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Extra Meat

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Extra Meat

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, & Communication Arts
Film Production

by

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Abstract

In this paper, I will detail the process that went into the making of my thesis film, *Extra Meat*. The areas I will cover include: Writing, Directing, Production Design, Cinematography, Editing, Sound, as well as Technology. Special emphasis will be given to new casting and directing styles I have developed to encourage the strongest possible performances. I will then evaluate the success of the decisions I made.

Keywords: Fantasy, Genre, Horror, Character, Delivery, Ryan Harris. Extra Meat, Sexuality, Domination

Chapter 1

Introduction

In spring of 2009, I decided I wanted to write a film about the chaotic and sometimes surreal world of delivery boys. I wrote a script and made that film, *Delivered*, in the fall of 2009 for Directing class with Henry Griffin. I did not and do not find that film to be successful. I felt that I had cheated myself out of a film that was a reflection of a serious period in my life. In addition to my desire to base the story on that time period of my life, I wanted to try something that was not a direct horror film like *Love Games*. *Love Games* another film of mine that I felt did not capture what I wanted to communicate, this time because it was too much within a movie world and not a real world. In 2011, I began work on a remake of my delivery boy script entitled *Extra Meat*. In this paper, I will elaborate on choices made for *Delivered* versus *Extra Meat*.

At the same time as I entered graduate school at the University of New Orleans, I began working as a bicycle delivery boy. I continued to work delivery until the end of my second year. The world of French Quarter delivery boys is a very strange one to inhabit. I frequently found myself in dangerous, confusing, and unexpected situations on the streets. Sometimes those outlandish situations happened with people I had been delivering to for months. More than once, I got assaulted before I even made it to the customer's house. One time, the dishwasher cut the throat of one of the delivery boys. It was a scary world, but I liked the unpredictability of it all.

Unlike most job environments, there is something about the hectic nature of the restaurant that makes it a cauldron of sexual advances. Someone is always coming on to someone else; it is rarely a welcome exchange. Maybe it was the inherent danger, but the delivery people were usually the most relentlessly flirtatious.

Many of the people drawn into the world of bicycle delivery were colorful personalities; mohawks and tattoos were commonplace amongst this particular subclass of people. Some of these people were transient youths, while some were chronically drunk septuagenarians. The delivery guys and women were all different from each other, but they all seemed comfortable in their skin, confident in any of the bizarre situations their jobs could throw at them. These real-world characters love to cultivate attention and seek trouble. And while charming, they tend to be jerks. In my screenplay, I use the phrase "strutting peacock" to describe the main character Chauncey, who is arrogant, self-obsessed, and libidinous. Chauncey is a typical figure in the world of delivery.

The other employees in the restaurant world tended to hate the delivery boys. Cooks hated anyone invading their kitchen; this put them into conflict with waiters and delivery boys. The waiters and bartenders resent delivery because they get tips and usually don't have to do all the clean-up everyone else does at work. Bartenders and waiters often take the phone, which makes them resent delivery for adding to their workload.

The only things that could potentially trump the employees' personalities were the customers'. Have you ever wondered who orders seven pounds of chicken wings and a tiramisu at two in the morning? Some of those people calling in are quite normal, while others are not normal by any stretch. I have delivered food to people who have invited me in for illegal substances. I have delivered food to people who made a point of letting me know they had a gun in the house. I have delivered food to people who answered their doors fully nude. You never knew what was coming; you just prayed that it was at least accompanied by a decent tip.

I wanted to make a film that felt dangerous and unpredictable, like the lives of these people. Typically, I am drawn to horror, but I wanted to create something that was funny and that would switch quickly into very awkward and uncomfortable territory. I began to experiment with something that began as a comedy then shifted gears into something more dark and disturbing.

Chapter 2

Writing

During my undergraduate career in film, I focused on performance-art films based around monologues. I knew that to make the jump from abstract to narrative film I would need a strong foundation in writing. A major goal of mine in graduate school, was to develop my writing; specifically screenwriting. It is important to note that I chose to put two screenwriting professors, Henry Griffin and Erik Hansen, on my committee. The script is the backbone for any narrative film; without a spine, how does something stand upright?

I wanted to write about what I knew, but I had yet to be successful at doing that. Before I began readapting my delivery script, I started with a script about a bulimic girl. I could certainly relate to the bulimia, as I had spent many years wrestling to get my own eating disorder under control. However, that script was so far removed from the reality of bulimia that it was difficult to relate with much of what I crafted. Perhaps I was just not ready to write something about a very horrific period in my life at that point. I had a similar problem with *Love Games*, where I removed the reality from the story. At that same time as I was starting my bulimia script, I stopped being a delivery boy and began working as a teacher at UNO. I missed the nocturnal underworld job. I missed those characters. I realized I was not done with that story and I wanted to return to the delivery boy script that had become *Delivered*. I wanted to do right by the characters and the concept I had started out with. I started writing what would become a love letter, as much as a hate note, to that job and those people.

I do not want to give the impression that this is directly based on a true story. One of the mistakes I constantly think artists make is refusing to adapt a story. In other words, I think it is a tremendous miscalculation when a story is written exactly as it happened. As storytellers, our job is to tell a good story; not to recreate an event like a historian. My script needed to have the truth of the world and characters, but not recreated reality. The filmmakers I admire, such as John Waters, offer us heightened versions of our world. My script's antagonist, Jenny Haniver, is not based on any specific person, but on the possibility of what so many strange encounters could have brought. I also made sure that Chauncey was not a direct analogue for me; I did not want to have the same writing experience I suffered through trying to bring my bulimia script to fruition.

I went into my original script for *Delivered* intending to make a thriller. I wanted a movie purely about the danger of the delivery world, but it was missing the nuanced character of that environment. My original script was about a jerk that learns a lesson. Chauncey is set apart from the standard protagonist by being an antihero so I could make this point. He isn't only down on his luck; he is the guy who has chosen to be this jerk because he thinks it makes him more attractive. I rarely set out to write a direct moral for a script, but this time I wanted to write about a guy who sees women as one-dimensional. Chauncey learns that women are not merely there to be springboards for his male identity; he learns that women are their own people who do not have to have any interest in his life. Chauncey doesn't learn to think of women as his equals because that would merely be judging them from his own identity. Women aren't his equals; they are external and separate from his identity.

The finished script of *Delivered* was six pages long and Chauncey doesn't meet Jenny until page three of the script. I should have realized that I had major structural problems because I was forced to conform to a short length. The script needed to breathe some and we needed to get to know Chauncey if the audience was ever going to understand that he overcompensates because he is a virgin.

In the original script, women throw themselves at Chauncey and he rejects them because he enjoys reinforcing his ego with fantasies. He is actually saving himself for a pornographic blowout, rather than a sweet encounter. I should have realized no one would ever sympathize with a guy who gets all the girls and shoots them down. In *Making Movies* by Sidney Lumet, there is a portion about how most writers mistakenly think that the audience must identify with the main character. I learned that I didn't necessarily need someone the audience would empathize with, but I didn't want him to be a completely immoral sleaze; Chauncey never goes so far as to take what he wants by force. I began this script with a moral and decided to stick to it. I tossed out the women throwing themselves at Chauncey when I began the new script. Chauncey wants the girls and has pornographic ideas of what that means, but he thinks this way because he has never been able to get a girl. The conflict of the script is that Chauncey can't seem to attract any women. So rather than go with the obvious antagonist of a woman who doesn't want him, I went with a woman who he actually doesn't want. Jenny is too much for Chauncey. He thinks she is what he wants, until he realizes his fantasy is a nightmare. I am interested in self-fulfilling prophecies and be-careful-what-you-wish-for scenarios, but I decided

that these women could not merely be the ciphers of Chauncey's desires. I would need a far more developed female character to be both Chauncey's manifest desires and the counterweight to them.

In the original film, Jenny is introduced as a drunk just looking for a bit of fun. The character was kinky, using a knife to help her seduce Chauncey. I liked the idea of a knife both as a phallic symbol and a signifier of the horror genre. Even early on, I felt responsible for her character. I didn't want to fail her and let her become a cheap villain. I wanted her to have plausible motivations for her actions. I named her Jenny Haniver to remind myself of this; that she is a man-made construction, not a mere monster. A Jenny Haniver is the name given to the carcass of a stingray or a skate which has been carved, dried, and shellacked into a taxidermy monster. The naturally-occurring poor animal is transformed by man into a monster. Not that I would have a problem having a monster in my script; I am a horror film buff and horror fans are known to love their monsters. Horror buffs love Freddy Kreuger from *A Nightmare on Elm Street* because he is so frightening. But Freddy Kreuger is also realized character, not a faceless creature. Freddy Krueger was a child molester who was caught and burned to death by the angry town people, so his hatred of them makes sense. Even the barely glimpsed killer in *Friday the 13th* has a back-story and intentions; Mrs. Voorhees was a grieving mother avenging her child's death. Even though Mrs. Voorhees was a deranged killer, her back-story made her understandable. The original film version of Jenny's character had about two minutes of screen time; just enough to be drunk, crazy, and one-dimensional without any back-story. I had failed her. I immediately committed to expanding Jenny in the reboot. I gave her a husband. I took away her knife and made the threat of her sexuality paramount. I allowed her to cycle up, rather than throw herself at our protagonist. I developed why she chose Chauncey. Not all of these ideas made it into the film, but I had so much more to take to my actor. I had a much stronger character for myself to grasp.

In the new version, I decided that the women must outnumber the men. I didn't just want a woman to dominate him; women could dominate him by sheer numbers. The original version did not show Chauncey with a woman in the opening. This scene is also important to show Chauncey as full of himself, as a false braggart, and also failing with the opposite sex. We have to see him fail before we can see him succeed and the woman in the opening shows him fail. Additionally in the original version, Cilla the bartender was the only female character, and she

played the role of desiring Chauncey rather than putting him in his place. In the new version, she is paired with the new character, Sam, and both gang up on Chauncey. So, while *Delivered* has two women and two men, *Extra Meat* has four women and two men.

Careme the cook is one of the few elemental holdovers from the original film. Many people singled him out as the character they liked the most, despite his name never even making it on screen in any version of the film. Careme functions as a foil for Chauncey. Every great comedic character needs a straight man to play against. To keep Chauncey from hurtling off into space, I needed a solid planet for him to orbit. Careme is dry, but funny. He isn't impressed by Chauncey because he sees through the act. The character acts as a major guide for how the audience should feel about Chauncey. The audience can't just see Chauncey be a lecher with women; it must be understood that Chauncey acts this way because he thinks it will make him more successful. Careme the cook allows the audience to experience another dimension of Chauncey.

While I was tweaking drafts, I had some concerns about maintaining tone and genre. Henry recommended I see the film *Something Wild*. The film is notorious for having a mid-film genre switch, from romantic comedy to thriller. From this film, I took away a structural means to signify the change in tone. The genre jump served my purposes to help convey the chaotic nature of the protagonist's world. Additionally, the film *House* finally relieved me of all fear of mixing in what genres I wanted. That film works because it is fearless that the audience would worry too much about genre because the tone remained the same throughout. In early iterations of my script, I had a gun and a knife in my script; the jump from comedy to thriller territory seemed natural. However, I had removed the knife as a threat. Jenny's sexuality was now the weapon. Originally in the script, the dildo was an off-screen threat of Jenny's sexuality. Hamp suggested to me at one point that I couldn't just talk about a dildo in the script without showing it. Henry suggested that it would be far more character-based if I would shy away from literal weapons. Her dildo subverted the phallic knife symbol. Why have phallic symbols when you have an actual phallus? This was how I shifted the threat to Jenny's sexuality from the threat of violence. Jenny's sexuality is scary only because it is directly in conflict with Chauncey's view of himself. Jenny's sexuality threatens Chauncey's identity, and the relationship the audience had established with Chauncey. This is how the film transforms into a thriller – the audience, in the beginning at odds with Chauncey, now connects with him. The audience feels trapped by Jenny,

fearful of what will happen next, and reduced to a sexual plaything by a woman that at first glance seemed feeble. The audience gradually realizes that Jenny has been in control from the second she appeared on screen. The knife and the gun are still in the film, but work as false threats. The whole room feels booby-trapped specifically for Chauncey; this is his own haunted house.

