Daniel Kleinpeter</td>
</tr>
<tr>
<td>2nd 2nd AD</td>
<td>Will Van Hoof</td>
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<tr>
<td>Casting Director</td>
<td>Lorraine Caffery</td>
</tr>
<tr>
<td>Casting Assistant</td>
<td>Houston Williams</td>
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<tr>
<td>Casting Assistant</td>
<td>Weasel Countiss</td>
</tr>
<tr>
<td>Script Supervisor</td>
<td>Hope Terrance</td>
</tr>
<tr>
<td>PA</td>
<td>Zack Hennessey</td>
</tr>
<tr>
<td>PA</td>
<td>Peter Hoffpauir</td>
</tr>
<tr>
<td>PA</td>
<td>Kyla McKechnie</td>
</tr>
<tr>
<td>CAST</td>
<td></td>
</tr>
<tr>
<td>Pheidippides</td>
<td>Matt Story</td>
</tr>
<tr>
<td>Daphne</td>
<td>Brittany Palmisano</td>
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<tr>
<td>Phoebe</td>
<td>Skylend Roussell</td>
</tr>
<tr>
<td>Bob</td>
<td>Sam Cobeain</td>
</tr>
<tr>
<td>Judge Boehner</td>
<td>Glen Hobgood</td>
</tr>
<tr>
<td>Gloria</td>
<td>Michelle Huynh</td>
</tr>
<tr>
<td>Delilah</td>
<td>Rain Echo Scott</td>
</tr>
<tr>
<td>Role</td>
<td>Name</td>
</tr>
<tr>
<td>-----------------------------</td>
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</tr>
<tr>
<td>Bailiff</td>
<td>Alton Landry</td>
</tr>
<tr>
<td>Gene Latifah</td>
<td>Emmett Crockett</td>
</tr>
<tr>
<td>Ken the Chef</td>
<td>Joji Yoshida</td>
</tr>
<tr>
<td>Scuba Guy</td>
<td>Coach Beef</td>
</tr>
<tr>
<td>Cartoonist</td>
<td>Michael Grieshaber</td>
</tr>
<tr>
<td>EXT. Courtyard Mother</td>
<td>Sarah Odom</td>
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<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>CAMERA</td>
<td></td>
</tr>
<tr>
<td>Director of Fratography</td>
<td>Trenton Mynatt</td>
</tr>
<tr>
<td>Camera Operator</td>
<td>Mary Casteel</td>
</tr>
<tr>
<td>1st AC</td>
<td>Barry Cunningham</td>
</tr>
<tr>
<td>2nd AC</td>
<td>Fabiola Andrade</td>
</tr>
<tr>
<td>Camera Utility/DIT 1st Weeknd</td>
<td>Shelby Vasquez</td>
</tr>
<tr>
<td>Camera Utility/DIT 2nd Weeknd</td>
<td>Patrick Sanderson</td>
</tr>
<tr>
<td>Still Photographer</td>
<td>Mag Dewitt</td>
</tr>
<tr>
<td>Still Photographer</td>
<td>Sarah Smith</td>
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<tr>
<td>Still Photographer</td>
<td>Paul Punzo</td>
</tr>
<tr>
<td>Still Photographer</td>
<td>Joey Harmon</td>
</tr>
<tr>
<td>Still Photographer</td>
<td>Victor Nguyen</td>
</tr>
<tr>
<td>Still Photographer</td>
<td>Ricky Autiello</td>
</tr>
<tr>
<td></td>
<td></td>
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<tr>
<td>ART TEAM</td>
<td></td>
</tr>
<tr>
<td>Production Designer</td>
<td>Alaina Boyett</td>
</tr>
<tr>
<td>Art Director</td>
<td>Jadé Saravia</td>
</tr>
<tr>
<td>Role</td>
<td>Name</td>
</tr>
<tr>
<td>-----------------------------------------</td>
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</tr>
<tr>
<td>Prop Master</td>
<td>Kendall Lewis</td>
</tr>
<tr>
<td>Set Dresser</td>
<td>Bruce Lemmert</td>
</tr>
<tr>
<td>Costumer</td>
<td>Katie Napoli</td>
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<tr>
<td>Seamstress</td>
<td>Clara Diaz</td>
</tr>
<tr>
<td>Centaur Costume Designer</td>
<td>Felicity Fisk</td>
</tr>
<tr>
<td>Art Assistant</td>
<td>Nikka Hunter</td>
</tr>
<tr>
<td>Art Assistant</td>
<td>Nicole Schanzmeyer</td>
</tr>
<tr>
<td>Makeup Artist</td>
<td>Ashley Bolotte</td>
</tr>
<tr>
<td>Makeup Artist</td>
<td>Lindsey Pellette</td>
</tr>
<tr>
<td>Makeup Artist</td>
<td>Kayla Boldonado</td>
</tr>
<tr>
<td>Makeup Artist</td>
<td>Ty Palm</td>
</tr>
<tr>
<td>Makeup Artist</td>
<td>Jillian Hyman</td>
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<tr>
<td>Makeup Artist</td>
<td>Evey the Angel Face</td>
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<tr>
<td>Makeup Artist</td>
<td>Cali Wilson</td>
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<tr>
<td>Hair for Woodland Nymphs</td>
<td>Bruce Lemmert</td>
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<tr>
<td><strong>SOUND</strong></td>
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<tr>
<td>Mixer</td>
<td>Emily Pouliard</td>
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<tr>
<td>Boom Op</td>
<td>Jonah Carmena</td>
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<tr>
<td>Sound Utility</td>
<td>Waldo Posas</td>
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<tr>
<td><strong>G&amp;E</strong></td>
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</tr>
<tr>
<td>Key Grip</td>
<td>Justin Faxon</td>
</tr>
<tr>
<td>Dolly Grip</td>
<td>Sean Pugh</td>
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## The Horse’s Ass (2017) Cast/Crew List

