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## The Gems of Jazz

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# The Gems of Jazz

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 and Theatre Arts

by

Virgile Beddok

B.A. University of Applied Sciences, Darmstadt, Germany, 2008

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## **Abstract**

*The Gems of Jazz* is a prospective TV series that features local New Orleans Jazz musicians. The purpose of the show, created and hosted by Virgile Beddok, is to look into the lives of the people who make the New Orleans Jazz scene all that it is, and has been. This paper delves into each stage of the creative and production processes that enabled the completion of this pilot episode. Lastly, the paper provides a detailed analysis of the successes and failures within the execution of the project as a whole.

# **Chapter 1: Introduction**

## **Background**

I first came to the city of New Orleans in 2007 to film a documentary about the post-Katrina music scene in fulfillment of my Bachelor thesis project for the University of Applied Sciences in Darmstadt, Germany. This feature-length documentary consisted of a positive examination of the current state of the New Orleans music scene through testimonies provided by 22 high-ranked local musicians. This wide range of insights opened the door to limitless possibilities in approaching and more deeply investigating the New Orleans music scene, as well as the future of the broader Jazz scene. In researching the origins and meaning of these scenes it was not lost on me that Jazz in New Orleans is still very much a living culture.

From then on I always wished to return to New Orleans to merge my film knowledge with an ongoing cultural investigation into this seemingly elusive Jazz culture. I knew however that I first needed to improve my film knowledge and technical skills by attending graduate school and in 2010 I was admitted to the UNO Masters of Fine Arts in Film Production program.

Even before coming to the US, I realized that my undergraduate documentary already had had a huge impact on my life and my personal interests in terms of where I wanted to devote my creativity and professional development. My documentary truly enabled and motivated me to open up the dialogue with musicians and to assess the limited space allotted to them in the media. So many vital questions ran through my head: How often do we hear jazz musicians talk on TV when it's not in a dramatic context such as the Katrina aftermath? How often do we get to examine the state and development of jazz music? How do we learn about the musicians themselves? Their traditions? Their culture? Their creative process? All of this has always seemed very mystical to me, as is likely the case with many others. Why is it that jazz music is

blooming and venerated in every country around the world, yet receives very little attention in its country of origin, or even in its city of origin: New Orleans!

This reflection induced by my documentary led me to reconsider the motivations behind my previous work: simply reporting on the post-Katrina music scene was not enough for me. This culture and this art form deserve more space and consideration in the media. Though media, in general, does not ignore Jazz completely, most efforts and existing strongholds are found on radio stations and in music magazines. But I decided that I wanted to create a space where we could hear and witness the Jazz conversation in its true essence absent of a singular dramatic context.

It was actually following conversations with many renowned musicians in the summer of 2012 that the idea for my soon-to-be thesis project was born. I realized, through these interactions, that Jazz artists deserve, but do not have, their own space to talk on TV the way that actors have with *Inside the Actors Studio*. The most inspiring conversation was with Jazz singer and “scatter” Michele Hendricks, daughter of singer Jon Hendricks (from the Jazz trio Lambert, Hendricks and Ross), who is now based in Paris with her family. She helped me realize that musicians need a place to express themselves freely and tell us stories, just as they do in real life. They need a place to share with us, not only their creative process, but also their personal stories, inspirations, drive, even their own musical education, collaborations and experiences touring the world. And last but not least: they needed a space to express their view on Jazz today! At the heart of it, I want to show to the world what it meant and what it means to be a Jazz man or a Jazz woman.

Over the course of the following 3 years, I acquired invaluable knowledge about film production techniques, directed 4 short films, produced 4 short films and worked on set for

multiple student productions in varying positions from Director of Photography to sound mixer or editor. In conjunction with this, I made it a point to keep in touch with the core of the world of Jazz: the New Orleans music scene. I wanted to learn more about it and to maintain an open dialogue concerning Jazz traditions, history and the state and direction of the genre. Most importantly, however, I wanted to continue to learn about how Jazz works: the creative process, the interactions between musicians, the ideas behind compositions, the musical education, etc. As is probably quite evident, it's a pretty broad conversation! These are themes and processes often lightly touched upon but are rarely deeply examined on a wider scale. Of course, many documentaries have been made on Jazz culture, history and on its famous personalities such as Miles Davis, John Coltrane, Charles Mingus, etc, but none besides *The Cry of Jazz* (Edward Bland, 1959) truly examine the overall state of Jazz. We all remember the 10 episode documentary series *JAZZ* by Ken Burns that is now used as a reference on Jazz history, but I intend to present a more immediate evaluation on the state and mechanics of jazz through the words of the people directly involved. Many Festivals and events are still dedicated to keep this unique art form alive and going, often playing a prominent role in the promotion and regeneration of the art form as well, but I feel it is necessary to move beyond the entertainment aspect found at festivals and bring the conversation right into people's living room on a more intimate level.

Nevertheless, I have always felt that Jazz is seen as this mystical creature, reserved to a few connoisseurs, whereas 50 years ago it was literally everywhere, an integral part of everyday life. Jazz musicians still exist despite having a smaller group of people devoted to the art form than in the past. Knowing this kept one question burning in my head: "How can I make Jazz and its people more approachable?"



Living here for 3 years has definitely reinforced the following feeling: Jazz is a lifestyle, a living culture, a celebration of life, and even death (with the Jazz funerals). Jazz truly reflects the current state of society and the life of the artist that lives through, with and for it. The initial question generated more questions: “How can I show what I’ve seen?”, “How can I show that Jazz is still an integrative part of life and society?”, “How can I show that the Jazz discourse is approachable, and even reachable, understandable or relatable to anybody, especially to people without musical education?”

Thanks to the UNO film program and its unique location - being located in the heart of the city and possessing a Jazz Studies program - I am continuously learning from both the Jazz and Film worlds. I feel that I am in a unique position in the city. I know that I truly could be a link between the Film world and the Jazz scene. More so, I could be a link between the New Orleans Jazz scene and a disconnected audience through the use of media.

### **The Gems of Jazz**

At a deeper level it is necessary to present the contemporary Jazz scene while also keeping in mind the main attributes of the Jazz tradition. As pianist David Torkanowsky said during his interview with me for *The Gems of Jazz*, “Jazz is a conversation among mature adults, where you have to know who you are and where you stand in life first in order to communicate with others on the bandstand through the Jazz language.” Jazz is a conversation. I further understood that this conversation is rarely exposed or decoded. Often Jazz is either simply participated in by the musicians themselves, or admired by Jazz aficionados, but rarely is it broken down for a wider audience so that they too can take part in this ongoing dialog about the life and emotions of this elusive culture. The New Orleans Jazz world, but more so, the broader New Orleans culture and its people have proven to me that this conversation is open to all.

Unfortunately, the welcoming nature of Jazz, as it exists in the city, is not how the world perceives it.

Being part of a vocal Jazz master class in France last summer helped me further realize that the actual transmission of knowledge within the Jazz world, between the people that make the art form is, once again, not truly exposed to the world. As I personally witnessed the learning and teaching process between musicians, it became clear to me that many questions are still unanswered. For instance, what is a master class? Who talks? What exactly do these people talk about? And in which order? How do they exchange and transmit this fascinating musical knowledge to one another outside of a standard university setting? How could we transmit it to the world? These, to me, were more missing pieces of the puzzle!

The beginning of my 3<sup>rd</sup> year at the UNO Film Production Program was truly the moment to make decisions regarding my Thesis Film. What to do? Why? When? How? Where? These were questions that would all too quickly need to be answered.

Looking at my own path and having already directed 4 short films, I felt the urge to do something different, something that meant more to me than just the fulfillment of a graduation requirement. I wanted to draw from both my film experience and my acquired “Jazz knowledge”, but more so, I felt that it was time for me to go back to my initial path and purpose for coming to New Orleans, to use and apply the knowledge I got from my Film education to merge both my passion for Jazz and my newly acquired expertise. Now equipped with the tools and knowledge I needed, I had the confidence to turn my vision into a reality, and later into a solid, marketable product.

Still based on the initial idea of an *Inside The Actors Studio* show for Jazz musicians, I wanted this project to transcend the idea of the short film that we practice as film students. The

idea of this project being ready for broadcast was there since the very beginning, because TV is the most immediate media platform (along with the internet) where the audience can connect and relate to the material directly from home and on a regular basis. This aspect really meets my goal to make Jazz approachable, relatable and accessible.

I do not want my project to stop with the film festival circuit. I want it to exist in a bigger realm and have a greater impact; both for me and all the people involved, but more importantly for New Orleans culture and Jazz in general.

## Chapter 2: Development

### Format

Benefitting, from day one, from the support of my Thesis Committee Chair, Professor Robert Racine, I was able to truly devote my time and creativity to develop this concept so that it meets the requirement and high standards of this school. I was able to fine tune it to truly reflect my intentions: to marry and loyally represent both the film and the Jazz worlds. What does “creating a space for Jazz musicians to talk in the media” mean, and what does it involve and imply on a conceptual and technical level?

In order to be able to include as many people as possible in the future, I had to see this project as episode one of a TV series. Once this project is crafted into a structurally solid piece, it would provide for a solid basis for future episodes made in a similar fashion. At this point I was forced to truly think about the format of the project, and its reproducibility, so that every person who comes through this show can benefit from the exact same attention and have the same space to express himself or herself and to communicate their knowledge and vision to the audience.

From then on, all the elements of the show became obvious. There had to be an interview segment. This would be the central element of the show; a place for a flowing and open conversation with and about the guest and his own story, as well as about his vision of the state and future of Jazz. Revolving around the interview would be three other segments: a documentary, a solo and a master class.

It appeared quite obvious that another segment of the show should be dedicated to showing the musician’s style and ability: the solo. This would come right after the interview. Both these sections would go hand in hand, and in a peculiar way and would stand out from a classic talk show format. The interview is unique for all the reasons listed before: there is no real

place for Jazz musicians to talk on TV and reach a broader audience. Regarding the solo, it is very rare to see a Jazz musician play by himself - something totally improvised and free that brings his own structure with it. Whether he played a song of his own or improvised something new, it would be naturally rewarding for the audience to see the musician play after they had heard him or her talk. The more musically educated audience will be able to grasp the technical elements they have learned or already knew and the non-musically versed audience could enjoy a dynamic performance by a musician who is now more relatable to them as a person and not simply a performer.

I then addressed the nebulous idea of the master class. Because of its inherent teaching property, this part would definitely need to close the show. But, wait, what is a master class? It is a time allotted for a “master” musician to teach and talk with students. But how is it presented? How does it really happen? To fully understand the extent of what a master class is and how it is conducted I had to research and talk to various musicians and Jazz educators. One of them, Professor Michael Pelleria, the head of the Jazz Department at the New Orleans Center for Creative Arts, explained it very well.

As I had already suspected, he confirmed that a master class comes in many different forms. It actually encompasses any event where a jazz musician interacts with other people willing to listen and learn from him/her. It can be a space where the musician simply talks about his personal story and education, his vision and music, or he can play and then talk about the tune he played. He can bring his band and play or rehearse in front of students so they can ask questions afterwards, he can listen to (or play with) a student band and comment on the performance even. The latter format seemed to me to be much more integrative and would allow me to show the jazz conversation in its true educational form. This portrays another dimension of

Jazz as an oral tradition passed from generation to generation. Having the students play first enabled me to tackle the idea of “the current state of the jazz scene” in a direct manner: the young generation is playing in front of our very eyes. Moreover, they will play a song composed by the guest. It would thus have different angles, showing simultaneously the orchestration and musical arranging talents of the guest, regardless of his instrument or specialty. Having the guest then comment and help the students improve the way they play the song will uncover many different aspects of the Jazz conversation and education. How do they talk about it? In which order do they proceed? How deep do they go into theoretical things? How much of the personal aspect of the art form is taken into account during these talks, etc? These questions will be answered in a much more natural and organic way with a master class in this format.