In order to avoid the film feeling too realistic, I wanted to have a stylistic break from the ordinary world. Despite the film taking place with French Quarter delivery people, I wanted a street that did not exist in the real New Orleans. In the script, this style jump over to the fantasy world of Chauncey is represented by the street name “Rue de Coeur.” I had already given Jenny the name of a fantastic sea-creature at this point. Cilla’s name is a homophone for Scylla, another fantastic creature who started out as a something else. In Greek mythology, Scylla was a loving nymph who was transformed by a jealous competitor into a terrible sea-monster.

John Water’s film *Desperate Living*, like many of his films, begins in a normal world and then is slowly disrupted by outrageous characters. The increasingly detached characters leave the real world and disappear into a fantasy kingdom of violence and gutter trash. I wanted to capture that spirit of the ridiculous and shocking. Chauncey lives in his own head and only confronts reality when the real world challenges his inner world. I also wanted the build of insanity, in which the film rises and rises to ever higher levels of unreal. My film rises to a climax where Chauncey has a dildo wagged in his face.

Keeping with my hero John Waters, I tend to write stylistic dialogue. I had trouble through each of my drafts, receiving notes that my dialogue was not naturalistic. The frequent problem with my dialogue is that this is not received as how people speak, though I am not so interested in how real people speak. I made an active choice to allow my script to keep some of its rough dialogue and allow the cast to determine what was best for their take on my characters. I will expound in this paper how I created an environment where collaboration was more important to me than having a hard-line on my original ideas.

Additionally, I looked to the film *The Graduate* for a more realistic portrayal of how an older woman seduces a younger man. In that film, Benjamin keeps giving awkward comments that in no way are actually erotic to Mrs. Robinson. In my script, when Chauncey is asked to say something dirty, he mentions how nice Jenny’s hair is. Henry pointed out to me that the way Mrs. Robinson finally seduces Benjamin is by insulting his manhood. I used that as a piece of

dialogue when Jenny Haniver moves into Chauncey's lap. In my original film, I went so far as to name the restaurant where everyone works "Robinson's" in reference to *The Graduate's* influence. However, I removed this blunt reference as the script developed and allowed the influence to be subsumed into the film.

Chauncey uses the topic of wine as a means to flirt with Jenny over the phone before their initial encounter. This was introduced to the script following a suggestion from Erik Hansen referencing a plot detail in the movie *Sideways*. I never went as subtle as Alexander Payne's film; I made it obvious that they were talking about sex. In the script, when Jenny calls the wine "red-blooded and sexy," we know she is talking about herself. This line was ultimately cut from the film, for reasons I will elaborate on in editing. It is not purely to be crass that I didn't allow much subtlety in the dialogue. Chauncey is forthright that he is a sexual dynamo, but the audience needs Jenny to be equally so in order for them to believe she can dominate him.

Domination permeates the script. It was important for sexuality to be threatening to Chauncey, so what would be more threatening to his ego and his physical person than being dominated? In Chauncey's mind, how could a woman even be dominating? Chauncey wants to see himself as the great seducer. However, Chauncey as a character could not be threatening, as any guy creeping on a woman could easily be. The woman in the beginning establishes that Chauncey is impotent and not a threat. Removing context, either of them could be threatening to the other in the opening scene. Chauncey is shown to be charming, but too forward. The woman at the beginning handily deflects him before he can even get his bearings. The handcuffs that come in during the latter portion of the film are a symbol of domination. Jenny Haniver wants to dominate Chauncey by taking him like he would take a woman, with her own penis.

Casting

The original film version of *Delivered* was the first time I had ever done casting. My friend and actor Carmen Torres helped me set up the call. I made several mistakes from which I learned. Here, I will detail those mistakes and explain what routes I took to correct them.

First, I held the call at a private casting business; Carmen's own Avancez talent agency. The mistake wasn't obvious to me until Andrew Bryan pointed it out to me later. If we were only auditioning people from Avancez this would have been fine, but we alienated people from other agencies by doing this. I made sure with *Extra Meat* that I would not allow my casting to happen at such a loaded place. Instead, I held my auditions and rehearsals at UNO, as is common practice for many of the graduate students.

Secondly, fellow graduate students Andrew Bryan, Zac Sutherland, Trent Davis and I shared that original casting call. All of our films were in production at the same time, so we figured we would get more people to show up to our call if we all auditioned together. I even had people reading for my film *Love Games* at the same time, since I had two films close to the production of each other. I feel like this overloaded the people coming in to audition. It wasn't fair to have them come in and read for so many roles, one after the other. Also, we found ourselves in serious conflict with each other for the talent pool. I decided that in the future, I would only cast one film at a time. I would not double dip with other people or with myself. I would have people in the room who were only focusing on casting my film, not their own. And finally, I would avoid shooting around the same time as other graduate films.

Thirdly, I chose to have people bring prepared monologues and do cold reads of my script when I cast the original film. I grew up in community theatre; this was the practice my troupe was accustomed to. I learned the hard way that some people are very good at cold reading and prepared monologues and not so good once they get to set. I gave my auditions direction, but I wasn't as good at spotting the changes my direction produced in the actors. I cut monologues altogether. I made sure that before I sat down at the casting table that I had a planned list of action words to coax out the performance I wanted from my auditions. In addition, I prepared a list of antonym verbs to take the actors in very different directions. I wanted to be sure these actors were responsive to direction.

The fourth mistake I made in casting was worrying about how I envisioned the look of each character. I wrote Chauncey as a scrawny, cocksure teenager. I looked for someone who looked like that person. I imagined Jenny as a thirty-to-forty year old woman, so I cast for that. I imagined the cook as a burly white guy. The best audition I had for the cook was an African-American actor. I didn't cast him because I worried about the racial politics of having an African-American play the service industry guy. I was so very wrong. I decided in the future I would ignore how I imagined the characters unless it was completely essential to the story. This last realization freed my mind. I decided to focus on who was the best performer and what kind of dynamic they would have with another actor. I never envisioned Chauncey as a black male, but the best audition I had for Chauncey was by Anri Mims, a late-twenties African-American. In my original iteration of the Chauncey character, I focused on someone who would look nerdy and awkward. I decided in the next take to have someone who was handsome, so the audience would be surprised he was an awkward virgin. Additionally, I never envisioned Jenny Haniver as being over fifty. And yet, the actress Carol Anne Scruggs is nearly sixty and ideal for the part.

I realized I had to still safeguard some kind of vision without just letting myself haphazardly throw actors at roles, so I made sure to think about the dynamics of the actors. Anri is over six feet tall and most of the women auditioning for Jenny were quite small. I needed someone who could physically dominate Anri in some kind of way. Carol Anne was the only actress who I thought could actually scare Anri. The age shift also felt appropriate, her age was experience with which to loom over Chauncey. I never envisioned Cilla as comedic; she was just a no-nonsense gal. Sarah Parvardeh brought something no other actor brought to the role. The energy and joy she took in berating Chauncey's character immediately came through in her audition. She is also tall enough not to shrink away from Chauncey. Nearly every actor who auditioned for Cilla and Sam was short, blonde, and very cute. In truth, this was what I originally envisioned for both of these characters. There were great reads, but none as caustic as Sarah. Suddenly the rockabilly implications of the name Cilla were just too delicious to ignore. Lary Love Dolley actually auditioned right before Sarah. I immediately pulled her back in and made them read together. Besides being so physically different, the two had instant chemistry. I knew I had the women I wanted to gang up on Chauncey.

It is worth noting I did not cast John Alden Patton as the cook; I cast a different actor. I was still looking to cast a big, burly man in that role. I got lucky and found exactly the dry

demeanor I wanted in a big and burly actor. I was excited, too, because, he was different from Anri's flamboyant demeanor. Despite having a wonderful rehearsal, this actor had to back out for financial reasons. Compounding the difficulty of recasting, I was then a week away from shooting. So I cast another burly actor in the role of the cook. We could not find a mutually satisfactory time for Anri, that actor, and me to get together to rehearse. I knew I was going to have to rehearse on set, so I scheduled out a period at the beginning of that scene to rehearse. In yet another cruel twist, the second actor backed out ten minutes after he was due on set. I had to think fast. I had two actors on my set, Owen Hornstein III and John Alden Patton. Owen was the more obvious choice; he resembled what I had in my head. I was wary though, Owen has a tendency to give very animated performances. I knew I needed a dry actor for the cook. I spoke with John Alden as well. He had read the script in early stages and given me notes. He knew what I was going for with the character. So, twenty minutes after the second actor playing the cook was supposed to walk on set, I cast John Alden.

Directing

I started having weekly production meetings for my film eight weeks in advance. From the first meeting, my Producer, Assistant Director, Production Designer, and Director of Photography were all there. In the very first meeting, I told my assistant director, Wendy Granger, that I wanted to focus on directing my actors on set. To do this, I asked her to be a bubble around me. My Director of Photography and Production Designer as well as my Assistant Director would understand what I wanted going in to production. It was important that my crew respect the chain of command as on a real film set. I am very aware that because many members of student crews act as directors on their own films, it can be difficult to disassociate from that role on another student's film set. I therefore wanted to have clear duties on my set. Additionally, my crew was over twenty people, quite large for a student film. Without preliminary plans for how set would be run it would be impossible to keep order. To keep myself respectful of this boundary, I also told Wendy to let me know if she ever noticed me go more than two minutes without speaking to my actors while they were on set. I intended from the start to keep my actors in that comfort bubble. Wherever my set was, I would have a safe area for my actors to lounge between takes.

From the first meeting, I was very clear with my crew what kind of environment I wanted on set. I didn't want this to be a world where I was a fascistic dictator through. Beyond the chain of command, I wanted everyone to feel like family. When I chose people for departments, I thought long and hard about their comfort with the others who would be in that group. I wanted safe spaces for all my crew to build a collaborative atmosphere. It doesn't usually work like this in the real world, but I was able to cherry pick; so it did.

One of the other important components to me going in to this film was that this would also be a learning environment. I would certainly make mistakes and learn from them and I wanted to offer the same opportunity to my crew. I didn't always pick the best people for a job; I tended to pick people who would work well with others and who were hungry to learn. I created a team, not a group of talented individuals. I picked Sean McKinney as my Director of Photography because I knew he was eager and ready. I picked Beth Burris as a Camera Operator because she wanted to be one and was so eager to learn. As Tom Waits recently noted in an interview with The Guardian: "You want soldiers who, when they get to a river after a long

march, don't start rooting for their canteen in their pack, but just dive right in." I wanted my crew to be passionate people.

To safeguard myself from the inexperience of some of my crew, I made sure that they had time to train. I worked in the equipment room at school and was used to teaching people how to operate equipment. My camera crew spent a lot of those eight weeks of preproduction down in the equipment room with me, learning and getting ready. In training together, this helped build a tightly-knit team.

I grew up in theatre and I'm comfortable with actors. Despite my familiarity, I didn't really have any idea for a long time how to direct them. This was not helped by my undergraduate career, where I tended to perform all the characters myself. This worked in the past for my films that were video art and performance art, but it would not work for narrative films. So if I had an actor, I would just chat with them and trust that they would do their own thing. My poor actors must have felt like they were drowning, and I wouldn't throw them a life preserver.

In graduate school, I took Directing with Henry Griffin. I read Sydney Lumet's *Making Movies* in his class. The main thing I learned from that book was about rehearsing. Lumet mentions how he has actors read the script, and then simply discuss the script in rehearsals for a few days. I liked the idea of not having the actors immediately dive in to the deep end. I had my actors come in for the table read all together. Rather than just get to work, I encouraged conversation. We talked about fun stuff and joked around for the first hour. In the documentary *The Blood is the Life*, Coppola talks about establishing a familial atmosphere for his actors before asking them to get their hands dirty on the film *Bram Stoker's Dracula*. The casual rapport I liked to have with my actors actually serves an important purpose of developing an atmosphere of collaboration and comfort. After I had everyone settled in and attuned to each other, I broke out the scripts and began the read. I kept this all the way through rehearsals. I devoted a time at the beginning of each rehearsal solely for chatting and getting comfortable. After that, we all chatted for another hour about the script.

I had my AD, Wendy Granger, come to the first table read in order to be part of that camaraderie. I knew it would strengthen her authority on set. She was also there to ease me into these new relationships with an established friend at my side. After that initial read-through, I

didn't invite Wendy into the rehearsal spaces. I knew it was enough to have the actors introduced to her authority at the earliest point of rehearsals.

