

SNAKES ALIVE!

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On three days in March each year, the sleepy little town of Sweetwater, Texas transforms into the rattlesnake capital of the world. Snake hunters and curious tourists converge on the town of 12,000 for the Annual Sweetwater Rattlesnake Roundup. On the outside of the Nolan County Coliseum, the smell of funnel cakes and hot-dogs fills the air as vendors sell snacks and souvenirs. However the real action is inside where snakes collected from all over the state lay in piles by the thousands, waiting to be sexed, milked and ultimately killed. Through interviews and observational footage, "Snakes Alive!" explores the Sweetwater Rattlesnake Roundup, those that participate in the event, and the elements that make it an unabashed West Texas tradition.

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INTRODUCTION

Background / Overview

On three days in March each year, the sleepy little town of Sweetwater, Texas transforms into the rattlesnake capital of the world. Snake hunters and curious tourists converge on the town of 12,000 for the Annual Sweetwater Rattlesnake Roundup. On the outside of the Nolan County Coliseum, the smell of funnel cakes and hot-dogs fills the air as vendors sell snacks and souvenirs. The real action is inside where snakes collected from all over the state lay in piles by the thousands in display pits that line the arena. London's The Independent newspaper describes the events:

In the display pit, handlers give demonstrations, provoking the vipers into striking, to the 'oohs' and 'ahhs' of the crowd. The venom is extracted in the milking pit, with the handlers holding the snakes' between their legs as they press the fangs over a glass funnel. Then, in a macabre piece of theater, the snakes are beheaded with machetes, gutted and skinned. Miss Snake Charmer - the festival's own teenage beauty queen - is ready to assist with the disemboweling (Turpin 20).

Along with the events at the Nolan County Coliseum, the Sweetwater Roundup connects visitors with local snake hunters. "City slickers and wannabe cowboys seeking a bit of redneck excitement pay \$60 a time to hunt western diamondbacks on local ranches. Having signed legal disclaimers, the hunters don snake-proof boots and pick their way through the rocky outcrops, shining hand mirrors to glimpse into nooks and crannies where the usually timid creatures live (Turpin 20)."

Nearly three tons of snakes are harvested each year, brought to the town to be made into belts, handbags, key-rings, walking-sticks and boots. There are trophies at stake, awarded to those who turned in the largest rattler and the greatest weight of snakes (Turpin 20). These participants take their work seriously, many hunting for

snakes months before the date of the Roundup.

Rattlesnake roundups began as a blood sport in the 1920's to dispatch what the public perceived as a useless and despised aspect of the environment. Rattlesnakes were seen as a threat to the cattle and horses of local ranchers and farmers. "In the 1950's civic organizations took control of roundups and began paying hunters a few cents a pound" (Racine 6). Modern times have witnessed a roundup revival in a half-dozen Texas towns as a tourist draw (Johnson 30). There are currently limited state and federal laws regulating the hunting and killing of these snakes, however the future may bring about such directives. Animal rights advocates and serious herpetologists vilify the dozen or so roundups in Texas and other states as cruel and inhumane, but the criticism fails to dampen the enthusiasm of those who attend ("It's spring").

Research shows that the snakes collected at the Sweetwater Roundup comprise about one-percent of the total Texas rattlesnake population. Advocates for the roundup state that the venom milled from these snakes is used to treat rattlesnake bites, in cancer and AIDS research (Van Vleet "People").