This draws me to another element that I always wanted to include: the full participation of the University of New Orleans Jazz students in the show. The master class would allow me to create a space where they naturally belong and could be featured as new-comers without forcing it in such an obvious manner. This fits in with another, more personal, aspect of my vision for merging film and Jazz. I have always felt that the Film and Jazz department should collaborate on many more levels than they already do: Jazz students should score Film students films or act in them more often, and vice versa. Film students should record Jazz students concerts, etc. I have high hopes for this to happen! And with this project, I have been working in close collaboration with the Head of the Music Department, Dr. Robin Williams, and some of the Jazz Department teachers, including Steve Masakowski and Victor Atkins. Mr. Masakowski is even the one who recommended that I work with Victor Atkins and his combo Jazz students. This class is actually a seven piece Jazz band: guitar, trumpet, trombone, alto saxophone, bass, piano

and drums. They rehearse and perform tunes all semester under the supervision of Victor Atkins, who is himself the in-house pianist for the New Orleans Jazz Orchestra.

The last segment of the show that entered the discussion between Robert Racine and I was the Documentary. There needed to be a filmic element to this show to get away from a more basic talk show format and to add a storytelling element to the project. That is how the idea of an introductory documentary on the guest was born. I needed something that would both announce and tie together all the elements and abilities of the featured artist, but also create a storyline for the whole episode by including an expanded narrative other than simply the guest himself. It needed to both enrich the content of the project, but also take emphasis off the performance of the guest in general.

Since I knew it would be the binding element to the whole project and it would come first within the order of the different sections, I tackled the issue of the documentary last. “An intro documentary about the guest” was a vague concept. I had to find an angle to it. I definitely had in mind that the show was a fine balance between the musical and personal angles of the featured musician’s life. Therefore, it quickly appeared natural to have interviews from the guest’s current and former band mates. I eventually extended that concept to band mates, mentors, students and even family. The challenge became to find band mates from different eras of the guest’s life, as well as one or two students and a mentor. I also intended to keep the number of interviewees small at first, since this portion was meant to be around 10 minutes.

Thinking about future TV output also allowed me to settle on a length goal: I wanted the show to be an hour long on TV which actually represents 42 to 52 minutes of screen time once commercial breaks are taken into account. Ending with a 52-minute product seemed to be a solid goal for the show and would allow for each section to be around 15 minutes and for the solo to

be up to 5 minutes, knowing there would also be an opening jingle sequence and closing credits. This foreseen total length matches very well the balance that I intended to keep between each section.

### **The Host: Virgile Beddok**

Having first considered the TV output aspect for the show, it was then time for me to tackle the actual talk show details such as who will host the main interview segment with the guest. The interaction with the guest, as well as the interview subject would be partly driven by the story and personality of the host, and his interaction with the musicians. It appeared natural to me to put myself in this role. As I mentioned earlier, being from France and already acquainted with a lot of local musicians have provided me with a strong basic knowledge of the New Orleans Jazz scene and its people. More so, the simple fact that I am not a New Orleans native allows me to convey a fresh perspective on the state of the scene. Of course, even though research and background knowledge is a strong element for the design of the interview, the fact that I do not necessarily know everything about the scene and Jazz in general can also bring a “fresh” twist on an old conversation.

Additionally, I strongly intend on marketing the show to foreign countries, where Jazz is worshipped as a strong musical genre and where Jazz culture is vibrant and growing. That being said, it is necessary to bring a sense of authenticity to the foreign audience, whether it is French or German, or Japanese. I feel that a foreign audience would relate more to a foreign host trying to find answers to the same questions that they would have for these local artists.

I was well aware of the fact that I needed serious training in order to be able to carry the responsibility of hosting and directing and that the whole dynamic of the show would rest on my shoulders. I would have to make the guest comfortable, take the pressure off of them and off of



myself as well! I would need to prepare my own questions and adapt them to my personal knowledge and also be able to bounce off of what the guest is saying in order to re-engage the conversation and keep the energy level at its highest. This is vital as this interaction and energy would surely translate on screen and be more engaging to the audience.

Luckily, I found that the UNO Theatre program offered a *Voice for the Actor* class, taught by actress and NOCCA Theatre teacher, Janet Shea. I decided to enroll in this class as the content of the class could not be more appropriate to serve as my voice and elocution training. There I would learn in depth phonetics which involves truly reflecting on how the words are constructed and pronounced. I also learned how to be comfortable with my body in order to focus solely on my voice. We would have multiple relaxation exercises that theatre actors use prior to stepping in on stage in order to feel looser and more in sync with your body and mind; exercises that I would use on the day of the talk show. There were also a lot of reading exercises about being mindful of your intonation and energy as a speaker. With the great expertise and personal devotion of Janet Shea, I felt that all these aspects of the voice training helped me improve my presence on screen as I am talking to the guest, along with reading and asking questions while being mindful of the actual delivery of these questions and remarks in terms of energy, tone, loudness, clarity, etc. As a French native, it was really beneficial to reflect on the sense, use and pronunciation of many common English words as we did in that class. Too again highlight the level of personal involvement Janet had in this project: she actually came in the day of the talk show shoot and directed both my body and voice warm up exercises for twenty minutes. This was invaluable in allowing me to be relaxed yet sharp in front of the cameras.

## Hosting while Directing

One consequence of choosing myself as host was the new dual role I placed on myself as both host and director. What would that imply on a logistical level? Who would direct the crew while I'm in front of the camera? Who would be able to give me feedback on performance or even content, energy level and scheduling? How is the technical side of things going to affect my creative abilities and presence of mind as I will have to "perform" and find the right questions, and sometimes answers, for the guest?

The main answer was to have co-producers who would be fully involved in the creative process so that they could take over while I was on camera which would only happen for the talk show day. The co-producers could be leading the crew and answer most of the creative choice questions while I am busy hosting.

I was well aware that I would have to have as much rehearsal time as possible for the crew so that the actual shooting process could run as smooth and seamless as possible while I was hosting. Taking this into account, rehearsal for me as the host was critical as well and a lot of it would dictate the actual planning of the prep and shooting days.

With her undergraduate degree in TV Production and her strong technical and organizational skills Andrea Kuehnel was most qualified to be my line producer for the show. Since the space of the shoot was very self-contained for the talk show (\*I will discuss the location choices in a later section), Andrea and I came to the conclusion that it was manageable for her and best for the show to have her be the 1<sup>st</sup> Assistant Director as well. This was important because she would need to be in full knowledge and control of the schedule, and already had experience on TV sets.

My continuous collaboration with Jonathan Frey as co-producer on all of our prior projects made him an easy choice for co-producer on this one. He was also an excellent choice because he had been involved in the project and idea development from the very beginning. I could rely on him for support in both the creative and the logistical side of the process. Jonathan's role on set would include supervising the logistical side and being my guest director. He and Andrea would have the right to call "cut" while I was on camera.

With his experience in documentary filmmaking and interviews as well as his strong research skills, Eric Gremillion became associate producer. One of his strongest contributions would be to help me shape the journalistic aspect of the show: research the guest, the documentary subjects, pinpoint the important and relevant parts of their respective lives and reflect on the actual questions. He would actually help me with structuring and organizing the questions on the day as well and be my personal assistant throughout the talk show segment.

Robert C. Bigelow, with his years of experience in both sound and live music recording for TV shows and feature films, was very complementary and beneficial to the producing crew. Not only as a sound mixer, but also as an associate producer, Robert's feedback on technical choices helped to ensure that the production of the show would meet professional standards.

These four producers could run the show and guide the crew in their respective departments as I, as host, would be in front of the camera. They would also assist me on different levels on set in a directorial sense: personal performance feedback as host; crew management; creative choices, etc.

Once the problem of choosing a host was solved and after having dealt with the direct implications of it being me, it was then time for me to think of an appropriate guest for this very special first episode of *The Gems of Jazz*. It is here that I wish to emphasize the fact that it was to

be a first or pilot episode because this would have a direct effect on the choice of the guest. The very first guest had to be somewhat representative of the local music scene, not necessarily a legend, but definitely a recognized personality with an established name. I intended the choice of the guest to not only reflect a certain generation of musician but also to have some “crossover” qualities regarding his style of playing. I wanted a musician between 50 and 70 years old, who had witnessed enough and was part of the evolution of the music scene through his own career and collaborations. It was important to me that the guest could look back into his early years and talk about the 60s and 70s, and who was taught by people who evolved in the 30s and 40s. Then I could truly tackle a lot of the burning questions regarding the evolution of the Jazz scene, along with the transmission of the traditions and musical knowledge through generations. It would be best if the guest would have gone through various stages and roles in his own musical life; from being mentored to being a working musician to being a teacher and a mentor himself. The idea behind the choice of this first guest was also to have somebody somewhat famous to a broader audience to serve as an instant “audience appeal.” Early on this was not so much a requirement as a strong creative desire, given the fact that this film was still a student project and was therefore missing some credibility in their eyes.

The first name that was mentioned by Robert Bigelow was Allen Toussaint. His name, renowned career and famous hits would have tremendously helped the appeal of the first episode of such a series and would set the tone and standard for coming guests. Also, his knowledge of and evolution within the New Orleans music scene could have served, for the viewer, as a fascinating glimpse into an elusive world.

Unfortunately, even though we were in close and positive contact with his management, we could never arrange a meeting with him or convene a date for the show. Still, the process of

trying to convince his management to have him as a part of the show was very enlightening. It helped me to realize how difficult it would be to get someone on board at this stage of the process. Working with a show this early in the development process, with no prior experience and therefore no established credit could and with no assurance of air time, could seem to the musician as too big a risk. I thus had to think of people who I knew and who would understand and support the concept and goal of the show and who would be willing to commit to such a long term and potentially uncertain project in their eyes. The guest, whoever it would be, needed to still be very appealing through his name, experience, collaborations, charisma on camera, and elaborate vision on the Jazz scene.

This is why I decided to try for drummer Herlin Riley whose name, talent, experience and musical genius are famous throughout the international Jazz scene. Herlin had been part of my first documentary, *New Orleans Music Renaissance*, and his easy-going attitude coupled with his presence on screen, musical abilities and his incredible knowledge on the New Orleans musical tradition made him a natural choice for this first episode. Herlin had also worked as an actor in my second year short film project for the FTCA 4530 class. His performance for a non-actor was truly stunning, along with his rapid understanding, engagement and interest in the filming process. I knew he would be very fascinating to listen to due to his musical education and talent but also his charismatic, on screen persona as both a guest and a performer. Being in his mid-50s, he has acquired a great overview and deep understanding of the Jazz scene as a whole, having collaborated with Wynton Marsalis for nearly 20 years, and played with some of Jazz's greats the world over, including Ahmad Jamal, Monty Alexander, Dianne Reeves and Sonny Rollins, just to name a few. Herlin also has a strong teaching background and continues to mentor and advise a large number of drummers in the city. This is why he proved to be the best

choice for the master class part of the show as well. His experience and evolution naturally reflects all aspects of the show, and he himself represents the best that the New Orleans music scene has to offer.

He agreed to be part of the show as soon as I contacted him and truly understood and embraced the goal of the show and the impact that it could have in the long run for both Jazz and the city. I still feel very grateful for his participation and personal involvement in this project.

### **The Guest: Herlin Riley**

After getting confirmation from him in early February, we settled on a date for the talk-show portion. It would be on Thursday March. 14. (\*I will discuss the full elements of and reasons behind the whole scheduling of the project in later sections of the paper.) With this settled, the next sure thing to start on was a solid research on Herlin Riley's life. First, through his website and various internet sources such as *jazz.com*, and even *discogs.com*, I found Herlin's main collaborations, including pianist Monty Alexander, then pianist Ahmad Jamal and then trumpeter Wynton Marsalis. Since 2005 much of his work is back in New Orleans and has followed a more independent path, though still working consistently with a wide range of musicians. These are the very types of collaborations that already form the main parts of his career. Also, he has released two independent albums, one in 2000 and one in 2005. These releases helped shape a lot of the actual interview questions which I will also elaborate on later in the section.