I mentioned I planned in advance to let my actors help smooth down the dialogue. So I had a plan to foster the kind of environment I wanted. This plan came from my days in theatre, where we would play improvisation games before getting down to rehearsals. I saw Coppola also do this in the aforementioned documentary, getting his actors to play games and get comfortable. I wanted an environment where experimentation and improvisation were encouraged. While I was making *Love Games* and *Delivered*, I was married to my script. I wouldn't let my actors change a word. I had major problems with this on set and in rehearsals for those films. One actor frequently challenged me and refused to say some of the words. I didn't want her rewriting my script, so I just cut the bits out. I thought this was how it was done. I knew I needed to overcome this monomaniacal focus on my own writing. I've never thought my writing was flawless, so why adhere to it so strictly? I needed to make the writing come to life off of the actual page; that is why I had actors. Actors are not merely the director's puppets.

In rehearsal, I would encourage my actors to give me lines that meant the same thing as my dialogue. I would sometimes feed them entirely new lines to keep the other actor on his or her toes. I made constant notes on my screenplay, altering lines with whatever new permutation the actors had given, especially if I noted them favoring something. I paid attention to their flow and timing; I wanted them to be able to naturally say the portions of the dialogue that otherwise might be unnatural to them. Sometimes the scenes didn't change at all. When I rehearsed Anri Mims and Lisa Smith together, I let them improv for hours for their brief exchange at the beginning of the film. In the end, they settled with the dialogue I had originally written.

I labored to create the right creative environment for my actors. Since I knew where and how many of the sets were going to be set up, I set up my rehearsal space just like that. I brought some props as well for them to practice the scenes. For instance, there was a table for Jenny and Chauncey to sit at, and on top of, from day one of rehearsals. Additionally, I personally contacted all the actors and asked what their favorite snacks were and brought them to rehearsals in order to ensure my actors' comfort. I had plenty of coffee and water at hand. I took a stance from that point on that any thing I thought I needed for comfort had to be given to my actors as well. I will elaborate on my all-for-my-actors stance as I continue.

One of the ways I tried to set myself apart from other directors was by avoiding camping at the monitor. I had the video village set up away from the set so I would not even be tempted to go watch on the monitors. I would quickly check the camera itself, allow my D.P. to watch on the monitors, and then stay with my actors.

I set up six three-hour rehearsal times for my two lead actors alone with each other. I knew I had uncomfortable material in the script, so I wanted plenty of time to work the actors past that feeling. I didn't foresee exactly how that unease would continue to creep into my film. Anri's acting style involves connecting everything he performs to an experience he has actually had. Anri wanted to talk about those experiences with me, and to see if they jived with what I was looking for. Unfortunately, Anri talked about these experiences in front of Carol Anne. Carol Anne, in turn, shared her experiences. Anri became increasingly uncomfortable with each thing Carol Anne shared. It dawned on me that Anri was, really and truly, very afraid Carol Anne. As the director, I tried to make use of the real life tension between the two actors in their on-screen performance.

I had a rehearsal with just Lary Love Dolley and Sarah Parvardeh together; I was determined to build their relationship so they could better gang up on Chauncey. I mentioned how the two are very physically different and their senses of humor are quite different too. I didn't allow as much improv with these two, but I did focus on developing a rapport between them by letting us all talk about our interests. I think this went a very long way. Sarah is by nature a sarcastic and contrary person. I had a difficult actor on my film *Love Games* who challenged authority as a rule and was sarcasm incarnate. I had a tremendously difficult time directing that actor and let her walk all over me. I cannot evaluate if Sarah would have become difficult, but this comfort and talking beforehand were designed to preclude that possibility.

I've often made a bad quip about how film majors at UNO tend to ignore the other three letters in FTCA (Film, Theater, and Communication Arts). I usually made this joke about our lack of communication skills. I would say, "He's a film-maker, not a communicator." My cheap joke vexed me too because I knew I had the same problem. I read *I'll be in my Trailer* by John Badham in the lead-up to my thesis. Zac Sutherland had bought the book and was a few pages into it when I picked up his copy. I read a few pages, and then I bought the book that day. This book is not really a technical manual on directing. What this book is excellent at is teaching you respect and communication skills. This book absolutely helped with my confidence going into

the film. I no longer felt like I was letting my actors drown, I felt like I was swimming for shore with them.

Closing in on the production, Savanna Curtis had picked out lovely, blue lingerie for my actress to wear, as per my color design choices for scene. Carol Anne seemed to like it, but kept mentioning that she had another set she wanted me to see. Carol Anne brought that set for Savanna and me to check out. They were black. When I left the room, Carol Anne confided in Savanna that she was uncomfortable with how pale the blue made her skin look. Savanna told me about this exchange, and I knew that the blue was out. Despite my production design intent, the comfort level of my actors was of the utmost importance, and I knew that it would be counterproductive for my actress to attempt to be sexy while feeling uncomfortable about her body.

In the production meeting before the shoot I made a speech to my crew. I wanted to get them pumped up. Most importantly, I talked to them about us all going into this together, and how glad that I was doing this project with them. I meant every word of it. I told them all how we would be enforcing the chain of command and why this was so important to me. I also told them about how I wanted my set to be relaxed and familial. I expected no yelling on my set. I also expected no sexual jokes on my set. My script had plenty of awkward sex jokes in it and we didn't need an environment where the actors might get skittish about the material. I must remind the reader that this was a set comprised of teenage and twenty-something crew. It was very important to keep that kind of joking off of my set.

At the beginning of the day in which we would shoot the dildo scene, I had a meeting with the crew. I had everyone sit down, and I talked to them. I took out the dildo we would be shooting with, and showed it to them. I told everyone to take a good, long look at the dildo at that moment. There were a few nervous laughs. I waited a moment and then let everyone know that was the last time they were allowed to laugh about the dildo on set.

I found out something particularly difficult about Anri, halfway into filming. I caught on early that he was always tired, and I couldn't push him too hard. He told me on the second day of shooting that he had been unable to get off work for my film. Anri was working eight hours a day doing road construction and then working twelve hours on my set. Every opportunity I had, I would send Anri to the holding area and let him rest. If a shot was with a different actor, who Chauncey was supposed to talk to; I would play Chauncey off-screen. I made sure to give my

actor as much downtime as possible for the remaining days. I also pushed back shooting on the final day, to allow for him to get some additional sleep.

As if the knowledge that my actor was working a minimum twenty-hour day wasn't enough of a horrific realization, there was more. I found out that my actor's wife was not so comfortable with the material and didn't like her husband having to kiss in the script. Anri refused to kiss Carol Anne as it was in the script. Rather than fight this and lose my actor, I demurred and changed some of the directions.

One of the ways I tried to utilize Anri's fear of Carol Anne was by coaching her to use different approaches with the dildo each time she brought it up to his face. I had her poke him under the chin. I had her draw it down his cheek before he could see it. I had her point it straight in his face. Each approach lent a fresh discomfort to the scene. Unfortunately, he really was upset by some of this. In one take, Anri did not lift Carol Anne off him - he threw her when she pushed the dildo into his face. I could not have predicted his extreme reaction, but I was very fortunate my actress was not injured.

There were injuries on my set. I injured my ankle on the first day of shooting. Anri took a slight spill on the third day and hurt his ankle as well. The next day, we were shooting the bike riding scene. Anri was clearly having trouble pedaling hard and needed frequent breaks. The first take of this shot, I rode in the back of the truck strapped in with the camera team. I didn't like the distance it kept me from the actor. I didn't like that we were both injured, but only he was doing the heavy work. Against saner advice, I got out of the truck and ran alongside the bicycle for each take.

I've talked quite a bit about respecting the chain of command and isolating the craft of directing for myself. However, I did make a big exception to this. I knew my crew was tired by the third day of staying up all night. Zac Sutherland was my grip truck driver and as such had to leave for set earlier than everyone else. Rather than tax Zac on the remaining days, I took over that extra hour and drove the truck myself on the last two days of the shoot.

I wanted my crew to see I cared about them as much as I did my actors. In addition to that meeting where I showed everyone the dildo, I had very brief meetings at the end of each day. I didn't let anyone leave early; everyone had to stay just a few extra minutes for those meetings. At the end of every single day, both my Assistant Director and I addressed challenges the crew had faced that day and thanked them for rising to meet those challenges.

Production Design

Considering my undergrad focus on art film and production it is evident I would begin thinking about design elements in the script stages. For example, aspects of Jenny's dining room, such as the red light and long dining table, were embedded early on in the script. I didn't just write a knife in the script, I specified a butcher's knife.

However, I did not want to get caught up in the possibility of focusing on the design of my film to the detriment of my actors. The temptation was there; I know how to do it and I could do it. I knew early on in my graduate career I did not want this to happen with any of my films. I began talking about this project to a prospective designer, Savanna Curtis, while I was working on Jon Gunnar Gylfason's *Fingers*. I was the production designer on that film and Savanna was the art director. She probably was not aware that the second she became my employee I was auditioning her to see if I could trust her to design my thesis. We worked well together, and she was quick to pick up on what I meant from things. She was not so timid that she wouldn't question my decisions and suggest alternatives if she felt confident about them. Near the end of that production, she told me if I ever needed someone for my thesis to let her know. I let her know that day and she was the first person I committed to having on my film.

Eiko Ishioka mentions in the documentary *The Blood is the Life* that she prefers basing her designs off of preexisting material. She draws from real-life animals, famous paintings, and her own paintings. She likes to use paintings, even without similar subject matter, as examples of the color palette she is going for. During the period leading up to this film, I made a breakthrough in my own painting style. I had been raising the contrast in my paintings and eliminating shading as much as I could. I began painting with only primary colors and never blending the shades together. I found that these stark primary colors were aggressive when used like this. I include an example of one of my paintings in Chapter 7's subsection entitled *painting sample*. I showed these paintings to my production designer and director of photography early on to inspire remind them to stick to primary colors whenever possible.

I knew from films such as *The Element of Crime* that color temperature of sodium vapor lights makes them appear yellow. I knew that I would be shooting outside in the Marigny, where there were sodium vapor lights. I also planned to use a practical red light in Jenny Haniver's house. It seemed obvious that Jenny Haniver would be the blue in my story. In cinematography, I will elaborate on the planned use of blue in this scene. I made sure my costumer would buy blue

lingerie for Jenny to wear. The lingerie did not end up being worn in the film, as I explained in direction, but the blue garter snaps did make it on screen.

I knew early on that Chauncey would wear a tank-top. The tank-top is the most common thing delivery boys in the quarter wear, and I wanted some of that verisimilitude. The art department suggested that perhaps Chauncey wear a navy tank-top. This suggestion was before we cast Anri. I was not so open to the idea of a navy tank top, because I didn't want any of the primary colors to be worn by Chauncey. I suggested that the jeans Chauncey wears be a very light shade of blue and not a common blue jean. Due to a request from the Director of Photography, we avoided white and black tank-tops once we cast Anri. We settled with a heather gray top for Chauncey. I liked the idea of Chauncey occupying a gray area, as part of the film is trying to figure out why he acts the way he does.

One challenge I had with my art department was over Jenny Haniver's dildo. I wanted the dildo to be large, intimidating, and realistic. Savanna suggested early on that the dildo should be the skin tone of an African-American. I did not agree and said that the phallus should be Caucasian skin-toned. The first reason for this is symbolically that the penis is Jenny Haniver's own; her sexual threat as an extension of her body. The skin-tone should be the same as Carol Anne's skin-tone. As much as the first reason is symbolic, it is also character-based; Jenny would pick a way for her to dominate someone with what she sees as her own body. The second reason is purely character and story: Jenny Haniver's husband might be a little uncomfortable with the fact that Jenny had an African-American phallus she likes to use on him. I vetoed the large, black dildo.

The art department suggested that all the employees wear shirts for the restaurant, which was named Robinson's. I knew that Chauncey would be in a tank-top. I also knew from experience that most restaurants don't care about the cook wearing a company shirt; they know that the cooks are rarely seen and that the shirts they wear get filthy. The only decision left was Cilla and Sam. I knew I wanted them to be dressed the same since they both gang up on Chauncey. Once we secured the actors, I knew I had two very alternative-looking women; meaning they both have gothic sensibilities and lots of piercings. Once we secured the location, I knew they would have a colorful riot of out-of-focus bottles behind them. Therefore, I had them dress in black. Black would make them stand out from the warm colors behind them and it would

highlight the gothic characteristics of my cast. It also made sense in the real world; it looked like the nicer garb of front-of-house employees.