"Snakes Alive!" explored this event that "is an affirmation of West Texas regional identity" (Johnson 30). Through interviews with longtime participants, as well as first-time visitors, the production examined all aspects of the 50th anniversary of this festival, as well as the controversy that surrounds the mass collecting and extermination of rattlesnakes. The majority of the video was shot in and around the Nolan County Coliseum, however the documentary crew also attend a snake hunt in the surrounding prairie to see how the snakes are harvested. The Sweetwater Chamber of Commerce

was instrumental in securing interview subjects for the production. The preliminary list of possible interviewees included:

- Adams, Lynn -- from Chamber of Commerce
- Alldredge, Bud -- town veterinarian
- Armstrong, Terry -- Jaycee President
- Berryman, Kay -- from Chamber of Commerce
- Braswell, Dennie -- Hunter
- Gentry, Angela -- Snake Charmer Pageant Chair
- Gibbs, Jessie -- Ms. Snake Charmer 2007
- Hamilton, Chris -- Photojournalist
- Kingsley, Rodney -- former Jaycee President
- McDonald, Edna -- 88 year old snake hunter
- Ortiz, Cesar - Jaycee
- Price, Mickey -- announcer
- Rives, Steve -- 2007 winner most snakes
- Sager, David -- Jaycee
- Tomas, Eric -- winner largest snake 3 years in a row
- Wells, James -- from Cliff Seekers snake hunting team
- Wideman, Gary -- hunter
- Wideman, Tom -- Sweetwater mayor for 8 year
- Wilkinson, Rick -- round-up leader

Production Goals

As the economic and social forces of today's global society increasingly erode regional quirks and traditions, the round-up is something distinctly different - and unabashedly Texas (Johnson 30).

The overall goal of the film was to provide an educational and observational look at this unique cultural event. From my earliest development of the project, it was always my intention to create a video that does not push a particular agenda (moral or otherwise). Rather, the video presents viewers with a series of events and allows them to arrive at their own opinions regarding the acts that take place. The production is aimed specifically at adults that are interested in cultural phenomena, animal issues and Texana. The video can also be utilized by students and educators of anthropology, Texas history, and animal and environmental issues.

Two types of interviews guided the story structure, with supporting observational footage reinforcing the events that are described in said interviews: formal and on-the-fly. Formal interviews were shot on a tripod, and involved great care in camera placement and setup. On-the-fly interviews, as well as the majority of observational footage in the video, were shot handheld. Because of the subject nature of the production, namely man's direct contact with venomous snakes, handheld shots provided a sense of immediacy and tension, that would not have been delivered as effectively on a tripod. On-the-fly interviews were not pre-planned, but rather were made available during the event itself. The interviews that separated the larger segments of the video, were all shot on-the-fly. All of the interviewees appeared at some point in the visuals of the video, however some of them were also utilized as

voice-over. In such cases, video and images were utilized over the interviews to substantiate what the interviewee was speaking about.

The production was shot in color and the final edited version was in color as well. Only color correction that enhanced the production values of the footage was used in post-production. I found it necessary to correct some of the footage because “A well-corrected sequence looks good, provides continuity from shot-to-shot...and meets certain brightness and color requirements to be suitable for broadcast” (Hurkman 345). The video was shot in standard definition (720X480 resolution) on MiniDV (digital videocassette). Half of the footage was shot squeezed in the camera (a native widescreen setting for standard definition video), while the other half of the footage was shot in the 4:3 format (full frame), and later cropped to 16:9 (widescreen). Historical photos were also utilized. It was initially my intention to recruit two camera crews to work on the video, however without the budget to support this, I was only able to take one crew on the main shoot.

Funding

The production was entirely funded by own personal capital, although I utilized The University of North Texas’ production and post-production equipment. The University of North Texas provided all camera and sound equipment for production, as well as an editing suite and computer that were utilized for the post-production of the video.

The majority of the costs were accrued in travel and lodging expenses. Two roundtrips from Denton, TX to Sweetwater, TX totaled 900 miles. Estimated fuel costs

for those trips totaled \$150. I initially estimated that I would need two hotel rooms for the duration of the roundup weekend, but was fortunate to only require one. The cost of lodging for crew for this production was approximately \$625. The total actual costs were \$1,470. A full budget can be found in Appendix A.

PREPRODUCTION

Subject Matter Research

Much has been written about the Sweetwater Rattlesnake Roundup, especially in newspapers, although coverage of the event has extended to television, magazines and even scholarly journals. The majority of my initial research on the event came from online newspaper databases. A significant amount has been written about the event in the local newspapers of towns that lie within a few hundred miles of Sweetwater.