Within the local Jazz scene, it is common knowledge that Herlin Riley comes from a very famous musical family from the Lower 9<sup>th</sup> Ward. Having a musical lineage is very true to the Jazz tradition and the culture of this unique city. He was raised by his grandparents and uncle, the Lastie family. All of the Lastie brothers were famous musicians along with Herlin's

grandfather, Frank Lastie. Frank was in fact one of the first people to bring drums inside the church and play during services. This is would be the setting where Herlin learned to play.

I also found a book and CD entitled *New Orleans Jazz and Second Line Drumming*, featuring Herlin Riley and Smokey Johnson, among other guests. This is how I came to grasp the mentorship connection between Fats Domino's drummer, Joseph "Smokey" Johnson, and Herlin. This would later convince me to choose Smokey as a vital interview subject.

Last but not least, I also thought that a more laidback conversation with him, prior to the shoot, could really help get a feel for the parts of his career that he likes to talk about the most and also to create a sense of his take and vision for Jazz in general. During the conversation, he elaborated on the importance of collaborating with Wynton, one of the most successful contemporaneous Jazz musicians, but also emphasized the importance he gave to composing and recording his own music. I also got to understand the primary place of his family life, which he jokingly referred to as his "double life", juggling between professional and domestic life. Herlin has five children and nine grandchildren, supports them and spends as much time with them as possible. They are obviously a great source of inspiration for him in his writing.

## **The Interview**

All of this led me to structure the interview along a few main themes: the beginnings, the main collaborations, the album recordings, the creative process, the "double life", Herlin in the present time and his teaching experience (\*the master list of questions I created will be found in the appendix). Formatted this way, Herlin and I could not only cover more of the New Orleans traditions embedded in his own musical upbringing and career, but also tackle some of the more personal aspects of his life, as well as dig into his creative process in terms of songwriting and new drumming techniques. Ending the interview on a teaching theme would also allow me to

transition the show into the master class, where Herlin would interact with students as they play a song of his.

After thinking of the whole interview conceptually, I started thinking about a dynamic way for Herlin to enter the actual set on camera. I figured it would be too flat for him to already be sitting by me on set from the beginning. Also, I do not prefer the classic “walking onto set” way of introducing talk show guests. I was lucky enough to attend many of Herlin’s performances, especially at the Jazz club Snug Harbor on Frenchmen Street in New Orleans, and witness many of Herlin’s musical tricks to captivate the audience. For instance, since the concert room is fairly small, the band typically first walks through the audience to reach the stage at the back of the club. Then, the band members walk up to the stage and set up, and are later joined by Herlin as he starts playing a beat on the tambourine, walking across the room dancing to the beat of it. The band then starts playing a tune to the tempo of his tambourine until he reaches his drums on stage, at which point he joins in on his token instrument. This unique entrance that Herlin does had always made an impression on me and is still one of the most dynamic and entertaining musical entrance I have ever seen! There was no doubt; I had to have the same for my show. Having Herlin playing and dancing his way up to his chair, is very much in line with a core element of Jazz musicians as being well rounded performers.

## **The Documentary**

Once I figured out the content of the interview with Herlin, it was time for me to think about which musicians could serve as interview subjects for the documentary. It needed to be people from Herlin’s life and career that could best illustrate and introduce his very rich and varied musical life.



First of all, I wanted to cover as many different parts of his career as possible, with as few subjects as possible. I thought 4 or 5 people total would be best for retaining audience engagement. That way, it would be easier to create a real sense of conversation and to visually (though not actually) create a sort of “round table” effect where the musicians would sit and talk about Herlin together. Since not all local musicians are that famous to a greater audience, it was also necessary to avoid too much name dropping, so that the audience can more quickly identify and relate to the different people talking on camera.

I started thinking of Herlin’s students first and as I am friends with drummer Charles Brewer, a UNO Jazz graduate and student of Herlin Riley. He seemed a good a place as any to start. Brewer, who is now playing 30 shows a month in town with more than 6 different bands, including the Algiers Brass Band and Gal Holiday to name a couple, has taken lessons from Herlin on a weekly basis for over 2 years. As he himself recognizes, Herlin has been one of his main influences throughout his learning process and growth as an artist. I thought it would be very interesting to have him describe and analyze Herlin’s teaching skills and effect on his own way of playing.

It seemed an obvious choice to also find somebody who has witnessed Herlin’s musical collaborations first hand. I am also friends with Wes Anderson, local New Orleans Saxophone player, who was featured in my previous documentary via a performance with his quartet at the New Orleans Jazz club, *Sweet Lorraine’s*. I decided he needed to be included in the documentary as well. Wes was also in Wynton Marsalis’s band for 20 years, at the same time as Herlin was the drummer for the band. Wes’s involvement in with this group began with the Wynton Marsalis sextet, and then evolved into a septet to finally becoming the Jazz at Lincoln Center Orchestra. Wes and Herlin have shared a lot of the same experiences touring the world, and I

knew this part of Herlin's life was vital to bring to the audience and that Wes could provide the most detailed, entertaining and personable way of doing so.

As I mentioned before, Herlin has also collaborated with many other artists, including many world-renown female Jazz singers such as Dianne Reeves and Cassandra Wilson. I even have a record from Dianne Reeves where her backing band consisted of a full-blown New Orleans native rhythm section, including Chris Severin on bass, David Torkanowsky on piano and Herlin on drums. David Torkanowsky also appeared in my previous documentary, and was by far the most charismatic and animated subject on screen. It was while talking to David about my project that I found out he and Herlin actually played together in Herlin's uncle, Walter "Popee" Lastie's band when they were both only 15 years old. This is how I found my witness for this ultimate connection between Herlin's musical upbringing, in the Lower 9<sup>th</sup> Ward underground music scene, and the unique New Orleans musical heritage and tradition that this band represented for both Herlin and David's musical education. He agreed to participate in the project.

Last but not least was Smokey Johnson, a legendary New Orleans drummer. Herlin and Smokey participated in creating a drumming book/CD entitled *New Orleans Drumming and Second Line*. It was through this book that I realized Smokey was a sort of mentor to Herlin. Smokey, now 86, played with New Orleans R&B legend Fats Domino for 26 years and has been an emblematic figure in the local scene, as well as a reference for all drummers. Therefore I researched his contact information which led me to the Musicians' Village, in the 9<sup>th</sup> Ward. He also agreed to do the interview.

With these four artists, I could create a conversation for the introductory documentary that would cover most of Herlin's career span and his most impactful collaborations. In order to

add a personal touch to the conversation, and knowing the importance of family to Herlin, I also wanted to interview his wife, Miss Patricia Riley. She agreed to do the interview, but questions to her would be of a different nature and angle than those for the musicians.

Although many of the interview questions were tailored to each individual according to their working relationship with Herlin, I still included questions common to all of them such as: How long have you known Herlin? What is your strongest memory with Herlin? What did he bring to you musically? What is Herlin's effect on the bandstand? What is Herlin like off-stage? Although each one of the latter could highlight different parts of Herlin's life, with these common questions, it could also truly create a flowing conversation between all subjects and really hit upon some strong transitional points as the then edited conversation would flow from one theme to the other seamlessly. In order to edit the documentary and create this smooth discourse, I used the "paper cut" method which I will explain in detail in the post-production section of this paper.

## **The Master Class**

The last section of the show to be designed content-wise, was the master class. I had attended Victor Atkins' Jazz combo class, which takes place twice a week in the Rehearsal Hall of the Performing Arts Center at UNO. Knowing that Herlin Riley would be the guest, Professor Atkins would need to get the students started on rehearsing one of Herlin's tunes early. We discussed the different tunes, and found an upbeat tune called "Soscalah Blues" that Herlin wrote and recorded for his second album *Cream of the Crescent*.

The tune has a strong horn section presence, and a very unique drumming rhythm combining different beats which would make it all the more interesting to both a musician and non-musician audience. Knowing that the on-screen length of the master class section would

have to be around fifteen minutes, Victor and I decided that the length of the song could not exceed three minutes on screen, especially because the students will play the song twice: once on their own at the beginning of the sequence and once after Herlin gives his comments and feedback to them for improvement. Since I did not want to cut out any of the actual performances, Victor and his Jazz students had to remodel the whole song structure so that the students could play a full version of the song including a beginning (*head*), a solo and an end (*out*). That way we had it structured so that only the alto saxophone player would play the solo, and that they would all play each part of the song at least once: the head twice, the out once, with the solo in the middle. After a few weekly meetings, the band was ready to perform the song!

## **Chapter 3: Methodology**

### **Preproduction**

#### Scheduling

Having now fully conceived and grasped the content and average length of each segment of the show, I could start scheduling each one in a production sense. It quickly became obvious that everything revolved around the main interview date, which Herlin set for Thursday, March 14, working around his availability between tours and performances. Herlin's availability also dictated that the interview, the solo performance and the master class sections take place on the same day, or within two consecutive days. This limitation actually matched the whole idea of making a TV-like production, keeping in mind that everything had to be fast-paced and shot within a short limited time slot. Also, I did not want the shooting process to be too taxing on Herlin. It was important that he feel comfortable and that he spend as little time on set as possible so that whatever he would talk about and do in front of the camera would be more energetic and spontaneous.

That being said, my co-producers and I decided to shoot the whole talk-show segment the same day, and have Herlin there for only eight hours instead of twelve or thirteen like a typical film shoot day. This would naturally require an extremely tight and well-coordinated scheduling process.

Knowing that the interview, the solo and the master class would happen on the same set, it was then easy to decide to shoot the interview first, in order to get the central content of the show first and get a conversation with the guest while he is at his best energy level and the most ready for action. That way, we protected ourselves from any technical or scheduling issue: we would have shot the central part of the show no matter what. Also, it logically follows the energy

and flow of the actual edited show: the interview, the solo and the master class would be edited and put together in that very order, and therefore, the energy level and cohesiveness will be transparent, between the set and the on camera performances.

### Visual Aesthetics

There was one thing that stuck in my mind, as I developed the visual style of the entire project with my cinematographer, AFI graduate DJ McConduit: I wanted to link both the aesthetics associated with Jazz in the old days, with some new, “fresher” elements. Thinking of classic jazz designs and pictures brought me to the Blue Note album covers. These covers became the symbol of the peak of the Jazz era in the 50s and 60s. The label still existed until the 80s and then got picked up again in the early 90s. But, during these two decades, the New York-based label company produced some of the best artists that Jazz had to offer at the time. From Fats Navarro to Miles Davis, John Coltrane and Jimmy Smith, just to name a few. These artists, among others, depicted Jazz as an evolving art form, one which was revisited and reshaped by these amazing creative minds. Almost all of the covers of these Jazz greats were shot by the same photographer, Francis Wolff, and the pictures were then turned into very stylized, yet minimalistic, covers by Blue Note in-house designer Reid Miles. Miles’ creations revolved for a long time around colorizing contrasted, monochromatic pictures of the artists. An iconic example of this peculiar style is the light blue cover from the John Coltrane album *Blue Train*. On this cover, Miles went through all possible colors and even added shapes, monochrome backgrounds and the like, but a majority of the covers had a black background and a colorized picture. I felt that this would be a perfect guiding force to put behind the visuals throughout my show. Even though I did not intend to desaturate the image and re-colorize it

afterwards we did allow ourselves to use colored lights wherever it felt appropriate; this would enhance the on-camera presence and performance of the different subjects.