One of my favorite things in the film *Bram Stoker's Dracula* is the peculiar mix of gothic and Asian influences that designer Eiko Ishioka presents. I wanted Jenny Haniver's house to have a slight Asian feel, but also gothic. I wanted to treat this place like it was Dracula's castle for Chauncey. I also did not want it to be overly dramatic. My Production Designer understood this and brought me photos of red Asian-inspired rugs. I settled on one with a repeating pattern, recalling the repeated pattern wallpaper and rugs in the film *Suspiria*. We also settled on a subtle Japanese shoji screen to cover up an unsightly air conditioning unit in the dining room. To help accentuate the gothic aspects we found lamps with scantily-clad, high-relief women sculptures on them. These lamps also help sexualize the space. Originally we considered having the white curtains moving slightly as if the window was open. Jenny would have a flowing robe and the curtains would be softly moving. The curtains were originally intended to be lit with blue night-time light. When we saw the combination, we decided that last flourish was a bit too far.

In the original script, the handcuffs are described as fuzzy and orange. I ultimately changed my mind about those handcuffs. I decided that Jenny's character is clearly into the harder stuff and changed to police-grade handcuffs.

Cinematography

I chose to cover most of my film with fairly standard coverage. I opted for master to medium to close for almost every scene. In my other films, I tried canted angles and handheld follow shots. I never felt they served the story very well. I started with basic coverage and then thought about what flourishes I could have.

I chose not to storyboard this film, a first for me in graduate school. In my previous films, I had tried my hand at storyboarding and did not feel like it aided the film. Compositions became limited and overly static when I storyboarded specific elements. I also have never had a class in cinematography and felt like this was a major hindrance to my ability to plan out shots. I acknowledge that having storyboards and a strict shot-list has helped me shoot a longer film in a shorter amount of time in the past; specifically with *Love Games*. I knew in planning the schedule we would have to allow some time for a small amount of experimentation with shots. Sean McKinney, my director of photography, took Cinematography right before shooting my film. Instead of drawing up boards, we outlined a plan for types of coverage. Sean and I went to the sets with his viewfinder and I talked to him about where I wanted things from. This type of planning aided me in the way a storyboard would. In the kitchen, Sean and I originally planned to cover from each side of the cook line. When we got to the set, we shot the master on one side. I changed our plan and had Sean shoot through the line itself, allowing it to frame the characters' faces. I didn't feel the need to adhere to preplanning the way I had in the past. I also enjoyed the collaborative effort; this allowed Sean and me to really develop things together.

At the point of making this film, I had learned the importance of coverage. For each scene, I planned at least three insert or close-ups on action. I had never bounced in for those details in the past and every time I learned how much I was missing when I was editing. I also wanted these for stylistic purposes. I wanted the option in post to try to make mini-montage time passage scenes, like in *Requiem for a Dream*. This was not my only plan for those close-ups. One of my favorite decisions in *Lord of the Rings: Return of the King* was the decision to start the film on an extreme close-up of a worm. That film is the biggest in scope of the entire series and it begins on the smallest detail. I wanted to make sure I could choose a close-up to start every single scene in this film. They say the devil is in the details.

Continuing my interest in the close action; I will say that for this film I thought strongly about removing all the medium shots I could. I wanted to cover almost entirely in close-up, like

in *The Passion of Joan of Arc*. Whenever I cut a shot for scheduling problems, it was always the medium shots. I knew from watching *The Good, the Bad, and the Ugly* that it wasn't disorienting to cut from wide to close. Indeed, a well-timed cut from wide to close is amazingly affecting in Leone's films.

One major stylistic tweak I had in the shots was to have Jenny Haniver directly shouting into the camera. I enjoy the winks in the film *Funny Games* the killers give to the audience and the way they admonish us for enjoying the film's subject matter. In *Funny Games*, that direct address only adds to the discomfort of the film. I did not copy this for Chauncey; I allowed him to be covered at an angle. I did this in hopes of making him more comical and less uncomfortable.

Another way I tried to emphasize comedy was by opting to cover the two girls in singles and not together in two-shot. I knew in editing I wanted to bounce back and forth between them as they spout witty lines. A film where you can see this technique is *The House of Yes*, a film almost exclusively shot in singles.

In writing and Production Design, I knew I would have a practical red light on the set. That was not enough for me. I wanted to have the edge of red on Chauncey's face once that light clicked on. I also wanted, when Chauncey leaned in to apologize to Jenny, for him to be bathed in red. I wanted the red to continue through his backpedal action. As in *Suspiria*, I also wanted an edge light on the opposite side of his face. I wanted this to feel like fantasy horror territory.

I knew that I was working with students on my film and I didn't think of myself as separate from them. I believe I am always going to be a student of life; meaning I will always be learning. So I set up an environment for people to learn from their mistakes. I also was making a collaborative environment where I was not a director-dictator. Sometimes, things were not working and I chose to move ahead without them. I chose to adapt. One loss was particularly painful for me. We had blue lighting in the house scene being pumped through the window. The alley beside that window was just large enough to put a 1K light and blast it through the window. Unfortunately, that light was not reading on camera. We found a 2K was too big for the alley. My Director of Photography began to panic; he knew how much I was in love with the blue lighting. He knew we would need to motivate it in the wide shot if we were ever going to use it in the tighter setups. Rather than let Sean pull his hair out, I killed my darling and scrapped that detail. Sean was able to breathe again and we moved ahead.

In the making of *Delivered*, I never shot any travelling shots. I found that this gave my film a stage-bound quality. I used this lack of travelling in my film *Love Games* to make it feel stage-bound and claustrophobic. In this film, I needed to show travelling and free up the film. I planned steadicam shots of the bicycle moving. I also planned jib shots of the bicycle arriving. I planned shots from a car of Chauncey pedaling frantically away from Jenny's house. Due to time constraints, we scrapped the steadicam and jib shots. We shot Chauncey riding his bike from the back of a car for several hours. We had to work out some of the kinks of the safety straps that held us in as well as work to keep the camera stabilized on New Orleans roads. I chose a street that was not very busy because I was thinking of safety. Because I never worried about the pot-holes when I scouted locations, I had to accept those shots were not strong enough to use in the film. Besides the shaking, those shots were not stylistically appropriate for my film. Those shots looked like they belonged in a drama, not a sex farce. Luckily, I considered this on one day of my shooting. I used the time from the scrapped jib shot to get a wide shot of Chauncey running out of the house. I knew that comedy occurs in the wide and tragedy in the close-up.

Editing

In post, I began the process by putting the film, exactly as scripted, into the timeline. I focused on getting the film down, without thinking about excising anything. My initial cut was approximately thirteen and a half minutes. It is here that I began to see problems with my writing and with performance.

In my initial passes, I focused on continuity. As I received feedback from my professors, I began to focus on cutting the scenes down to their bare bones. I began to focus on lines that had the best emotional impact. My final cut clocks in at around nine and half minutes including the credits.

One thing that was very important to me when I planned the film was having material that jumped across the axis of action. I wanted to use flashes, back and forth over the line, to disorient and unsettle the audience. I use this specifically in the moments where Jenny tries to kiss Chauncey and where she shoves the dildo in his face. The editing is far more rhythmic in that moment; the cuts are very short and nearly the same length purposefully to discomfort the audience.

I chose to edit away from Chauncey's phone call with Jenny. I wanted to condense time and get him to Jenny Haniver's house as fast as possible. In earlier versions, he stood on the phone and we waited with him; this felt slow and lacked any visual interest. I also attempted to edit the scenes together into a montage. This felt discombobulated because I covered Chauncey's ride-up in a single shot. To the audience, this appeared as if I was trying to condense time without the use of jump cuts. In the end, I settled on the jump-cuts before the scene moves back to Chauncey for a moment. After we see Chauncey again, I allowed the scene to show Chauncey prepping himself for seduction mode. I treated the arrival and the preening as separate instances, while still allowing the jump-cuts, and that made the scene flow smoothly.

I also chose to edit my name in the film over the shot of the meat being cut. It is always important where a director chooses to put his name in the opening shots. I went back and forth about whether or not my name would precede the action of the film. In the end, I decided that this was common practice and not vanity. In *Desperate Living*, the opening food shot is where John Waters places his name, over a plate of rat. John Waters is a major influence on the film and I paid homage by putting my own name over a shot of meat.

Sound

The single most controversial decision I made on this film is with the sound. While Henry and I discussed the film, Henry suggested I find some kind of musical cue for Jenny to seduce Chauncey with. He then jokingly suggested that I put on *Dixie*; the Confederate anthem. We sat for a moment and let that idea settle in. I was nervous; it would radically alter the scene. Henry talked to me about my love of John Waters and asked if I thought John Waters would do it. I knew I had to live up to Mr. Waters. The single choice to add that song makes the racial tension of the film almost unbearable. My comedy became extremely uncomfortable and disturbing from then on; I was quite pleased.

I also planned from early on to have a heartbeat under the end section of Jenny Haniver's scene. I admire Ennio Morricone's score for *The Thing* because the main theme is nothing more than a heartbeat. I cannot think of anything that is more nakedly tension-inducing.

For the opening scene, we recorded a busier street than we actually shot on. I wanted the world of Chauncey to feel a little more hectic than the placid and safe street we chose to shoot. The atmosphere track I used provides the hustle-and-bustle of his world.

Technology

On my film we used a lot of current technologies to communicate with our crew. Kickstarter will be evaluated in its own section, as this section will focus on communication and on-set tools.

Starting on JonGunnar's *Fingers*, I've seen many student films using Dropbox to speed the way they move files. Dropbox is a website and an application that give you a cloud-based drive of 2GB. Everyone can either log-on to the website or access the drive on their computer desktop with the application. This allowed us to have all the files necessary to the production in one easily accessible place. Killer Sheep Film Productions has a regular Dropbox account where we can access all of our standard release contracts. In the past, I have used a File Transfer Protocol website to transfer files. To access these files, no login was required; you simply visited the website and the list of files was there. The problem with the FTP versus Dropbox was that only I could edit the FTP, but on Dropbox all users could edit. I kept my department heads in the loop primarily using Dropbox. For the rest of the crew, the FTP site along with regular emails was enough.

Most of my crew uses the social media site Twitter. Twitter is a micro-blogging platform allowing only 140 characters per message. I took advantage of many of my crew following me by updating them all from Twitter whenever things changed. I did this in addition to the usual email ways. Rather than building a list for email, or inputting everyone to a single text, I knew one text to Twitter could quickly reach everyone. This was an excellent timesaver, particularly within my art department.

Another feature we took advantage of was the use of Gmail calendars. Gmail, Google's email website, is almost ubiquitous amongst the crew. It also can be accessed by users who are not on Gmail, if you set it up to be public. We always kept our meetings and schedules up on a Gmail calendar. An extra advantage was that this could send you either a text or an email reminding you of an event as it approached.

At the time of my filming, I did not have a smart phone. I used Twitter by text. I got Gmail updates by text. Most smart phones let you know the second you have an email. I accomplished this instantaneous email awareness by setting up a program called Pidgin on my desktop. Pidgin is an email aggregator as well as an instant messaging application. Whenever I had a message on any of my emails, Pidgin would ring on my desktop and forward a note to me

via text. This piece of technology is no longer important, given that I have a smart phone that naturally does this for me.

On set, we had two Canon 5Ds to shoot with. I chose to shoot with these cameras not only because they are capable of 1920 x 1080 high-definition video, but because of the control we have with the lenses. Currently in film-making, there is a trend toward digital single lens reflex cameras shooting high-definition video. Many people suggest that this trend will be looked at negatively in the future because of the extremely shallow depth the lenses allow us to capture; shallower than film cameras. The argument is essentially that this extreme shallow depth looks artificial, unlike the look audiences are used to from film. I enjoy the shallow look. I worked for years on video, where everything was in focus. I wanted the control over the depth of field.

One of the issues of shooting video is the medium onto which it is recorded. The Canon 5Ds shoot onto compact flash cards. Eventually, those flash cards fill up on set. On set, our data technician would transfer sound and video onto a computer. To hold the footage, we purchased two one-terabyte hard-drives, to make a redundant one-terabyte hard-drive array. We used a fifteen-inch cocoon Grit-It to hold the hard-drives in place and protect them. I consulted Andrew Bryan, whose thesis film *Out of True* I worked on, about how much hard-drive space he recommended I get. In the post for his film, he had issues with the size of his footage; there was not enough room on the Infinitely Scalable Internal Storage device we had at school. He recommended at least a terabyte so that I would have no problems keeping original footage and transcoded footage in the same place.