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
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<tbody>
<tr>
<td>Grip</td>
<td>Kye Ruddy</td>
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<tr>
<td>Handsome Grip</td>
<td>Christian Holdsworth</td>
</tr>
<tr>
<td>Gaffer</td>
<td>Nick Manning</td>
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<tr>
<td>Best Boy Electric</td>
<td>Jordan Landry</td>
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<tr>
<td>Grip Truck Driver (1st Weekend)</td>
<td>Christian Chesnut</td>
</tr>
<tr>
<td>Grip Truck Driver (2nd Weekend)</td>
<td>Flo Young</td>
</tr>
<tr>
<td>Courtroom Liaison</td>
<td>Rob Kazik</td>
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<tr>
<td>Courtyard Marriott METAIRIE Contact</td>
<td>Brandon Chauvin</td>
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<tr>
<td>Landmark Hotel GRETNA Contact</td>
<td>Michelle Jasper</td>
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<tr>
<td>Craft Services/Food Coor. 1st Weeknd</td>
<td>Steve Charpentier</td>
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<tr>
<td>Craft Services/Food Coor. 2nd Weeknd</td>
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<tr>
<td>Thesis Major Professor</td>
<td>Hamp Overton</td>
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### POST PRODUCTION

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<tr>
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<tr>
<td>Editor</td>
<td>Beef</td>
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<td>Asst. Editor</td>
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<tr>
<td>Sound Designer</td>
<td>Beal Locke</td>
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<tr>
<td>Colorist</td>
<td>Trenton Mynatt</td>
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<tr>
<td>Composer</td>
<td>David Hart</td>
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<tr>
<td>Marketing</td>
<td>Lorraine Caffrey</td>
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<tr>
<td>Adobe After Effects (titles)</td>
<td>Maia Van Zandt</td>
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<tr>
<td>Date</td>
<td>Item</td>
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<tr>
<td>6/22</td>
<td>Brainstorm Session food &amp; drink</td>
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<td>8/22</td>
<td>Paying Half of Daniel's $100</td>
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<tr>
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<td>Paying Half of Cureau's $100</td>
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<td>Paid Ricky $100</td>
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<td>Sent Jacob Check</td>
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<td>2/21</td>
<td>Paid Lorraine for Casting Direction</td>
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<td>3/7</td>
<td>Paid Alaina full budget &amp; salary</td>
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<td>Clara Diaz Centaur Suit</td>
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<td>Story full</td>
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<td>Hobgood full</td>
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<td>Sam remix (gave him suit)</td>
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<td>Emily way discounted SoundHard rental</td>
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<td>Paid Trenton rest of his budget</td>
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<td>Miguel as stand in</td>
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<td>Sturgis full</td>
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<td>Heaton full</td>
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<td>Evey Payment</td>
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<td>Ashley Payment</td>
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<tr>
<td>Date</td>
<td>Description</td>
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<td>----------</td>
<td>------------------------------</td>
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<td>Alaina overspending!</td>
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<td></td>
<td>Paid Beal 2nd half</td>