Because these small town newspapers cover the event nearly every year, I was able to find detailed information from such newspapers as the Lubbock Avalanche-Journal, the San Angelo Standard-Times and the Abilene Reporter-News. Using these sources I compiled a list of individuals that have been involved in the event in some capacity over the last few years (this full list can be found in the 'background/overview' section). I gave this list to the Sweetwater Chamber of Commerce and they were able to tell me who listed was still involved with the event, as well as how to contact those individuals.

I utilized YouTube to preview events at the Roundup. The large majority of the videos placed on YouTube were from unedited consumer videos. To date, nearly two dozen home videos of the event have been posted on the YouTube video network.

People/Location Research

I recognized early on in the pre-production process that I would need to make a visit to Sweetwater before the roundup to meet those involved in the event. Two weeks before the roundup, I traveled to Sweetwater (with a production assistant) to scout out the location of the event, as well as meet the organizers. I brought along both a video

camera and still digital camera to take footage and photos of the town and the coliseum, and was able to capture two interviews (neither of which were included in the final version) as well as establishing shots of the area.

During this first visit, I was able to attend a Jaycees roundup planning meeting. At the start of the meeting I was introduced to all the organizers of the roundup and I explained to them the intention of my production. Some of the organizers were apprehensive about my intent, as they had assumed I was making an environmentally focused documentary on the purported negative ecological implications of the roundup. After I explained this was not my intention they agreed to let me record the event. During this first trip to Sweetwater, I also was able to document a rattlesnake hunt that is partially shown in the finished video production.

In developing a relationship with the organizers of the roundup before the main event, I was able to gain their trust and support. Two weeks later, during the Sweetwater Rattlesnake Roundup, many of the individuals that I had met during my initial visit aided me in gaining access “behind the scenes” of the event.

Distribution Possibilities and Audience

My primary intention for “Snakes Alive!” is film festival distribution. I have researched both international and U.S. film festivals and have developed a list of possible festival outlets (see Appendix C for a complete list of festivals). Because of the nature of the production, I feel that it would do well specifically in Texas based festivals, such as the 24fps Festival in Abilene, Texas, the Austin Film Festival, the Dallas Video Festival and the Thin Line Film Festival in Denton, TX.

Another possible avenue for distribution is public and user generated television. I plan to approach PBS affiliates, as well as the user generated cable network Current TV.

Lastly, I would like to distribute the video online after it has screened publicly. YouTube and similar online video networks would be outlets for an international viewing audience. It is not my intention to make significant money on the video, but rather it is my priority to make it available to anyone who would like to view it.

The energetic nature of the video, and it's unique subject nature widens it's appeal to a large audience base. Those individuals interested in Texana culture, events and festivals, as well as animal issues, may find the events depicted of interest.

Integration of Production Theories

Utilizing documentary film theory, as well as the works of various documentary authors, I informed a theory base to the production of "Snakes Alive". Much of the rattlesnake hunt was shot in long takes so that the camera could most effectively record the pulse and cadence of what the hunters are carrying out. As quoted in Macbeth, Hancock stresses the importance of "completing an action within a single shot, rather than fragment it" (Jalbert 147). I further recognize Rouch's idea of the 'cine-trance.' He states, "...the only way to film is to walk about with the camera, taking it to where it is the most effective, and improvising a ballet in which the camera itself becomes just as much alive as the people it is filming" (Jalbert 140). Thus, although I included the aforementioned formal interviews in the video, I also devoted a portion of my time exploring the event with the camera, just as an average spectator takes in the action.

Although this is a more passive approach to cinematography (being affected by the elements that surround the situation), I feel that it ultimately provided a realistic view of the events as they unfolded because I was not tied down to following a strict chronological schedule. Utilizing this shooting style, I primarily captured individuals participating in events, without prompting or formal questioning from myself. When conducting this type of shooting, I utilized natural location lighting. However, by familiarizing myself with the locations and individuals involved with the event before shooting, even this more passive style of shooting was indeed given forethought. I kept the above shooting choices in the forefront of my mind, as I carried out the production process.