With such a strong visual scheme, even a casual television audience would be able to associate the show with the older visual aesthetics of Jazz. Moreover, I could provide them with a cohesive visual Jazz feel throughout the show by using these specific aesthetic techniques. Connoisseurs would also recognize the connection with the 50s and 60s, drawing much more detail and therefore having a richer viewing experience.

This visual association would become a much more impactful element for the documentary part: each subject would have his own light color, angled  $\frac{3}{4}$  profile and we would create a background (and overall feel) that was as “contrasty” as possible. The only nuance to the Blue Note covers is that Mr. Wolff usually did not use backlights. We decided to use a white light (daylight color) as an edge light, mostly hitting the back of the head of the subject, to use it as reference for the viewer’s eye to bring up the hue of the colored light on the subject’s face and to separate the subject’s face from the dark background, regardless of their skin complexion. The lighting scheme would consist of one Kino-Flo, with gel, for the key light, and a Fresnel 650W put on a dimmer for the backlight. We also planned to utilize a big piece of duvatine on a C-Stand to place behind the subject in order to create the black background that we wanted. Having that lighting scheme in mind, we now had a true plan to refer to, going into people’s homes and having to setup quickly.

Regarding the main interview day, the DP and I allowed ourselves to use as many colors for lighting as needed for variety, but we still wanted to stay true to this Blue Note cover concept to a certain extent. Colored lights on the set would give a “on stage/bandstand” feel to the set, but it was also our intention to keep the look and the lighting of persons contrasted.

The lighting grid of the Nims Theater would be of great help, but we also used 2Ks, with diffusions, for key lights and had very little fill light.

Once we figured out what we wanted to play as our background, we would be able to basically establish the “look” of the set. It was almost necessary at that point to have a dark, almost black background. The Nims Theater itself has a lot of black curtains, of black painted floors and walls, etc. But, it would not be enough for a consistent look because of the different black tints, materials and textures visible in the background. That is when I decided to rent curtains. Due to the dimensions of the stage, I had to rent enough curtains so that we could cover an area that would be 40 feet wide, and 16 to 18 feet wide. Any texture for the curtains would be interesting visually, and the plies would provide for a nice finishing touch. With black curtains placed behind me and Herlin, the DP and I could then truly establish the contrasted look we were going for.

### Production Design

The importance of developing the visual style for the show, even though it was ready conceptually, kept growing as we tackled the actual production week. In order to execute the different parts of the show and link those together visually on the stage of the Nims Theatre, the production designer, Christan Broussard, and the cinematographer, DJ McConduit, had to work in close collaboration. We all realized that it was crucial to focus on making the basic things look “clean” and good, in order to be able to build upon them and enhance the production value of the project.

Number one, we needed chairs for the interview. I hesitated settling on a specific choice for a long time because I wanted to have something more informal for the interview set. I had first imagined something like Herlin sitting behind his drums, illustrating what he talked about



musically, just like is done in the documentary segment. But we came to the conclusion that it would be better to sit down with Herlin first, and then have a separate solo section. This would match much better my intention to depict these musicians as people first and to have a more personal, relatable angle on the conversation for the viewers.

So we decided to have two comfortable armchairs in the foreground, a table in the middle and the featured instrument of the guest in the background. For Herlin, it was the drums. So we then, not only needed to find chairs, but we needed a drum set as well!

What color would be the chairs? Well, according to the logo, we had a palette from yellow to dark brown, same as the drum set color. After we did our research, we coincidentally came across the perfect pair of nice and comfortable caramel color armchairs in the Nims Theater lobby. I asked the Theater department and they were kind enough to let us use them as set dressing.

Regarding the drum set, I had to consider the fact that Herlin has an endorsement deal with Mapex drums. He explained that it is better to not risk it and also expressed a preference for that brand anyway. We researched possible places to rent a Mapex drum kit but it appeared to be much more complex and pricy than we originally thought it would be. I thus asked Herlin if we could use his drum kit. He accepted on the condition that someone would go get it and bring it back. Robert Bigelow is a drummer himself. It reassured Herlin to know that someone who understood how to handle drums was taking care of his set. By chance, his drums were also caramel color! It was a perfect match for the set dressing. After we mounted them (with cymbals, etc) and dusted them, they truly became a prominent part of the set dressing, shining under the color lights! We placed them on a small stand that the Theater Workshop people, Kevin Griffith and Diane Baas, generously lent us. It was the perfect size, and we painted it black.

For the design of the table we asked Andrea Kuehnel's opinion because she had worked on TV shows before. She showed us different picture examples of pilots and real German TV shows and we found a good compromise for the table design: a square white Plexiglas table, with dark brown wooden edges. The white Plexiglas material allowed us to put a small light inside the table and if the logo was ready we could even paste it on one of the sides. In the end, the logo was not ready and the actual lighting of the set reflecting off the table was more than enough to make it stand out without being distracting to the viewer's eye.

We then had to figure out the set design for the student Jazz sextet. I already talked about the fact that Herlin would face them, but this time, Herlin would have to sit on a stool, where he could move about more freely, even having the option to stand up if he felt like it. Next, we had to address some space issues which arose due to the lack of adequate space on stage for the entire band, Herlin *and* all their instruments. The fact that the students needed to face Herlin as he instructed them, led us to decide to reorient everything diagonally across the stage. We kept the drums at the back and on the stand then put the piano on one side and the bass on the other. We wanted to put the horn section (three people) in front. The Theatre Workshop heroes gave us a nice and comfortable stool for Herlin along with three metal stools for the horn players, which we sprayed with black paint. Kevin Griffith, of the Theater department, even gave us the paint! We then had our entire setup complete. The bass player brought his bass, the horn players brought their own instruments and the band's teacher, Victor Atkins, lent us his electric piano and amplifier. I felt that the minimal set dressing of the master class would help the audience focus on the actual performances and musical aspect of the conversation. I tried to keep the set very contained around the musical conversation between Herlin and the students. That way, the audience could directly witness the connection and the knowledge transmission that happens

during such sessions. Without any excessively flashy set dressings, we were able to create an atmosphere focused on the music and the personal elements that each person brought to the master class experience. Both the students and the viewer could then be free to concentrate on the direction and advice being transferred from Jazz Master to Jazz student.

### Set Orchestration

The interview set design, although planned to be quite minimal to have that “clean” look, was to dictate where and how the solo and the master class would happen spatially. Also, it is important to remember that the guest is not, and will not be an actor. So I think once the show is presented to them in a certain way and especially, in a certain order, it is important to keep that order for their own understanding and peace of mind.

Following the interview would be the solo. I initially intended these two parts to be shot continuously. But I realized that it would be too complicated, given the location and technical settings, to execute it. In terms of continuity, it would be best to simply separate each part and treat them as regular “movie scenes”. Besides camera setup and lighting adjustments, the solo would not need any major remodeling of the set. The solo and the interview would be allotted roughly the first half of the day.

Since the master class would necessitate the most rearranging of the set, having to prep for a full sextet to come in, including all the camera, lighting and microphone setups, I decided to devote the whole second half of the day to it.

Having this order in mind, Andrea and I had to schedule the time allotted for equipment check out, prep and rehearsals. The fact that the shoot day was a Thursday made it easier for us to setup early in the week. Monday and Tuesday morning would be reserved for equipment checkout and rough rigging on location. Tuesday afternoon would be devoted to lighting setup

and lighting scheme coordination and transitions between the different parts of the show, as well as set dressing. Andrea, based on her experience, insisted that we reserved as much time as possible for rehearsals. That is why we dedicated the entire day of Wednesday March 13 to be a major rehearsal day with every department on set to go through their tasks and setups, particularly sound, costume, and make-up. Also important was the fact that we recorded a fake interview with a stand-in for a few minutes and conducted a quick solo with a stand-in as well. We also did a run through of the master class, without Herlin, but with Victor Atkins actually directing his students through the version of the song they would play for Herlin. This latter part of the rehearsal would also be very beneficial for the students to get acquainted with the cameras floating around them as they perform.

### Location

Once our basic schedule was set I could then decide on what space to use. Again, one of the guiding elements in the choice of the talk show set location was the fact that I wanted to tie in the show as much as possible with UNO. Featuring UNO Jazz student and basing the pilot out of UNO was a big step in the right direction. We first had in mind the location where I shot my FTCA 4530 project: the Recital Hall, inside the Performing Arts Center. It was a good option, but we were concerned that it would be too big and would not really play as a set unless we did a lot of set dressing cutting down of the space with lighting tricks. One major concern we faced however was brought to our attention by the Music Department director, Dr. Robin Williams, who warned us that the drums could sound way too loud and too boomy in that particular room. The sound mixer for the show confirmed that problem and we had to come up with another solution.

We thus needed a smaller space that could function as both a stage and a performing area. The Nims Theatre, central performing place inside the Performing Arts Center, quickly became the best option we could find on campus. It has a stage that is easily modifiable and that could play as both a performing area as well as a regular set. The fact that it had seats and this amphitheater shape was very appealing as well.

### Marketing Package

During preproduction, I always had the two following guidelines in mind: make Jazz accessible and relatable, and make a marketable product. Both of these dictated that I create a whole marketing package, or at least a template for this package. To me, and based on what I see in the media, magazines, on TV and even in the way movies are promoted, this package should at least include: a logo, a visual chart, a theme song and a jingle video that would remain the same for the intro of each episode.

### Logo

I started to develop a logo very early in the preproduction process, even before I knew the location, the guest, or the technology we would use to produce this movie. The design of the logo and the choice of its color would allow us to come up with a specific color palette that I could then use as a reference for designing any other visual element of the show. One of my former students, Kyle Tveten (who is a graphic designer for UNO Student Government) started to design the logo in January. I told him that I wanted a unifying shape integrated in with the *The Gems of Jazz* title that could be used on its own to represent the show.

I also wanted to stick with the brass colors, at least for the text, to stay true to the idea of Jazz and its brass instruments. The background color would be brown to evoke the omni-present dark background of the show and also because brown is also an iconic color of visuals depicting

the art form. We ran into the actual “gem” color as Kyle and I were looking for colors on reference websites, such as Pantone. Pantone’s color of the year was emerald! So I thought it would be very appropriate for the show, since emerald is a gem and the show is produced and will be finished this year. There was our reference color for the “shape” we intended to create. We just took different hues and saturations of this emerald color to create a gem color palette and give ourselves options.

After a number of drafts, I decided that the unifying shape of the logo would be an emerald cut gem coming out of a saxophone, also suggesting a “J” that we could use for the “J” of JAZZ in the title. A pretty common trick indeed, but it would expedite the association between jazz and the show for the audience.

Last but not least, the color of the text had to be determined. I really wanted to evoke the shiny brass of an instrument. So we came with the idea of making the text look like it is cut into a shining brass rod, such as the side of a trumpet when the light hits it. We actually took pictures of trumpets and trombones and tried to recreate that lighting reflection effect on the brass *into* the letters. It would imply a fine choice of colors, both darker and brighter than the brass yellow used as the basis. It would go from cream to orange to light brown. We had our effect. The logo of the show could now closely resemble what I had in mind. It is both very modern with the unifying gem shape and its contrasting color, but still true to an older era and its traditions with a quite conservative font and the brass colors. (\*cf appendix)

Last but not least, the gem shape itself could solely be used on a brown background to represent the show! Stickers, flyers, T-shirts, you name it and the logo could be replicated on it.

## Jingle & Music Video

As mentioned above, along with the logo I also had to think of a theme song and an accompanying video for the opening of the show. It would serve as an eye-catcher for the audience so that they could immediately engage in the content to come. Also, as everybody knows, a TV show needs a distinct jingle for its intro in order to appeal to the audience by putting them into the right mindset: one that is ready to delve into the seemingly foreign but lively world of Jazz and its people.