I knew I could not edit in the native h264 format that the 5D shoots. The school's computers were too slow for that format. I found my laptop also had problems editing in that format. I also did not want to be editing in low quality and then eventually conforming with the higher quality clips. All the footage was transcoded with the Pro-Res codec. The footage quality would remain high and not need to be transferred back and forth for different purposes, specifically for color correction purposes. However, the hard-drives containing the footage did not have a fast enough data rate to play the Pro-Res footage without frame-drops. I purchased one additional hard-drive with Firewire output to edit, since Firewire is fast enough for the data-rate of Pro-Res.

I knew I would have my film on my own hard-drives, so I had the ability to take my film anywhere. My film is edited on Final Cut Pro, because this is the software I have on my laptop

computer. This mobility was ideal since I always intended to have an editor help me. It also freed me up from some of the scheduling constraints of the edit labs and booking an editing room at school.

My preproduction process made use of Youtube.com. Youtube allows users to set up videos that can only be accessed with a direct link. I made use of this to allow my investors exclusive access to videos, as I will detail in the Kickstarter section. I also made use of this to save money on burning discs. I showed my professors cuts of the film using these link-only Youtube clips.

Finally, my production made use of the Killer Sheep Films website. I uploaded a brief picture and biography onto the website and linked there for potential investors and for potential cast. The purpose of this was to try and elevate my profile from other student films.

Craft Services

I chose to devote over a third of my budget to craft services. I had a large crew, over twenty people to feed. I have been on many student films, including my own productions, where no one is fed anything but pizza and soda. I repeatedly mentioned my desire to have a comfortable set that felt like family; food brings people together. I have gotten food poisoning on other students' films. I wanted my crew to talk about how good the food was. I wanted them to enjoy the food enough they would willingly work for me again for free. I made sure the food was diversified for everyone, not just one tray of macaroni or something similar. I made sure we had healthy alternatives to standard soda, particularly diet sodas, juice, and water. Finally, we had a stock of sugar-free energy drinks on the set as well as coffee.

Chapter 3

Kickstarter

An obvious and primary challenge to any film project is funding. I realized early on that I could not make my film for anything less than two thousand dollars. I am a college student and realistically I did not have access to that kind of cash at the drop of a hat. Ideally, I hoped to secure at least four thousand dollars for the best possible version of my film. I planned to achieve this using Kickstarter.com for crowd-source funding. I am good friends with one of Kickstarter's first success stories and in touch with the owner of the website, so I was able to secure an invite to the website through them. The website utilizes self-promotion, crowd resources, and tiered rewards in order to help people secure funding for their projects.

I primarily promoted my Kickstarter project using a combination of Facebook and Twitter. I noted what groups, users, and pages had access to a high number of other users. I asked all of those users to post my project at different times of the month to help promote my film on social media. I also posted about my project every other day, so as to not to over-saturate my friends with requests for money.

I informed my crew heads of this plan during our very first production meeting. I let them know that the more money we raise, the better everyone gets to eat during my production. I encouraged each of them to click the like button whenever I posted about the project. I encouraged them to share the content on their own Facebook pages. I further encouraged them to comment whenever any of us posted content about the film. Facebook ushers popular content to the top of the page, so we were conspiring to increase the content's popularity every time we clicked on the content from each other.

Kickstarter reaps five percent of a successful project's funding. The Amazon.com transfer service that would move the money to my bank account would take another five percent. For this reason, I set my project at twenty-two hundred dollars, the bare minimum to get funding. For a Kickstarter project to be successful, it must reach its funding goal. So, if I had not made that minimum amount of money, I would not have made any money at all.

In addition to creating the project, I had to make a pitch video to help sell my project to investors. I opted not to shoot a slick film, but merely a direct-address speech I wrote. I didn't want to look like I could make the film without any money by making a high-budget pitch video. Beyond just the pitch video, I included regular blogs updating on the status of preproduction.

Some of these blogs were for investors only, to encourage people to invest so they could see additional content. Some of these blogs were public and helped to sell the idea that we were steadily working on the film.

I also included video content exclusively for my investors. Outside of the pitch video, I uploaded the casting videos of each person we chose for the film. Killer Sheep Film Collective makes a habit of having the actors sign their releases before they even audition, so I knew I could legally use this video as promotional material. I named this post “Meet your cast!” I tried to use language that always included my investors whenever possible.

I made my goal in just over ten days despite the fact that I had thirty days to reach it. Other investors trickled in, but not at the rate we saw during those first ten days. We continued to promote the film and raised an additional thousand dollars. In the end, my raised funds put the maximum budget at just shy of three thousand dollars.

Chapter 4

Self-Analysis

One of the biggest mistakes I feel I made making this film was during the fundraising phase of the film. I feel I played it too safe and conservative. If I had set my goal amount higher, perhaps I could have raised even more money for the film. Instead, when people saw we had raised the minimum, they thought we had met our maximum goal. I made enough money to fund the film, but I could have gone bigger. I suppose saying a limit is a mistake is an exaggeration, but it was certainly a teaching moment.

The largest mistake I made with this film was the ego-based decision to exploit Anri's real fear of Carol Anne. I was too enamored of the Hollywood stories of directors stealing fire from the Gods in situations of great conflict. I wanted to be the director who as an alchemist turns Anri's fear into gold. I should have confronted my actor. I should have opened up the dialogue earlier instead of trying to exploit his discomfort. My failure to communicate with Anri about his fears is my biggest single regret about this film. I had to constantly edit around his confused performance because I did not take a stronger hand and shepherd him.

Perhaps my second biggest mistake was casting Anri and not tuning the script to suit his appearance. Despite my intention to cast someone who would be hard to believe was a virgin, I have to acknowledge that no one will ever believe that Anri has never had sex. I cast someone who was far too attractive and charismatic in that role and I failed to accordingly tailor the script.

After this film, Anri and I have gotten along well. Shortly after production wrapped, Anri told me that I communicated with him more than any other director he had ever worked with. Despite my feeling I let him down; he has communicated the opposite to me. I have worked with Anri since on the set of *Suicide Faeries* and still enjoy a casual rapport with him.

I am very proud of the rapport I developed with my lead actress. Carol Anne is all that I could have hoped for in a film stylizing itself from John Waters. I'm very glad I chose in favor of my actor's comfort with the clothing. Cheap style would never have won out over a solid performance. Carol Anne afforded me the best compliment I have ever received from an actor. Carol Anne told me I was an actor's director. Considering everything that I set out to do with this film, I consider that my biggest success.

This film was the first time I budgeted for a wrap party. In addition, I set aside money for gifts to my department heads, those people who worked with me for two months. My crew has spoken to me repeatedly about how they ate better on my set than any film they have been on; how my set was more calm and organized than any student film they have been on; how my wrap party really showed them how much I appreciate them. I do not have a single person from that crew who has expressed any bad blood. All of those people have told me how glad they would be to work for me in the future and inquire when that will be. I set out to create this kind of environment and feeling and I accomplished it; I built a crew that was a family.

Making this film has opened up my views on screenwriting. I can now spot major flaws in my writing that I wouldn't have been able to without going through all this. I have a tendency to write several lines of dialogue that all say the same thing. In editing, I removed these excess lines and the film began to zip along. I now see the power of jumping by not having naturalistic flow of dialogue. In Henry's screenwriting courses, we often talk about going from A to C because B is expected. In editing, this was exactly the kind of thing I would do; jump to the unexpected and eliminate the unnecessary and expository.

In post, I discovered many flaws with Anri's performance. I used editing as much as possible to help refine his acting. Ultimately, I eliminated almost six pages worth of dialogue from my script. Aside from keeping the audience on their toes with unexpected new lines, I had to salvage as many reaction shots as possible to guide their attitudes about the performances. This decision allowed people to accept the variations in Anri's character from before and after he meets Carol Anne.

In the graduate school, I have been too afraid to allow taboo issues into my films. I shied away from allowing controversial content, like sexual dynamics and racial issues, into my films. With this film, I had a solid script that I had refined through months of rewrites and development. Those rewrites gave me juicy dialogue and fully-realized characters; I had a chance to mix complex themes and situations into the plot. The choice to add the song *Dixie* was one of my last decisions about the film. The song ascribes entirely new meaning to what was the chance element of casting an African-American male opposite a much older southern-accented Caucasian woman. Suddenly, lines about raccoons that were written before casting are imbued with much more loaded meaning. Though my film did not originally include *Dixie*, the best possible version of it does.

Chapter 5

Conclusion

I certainly recognize many mistakes I made in making this film. I recognize difficulties and pitfalls that had to be navigated. I see the limitations that confined the film. In the end, I find my film successful. I am proud of the look of the film as well as the performances that were achieved, even through editing. I see a film that shows my love of a world I once inhabited. I gave myself a lot of room to fail and I don't think I did; I think I learned.

I mentioned the moment where Henry asked me about what John Waters would do. For once, I feel like I made something that lives up to my hero. I do not feel like I wore my influences on my sleeve; they all were dissolved into my film. Artistically, I feel like I have made a challenging statement about how men and women interact.

I moved to New Orleans and began work as a delivery boy just before I began Graduate school. It feels very fitting now, as I exit Graduate school, to finish work on a film about my experiences in the world of French Quarter delivery boys. I close the door on both of these worlds as I move forward with the lessons they have provided me.

Chapter 6

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Chapter 7

Shooting Script

(Note: Script format has been altered to fit within thesis document guidelines)

1 EXT. DOOR STEP - NIGHT 1

A finger reaches in and pushes a doorbell.

CHAUNCEY, a puffed-up strutting peacock in the scrawny body of a crane, affects the leaned-in pose of a James Dean rebel despite holding a plain brown bag of food.

An attractive WOMAN in her early thirties cracks the door.

CHAUNCEY

Evening, sexy. It'll be \$19.23 for
your food.

She swings the door wide and grabs the food. They exchange looks.

WOMAN

Here is twenty. Keep the change.

The woman stuffs money into Chauncey's hand. She turns and the door closes, leaving Chauncey standing on the stoop.

CHAUNCEY

Where's the tip? Shit.

Chauncey spits on the door and walks over to his bike.

2 INT. KITCHEN - NIGHT 2

A ticket prints up in the dingy kitchen. It is grabbed by a huge hand. CAREME, a wide man in a dirty Bourbon street tourist shirt, inspects the ticket.

He whips the slip of paper over to the line. Chauncey enters. Careme acknowledges him with a nod.

CAREME

Pull a piece o' chocolate cake out
the freezer for me. Don't forget to
grab a bottle of wine too.

Chauncey pulls the cake out with one arm and stretches out to the top of the shelves for some packaging with the other.

CHAUNCEY

Bottle of wine. Chocolate cake. I
could bring this bitch a vibrator
while I'm at it.

Careme slices meat.

CAREME

(wheezing)

You planning a hot night?

Chauncey steals a look at the ticket. It reads: "Jenny
Haniver, 811 Rue de Coeur."

CHAUNCEY

Hardly. This chick is practically
old as my mother and just making
time between episodes of Golden
Girls.

Careme turns to the window and he flips meat onto bread.

CAREME

Sounds just like your target
demographic.

CHAUNCEY

Suck it! The meatloaf I just took,
that chick was begging for it. She
asked me to sit on her face.

CAREME

So did you?

CHAUNCEY

Nah, nah, chick had a bangin' body
but the face was like the meatloaf.
I let her down easy, I'm a
gentleman.

CAREME

And you wonder why you don't pull
the big tips.

CHAUNCEY

Keep that down, man! I got rep to protect.

Careme shakes his head and puts the sandwich in the window.

CAREME

I'd tell you not to screw this up,
but it won't help will it?

Chauncey picks up the sandwich and grabs his crotch.

CHAUNCEY

Here's your muffaletta. Extra meat.

CAREME

Go wash your damn hands.

3 INT. RESTAURANT - NIGHT 3

CILLA, imperious despite her messy ponytail, wipes down glassware. Chauncey comes and leans over the counter.

CHAUNCEY

I've been making great tips
tonight, how has it been out here?

CILLA

Hell on earth. Slammed on minute
and now, dead again. Sam didn't
realize we were 86'd on Pinot Noir
on your order. And you still need
to take care of the ladies room
mess.

CHAUNCEY

Sure, girl. Hey, if I get another
buck or two tonight, I'm wanting to
go out and do something nice.
Thinkin' a bottle of wine and
moonlit picnic on the river bank.
You down?