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<td></td>
<td>Paid D Hart</td>
</tr>
<tr>
<td></td>
<td>Maia titles</td>
</tr>
<tr>
<td>November 14</td>
<td>Total Spent:</td>
</tr>
</tbody>
</table>
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 ____________________________ (student filmmaker) by
_______________________________ (Owner/Agent) to use ___________________________________ 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 ____________ □ Days □ Weeks, beginning on
__________________ (Day and Date) and ending on ___________________ (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.

2700 Tulane Avenue, New Orleans, LA, 70115

STUDENT FILMMAKER

DATE

OWNER/ AGENT

DATE

PHONE

3/22/17

3/28/17

504-658-9103
<table>
<thead>
<tr>
<th>Student: Max Fisk</th>
<th>Phone &amp; Email: 504-220-7116  <a href="mailto:wfisk@uno.edu">wfisk@uno.edu</a></th>
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<tr>
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Address: 2 Galleria Blvd, Metairie, LA, 70001

Student Filmmaker: ____________________________

Owner/Agent: ____________________________

Date: 3/21/17  3/23/17  504-874-7676
Student: Max Fisk
Course #: FTA 6911
Project Title: The Horse's Ass

Phone & Email: 504-220-7116 wfisk@uno.edu
Professor: Hamp Overton
Date: 3/29/17

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_________________________________________  ____________  ____________
STUDENT FILMMAKER  DATE  PHONE
3 Westbank Expressway, Gretna, LA

504-220-7116
wfisk@uno.edu

64
The Horse's Ass

by

Jacob Hoyson, Fonzi Cureau, & Beef

Draft 10.1
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.

INT. HOTEL BATHROOM - DAY

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:
WHAAAAATTTTT?

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?

INT. ADJOINING ROOM - DAY

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.

INT. COURT HOUSE - DAY

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-py dus?

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?
INT. WOODLAND COURTROOM - DAY

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?

INT. COURT HOUSE - DAY

Back to reality.

PHEIDIPPIDES:
I AM PHEIDIPPIDES!!

EXT. COURTHOUSE - DAY

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

INT. COURT HOUSE - DAY

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
einous 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)
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.

INT. COURT HOUSE - LATER

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 fiancee 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.

INT. COURT HOUSE - LATER
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!

INT. COURT HOUSE - LATER

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 Pheebs! I'd even kill someone if she asked me to.

INT. COURTROOM - LATER

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!

INT. COURT HOUSE - LATER

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.

INT. COURT HOUSE - LATER

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.

INT. COURT HOUSE - LATER

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. Pheidippides 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.

INT. COURT HOUSE - LATER

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.

INT. WOODLAND COURTROOM - DAY
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?

INT. COURTHOUSE - DAY

PHEIDIPPIDES:
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!!

EXT. COURTHOUSE - DAY

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

INT. COURTHOUSE - DAY

DAPHNE: Need I remind you that you are under oath.

(MORE)
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:

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!

INT. WOODLAND COURTROOM - DAY

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.

INT. COURT HOUSE - DAY

BOB:
Okay, where is all this going?

DAPHNE:
I'm getting there!!! Look, I have something to say...
PHEIDIPPIDES:  
I CONFESS! 'TWAS 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 fiancee,
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...

INT. HOTEL ROOM - THE PREVIOUS MORNING

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.