At that point, I contacted my friend Mario Abney, who had already served as the music director for my previous short film, *In the Pocket* (directed for FTCA 4530). Mario is a well-known local trumpet player, drummer and piano player and performs with his own quintet and sextet several times a week. He agreed to compose the theme song for the show. For a jazz composer like him, it was quite a challenge to write a jazz song that would respect the Jazz song structure, have a beginning, middle and end, but also be less than one minute!

After a few melodic tries, which were all interesting but not compressible enough, he finally thought of a song he composed years ago but never recorded. It was called *Chapter One*. It opens with a strong and simple funk beat, and turns into a swing feel. The idea behind the tune already matched the whole intent of the show: to integrate and prove that Jazz is still a part of everyday life, displayed through the fact that every genre of modern music finds its roots in Jazz or Blues. The fact that the tune happened to mix two different musical genres only served to enhance this idea. Containing a very strong melodic line that is repeated several times throughout the first minute, the song is very catchy and relatable. Additionally, there is a nice build up within the song's structure, where it starts with the drums and the bass, then the piano, and finally the trumpet and saxophone come in to play the melody. We settled on it and just had to

refine the structure so we could cut it at a point where it would make sense rhythmically. The part to be actually recorded would not exceed 50 seconds, which was perfect for my use.

I then had to plan and design the actual video. Knowing that Mario Abney's quintet would perform it, I wanted to record the musicians as they were playing the tune, but in a much more stylized way than just a mere concert video. The intro of the movie *Ray* inspired me a great bit here. The movie opens on close-ups and inserts of Ray Charles's band members performing the song *What I'd Say*, and the sequence ends on the reflection of Ray's fingers playing the piano in his glasses, concluding on a zoom out to his whole face. I thought this montage of close-ups and inserts, never really revealing the band members' faces was an interesting concept. It actually matched the whole idea of the show in some way: "Who are the people behind the instruments?" "Who is the person behind the performer?" That, to me, would entice the audience to want to know more about these people, what they look like, and who they really are. Not to mention, how do they play so well?

## **Production**

Once Andrea and I pinpointed our shooting schedule, and thanks to her experience in TV production, the schedule unfolded pretty much according to plan. We spent an hour and thirty minutes shooting the interview and gathered 53 minutes of footage. We were able to cut a couple of times for the crew to reset, change cards and for Herlin and I to relax and regroup. This was vital to the quality of the conversational flow, since neither he nor I had been in that situation before! He had to get acquainted to his guest role and I had to get acquainted to my role as a host. Herlin and I already had a friendly rapport but it was still good to be able to refocus every 15 minutes or so.



We then jumped straight into the solo performance recording. I told Herlin that a 3-minute performance would be more than enough because I did not want to cut any of it out in the editing process. Following his wish, we did three takes. I was cueing him the number of minutes as he was playing, and after take one and take two, he kept on saying “I can do better than that, man! I can do so much better than that!” That is why we did three takes, even though I was thoroughly impressed by the first one.

The solo was also great in the sense that it was such an immediate payoff for the crew as well. The lighting already looked good on Herlin and the drums and no one could ignore the entertaining musical quality of his drumming. Even though we were all focused and working as he was playing, it really contributed to a great atmosphere on set and I felt that people went to lunch with very tangible a sense of fulfillment.

We were done with the interview and the solo before lunch and reserved the whole afternoon (the other 4h of the 8h shoot day) for the master class only. The setup took an hour, the rehearsal with camera movements, etc. took an hour and the filming of both performances took an hour and a half. Victor Atkins conducted the rehearsal and Herlin sat in the room to watch the performance over and over and get ideas for his feedback for improvement on camera. We were able to shoot two takes of the first performance, the one before Herlin’s feedback and then roll on Herlin’s feedback all the way through the second performance without cutting. It was a very straight forward process thanks to Herlin’s experience in conducting such events. The camera choice, camera setup and sound setup that I discussed in the previous sections helped us to be very flexible and mobile and just go with whatever Herlin decided to do with the students! He decided to approach each section separately and make them play some parts of the songs as he gave them instructions, both technical and personal. The rhythm section (piano and bass) went

first, then the bass and finally the horn section. The fact that he talked and they played, almost without pause, made it very dynamic and held with it a sense of cohesiveness with the rest of the show. Once again, the audience would benefit from this very personal approach and the entertaining value of the high quality performances by the well-prepared, but also responsive, Jazz students on screen.

Throughout the talk-show day, we actually wanted to have a live audience that could be with us in the Nims Theater and give a real live TV show feel to the whole shoot. Although we posted ads throughout the school, on craigslist and Facebook, very few people showed up. Only a few interested Jazz students, along with Victor Atkins' class, were there for the solo and the interview in the morning. We still got some reaction shots and applause from them which looked convincing enough for a few seconds on screen. (I will detail why I decided to leave them out in the Post-Production section of the paper.)

Regardless of the number of people in the audience, I had decided before the shooting day that the master class would be without an audience anyway. I felt it was necessary to create a more intimate setting for Herlin and the students to interact, almost to give the impression that we were eavesdropping into their conversation and witnessing an amazing, earnest creative workflow unfold in front of our very eyes!

Also, we planned to have the audience only in the morning in order to have a smoother set-up process and to cut back on catering costs.

### Documentary Interviews

For each interview, we scheduled a two hour window. We tried to do one a day during Spring Break, in order to be more flexible towards the musicians availability, but this concept did not hold strong very long since there were a lot of cancellations and rescheduling. I noticed

that the constant back and forth of such a small shoot time made it very difficult to get crew to shoot the interview. The DP and the Sound mixer were definitely committed and present every time, but it was hard to find operators and extra hands for the interview since they took place during the day, and most of the rest of my crew were UNO students with daytime classes.

Within this two hour window, we had time to meet up in front of the subject's house, unload most of the equipment and discuss a game plan before even knocking on the door. Only then did the DP and I go in to do a quick tech scout and to figure out which way we would shoot. We needed to determine things such as whether or not to use a C-Stand with duvatine on it as a background, in case the interior was too flat, too bright or too "busy" looking. The idea behind all this was to decrease any impositions placed on the interviewee and any members of their household. Shooting at their house provided for a much more relaxed atmosphere on their side, and I wanted to keep the interview as laidback as possible.

We would then choose the right color, and only brought in the key light (Kino-Flo) and the back light. Our minimal setup took 20 to 30 minutes, including lighting and sound adjustments. This allowed for the actual interview to be 30 to 40 minutes, and another 20 minutes for wrapping up gear, etc. We were in each person's house for an hour and a half at the most, which is, in my opinion, a maximum. We went to Charles Brewer's house first, where the setup took a little longer because we had to put duvatine on all the windows in his living room. Even so, we were still done within two hours. The next day, we were in David Torkanowsky's studio, where he allowed us to plug the sound recorder straight into his own gear, which allowed for a clean sound to record his musical illustrations on piano.

We could only schedule Smokey Johnson's interview for a week later, since he was harder to locate: I had to go talk to the administration at the Musician's Village, in the upper 9<sup>th</sup>

Ward. They manage the housings of all the musicians in the Village. After I explained my project and my working relationship with Herlin Riley, they were very supportive and gave me Smokey's new contact information. He was willing to do the interview at his house. We applied the same setup to his interview.

With Wes Anderson, since he lives in Baton Rouge, his interview was the toughest to schedule due to the drive time involved. Fortunately, this problem was solved at Jazz Fest when Wes was in town and we could schedule his interview to be shot at my house in Uptown. The fact that the day of the interview was pushed back so much, combined with conflicting schedules due to Jazz Fest, caused there to be serious lack of crew for the shoot. Andrea and I had to pre-light at my house and set up the duvatine, etc. before Wes arrived. But this allowed me and Wes to be much more focused and relaxed once he got there and led this interview to be the best one I shot, in terms of content quality and flowing conversation.

A couple of weeks later, on May 17<sup>th</sup>, I was scheduled to shoot and interview Herlin's wife. Andrea and I had talked about bringing an extra personal touch to the documentary conversation and this was the perfect opportunity. Mrs Riley had called me a few days prior to the interview day to tell me that her children would be there too and wanted to be involved. Altogether we had 5 interviewees that day. This completely changed our plans regarding the lighting and sound setup. We had to use three lavalier microphones and two dynamic microphones to get everybody's clear voice, including my own. Also, Andrea and I had to set up a 1K with diffusion and slight green gel, as well as a 650K for fill light. We shot it in Herlin's living room. We could not use duvatine nor C-Stands there, and this contributed to giving it a very different look than the other interviews. It became obvious that its look made it impossible to use it among the other interviews: it would have broken the visual consistency of the

documentary. But since we took care of the basics: everyone was well lit and sounded clear throughout, and due to the fact that the conversation had a much more funny and more personal tone than the other ones, this interview sort of stood out. At this point, I thought of using highlights of it for the end credits. It would still fulfill its goal of giving Herlin, as a Jazz musician, an even more relatable facet as we hear fun anecdotes about his family life.

### Introduction Speech

One of the last things we shot with a skeleton crew was my personal introduction for the show - which was planned to come after the jingle but before the documentary. The producers and I actually decided to add that part into the show as we noticed that I was not a strong narrative force within the documentary, as it only featured the musicians' interviews and statements along with footage of Herlin playing. I needed to simply announce the general content of the show so that people could relate to me as the host and in order to direct their interest in the featured musician. The Lab Theatre inside the Performing Arts Center was the perfect place to shoot this segment. I only wanted a black background, semi-contrasted but warm lighting. We used one the black walls of the Lab Theater as background, and two Foto-Flos as key and fill lights and one 650W Fresnel as back light. I first wanted for this shot to be a continuous dolly-in shot, from Medium to Close-up, but once the dolly was set up and we had rehearsed a few times, we noticed that the wooden floors underneath the dolly were way too loud. They would crackle as the dolly grip would push the dolly forward. We could even hear steps. We thus decided to simply leave it as a static medium shot. The whole introduction only lasted 30 seconds. It still took me 15 takes to say the text with the proper flow and energy level as a host, in order to excite and engage the audience while on camera. I had written the text by myself prior to the shoot, but once on camera, producer Jonathan Frey and I noticed that it was way too presentational and not

engaging enough. Most importantly, it did not match my personal way of speaking. So we remodeled it and rewrote it on the day:

*Hi, welcome to the Gems of Jazz. I'm your host, Virgile Beddok, and together we will look into the lives of the people who make the New Orleans Jazz scene. Our guest today is drummer Herlin Riley, a unique link to New Orleans musical heritage. Herlin plays with a joy and a passion that has entertained and delighted audiences around the world for decades. But before we sit with Mr. Riley, let's hear a few words from his contemporaries.  
Enjoy the show.*

I was happy with that type of phrasing since it provided enough introductory content about Herlin and embedded a certain personal tone. I also did not announce either the solo or the master class in order to leave space for flow and surprise within the show itself. I hope the introduction will play just as engagingly for a TV audience as I envisioned.

### Jingle

We shot the jingle last, since it was not content heavy but more presentational. It still took us several days to plan and prep for it. Mario Abney and I went to the Lab Theater two nights in a row in order to test the stylized contrasted lighting, then reduced to one 1K light oriented horizontally from  $\frac{3}{4}$  profile. He and I also had to nail the exact length of the song and locate the breaks and important phrases inside the song that would be *The Gems of Jazz's* melody. We actually agreed it is best to record two parts of the song back to back, within the same takes. The band just made a clean break all at once to jump into another section within the song and keep the energy level high. I would use the first part of the recorded song for the jingle video, and the second to play under my personal introduction.

Since Mario is also a professional piano player, he could sit at the piano that was miraculously located in the snack room next to the Lab Theatre and play parts of the song for

me. It was during this brainstorming session that we identified the exact sections and breaks of the songs to be played. It made for a really smooth and collaborative process.