CILLA

Chauncey Terrebonne, are you asking
me out?

CHAUNCEY
Oh, you know it...

CILLA
(interrupting)
...Again?

SAM, mid-twenties, appears beside Cilla.

SAM
Again!

Chauncey ignores Sam.

CHAUNCEY
I'll let you think about it til I
get back, girl.

CILLA
Uh huh. While you take that order,
I'll think about not firing your
candyass for sexual harassment.
Stop hitting on the customers too!
This lady asked if "the flirty one"
was working.

SAM
Your adoring fans.

Chauncey air kisses at Sam's. She flips him off with a grin.

CHAUNCEY
Y'all are just prudes.

CILLA
Chauncey. Call Haniver and ask her
what kind of wine she wants.

Chauncey spins and exits.

SAM
You've got to hand it to the kid,
it takes confidence to flirt carpet
bomb like he does.

CILLA

You can always expect a dog to hump
a leg.

4 EXT RESTAURANT - NIGHT 4

Chauncey exits the restaurant. He fishes in his pocket and pulls out the ticket slip. He takes out his phone and dials the number at the bottom of the slip.

JENNY HANIVER

(O.S.)

Hello?

CHAUNCEY

This is your delivery guy. We are
all out of Pinot. What kind of wine
you want, sugar?

JENNY HANIVER

(O.S.)

A Bottle of Merlot or Cabernet. A
nice, big one.

CHAUNCEY

I got that big one covered.

JENNY HANIVER

Get whatever you would drink with a
lady.

The line goes dead. Chauncey looks at the phone.

5 EXT. EMPTY STREET - NIGHT 5

Chauncey rides up beneath a flickering street lamp. The street sign reads: "Rue de Coeur". Chauncey looks at the ticket still in his hand. Chauncey rolls a few doors down.

Chauncey stops his bike and locks it up to a sign. He walks up to the front door. Chauncey sprays some breath spray and knocks.

The door is opened by a beautiful mid-thirties woman, JENNY HANIVER, in a flowing robe. She looks as if she has just caught scent of something delicious. She cradles a glass of wine.

CHAUNCEY
Evening, sugar, your total tonight
is...

JENNY HANIVER
Sugar?

CHAUNCEY
You wanna know what you owe me?

Jenny grins.

JENNY HANIVER
Sit the food on the table in the
dining room while I get some money.

6 INT. HANIVER HOME - NIGHT 6

Chauncey follows behind Jenny to the table. A TV is on quietly. The room is dimly lit. Chauncey knocks something as he walks and sees an empty wine bottle roll away.

Jenny sits the glass down and pats a spot on the table.

JENNY HANIVER
Sit it right here, baby.

She strides out of the room. Chauncey sits the food and the bottle of wine on the table.

Jenny returns, carrying a butcher's knife and a plate with some silverware balanced on it. She opens the food, moving it over to her side of the table. She sits.

Jenny brushes the silverware off of the plate.

JENNY HANIVER (CONT'D)
Sit down, have a slice of cake with
me.

CHAUNCEY
Shit, yeah!

Chauncey slides into the seat.

JENNY HANIVER
You put up quite the front, don't
you?

CHAUNCEY
Uh... No, Ma'am?

JENNY HANIVER
Ma'am? First you talk to me like
I'm some teenage tart and now you
talk to me like I'm your mother.
You really know how to make a lady
feel good.

CHAUNCEY
What do you want me to say?

JENNY HANIVER
Now, you just stay stay put. I'm
going to go grab cash and supplies.

Jenny walks out of the room. He notices there is a gun
sitting on the counter.

Jenny puts her head back around the corner.

JENNY HANIVER (CONT'D)
Make yourself at home.

Jenny disappears. Chauncey looks around, beside the table
there are several pictures of Jenny and a man on a beach.

A red light comes on. Chauncey spins his head to see Jenny
screwing in a red light bulb.

JENNY HANIVER (CONT'D)
Kinda sets the mood, doesn't it?

She picks up the butcher knife and flips the cake box open
with a suggestive smile. Chauncey's eyes drop to the gun
again.

Jenny sees Chauncey looking at the gun and she laughs waving
at him with the butcher knife.

JENNY HANIVER (CONT'D)
Oh, don't worry about that, it's
not like it's ever loaded.

Jenny turns and slides the gun into a drawer with the knife.

CHAUNCEY
Miss Haniver...

Jenny bumps the drawer closed with her butt and twists back
towards Chauncey with a flourish.

JENNY HANIVER
Well, what kind of wine do you
like, Chauncey?

CHAUNCEY
I don't really ever drink it.
Jenny picks up the bottle.

JENNY HANIVER
I guess I have simple taste. I like
a full-bodied Merlot. Not too sweet
like a white wine. Still redblooded
and sexy.

Chauncey stands up.

CHAUNCEY
I'm really needing to be heading
back, we have been slammed all
night.

Jenny opens the bottle of wine.

JENNY HANIVER
Don't play games with me.

Chauncey hesitates, but sits back down. Jenny chops the cake
in two with the butcher knife.

JENNY HANIVER (CONT'D)
Unless, maybe you like to play
games?

They lock eyes and she comes around the table. She scrapes the plate and balances a slice onto the knife.

She slaps the cake in front of Chauncey onto the table top. She sits back down. She puts a finger in the cake, puts it to her lips, and sucks it off.

He is transfixed. She laughs.

JENNY HANIVER (CONT'D)
Now, where are my manners?

Jenny slides a fork across the table to Chauncey.

CHAUNCEY
Uh, thanks.

Jenny eats.

JENNY HANIVER
You must be a hit it with girls,
right?

CHAUNCEY
Well, obviously.

JENNY HANIVER
Oh, I'm sure the girls are falling
over stupid for you.

Chauncey pokes at his cake with the fork.

JENNY HANIVER (CONT'D)
Have yourself a little girlfriend?

CHAUNCEY
Yeah.

Jenny leans back laughing. She points at him with her fork.

JENNY HANIVER
I knew it! I knew it!

CHAUNCEY
What?

JENNY HANIVER
That you put up this big facade!
You're not a virgin too, are you?

CHAUNCEY
No!

JENNY HANIVER
Ha! You don't sound too sure 'bout
that.

CHAUNCEY
What the hell?

JENNY HANIVER
You sound like a raccoon caught
starving in a trap just a foot away
from a big steak.

Jenny pulls the box with the sandwich over to her.

JENNY HANIVER (CONT'D)
Do I scare you a little, Chauncey?

CHAUNCEY
More than a little. Yes.

JENNY HANIVER
Most men dream of having a
smoldering woman invite them inside
to get a warm piece of cake.

CHAUNCEY
Doesn't usually happen in real
life.

JENNY HANIVER
Trust me, all sorts of things
happen. You can't stop real life
from happening to you.

She opens the second box and lifts up the bread.

JENNY HANIVER (CONT'D)
You guys always do put too much
meat on the sandwiches.

Chauncey snorts.

JENNY HANIVER (CONT'D)
Not that I don't like it thick.

Chauncey drops the fork. Jenny laughs to herself.

JENNY HANIVER (CONT'D)
So how big is it, big boy?

CHAUNCEY
What do you mean?

Jenny air pumps an invisible phallus.

JENNY HANIVER
We talkin' girth, length, or
natural talent? You said on the
phone you had it covered.

CHAUNCEY
Uh, Ma'am, I...

JENNY HANIVER
You can call me Jenny, sugar.

CHAUNCEY
Ok, Jenny.

JENNY HANIVER
What's the problem? You can get it
up, right? I can give you some of
my husband's viagra.

Chauncey fidgets in his chair.

CHAUNCEY
I just didn't see this coming.

Jenny giggles.

JENNY HANIVER

Don't be coy, I know what you're
after. Every time you come here you
run your eyes all up me.

Jenny stands up and slinks around the table, her hand finds
and drags the knife behind her.

JENNY HANIVER (CONT'D)

We're both adults here. The best
thing about being an adult is we
can eat our dessert first.

She sits herself on the table, leaning over Chauncey. She
smiles and sits them on the table. Her hand goes up to brush
his hair.

CHAUNCEY

I'm pretty freaked out here.

She leans down to kiss him; knife resting on his shoulder.

JENNY HANIVER

Shush. Let momma help.

She whispers in his ear.

JENNY HANIVER (CONT'D)

You don't look like you're a day
over 18.

She licks his ear lobe and bites it. Chauncey's eyes go wide
and he shrinks back.

Jenny swings her other leg over him and sits down into his
lap. The arm with the knife goes around his back. Her other
hand moves down.

CHAUNCEY

Your hipbone is digging into my
leg.

Jenny smooshes her face into his, kissing him hard. His hands
flutter up for a moment.

She pulls away with his lip between her teeth, letting it flip back after a moment.

JENNY HANIVER
Do you think I'm sexy, Chauncey?

She leans back.

CHAUNCEY
No. I mean, yes, you're very sexy
really.

Jenny smiles, nods, and opens her robe to reveal blue lace underneath.

JENNY HANIVER
Tell me how sexy I am.

Jenny grabs Chauncey's hand and pulls it to her chest.

Chauncey's hand drifts back up to her collarbone.

Jenny kisses him on the forehead, leaning back in over him.
She pulls his hand back to her breasts.

CHAUNCEY
Your husband is a lucky man.

Jenny clicks a handcuff around one of his wrists. Chauncey raises his hand to see orange fuzzy cuffs dangling.

She nuzzles against his face.

CHAUNCEY (CONT'D)
Look, thing is, I'm a virgin.

JENNY HANIVER
I almost wish I believed you.

CHAUNCEY
Really. I don't know if this is how
I wanted it to go.

Jenny growls, clicks her teeth, and grinds on his lap.

JENNY HANIVER
Quit bull-shitting and say
something dirty.

CHAUNCEY
You have really nice hair.

JENNY HANIVER
Do you want to be inside me, baby?

Jenny rakes her fingernails down his chest.

CHAUNCEY
Yeah.

JENNY HANIVER
I want to be inside you too.

CHAUNCEY
Yeah... wait, what?

Jenny pulls out a floppy dildo from her robe.

JENNY HANIVER
Harness is in my bedroom. I can
bend you over the side of the bed
and make a man out of you.

Chauncey shoves Jenny up.

JENNY HANIVER (CONT'D)
God damn it all, don't pussy out on
me.

She staggers back and hits the wall. She slides down the wall
onto the floor. Chauncey moves away to the other side of the
table. Jenny moans.

JENNY HANIVER (CONT'D)
I just wanted to have a bit of fun.

CHAUNCEY
Mrs. Haniver, I'm really sorry.

JENNY HANIVER
Now, I've gone and made a fool of
myself.

Chauncey comes towards her.

CHAUNCEY
No, it's OK, I mean, I didn't mean
to upset you.

JENNY HANIVER
You came on to me.

CHAUNCEY
I swear I'll never do it again.

Jenny shrieks and Chauncey recoils, blinking. She grabs the
dildo and bats at him with it.

JENNY HANIVER
I'm the kind of girl you buy
flowers for! I don't deserve to be
treated like this!

She whips the dildo back and forth. Barely missing where his
face just was.

CHAUNCEY
Shit! Shit! Shit!

Chauncey backpedals. Jenny hits him with the dildo
repeatedly.

JENNY HANIVER
Get out! Get out of my house, you
little bitch!

Chauncey staggers to his feet

JENNY HANIVER (CONT'D)
Bitch! You little bitch!

CHAUNCEY
I'm sorry! I'm so sorry!

Jenny throws the dildo, it clatters off a wall near Chauncey.

JENNY HANIVER
What the hell is wrong with you?

Chauncey runs out the door.

7 EXT. STREET - NIGHT 7

Chauncey rides as hard as he can. He pedals until he's out of breath. He glides on his bike, breathing hard.

8 INT. RESTAURANT - NIGHT 8

Sam and Cilla are behind the counter.

SAM
Who do you think is playing tonight
at the Zion?

CILLA
It could be disco for all I care as
long as we don't have to think
about this hell-hole.

SAM
Tell me about it. That kid from
table 9 looked like she went diving
in that awful toilet.

CILLA
I really, really do hate this
place.

Chauncey comes in the door, the orange handcuffs still
hanging from his wrist.

CILLA (CONT'D)
Mr. Shock-and-Awe returns. Took you
long enough on that order.

SAM
Damn, Chauncey. Looks like you got
more than a tip! High five!