Documentary Films

In recent years there have been two documentary films on specific Texas 'culture' that I found useful in generating ideas for "Snakes Alive!": "Something's Brewing in Shiner, TX" and "24 Hours in Terlingua." Both films introduce the viewer to Texas towns and emphasize their quirkiness. These films are not specifically character studies, but instead rely on an ensemble of individuals to carry the story along. It was my aim when I set out to make "Snakes Alive!" to create a production that carries the same energetic, spirited feeling and is driven by the characters that participate in the event who tell the story as it is happening.

Another influence for the production of "Snakes Alive!" was documentarian Les Blank. Blank is noted for his cultural documentaries that profile a specific niche of the population and the cultural traditions in which they take part in. In much of his work he

integrates himself within the population that is participating in the event that is taking place, striving to capture the footage similar to what a participant might see or experience. Blank's work in food (i.e. "Garlic is as Good as Ten Mothers") and portraits of traditional musicians (i.e. "In Heaven There is No Beer?") exposed little-known subcultures to a wide viewing audience. Blank immerses himself within the events and experiences that are represented in his films. This documentary approach was a creative inspiration to the production process of "Snakes Alive!"

PRODUCTION

Schedule

The majority of production took place during the 2008 Sweetwater Rattlesnake Roundup, March 7-10, 2008. As aforementioned, I made one pre-production location scouting trip to Sweetwater February 22-24. Immediately after the Roundup weekend, I began post production on the video. I set an initial goal to complete the majority of the post-production of the video by mid-April 2007. Working with my thesis committee I completed various versions of the film throughout April, and scheduled a May 2nd thesis defense. Concurrently while working on the production aspect of the thesis, I completed this written portion as well.

Promotional efforts for the production are planned to begin immediately following my thesis defense in May, and I anticipate having the video screened at film festivals before the end of 2008.

Equipment

I utilized University of North Texas equipment for all aspects of this production. The video was shot on a JVC 5000 camera (miniDV). The majority of the sound was captured by a shotgun microphone on a boom pole. However, during interviews I put a lavalier microphone on interview subjects to achieve optimal sound quality so that they might be heard over the noisy background sounds. Although I brought University of North Texas lighting equipment on both trips to Sweetwater, I did not find it necessary to utilize this equipment. All footage was shot using only available/natural lighting.

The video was edited on Apple's Final Cut Pro editing software. Titling and graphics were created in Adobe Photoshop. When necessary, I used Apple Soundtrack audio software to improve audio that was distorted or was improperly mixed into the camera. I plan to distribute the production on DVD and will be authoring these DVDs in Apple's DVD Studio Pro authoring program. All of this software is available via The University of North Texas, Department of Radio, Television and Film.

Production Team

For the production of "Snakes Alive!" a small crew was utilized. The production budget was not substantial enough to provide for a large crew, therefore only the most necessary production positions were filled. The majority of the video was shot with a three person crew: a camera person (myself), a sound person, and a production assistant. The production assistant aided in obtaining releases from on-camera participants, as well as asking questions during informal interviews. Although there are distinct disadvantages to having a small crew, one advantage was that we were able to be quite mobile at a moments notice. Because the Rattlesnake Roundup is only a few days in duration, the crew worked long days to ensure that all aspects of the event were covered.

Ethical Challenges and Issues

The snakes brought into the roundup go through several 'stages'. They are sexed, weighed, milked (for their venom) and most are ultimately killed. The killing of the snakes is a prominent part of the roundup, and is an action that is on public display.

First, the snakes are beheaded on a chopping block (by machete) and then hung upside down headless and skinned. This act obviously is very bloody. Because many individuals may consider how the snakes are killed and then skinned to be violent and grotesque, I had to make a decision whether or not to include this in the edited program. After much consideration, I decided that indeed it should be included in the final product. The video is about all aspects of the roundup and, because the killing of the snakes is such a significant part of this experience, I thought it would be unjust for it not to appear in the video. Just as a spectator at the event would see this act I felt then that the viewer should as well.