I explained in a previous section how we split the shooting day into sound recording first and then video recording. It was a creatively intense and technically challenging process. I think the fact that the song is very upbeat makes it appealing. The fast paced and cheerful melody of the song makes you want to get up and dance by drawing the audience into a musical mindset. Also, the fact that Mario, on trumpet, and the saxophone player repeat the melody 3 times during the jingle song will make it very easy for the audience to identify later on and associate it with the show itself. It is what I needed to draw people's attention to the show as they channel surf for something to watch. And after capturing their initial interest, it could also serve to form a type of loyalty to the show.

#### Cinematography: The Interview

First, to create the TV talk-show feel for the interview segment, as well as for the following parts, we had to design a seamless multi-cam shoot. The first important choice to make was which camera to use. Well, the school has about 8-10 Panasonic HVX 200 cameras. I am now very familiar with them, having been trained on them and shot multiple projects with them as well during my first year for the FTCA 6510 and FTCA 6520 classes. On top of this, I was an intern in the equipment room for a full semester and actually trained undergraduate students on this camera as well. All these experiences provided me with the knowledge that these cameras would be more than enough to shoot all three parts of the whole talk-show day. We were able to control the light intensity, so none of the low-lighting problems would come into play. Also, the HVX battery life was very appealing, and proved to be great for the camera operators who would be doing handheld shots. Along with this, it is very easy to plug them into AC power as well,

which is a great advantage over any DSLR cameras that we could have considered. The HVX has a built-in zoom lens, also very convenient for our purposes. It provided us with shot variety with little camera operation. Furthermore, the 720p resolution provided by the HVX is a great compromise between HD quality and smaller file sizes. Not to mention that most home TV sets are still “HDReady” (including mine!), which is actually 720p, if not SD resolution. That would definitely comply with the standards intended for this project.

Moreover, through experiences with past projects, I am now very familiar with the P2 workflow linked to the use of the HVX to import and edit the footage into Avid: dumping the cards, linking to AMA, transcoding, etc. All of these are steps that I now feel very comfortable and competent executing. And lastly, the school also provided me with more than enough P2 cards.

The next question to tackle was how many cameras to use for the interview. In planning, I decided to use the traditional 3 camera interview coverage: one Medium Close-Up (MCU) on me, one MCU on Herlin Riley and one Master Shot (MS) of both of us talking. The DP and I also wanted 2 handheld cameras: one to shoot creative angles in the interview and one to capture audience reactions. That would be a total of 5 HVX cameras. According to the amount of synchronization and coordination needed to operate all these cameras, we thus decided to settle on 5 cameras for the whole talk show day. More would be too much to handle between coordinating the camera operators and the logistics.

We also kept the scheme of having three static cameras and 2 handheld ones for all other sections of the show, in order to have more traditional shots safely recorded and to be able to give ourselves flexibility in the editing room with more original compositions.



In order to infuse an extra level of dynamism into our shots, the DP decided to put the MS camera on a slider in order to bring movement into the conversation which I felt was an appropriate decision. This would make the shot appear less static, thus creating a more active and engaging experience for the viewer.

In order to cover Herlin's tambourine entrance, we debated whether it should be handheld, static on tripod or on the steadicam. Since the school has a tripod customized for the HVX, it was an easy decision to choose the steadicam coverage which, in the end, did bring a smooth feel with enhanced motion to the entrance shot of Herlin playing on the tambourine and dancing his way up to set.

### Cinematography: The Solo

For the solo part, we then used two  $\frac{3}{4}$  profile static shots, one of them was a Medium shot of Herlin, enhanced with the slider in order to focus on Herlin's body movements and the other one was on the opposite side, almost a long shot, where we could see both Herlin and all his drums. This later part truly allowed us to integrate him with his instrument within the same shot.

Since the instrument featured in this episode is the drums, the third static shot had to be one that is very commonly used in drumming tutorial videos: an overhead shot of Herlin. For accessibility, we placed a DSLR camera, Canon 7D, on a high-hat placed on the cat walk right above Herlin's head so that we could have a very dynamic and original angle on which tom (drum) Herlin is hitting. The continuous shooting time allowed by the 7D is 12 minutes, which was more than enough for one take of the solo.

The two handheld cameras would cover interesting inserts and close ups of Herlin and his drum set in action. We placed one on each side of the drum set and told the camera operators, for editing purposes, to hold any well-composed shot they could get for at least twenty seconds.

### Cinematography: The Master Class

For the master class part, we wanted to create a conversational aspect through the way we placed the students and Herlin on the set. I had them face each other, the idea being to get some type of over-the-shoulder shots of Herlin and the students. It was more complex to execute than we thought though because either the operators or the cameras were always in someone else's shot or we were lacking space behind the subject. The compromise was to have two  $\frac{3}{4}$  profile shots of Herlin, one medium and one close-up, and the same type of  $\frac{3}{4}$  angled static shot for the student sextet, on the same side of the 180. The two handheld cameras left would get shots (close-ups and inserts) of the band members as they are playing or reaction shots (CUs) as Herlin is talking. That way, for the students' performance coverage we would keep a sense of consistency with the way Herlin's solo was covered.

### Cinematography: The Documentary

For the documentary part, the approach was different. I had to keep in mind that even though our lighting scheme was quite minimal, we were still a small crew installing lights and cameras inside people's homes and in mostly tight spaces. I thus wanted a compact camera setup. The small size of DSLR cameras Canon 5D, 7D or 60D felt very appropriate for that part of the production process. The fact that they record in 1080p was also more than enough, compared to the 720p resolution used for the talk show day. Last but not least, the fact that they automatically cut after 12minutes of video recording would not be a limiting factor since we were only recording interviews and could cut in between questions. This would give us a great opportunity to reset a new shot size and give the interviewee a break to gather his or her thoughts on the next questions. Also, the concerns that these cameras typically raise in low light situations

were no longer an issue because we could control the lighting intensity and we had a dark background, which would be out of focus or in most cases just solid black thanks to the duvatine.

The size of these cameras became a true advantage as well since the DP and I decided to shoot the interviews with 2 cameras! A Cam would get a medium shot of the guest, either  $\frac{3}{4}$  profile or quite frontal and B Cam would be a true profile shot, MCU to CU.

We actually varied the angles for the A camera between the different subjects. We went from  $\frac{3}{4}$  profile either on the left or the right to slightly more and more “off-axis.” That way, we could create a round table effect. Once all the subjects were edited together, it would look and feel like they were all sitting together at a table talking about Herlin Riley, surrounding the viewer. This also was another way to stay true to the conversational aspect of the Jazz culture. Each B Cam shot would be there to enhance the individual onscreen presence of each subject and really accentuate the Blue Note stylized lighting of their faces, since the B Cam would be placed on the non-lit side of their face. Finally, we used F1.4-50mm lenses for appropriate shot sizes and depth of field.

### Cinematography: The Jingle

We shot the jingle last. At this point, we knew that the look would stay very contrasted and stylized, but I wanted to add a different touch to it. I wanted to desaturate the footage and then add some kind of tint in post-production that would give it a distinct look.

We filmed each musician individually in front of black curtains inside the lab theatre as they played on top of the playback song, which we had recorded immediately prior. Just like many parts of the show at that point, I wanted to keep the shots intimate, only between close-ups and inserts, without filming the musician’s faces. I wanted to do this all while keeping the

handheld camera to add movement and turn these close-ups into true dynamic shots that would flow on top of the song once edited together.

Also, the handheld technique allowed us to be much more creative and flexible. Other than the shot sizes, there was no limitation or direction. I used two cameras, and they both had the same task: find a well-composed shot and hold it for 5 to 10 seconds if possible, then move on to another shot. Since we shot in a series, we could very quickly gather a vast amount of footage – these only being creative angles of each musician. Knowing that the solo was 50 seconds, I knew I would have time to cut in only 3 or 4 shots per musicians. This allowed me to pick the best shots from an already great variety of shots per musician. Along with this, I only used one 1K ARRI Fresnel light, that we kept angled from the side, to create that contrast effect.

Once again, with controlled lighting, the size advantage and the non-limitation of the 12 minute continuous recording of these cameras, we used Canon 7Ds camera, with the same lenses: F1.4-50mm. We set the color profile preset on neutral to have more flexibility for color correction in post-production.

The shoot of the music video only lasted 5 hours total: 3h for the music recording, including setup and rehearsal time and 2 hours for the video recording of the 5 musicians individually, including different lighting setup for each one.

### Sound Recording

The quality of the sound recordings was arguably one of the most important elements to be paid attention to during production. The show needed such a subtle, flowing balance between dialogue and performances that we had to have a crystal clear and seamless sound recording process. Luckily, Robert Bigelow, live music recordist for the HBO show Treme, had a lot of

experience in on-set live music recording. His expertise helped bring the show to a true professional standard in that regard.

For the talk show day, Herlin entered the stage playing the tambourine and immediately sat down to start the interview. Then, between the interview and the solo, there was only a 15 minute break during which the sound department could set up the microphones on the drums. Then, there was the recording of the master class which included a sound check for a full jazz sextet. Also, considering the fact that Herlin would stop the band or make them repeat parts of the song as he explained the different aspects of his composition subtleties, they only had an hour to setup for the whole master class. That is another reason why the full rehearsals on Wednesday were so critical.

Mr. Bigelow brought his 24-track digital recorder, linked to Pro Tools software on his laptop. That allowed for greater flexibility and a quality on-set premix, considering the variety of microphones (lavalier, dynamic, etc.) and the diversity of recorded materials between the instruments and the voices.

The other challenge for the sound department was the documentary production. The 3 interview subjects, David Torkanowsky, Wes Anderson and Charles Brewer, were sitting by their instruments. Respectively, these instruments were the piano, alto saxophone and drums. We had to record them in a way that they could talk and play flowingly, without stopping for sound. This allowed me to fully recreate the way Jazzmen communicate when they talk about music or musicians; whether it's talking *and* playing or talking *as* they play, etc. For that purpose, Robert brought a compact 8-channel recorder, into which he plugged both my lavalier microphone, along with the subject's one and 6 tracks were left for the instrument recording.

The sound was such a seamless part of the process and the resulting effect of these recordings was so dynamic and lively that it actually convinced me not to include any other archive material of Herlin or the people mentioned and simply cut in some shots from an alternate solo take shot on the talk show day. (I will develop this point in the following Post-Production section of this paper.)

### Sound Recording: The Jingle

Last but not least was the recording of both the jingle theme song and the jingle video on the same day! I brought Mario Abney, his quintet and Mr. Bigelow together to reproduce quality studio recording conditions for the theme song. We did this in the Lab Theater. We went through the basic steps of sound recording: sound check, rehearsal, multiple takes. Once Mario and I were happy with the band's performance, he then transferred and converted the best recorded take to play it back in loop as we shot the video footage of each individual musician. It allowed for a very quick and efficient recording session.

## **Post-Production**

### Editing

Once the talk show part was shot, it was time for me to import the footage into the Avid Media Composer software at UNO and organize it. I started the importing and structuring process of the video files into Avid Media Composer in mid-March, shortly after the talk show was shot.

I basically dedicated that first part of the post-production process to structuring the incoming footage into Avid and also editing the most straight forward parts first, which happen to be the solo and the master class.

Since I first treated every part independently, once everything was imported and setup in Avid I had to decide and settle on the average length of each section. This ended up guiding a lot of my editing choices and set a framework for my creative process. The very first factor to consider was the actual targeted length of the whole show. I wanted the pilot to be able to be broadcast for a one-hour TV slot, perhaps for a channel like PBS. I set my reference point at 52 minutes (of an hour time slot), using as a guideline the PBS requirements.

During the talk show shoot, I noticed that the solo and the master class had their own “organic” length, which naturally unfolded into whatever length each required. I did not have a preset limit on the length for either one. For the solo, Herlin did three takes and was much happier with the third one, which was a little bit over three minutes. I decided to go with his judgment and picked this third take as the featured solo of the show. I did not want to cut anything out of the actual performance, so the edited solo length was set at that point.