Sam puts her hand up. Chauncey gives her hand a light tap.

CILLA

God damn it, Chauncey. If that lady
calls back and complains about you.

I swear.

CHAUNCEY

It's fine.

CILLA

Fine? What the hell happened?

CHAUNCEY

I just sort of bit off a bit more
than I could chew.

Chauncey's digs in his pocket.

CHAUNCEY (CONT'D)

I'm sorry I was an asshole earlier.

May I cash out for the night?

CILLA

No. I don't care about the teaching
moment or whatever happened. You
have orders.

CHAUNCEY

Alright. Ok.

Chauncey walks toward the kitchen.

SAM

I think we finally housebroke him.

(BEAT)

Can I leave early?

CILLA

(to Sam)

Whatever.

(shouts to Chauncey)

Chauncey, you've still got to
unplug the women's toilet and mop
up whatever fell out.

THE END.

Breakdown

(Note: Breakdowns are included in this format instead of the traditional format to meet thesis document guidelines)

Scene #: 1 Sheet #: 1

Breakdown Sheet Int/Ext: EXT

Script Page: 1 Day/Night: Night

Page Count: 4/8

Scene Description: Chauncey makes first delivery

Settings: Woman #1 Doorstep

Location: Treme St Claude

Sequence: Script Day:

Cast Members:

Chauncey

Woman #1

Props:

\$20 Bill

Bicycle

Brown Bag of Food

Scene #: 2 Sheet #: 2

Breakdown Sheet Int/Ext: INT

Script Page: 1-2 Day/Night: Night

Page Count: 1 4/8

Scene Description: Careme gives Chauncey his next order and they have their conversation

Settings: Restaurant Kitchen

Location: Café Rani

Sequence: Script Day:

Cast Members:

Careme

Chauncey

Props:

#1 Food Ticket

Bread

Chocolate Cake

Food Box for cake

Knife

Meat

Wardrobe

Bourbon Street T-Shirt for Careme

Muffaletta

Packaging for Muffaletta

Scene #: 3 Sheet #: 3

Breakdown Sheet Int/Ext: INT

Script Page: 3-4 Day/Night: Night

Page Count: 1 3/8

Scene Description: Cilla and Sam send Chauncey off on his delivery

Settings: Front of Restaurant

Location: Café Rani

Sequence: Script Day:

Cast Members:

Chauncey

Cilla

Sam

Background Actors:

Restaurant Customers

Props:

Glassware (for Cilla to wipe

Jenny's Food Bag

Rag

Makeup/Hair:

Cilla has messy ponytail

Scene #: 4 Sheet #: 4

Breakdown Sheet Int/Ext: INT

Script Page: 4 Day/Night: Night

Page Count: 4/8

Scene Description: Chauncey calls Jenny and picks up wine

Settings: Grocery Store Wine Aisle

Location: ?

Sequence: Script Day:

Cast Members:

Chauncey

Props:

#1 Food Ticket

Cell Phone

Set Dressing:

Wine Bottles

Notes:

Jenny's Voice over the phone

Scene #: 5 Sheet #: 5

Breakdown Sheet Int/Ext: EXT

Script Page: 5 Day/Night: Night

Page Count: 1/8

Scene Description: Chauncey rides past the street sign

Settings: Chauncey at Rue de Coeur street sign

Location: Frenchmen street

Sequence: Script Day:

Cast Members:

Chauncey

Props:
Bicycle
Jenny's Food Bag
Wine
Set Dressing:
Rue de Coeur street sign

Scene #: 6 Sheet #: 6
Breakdown Sheet Int/Ext: EXT
Script Page: 5 Day/Night: Night
Page Count: 4/8
Scene Description: Chauncey rides up to the house and knocks on Jenny's door
Settings: Jenny's front door
Location: 2052 Royal
Sequence: Script Day:
Cast Members:
Chauncey
Jenny
Props:
#1 Food Ticket
Bicycle
Breath Spray
Glass of wine
Jenny's Food Bag
Wine
Wardrobe:
"Flowing Robe"
lingere underneath

Scene #: 7 Sheet #: 7
Breakdown Sheet Int/Ext: INT
Script Page: 5-13 Day/Night: Night
Page Count: 9 3/8
Scene Description: Jenny attempts to seduce Chauncey
Settings: Jenny's House
Location: 2052 Royal
Sequence: Script Day:
Cast Members:
Chauncey
Jenny
Props:
#1 Food Ticket
Butcher's Knife
Cake
Cake Box
Dildo

Empty Wine Bottle
Fuzzy Orange Hand Cuffs
Glass of wine
Gun
Jenny's Food Bag
Muffaletta
Plate
Red Light Bulb
Sandwich Box
Silverware
Wine
Wardrobe:
"Flowing Robe"
Jenny's lingerie
Set Dressing:
Chairs
Pictures of Jenny and Husband
Table
Stunts:
lift/throw Jenny
Notes:
Red Lighting

Scene #: 8 Sheet #: 8
Breakdown Sheet Int/Ext: EXT
Script Page: 14 Day/Night: Night
Page Count: 1/8
Scene Description: Chauncey pedaling away from Jenny's house
Settings: Street
Location:
Sequence: Script Day:
Cast Members:
Jenny
Props:
Bicycle
Fuzzy Orange Hand Cuffs
Stunts:
Bicycling

Scene #: 9 Sheet #: 9
Breakdown Sheet Int/Ext: INT
Script Page: 14-15 Day/Night: Night
Page Count: 1 4/8
Scene Description: Chauncey comes back to the restaurant
Settings: Front of Restaurant
Location: Café Rani

Sequence: Script Day:

Cast Members:

Chauncey

Cilla

Sam

Props:

Fuzzy Orange Hand Cuffs

Cell Phones

Money

Schedule

Monday May 16

5:00 Art set up
5:30 crew setup
6:00 Actor Arrival
6:30 scene 2 master
7:00
7:30 ms/cu careme
8:00 ms/cu chauncey
8:30 insert series
9:00 scene 3 setup/master
9:30 2/3-shot
10:00 ms/cu cilla
10:30 ms/cu chauncey
11:00 LUNCH LUNCH
11:30
12:00 scene 3 ms sam
12:30 scene 8 setup/master wide
1:00 ms sam
1:30 ms/cu cilla
2:00 ms/cu Chauncey
3:00 Insert Series
5:00

Tuesday May 17 shoot

5:00 Art set up
5:30
6:00 crew setup
6:30
7:00
7:30 scene 6 (p.5- master
8:00
8:30 ms jenny at table/chauncey walks to seat
9:00 ms chauncey at door
9:30 ms jennie around the corner, lightbulb
10:00 ms/2-shot C & J at table
10:30 ms/cu chauncey at table
11:00 ms/cu jenny at table
11:30 ins. Fork slide
11:45 ns. Pictures
12:00 LUNCH
12:30
1:00 Scene 5 master - jib
1:30
2:00 jib ins.
5:00 wrap ins. Rue de couer
5:30
6:00

Wednesday May 18

6:00 crew setup

6:30

ins. Gun

7:00 scene 6 (p.10master 1

7:30 master 1.5

8:00 ms chauncey

8:30

9:00 cu chauncey

9:30 ms jenny

10:00 cu jenny

10:30 ins. fingering zac CA wild lines scene 4

11:00 ins.

11:15 ins.

11:30 ins.

11:45 ins.

12:00 LUNCH

12:30

1:00 Lunch end

scene 6 pt. 2 master 2

1:30

2:00 ms chauncey

2:30 cu chauncey

3:00 ms jenny

6:00

Thursday May 19 shot

7:00 crew setup

7:30 master 1/ws

8:00 scene 1

8:30 mcu chauncey

9:00

mcu woman

9:30

10:00 ins. Doorbell

10:30 ins. Money

11:00 ins. Breath spray

11:30 ins. Straighten shirt

12:00 LUNCH LUNCH

LUNCH LUNCH

12:30 LUNCH LUNCH

LUNCH LUNCH

1:00 LUNCH LUNCH

scene 7 chauncey hauls ass

1:30

2:00

2:30

3:00 wrap

Credits

Produced by JonGunnar Gylfason

Cast: (In Order of Appearance)

Chauncey: Anri Mims

First Order Woman: Lisa Mackel Smith

Cook: John Alden Patton

Cilla: Sarah Parvardeh

Sam: Lary Love Dolley

Jenny Haniver: Carol Ann Scruggs

1st Assistant Director: Wendy Granger

2nd Assistant Director: Andrew Bryan

Script Supervisor: Alli Hobbs

Production Assistant: Sarah Larson

Director of Photography: Sean McKinney

Camera Operator: Beth Burris

1st Assistant Camera: Chistopher Martin

2nd Assistant/ Data Technician: Anne-Marie Lisé Marchand

B Camera Operator: Savanna Curtis

B Assistant Camera: Sara Bonar

Set Photographer: Savanna Curtis

Gaffer: Sara Bonar

Key Grip: Alex Lanaux

Grip: Ben Samuels

Grip: Andromeda Winters

Production Designer: Savanna Curtis

Art Director: Megan Edwards

Set Dresser: Alli Hobbs

Wardrobe and Makeup: Lindsey Terrebonne

Sound Mixer: Zac Sutherland

Boom Operator: Eric Gremillion

Casting: KD Amond

Assistant Casting: Samantha Mullen

Assistant Casting: Cassie Giveans

Assistant Casting: David Parker

Assistant Casting: Zac Sutherland

Editor: David Hall

Craft Services: John Alden Patton

Music Producer: Earl Scioneaux III

Thesis Committee:

Hamp Overton

Henry Griffin

Erik Hansen

Special Thanks:

Justin Dragna

Angela Rains

Minka Stoyanova

Earl Scioneaux

Bambie Watson

Joshua Ligon

Robin Harris

Patrick Harris

Haley Ross

Sally Shepard

Allie Tracy

Mallory Whitfield

Johnson McFarthing

Tammie Gremillion

Dawn Spatz

Erin Porter

Halley Venn

Christine Rosakranse

Kat Stromquist

Lauren Harris

Perry Harris

Wilma Harris

Jordan Harris

Brent Joseph

Kelly Grant

Gayla DeGuise

Kyle Penton

Ariel Spengler

Albert Bongard IV

Renee Dufrene

Lighting Test Stills





Production Stills



Director Ryan Harris and 1st A.C. Chris Martin hard at work.



Director talks with his actors with scriptie Alli Hobbs and boom op Eric Gremillion



Actors Anri Mims, Sarah Parvehdeh, and Lary Love Dolley pose on the set.



Camera Operator Beth Burris sets up a shot while Sound Team works in the background.



Gaffer Sara Bonar and 2nd Assistant Director Andrew Bryan act as stand-ins on set.



Director of Photography Sean McKinney checks the shot.



Gaffer Sara Bonar and Key Grip Alex Lanaux set up lights for a scene.



Director Ryan Harris talks with actor Anri Mims while sound checks levels.