I obtained releases from all individuals that significantly appeared within the video. I found that it was especially necessary to receive signed releases from those individuals that were involved in the snake termination and skinning, because it is such a sensitive act.

I anticipated that another significant challenge in shooting the roundup would be the safety issues involved in being in such close proximity to venomous snakes, especially during the snake hunt. I made sure to wear boots and ensured that my crew did as well. During the roundup itself, the organizers were diligent about keeping spectators and media a safe distance from the snakes, thus alleviating most of my concerns.

Self-Critique: Production

Taking a pre-production trip to Sweetwater and familiarizing myself with the city and those involved in the roundup was imperative in the success of "Snakes Alive!". I

created a rough schedule for the weekend (see Appendix B), but the production shooting varied quite a bit off schedule depending on the actual events that unfolded during that time. By covering the events of the roundup in sections (just as a spectator would) I was able to focus my attention on one aspect for a considerable amount of time, obtaining coverage and information that was needed in order for it to appear as a segment in the video. I was quite concerned before the main shoot that I would return home without enough material to create the project, but by working long days during the event I was able to get over 14 hours of video, more than enough to tell the story as it exists in the final version. However, I do wish I would have devoted more time during production (and even pre-production) to develop stronger relationships with a few individuals that play important roles at the roundup. I feel as though the main element that the production is missing, is a central character (or characters) that can be woven throughout the piece. I interviewed individuals who started the first roundup (and who appear in the finished video), but only talked to them about how the roundup began, and the early history of the event. Had I had a more complete dialogue with them about the roundup over the years, their views on the roundup, and the various elements of the roundup and their reactions to those elements, these individuals may have played a larger role in the production. Ultimately, although I had an idea about the various segments for the video, I feel that I was not familiar enough with each event, or segment, to most effectively cover it. Had I developed more of an understanding of each aspect of the roundup before I went, I would have had time to refine more thought-provoking questions for my interviewees. One way, I could have done this is by attending past roundups. There are several interviews that I captured that did not make

the final cut of the video because the information that was covered did not fit within the structure of the piece. Again, had I made prior preparations and taken greater foresight into the overall finished structure of the piece, I would have been able to ask more relevant questions during these interviews.

Lastly, I would have been able to accomplish more shooting had I made efforts to obtain funding from outside sources. There are numerous outlets in which to get production funds and I did not make the necessary efforts to apply for these. Without outside funding, I was burdened with funding the production of the video completely out of my own pocket and was not able to take two crews, which I originally intended.

POST-PRODUCTION

Overview

Along with producing, directing and acting as director of photography, I also edited “Snakes Alive!” Because it is not a character driven program, but instead aims to tell the story of an event and the many people that are involved in it, I found that a chronological/linear approach to the edit was not the most appropriate structure. Instead, I decided to segment the video into distinct pieces, each of which highlight a specific aspect of the roundup. The majority of these segments is driven by the interview of an individual (or as the case with the food section, several individuals) that is directly involved in that aspect of the event. The informal titles of the segments are:

- Snake Hunt/Open
- History of the Sweetwater Roundup
- The Main Pit
- The Milking Pit
- Merchandise
- The Research Pit
- The Skinning Pit
- Food

Each of the segments is broken up with a short ‘on-the-fly interview’ with roundup participants, in which the content of those interviews leads into the next segment.

The video is book-ended by voice-over narration, which explains the nature of the production (i.e. “In West Texas everybody’s got a tale about a rattler. Nowhere is this more apparent than in Sweetwater, TX at the World’s Largest Rattlesnake

Roundup”). After researching voice-over talent, I decided on using a professional voice-over actor to provide this audio.