Regarding the master class, the feeling of length was quite the same. The students performed the song, which was around three minutes itself. Then Herlin talked guided them through improvement and finally the students play the song a second time while keeping Herlin’s comments in mind. The way Herlin conducted the master class was very straight forward and streamlined. That is where his teaching experience really shone and came into play. As that point, the total length of the master class was fifteen minutes. With a little wiggle room for transitions and such, let’s say that both these parts would represent 20 minutes total. This left 30 minutes for the rest of the show. Since the raw interview was over 50 minutes but broken down into thematic changes and questions, I knew it would be the easiest part to alter per whatever amount of time was left over after the documentary was completed. I still had to consider the length of the documentary. In order for the show to be balanced, the documentary could last

somewhere between 10 and 15 minutes. The interview would thus be 15 to 20 minutes. Added to that would be the 50s jingle and my 30s intro.

### Format and Structure Inside of Avid

The resolution in which we shot the talk show portion with the HVX 200 dictated the project resolution: 720p/23.976. Along with this, the structure of the show was a guideline for the structure of the bins and folders. I dedicated one folder per segment of the show: documentary interviews, Herlin's interview, solo, master class. I could then link (AMA) to all the cards from the HVXs used on the talk show day. They were labeled by cameras and rolls, and I kept the same bin structure within each folder.

After consolidation, which consisted of copying the linked video files into the Avid Mediafiles folder for a faster and safer file manipulation by Avid, I transcoded them to multi-cam 8:1. This lower resolution allowed for faster playback and offline multi-cam editing in Avid, which was extremely useful.

For the DSLR footage, I used part of the Scratch workflow at the university in order to transcode them into the Avid native DNX 115/1080p-23.976 resolution. There was no need to downgrade the video quality at the start of the workflow and I could then import that footage into Avid to the (lower) 720p project and have maximum video quality. There was no need to transcode that footage either, since the documentary interviews were only shot with two cameras and Avid handled that pretty well in playback and editing.

For the transcoded multi-cam clips, I simply had to sync the clips and group them to create these Avid multi-cam group clips. Once imported on the timeline, they become really easy to manipulate; I could then switch video tracks as I was playing back a group clip from one take.



It is very similar to live video editing, but it also provides me with the option to go back and fine tune the edits and do non-sequential editing just like for regular films.

The sound files were slightly trickier. I had to first “combine” all the tracks which were given to me as separate WAVE MONO files. I used the school’s software Wave Agent for that part. Once all the tracks from the same take were combined into one single Wave file, I could then import that file, sync it with the video files and group all the sync clips from the same takes. This is how I got one video group clip per take, embedding up to six camera angles for the talk show and two camera angles for the documentary footage.

The intro and the jingle video clips were imported as DNX 115 as well, but treated as conventional single angle shots. I edited them way later in the process, after the multi-cam talk show portion was done.

### Solo

As mentioned before, I started the editing process with the solo. It was a self-contained segment where I only had to focus on the heavy multi-cam editing. I still had to keep in mind that the point of the show was both to make Jazz approachable and to show the person behind the performer. Herlin’s solo had some strong melodic elements to it and he actually had his own way to build it up, from playing with one bare hand and a stick to hard core drumming as we can only imagine it, to finally coming back to the intro type he created with one stick and one hand. I made it a point to follow his melody and alternate between closer angles and medium shots.

I wanted to progressively get closer and closer with angle choices and to create a faster editing pace when his drumming intensifies. It was a great exercise as well as a challenge to switch between angles in a way that is not too “bouncy” and to somehow create a type of flow within the editing according to the performance. Feedback from my teachers helped me refine it

to where the editing became a “nice walk around Herlin’s drum set.” I made it a point to stay longer on his reaction shots and truly include him with his instrument as much as possible in order to show the man behind the drums and to get his passion and joy across to the viewer as opposed to simply featuring his technical virtuosity.

The solo was actually so visually and musically striking to me, even in the long master shot that I decided to later on include one of the alternate takes in the documentary. We had enough angles and inserts to create diversity within the documentary, but I even realized that the medium shots of him playing and smiling would be more than enough to include as his musician friends tell us stories about him and his playing. The fact that the monitors on the day of the shoot were monochromatic also played a role in this decision. I realized immediately that they could play as archive footage. Initially, I wanted to film Herlin only in close ups and inserts playing at his house, to be able to cut that footage in the documentary, but the solo footage was more than enough, even enhancing his personality on the drums! Plus, I did not need to impose again on Herlin’s busy touring schedule.

### Master Class

For the master class, I started with editing the two performances in the same style as the solo. Once I had already established a certain rhythm in my editing for the solo, I had a template to transfer over in my editing of the master class performances. The only thing was that there were not as many angles available for the students’ footage as there were for the solo. We did not set up the overhead camera and we had 2 cameras on Herlin at all times to get his reactions and catch him in case he had something to say to the class. Although this made for the performances to be harder to edit in a visually interesting way, I could now integrate Herlin into the story as well by cutting back and forth between the students’ performance and his reactions.

Sometimes he would only nod his head to the rhythm or in appreciation and sometimes he would tell them to “Keep swinging!” Thanks to his liveliness, I could visually create the actual on-going dialogue of a master class that takes place even when the musicians are playing. That they play with one another *and* for one another is expressed constantly. The good blend between multi-cam editing and his reactions allowed me to bring that across.

The idea behind the editing of his teaching and feedback was to keep it flowing and interesting to a non-musician audience. This included avoiding repetitions and keeping his conversation to the point. This was important in the section where he makes the students repeat sections of the song. Here I cut out a few repetitions and redundancies in his explanations of some aspects of Jazz theory.

The other important factor was to keep the audience connected with Herlin’s story. He has a great way of sharing and integrating his personal experience and professional advice into a musical one to bring his point across. The balanced use of close-ups, mediums and reaction shots of the students allows for the audience to really be part of that intimate conversation. The master class ended up being 13min30s.

### Documentary

The editing of the documentary was its own project. I used the method I learned in my undergraduate degree program at the University of Applied Sciences in Darmstadt, Germany. I used it to edit my first feature length documentary which I edited and refined for almost a year and which was later sold to the French TV channel MEZZO. I thus felt very comfortable using this method again. It is called the “paper cut”. It consists of first transcribing all the content for each interview to text. During that phase, it is important to keep track of timecodes. For each interview, I had put all the clips on a timeline and then used that sequence as my master clip and

its timecode as my reference. On the transcription, I wrote the timecode in front of each of my questions and if the answer was long I would rewrite it inside the subject's answer every minute or so.

Then, using one color per interviewee, the next step is to highlight the most interesting and relevant content of their answers. The color choice was made quite clear since each interviewee was lit with a different color: yellow, pink, orange and blue.

I still did not have a structure at that point and needed to find one in order to create a flowing conversation between all relevant selected statements from each musician.

As I was reading their answers and highlighting the parts that were directly connected to Herlin Riley, I realized that the most recurrent concept was that Herlin was a type of "vessel" through which New Orleans music ancestors and mentors are still alive. I thus kept the structure revolving around that concept - that Herlin is a vessel, a vehicle of New Orleans tradition. The rest unfolded from there. The first part would thus be dedicated to what and how Herlin learned to play growing up. The second part would focus on Herlin's attributes such as his melodic style, his respect for the traditions, his typical New Orleans grooves, etc. The third part of the documentary would focus on how Herlin affects other musicians on the bandstand, how he affects people and the music in general and how he is perceived by the audience. I felt that this structure was straight forward for the audience to understand in both a musical and personal sense. Herlin's upbringing and musical evolution have reached such a high level and are so highly acclaimed that he has truly reached a beloved status not only in the Jazz community but with audiences around the world.

At that point, I could physically cut the highlighted statements from each musician, making sure that each paper cut piece would have its own timecode and organize them into the

three part structure of the documentary. The rest of the work consisted of streamlining the conversation around the main themes within each part and also creating a nice flowing conversation between all four musicians. That means, for instance, making sure that each one has on average the same amount of allotted time within the final edit and that each comes back on screen approximately the same amount of times as well. The colors helped me figure this out as well.

Once the paper read like a flowing text articulated in sections, regardless of the colors, it was then time to get back to the video editing.

I colored each video track with the same color as the marker and thus the same color as the light used. I had not foreseen that the lighting scheme would be so helpful to streamline the editing process! Once this was done, I could then retrieve each statement from the master clip thanks to the timecode on each paper cut. The editing consisted of creating smooth transitions and distinguishing what statement feels stronger visually or carries the most energy, etc.

Once all the statements were cut together in a flowing way, I felt that I had reached that same intent to recreate the Jazz conversation on screen. I felt that it created an atmosphere where people play and talk with each other, constantly telling stories and jokes, calling each other “cats” and starting their sentences with things such as “I remember one time we were playing in Japan...” That is truly what I intended for the audience to witness, the Jazz conversation among musicians in its truest sense, its lightness and simplicity.

The last step consisted of cutting in the alternate take of Herlin’s solo. I decided to mostly keep the master shot, since Herlin constantly smiles and naturally shows how engaged he is in his own playing. The whole finesse was to find the right balance between his slower or faster

paced solos and the statements of the musicians. His alternate take was actually a slower tempo, which allowed for a better flow within the conversation without overpowering it.

At last, I colorized Herlin's footage. Using the Avid Symphony color correction tools, I tried to give it an original vintage look. The idea was that if the audience does not look closely, they might not even make the connection that it was shot the same day as the featured solo. For the colorization effect, I desaturated the footage and then added both a light brown and minor green tint, still relying on the visual chart dictated by the logo.

After having integrated Herlin's footage, the documentary was 17 minutes total. The interview could now be allotted 15 minutes of screen time.

### The Interview

As mentioned before, I purposely edited the interview last, for two reasons. The first one was the flexibility concerning its final edited length thanks to its inherent segmented quality. The second reason was more content-related. Now that I had edited the documentary and also the master class where Herlin evokes some personal stories of his musical education, I could truly establish the link between the documentary and his answers. I could also enhance the content of the whole show in selecting Herlin's statements, therefore giving the interview the central weight it deserved and was meant to bear anyway.

I had structured the interview questions almost chronologically, starting from his musical education and his upbringing around his uncles, who were musicians, to then talk about his vision of the role of a drummer in a band, as well as the strongest moments of his career. I wanted to finish on his vision of and for the New Orleans music scene. These main parts remain strong in the interview and the conversation retains a casual flow. The final length of the interview was thus 15m20s which is to me a great balance among the other parts. It is also good

for the audience attention span. After a total of 30 minutes of interviews, they could now relax and be entertained by the 3 minute solo performance and even find ways to associate what has been said about Herlin's playing at the same time, especially his very melodic touch on a non-melodic instrument.

Even though our reaction shots are from the same take and genuine, the different camera angles helped me to cover the cutting points and to create some smoother transitions to make it look like one flowing conversation.

### Jingle

Since we adopted a completely different approach with the way we shot the jingle, the editing process became much more free flowing. In order to speed up the process that day, we had to shoot each musician individually with two handheld cameras rolling on "series" takes.

Together with the editor of that section, Craig Carter (also the DP for the jingle), we decided to allow ourselves to be creative and find only the coolest, most visually striking shots of the musicians. We still had to keep in mind that I did not want to show the musicians faces, a guideline which we had already respected for the most part during the filming process. Also, we had to be careful to create a fine balance between the number of times each musician was coming up on screen and adding a certain level of surprise with a few quicker edits still in sync with the music.

The expected result was to end up with a 50s video that still had intriguing elements to it, which would make the audience want to watch it again and would also create a mood that draws the viewer's eye and leaves them wanting more. A fast pace edit, along with the upbeat tempo and the quality of Mario Abney's composition provided a good balance visually and acoustically.