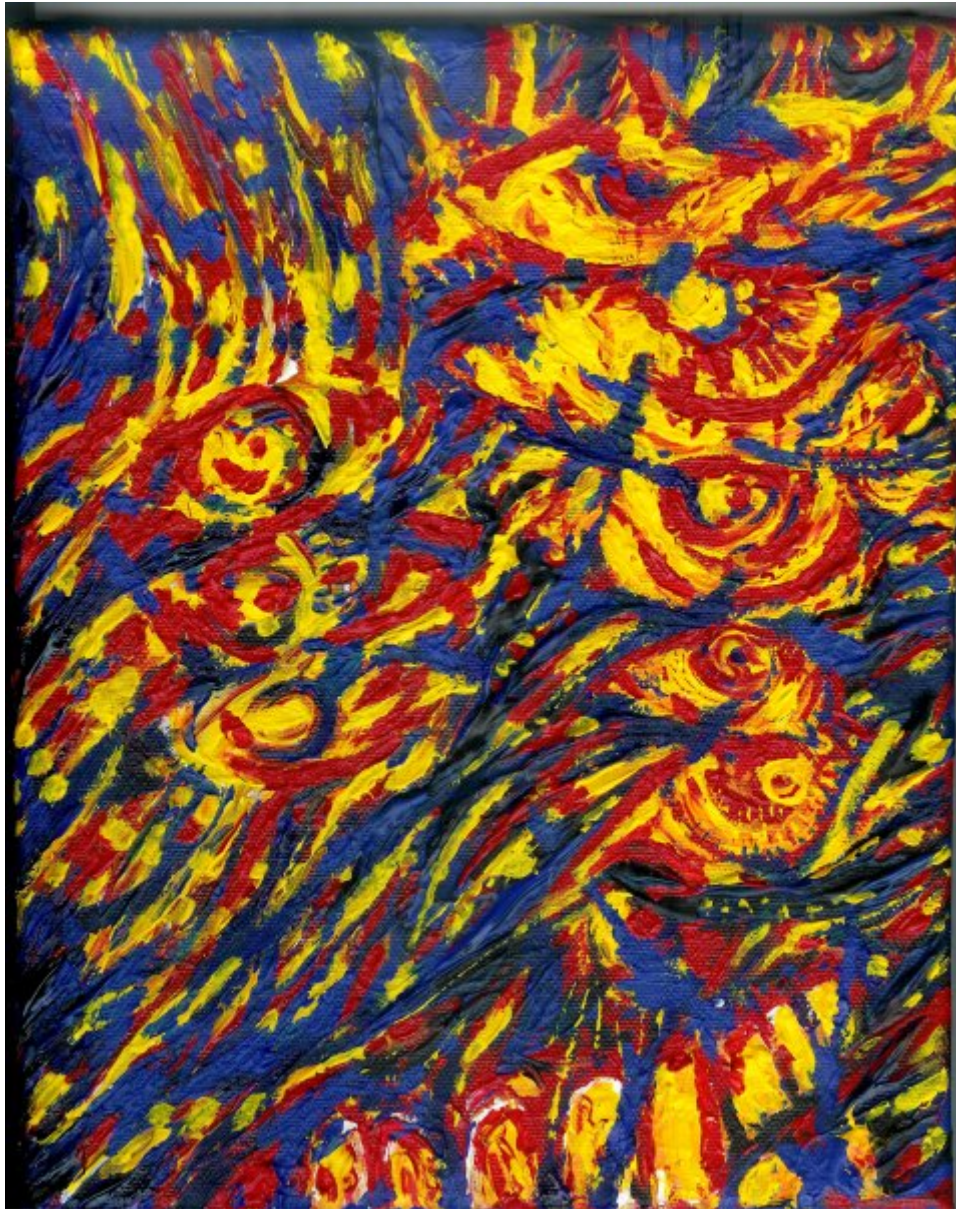


D.P. Sean McKinney watches the shot on the monitors.




Actresses Lary Love Dolley and Sara Parvardeh have fun between shots.

Painting Sample



Percolate, 2010. Ryan Harris

Releases

		The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318	
PROD. #:		PRODUCTION TITLE: Extra Meat	
PRODUCER: Jon Gunnar Gyffason		DIRECTOR: Ryan Fish Harris	

ACTOR RELEASE FORM

To Whom It May Concern:

I (the undersigned) hereby grant to the UNO Film, Theatre, and Communication Arts the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, msilhouette and other reproductions of my physical likeness in connection with the student motion picture tentatively entitled Extra Meat the "Picture").

I hereby grant to the UNO Film, Theatre, and Communication Arts, its 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 you 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 Film, Theatre, and Communication Arts, your 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 Film, Theatre, and Communication Arts 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 and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named production, or its duly appointed representative(s) and NOT the UNO Film, Theatre, and Communication Arts.

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.

Name: Anri Mims

Address: [REDACTED]

Telephone: [REDACTED]

Signature: Anri Mims Date: 4-21-2011

Character Name: Chauncey

Jon Gunnar Gyffason 4-21-11 504-444-7087
 Producer Signature Date Producer Telephone

Anri Mims (Chauncey)

UNO FILM
University of New Orleans Film Program

The University of New Orleans
Film, Theatre, and Communication Arts
2000 Lakeshore Drive - PNC 307
New Orleans, Louisiana 70148
Office: 504-280-4317 - Fax: 504-280-4314

PRODUCTION TITLE: Extra Meat

PRODUCER: Jon Gunnar Gyllason DIRECTOR: Ryan Fish Harris

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Name: Carol Ann Scruggs

Address: [REDACTED]

Telephone: [REDACTED]

Signature: Carol Ann Scruggs Date: 4-21-2011

Character Name: Jenny

Producer Signature: Ryan Fish Harris Date: 4-21-11 Producer Telephone: 504-444-7087

Carol Ann Scruggs (Jenny Haniver)

ACTOR RELEASE FORM

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Name:

Lary Love Dolley

Address:

Telephone:

Signature

Lary Love Dolley

Date 4-21-2011

Character Name:

"Sam"

Producer Signature

4-21-11

Date

504-444-7087

Producer Telephone

Lary Love Dolley (Sam the waitress)

ACTOR RELEASE FORM

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Name:

Sarah Parvardeh

Address:

Telephone:

Signature:

Character Name:

Date 4-21-2011

Producer Signature

4-21-11

Date

504-444-7087

Producer Telephone

Sarah Parvardeh (Cilla the bartender)



The University of New Orleans
Film, Theater, and Communication Arts
2000 Lakeshore Drive - PAC 307
New Orleans, Louisiana 70146
Office: 504-280-6317 - Fax: 504-280-6318

PROD. #:	PRODUCTION TITLE: Extra Meat
PRODUCER: Jon Gunnar Gyllason	DIRECTOR: Ryan Fish Harris

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Name: LISA MACKEL SMITH
Address: [REDACTED]
Telephone: [REDACTED]
Signature: [Signature] Date: 4-21-2011
Character Name: Jenny
Producer Signature: [Signature] Date: 4-21-11 Producer Telephone: 504-444-7087

Lisa Mackel Smith (The first order)

employees and agents, the right in perpetuity throughout the universe, and in all now known and hereafter existing media, and in any language, to use my name (including any fictitious names heretofore or hereafter used by me), physical likeness and/or voice in and in connection with the production, exhibition, exploitation, merchandising, advertising and promotion of the motion picture tentatively entitled Extra Meat (the "Picture").

I agree that the foregoing grant includes the right to use my physical likeness in any form, including, without limitation, a photograph, picture, artistic rendering, silhouette or other reproduction by photograph, film, tape, or otherwise.

I represent to the best of my knowledge that the consent of no other persons, firm corporation or labor organization is required to enable Producer to use my name, likeness and/or voice as described herein and that such use will not violate the rights of any third parties.

I acknowledge that nothing herein requires Producer to use my likeness and/or voice as described herein or in connection with the Picture.

The rights granted herein include the right to use the Picture or excerpts or stills form the Picture (include excerpts or stills containing my likeness and/or voice) in any other motion picture, publication, recording, or other medium and includes the right to edit, delete, and/or juxtapose (with any other part of the Picture), any part of the Picture in which I appear, and/or change the sequence of events in the Picture.

All rights, title and interest in and to the results and proceeds of the services and performances rendered by me in connection with the production of the Picture or any portion therefor shall, from its inception, be the sole property of Producer, free from any claim whatsoever by me or any other person.

This agreement contains the full and complete understanding between the parties and supersedes all prior agreements and understandings pertaining hereto and cannot be modified except by writing signed by each party.

I hereby certify and represent that I am of legal age and have every right to contract in my own name in connection with this Release, and that I have read the foregoing and fully understand the meaning and effect thereof, and intending to be legally bound I have signed this Authorization this 17th day of May, 2011.

John Alden Patton
Print Name


Signature

Address

5-17-2011
Date

John Alden Patton (Careme the Cook)

COURSE NAME AND NUMBER:		PRODUCTION TITLE: <u>Extra Meqt</u>
PROD. #:	PRODUCER: <u>Touquar Gultason</u>	DIRECTOR: <u>Ryan Harris</u>
LOCATION MANAGER: <u>Christopher Martin</u>		

STUDENT PRODUCTION LOCATION CONTRACT

DATE: 5-11-11

Permission is hereby granted to Ryan Harris (hereinafter referred to as "Student Filmmaker") by Cafe Rani (hereinafter referred to as "Owner/Agent"), to use 2917 Magazine St. NOLA 70115 the property and adjacent area, located at 2917 Magazine St. NOLA 70115 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; said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same therefrom after completion of filming.

The above permission is granted for a period of 1 ☒ Days ☐ Weeks, beginning on Monday May 16 (Day & Date) and ending on Tuesday May 17 (Day & 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, herein above mentioned, and that the Owner/Agent does hereby indemnify and agree to hold Student Filmmaker and the The University of New Orleans Film, Theater, and Communication Arts free and harmless from any fees, arising from growing out of, or concerning a breach of this warranty.

STUDENT FILMMAKER

DATE

OWNER AGENT

DATE

ADDRESS:

TELEPHONE:

2917 Magazine St. NOLA 70115

504-453-1641

Restaurant Location

STANDARD LOCATION RELEASE

SERIES / PROGRAM TITLE: Extra Meat

PRODUCTION DATE: 05/20/2011

Permission is hereby granted to Ryan Harris to use the property located at

1108 St Claude apt 1, New Orleans, LA 70116

for the purpose of photographing and recording scenes for the above program produced by Ryan Harris.

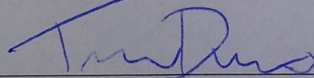
Permission includes the right to bring personnel and equipment onto the property and to remove them after completion of the work. The permission herein granted shall include the right, but not the obligation, to photograph the actual name connected with the premises and to use such name in the program(s).

The undersigned hereby gives to Ryan Harris its assigns, agents, licensees, affiliates, clients, principals, and representatives the absolute right and permission to copyright, use, exhibit, display, print, reproduce, televise, broadcast and distribute, for any lawful purpose, in whole or in part, through any means without limitation, any scenes containing the above described premises, all without inspection or further consent or approval by the undersigned of the finished product or of the use to which it may be applied.

Ryan Harris hereby agrees to hold the undersigned harmless of and free from any and all liability and loss which Ryan Harris and/or its agents, may suffer for any reason, except that directly caused by the negligent acts or deliberate misconduct of the owner of the premises or its agents.

The undersigned hereby warrants and represents that the undersigned has full right and authority to solely enter into this agreement concerning the above described premises, and that the undersigned hereby indemnifies and holds Ryan Harris and/or its agents, harmless from and against any and all loss, liability, costs, damages or claims of any nature arising from, growing out of, or concerning the use of the above described premises except those directly caused by the negligent acts or deliberate misconduct of Ryan Harris or its agents.

By: Trent Davis



Signature of Authorized Property Representative

Date: 05/20/2011

First Order's Location



The University of New Orleans Film Program

The University of New Orleans
Film, Theater, and Communication Arts
2000 Lakeshore Drive - PAC 307
New Orleans, Louisiana 70148
Office: 504-280-6317 - Fax: 504-280-6315

COURSE NAME AND NUMBER:

PROD. #:

PRODUCTION TITLE:

DIRECTOR:

PRODUCER:

STUDENT PRODUCTION LOCATION RELEASE

LOCATION

PROPERTY OWNER

ADDRESS

2052 Royal St

Sarah Larson

2052 Royal St

Owner of the property described above and in the Student Production Location Contract between the Student Filmmaker and Owner dated 05/02/2011 ("Property") hereby acknowledges that the Property has been returned to Owner in substantially the same condition it was in prior to Student Filmmaker's use of the Property.

Owner further acknowledges that:

- (a) The Property does not need to be repaired or improved in any respect as a result of the Student Filmmaker's use of the Property; and
- (b) Neither Owner nor any individual who entered the Property at the invitation or on behalf of the Owner suffered any loss or damage arising from or relating to the use of the Property by the Student Filmmaker.

Owner hereby releases and forever discharges Student Filmmaker and the UNO Film, Theater, and Communication Arts and their respective successors, assigns, agents, and employees from any and all claims, debts, demands, liabilities, judgments, obligations, costs, expenses, damages, actions and causes of action of whatsoever kind or nature, whether known or unknown, whether in law or in equity, whether now existing or hereafter arising, that relate to or arise from Student Filmmaker's use of the Property.

ACCEPTED AND AGREED TO

Producer

Date

Location Manager

Date

Owner/Agent

Date

Jenny Haniver's Location

Vita

Ryan is a New Orleans' based artist and film-maker. He is originally from West Virginia; home of Don Knotts, Breece D'J Pancake, and Jesco White. He moved to the great state of Texas in 1997 and resided there until 2008. He has a BFA Film from the University of Texas at Arlington; focusing on production design and performance art. Ryan has a deep love of the horror genre. He will hopefully complete his MFA in Film at the University of New Orleans in 2011.