Editing Techniques

The project was edited digitally using Apple’s Final Cut Pro software. Before editing the video together I found music that fit the tone and theme of the roundup (traditional southern/blues roots music). I found it effective to find particular songs that conveyed the feelings of each of the video segments. There are several montage sequences within the video. In these areas in particular I cut the video to flow with the music. In his book on digital video shooting and editing, Joshua Paul references editing to music. He states, “Even after selecting the *right* music, if your editing doesn’t take the music into account, your scene will not accomplish what you want and your audience will actually become distracted by your selection” (213).

One challenge I had in editing the piece was the loud natural sound of the event, both indoors and out. When thousands of rattlesnakes are under one metal roof, the echoing of their rattles dominates all other sounds (including that of on-camera interviews). Jim Stinson, an editor for Videomaker magazine, stated, “To accommodate the way we perceive recorded audio, you need to present tracks that are clean, clear, and consistent, even when taped in the ambient racket of the great outdoors.” Gerald Walker’s “Dubbing Realities” article in Broadcast Engineering magazine, further explores the idea of audio mixing and manipulating in documentary. I employed several of Walker’s technical techniques for reducing background noise. One editing technique that I utilized to minimize the loud rattlesnake background sound was to isolate the

sound using a digital notch filter. In addition, I laid 'room tone' sounds of rattlesnakes throughout to smooth out the audio between interviewee sound bites. Walker notes, "High-end documentaries, such as the ones Resolution has done for the BBC, include many reconstructions and sound effects using multitrack mixes, sometimes up to 80 tracks" (Walker).

Self-Critique: Post-Production

Initially, it was my intention to use as many long takes as I could in the final piece to convey the most 'realistic' view of the event. However, because of all the disruptions that occur when shooting in a crowded environment I was not able to obtain as many long takes as I hoped. This changed the pace and feel of the production, as most of the highest quality footage was in shorter clips. By combining many short clips, the pace of the video was much quicker than I had initially anticipated. This quick pacing structure ultimately created a certain feel to the film, a fast-moving energy that kept the story moving forward.

Much of this video's structure was determined in the editing process. I knew before I went into production the general structure, but it was not until I began piecing the footage together that I realized how naturally the production fell into specific segments. Perhaps because the roundup is composed of distinct events it was difficult to make these naturally flow into one another. When I shot the 'on-the-fly' interviews during production I was not sure how they would be utilized in the video, if at all. I found that these interviews provided the most logical 'break' from one segment to the next.

I utilized narration, from a professional voice-over talent for the beginning and the

end of the video. This talent came from an Internet-based voice over talent company. In retrospect, I would have asked a local Sweetwater resident to provide the voice-over. The voice-over talent provided what might be deemed as a stereotypical West Texas accent in his delivery, but it lacked authenticity and seemed a bit forced. Before submitting the film to festivals I may have the voice-over re-recorded.

Given an unlimited amount of time I could increase the production values of the video in post-production. The total duration of the post-production process was under one month. With additional time I could increase the quality of the images (through color correction), as well as improve the sound mix. Furthermore, as the director, photographer and editor of the film, the final cut could benefit from an additional editor looking over all the footage that was shot and contribute to editing decisions. Because I am very familiar with the footage that was shot, as well as the subject matter, it may be more difficult for me to create a cut that is easily understandable to those individuals that have no prior knowledge of the event.

As a full-time video editor that works exclusively with Final Cut Pro editing software, I felt as though I was at an advantage because I was comfortable with the overall post-production process as well as the technical aspects of video editing.

APPENDIX A
PRODUCTION BUDGET

				ACTUAL COST
PRODUCER / DIRECTOR	\$600 / DAY	20 DAYS	\$20,000	\$0 IN KIND
3 PERSON CREW WITH EQUIPMENT (CAMERA, SOUND & PRODUCTION ASSISTANT)	\$2,000 / DAY	5 DAYS	\$10,000	\$0 IN KIND
EDITING EQUIPMENT	\$300 A DAY	10 DAYS	\$3,000	\$0 IN KIND
EDITOR	\$40/HOUR	50 HOURS	\$2,000	\$0 IN KIND
GAS	-----	-----	\$150	\$150
HOTEL	\$120/NIGHT	5 NIGHTS	\$635	\$635
TAPE	-----	-----	\$65	\$65
FOOD	\$40/DAY	6 DAYS	\$240	\$240
	TOTAL		\$36,090	
	ACTUAL TOTAL			\$1,090

APPENDIX B
PRODUCTION SCHEDULE

February 20, 2008 : Thursday

- 5:00 p.m. Arrive in Sweetwater
 - 7:00 p.m. Jaycees Meeting Barn for Jaycees Roundup Planning Meeting
 - 10:00 p.m. Return to hotel
-

February 21, 2008 : Friday

- 8:30 a.m. Meet at Sweetwater Chamber of Commerce for Rattlesnake Round-up Media Day
 - 9:00 a.m. Caravan to Jaycees Meeting Barn for Media Day Activities
 - Afternoon Rattlesnake Hunt, shoot establishing shots of Sweetwater
-

February 22, 2008 : Saturday

- Morning Shoot interviews at Jaycee Meeting Barn with Jaycees
 - Afternoon Location scout at Nolan County Coliseum
-

February 23, 2008 : Sunday

- Morning If possible, shoot additional interviews at Jaycee Meeting Barn
 - Afternoon Return to Denton
-

March 6, 2008 : Thursday

- Morning Make trip from Denton to Sweetwater
- 12:00 p.m. Check into hotel
- Afternoon Shoot interviews and Jaycee Meeting Barn with Jaycees

6:00 p.m. Miss Snake Charmer Pageant

March 7, 2008 : Friday

8:00 a.m. Arrive at Nolan Coliseum for Rattlesnake Weigh-In

All Day Activities at the Roundup

March 8, 2008 : Saturday

8:00 a.m. Arrive at Nolan Coliseum for Rattlesnake Weigh-In

All Day Activities at the Roundup

March 9, 2008

Morning Shoot remaining interviews

Evening Return to Denton

APPENDIX C
POSSIBLE FILM FESTIVAL OUTLETS

Documentary Festivals: United States

Big Sky Documentary Film Festival

Charleston Documentary Film Festival

Chicago International Documentary Festival

Docufest : Atlanta International Documentary Film Festival

DoubleTake Documentary Film Festival

Fairfax Documentary Film Festival

Festival International de Cine Documentarl Ciudad de Mexico : Mexico

Full Frame Documentary Film Festival

Hot Springs Documentary Film Festival

Imagine International Film Festival

New York International Documentary Festival

Newburyport Documentary Film Festival

Roving Eye Documentary Film Festival

San Francisco Documentary Film Festival

Silver Docs Film Festival

The Brighten Documentary Film Festival

Thin Line Film Festival

True/False Film Festival

Documentary Festivals: International

Astra Film Festival : Romania

DOCNZ Documentary Film Festival: New Zealand

DOXA Documentary Film Festival : Vancouver, Canada

GuthGafa Film Festival : Ireland

Helsinki Documentary Film Festival : Finland

International Documentary Film Festival Amsterdam : Netherlands

Munich Documentary Film Festival : Germany

Shadow Documentary Film Festival : Netherlands

Sheffield International Documentary Festival : England

Yamagata International Documentary Film Festival : Japan

Mixed Genre Festivals: United States

24fps : Abilene, Texas

ACE Film Festival

Ann Arbor Film Festival

Ashland Independent Film Festival

Austin Film Festival

Brooklyn Arts Council Film and Video Festival

Cedar Rapids Independent Film Festival

Delray Beach Film Festival

East Lansing Film Festival

First Look Film Festival

Florida Film Festival

Green Mountain Film Festival

Gulf Coast Film Festival

Maine International Film Festival

Sedona Film Festival

South By Southwest Film Festival

Stony Brook Film Festival

Wisconsin Film Festival

WorldFest-Houston International Film Festival

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