In order to add a specific visual style, we decided to desaturate the video footage as well. I had that option in mind from the very beginning, in order to evoke the old black and white footage of Jazz concerts. But the contrasted look would give it a modern twist as well. Since I intended to cut in the logo at the end of the jingle, I then decided to colorize the video in dark brown, to match the dark brown background of the logo to come. This effect actually suggests the visual style used later throughout the show, yet at the same time still stayed true to the old-school Jazz video effect I had intended. I imagined it would recall a lot of memories to Jazz connoisseurs but also be interesting visually for non-Jazz people. Along with Mario's way to mix up a modern beat with a traditional swing beat within the theme song, I intended all these elements play to be as integrating and inviting to the audience as possible.

### Closing Credits

Initially, I wanted to roll the closing credits on top of the second master class performance, but after editing the master class, I felt that the second performance (where the students play Herlin's song including his advice) added a more personal touch and was a fully integrative part of the master class section. Therefore, I would have been undermining its content by adding credits on top of it and distracting the audience.

My producers and I also remembered that I could not use the interview of the Riley family due to its visual incoherence with the other interviews. There was no dark background nor was there a color light, etc. Nevertheless, the content was very touching, very personal and at times, extremely funny. I thus decided to cut the best moments of the interview together and add them at the end of the show, where I could add the rolling credits on top. A lot of stories can just be heard while the viewer browses the credits. We ended up with two minutes of outtakes where everyone from the family could say something about Herlin.



The final touch was to again colorize the footage, to mirror the visual style of the jingle video. We had already covered a lot of colors and style through the 52 minutes of the show. But for that purpose, I still desaturated the footage, added a light blue tint to the mid tones and added some yellow touch to the shadows. It creates a stylish section that could stand alone and that is still entertaining to watch. Last but not least, it adds one more element to the accessibility of the Jazz musician by helping the audience relate to Herlin Riley on a deeper level by showing a glimpse of his personal life as a genuine and fun family man.

### Delegating

Once each part of the film was edited, I could then start involving external people for the completion of the post-production process, including a sound post-production person, a colorist, a visual effects designer for the intro credits, along with continuing my work with the graphic designer to finalize the logo.

### Sound Editing: Elaine Maltezos

I had collaborated in the past with Elaine Maltezos, a graduate of the University of Miami in Sound Engineering, She had both mixed the sound and composed the soundtrack for my first year Qualifying Project. I had since kept in contact with her and she is now based out of Los Angeles and has her own recording studio, where she agreed to do the sound mix for this project.

To exchange files with her, I used Google Drive, where the file size limitation for uploading is 10GB, more than enough space for sound files and the low resolution video files I needed to send her. Once I gave her access to the right folder, she could retrieve the files promptly, import them in her software and start working on it right away.

We tackled the sound post-production section by section. Since the editing left to do on the solo and the master class was a matter of switching and fine tuning camera angles, it would

not affect the sound anymore. I could then send her both the sound for the solo and the master class first as I was editing the documentary.

She works with the software Logic. That meant I had to export each track as a MONO WAVE file individually, a pretty quick and straight forward process in Avid. She mixed the solo first, getting a feel for what the sound of the room was like and getting acquainted to the live music recordist pre-mix. The solo entailed 8 tracks. After the solo, she could tackle the busier segment of the master class and level everything accordingly, keeping the solo mix as a reference for how the drums would sound throughout the show.

A week later, I could send her the documentary and she was then able to switch to dialogue editing while still applying the sound mix of the drum solo to the alternate take I used as an illustration.

Finally, I sent her the interview which would be the least time consuming for her to mix, since there are only 2 microphones involved: mine and his lavalier. We could communicate online over chat all day long about file exchange and creative choices as I was editing the rest of the movie. The active use of the internet made for a very seamless and productive workflow. She was done with a first pass on all four parts of the show in one week and is currently working on a second one, following my feedback.

#### Visual Effects (Typo-Animation): Marco Schmitt

Once the jingle was edited, I could also send it to my visual artist, Marco Schmitt, who is based in Mannheim, Germany. He is my former classmate and a graduate of Media Production from the University of Applied Sciences in Darmstadt, Germany. He had done the intro and closing credit animations for my previous feature length documentary, which were visually striking. He also has a strong appreciation for Jazz and understands my vision; he was therefore

another great choice as a creative partner and I valued his creative input, along with his technical skills in Adobe After Effects, Photoshop and Illustrator.

Once the jingle was edited, I could then send him the current logo design. Along with this, I sent him a high resolution file of the jingle through Google Drive so that he could start developing his visual elements for the typo-animation. I had explained to him how I was inspired by the intro to the movie *Ray*, and he also understood that it was crucial to stay consistent with the design of the logo. He kept the font and used only the colors present in the logo to design his minimalistic, but stylized typo animation. Since the shots used for the jingle and the overall visual style of the video were already strong, he tried to create a flowing but light animation to counter-balance and avoid a busy intro.

#### Color Correction: KD Amond

The color correction process could only start once I was done with the editing of the full movie. Only then could I *relink* the low resolution transcoded (offline) footage I was editing on to the High Definition footage that we initially shot on. That process was quite seamless and KD Amond came along to color correct each part of the movie in the Finishing Suite of the Performing Arts Center, using Avid Symphony.

We started with the interview. We felt that, since it was the central part of the show, with the most subtle lighting on both me and Herlin, it would provide for a great reference for both our skin tones and the overall look of the movie once we would come across heavier color lit compositions or more heavily contrasted ones. Speaking of, since I wanted a contrasted look throughout the whole show, it was necessary to “crush the blacks” by making the dark tones even darker, so that the background would be darker while the contours would be crisper. We brought up the contrast that way for all the music performance, as well as for the jingle. For the

interview, the main point was to stay true to our original skin tones, although colored lights hit us.

From there on, we could adjust the skin tones and the color intensities for the solo and the master class, where the color lights are much more present. It was problematic to find reference points and keep skin tones and color hue intensities consistent between shots for both the solo and the master class since the cameras are not oriented towards the same light sources and the subjects are hit by different colors according to different cameras. That part is still a work in progress.

Color correcting the documentary revolved around the same concept: trying to keep the skin tones, although we had colored lights shining on the subjects. It was my original intent, since I did not desaturate and recolorize the footage like the Blue Note people would have done for their album covers. I wanted to keep that realistic look for the subjects, at least for that first episode. It consisted mostly of “crushing the blacks,” to give an even more contrasted look and in bringing up some of the color hues for Wes’s and David’s interviews. The white (day light color) back light helped us as a reference to adjust the intensity of the hue for the key light color.

We had to make sure all levels of whites would be legal for REC 709, so that they could remain legal once exported as RGB colors. The levels of blacks would be illegal for the most part, which was the point of crushing the blacks, losing detail in the darker tones.

Overall, the look of the show is now consistent and the show should be color-corrected for the 4K projector and ready for a public screening in the Nims Theatre. The intent was for the colors and contrast to enhance the story and the content of the show, not to distract the audience from it.

## Graphic Design: Kyle Tveten

As I mentioned before, Kyle Tveten and I have been working on the logo design since very early on in the pre-production process (early January). The research on colors first helped to inspire both the production and costume design of the whole talk show production. Along with this, the logo design dictates the typo animation for the intro and closing credits.

Kyle produced a great number of drafts in his process to create all the desired effects from the log: the light reflection on a brass rod for the text, the gem/saxophone/J shape for the “J” of Jazz in the title, the color palette and shades to use for both these matters, etc. The first issue we faced was trying to integrate both the gem shape and the text together, while keeping it visually appealing. The fact that all elements are now on the same line makes for better readability and cohesiveness. Also, I think we are pretty close to the right colors and shades within the text to create that brass rod effect without using too many colors.

## Chapter 6: Analysis

### Directing and Hosting

As I mentioned before, I had to both direct and host during the talk show day. This was only made possible with the help of two co-producers and two associate producers. As planned, associate producer Eric Gremillion turned into my personal assistant on set, keeping track of my questions and performance on camera. Andrea Kuehnel became the 1<sup>st</sup> AD and therefore kept the crew moving and kept us on schedule. Jonathan was an on-set producer, very present and available to the crew for any logistical questions and also had the delegated right to call “cut,” along with Andrea. Robert Bigelow was busy enough with everything involving sound setup and sound recording but still kept track with many other technical issues.

I am of course very pleased with the fact that we shot everything within the planned eight hours, but I still think everything could have run even smoother. Even though I had rehearsed and followed Janet Shea’s warm-up, it was stressful to be both hosting and directing, but a lot of that came from my lack of experience as a host. It led me to forget some questions, as I was trying to keep the flow of the conversation with Herlin going. I would have liked to insist on a few other crucial points (that I will develop in the next section).

The fact that 2 people could call cut ended up being a bit confusing for the crew. I think the fact that we used walkies with headsets was great for the crew, but ended up being a misleading for me because I could not always wear one and therefore keep up with the rhythm. I think that Andrea, although extremely competent as a 1<sup>st</sup> AD, should be line producer for the next episodes. This way she could stay by me on set and be the actual link between me and the crew, and therefore pass orders to the 1<sup>st</sup> AD and double check with me and him about schedule changes. She was actually the missing link between me and herself on set that day!

Also, Jonathan and Andrea had to leave for class before we could finish shooting the master class. That definitely disoriented the set operation. All of a sudden, Eric and I were solely responsible for the crew, the schedule and the logistics along with preexisting responsibilities we had. It took us a few takes to be able to reconfigure the dynamic of the shoot, and we did miss a few shots because of that matter. Luckily, we did not miss anything of great importance.

### Solo

During the talk show production day, the solo went very well on a technical level. All the cameras were set up so we had a great diversity of angles without being too intrusive or too distracting for Herlin. It worked on a scheduling level as well. We went into the filming of the solo right before lunch break, just as planned, and could do several takes which allowed Herlin to be more and more comfortable with his performance. These factors made it very enjoyable to edit this section and provide for a very entertaining but personal performance which is what I wanted to reach.

Where there is room for improvement is on the content level of the solo. Although Herlin's performance remains incredible in the end, he was indecisive and confused about what to play at first and I didn't know how to "guide" him, as far as what tempo or what style I wanted. I now realize that a short conversation with him prior to the shooting day, reflecting on and explaining what I was going for, could have easily fixed that problem and could have made him feel even more comfortable once the time to play came.

After three takes, we (mainly he) still figured out a good compromise for what would be best for the show: a more upbeat tempo with a slow melodic build-up that he could come back to at the end of the performance, also including a lot of his signature tricks.

## Problems with the Master Class

Although Herlin's interview and the solo went just as planned and their content is close to what I intended to get on camera, I was not attentive enough to the way the filming of the master class evolved and let a few mistakes become true limitations later on in the editing room.

First of all, the idea behind the camera setups was to shoot the master class like a conventional shot-reverse shot conversation between two parties. I wanted to have one over-the-shoulder shot in each direction, so that we could visually integrate Herlin and the students in the same shot. That did not happen. It was a mix between the camera operators being confused about their actual task, not having enough monitors for video village (we only had 2 for 5 cameras) and the stage not allowing for enough space behind the subjects once we had everything set up. We do have clean static shots of both parties, but the fact that they are not integrated in each other's shot make it almost seem like they are in 2 completely different spaces. It creates a visual disconnection that I initially intended to reinforce with this setup. Had I known, or been more attentive, I would have at least asked to setup a master 2 shot from the side with everybody in the frame.

The second main problem was a sound issue: either there were not enough microphones or enough tracks on the recorder left to record the voice of the students. Once everything was setup for the music recording of the band performance, we could only set up one extra microphone that they had to pass along if they had things to say. We tried it for the first take and it truly killed Herlin's creative flow and the dynamic energy of the master class. We decided to reserve the questions for a second part, after Herlin had said all his comments and after the students had played the song a second time. But since everything flowed so well on Herlin's part during his explanation and feedback segment, the question segment became very flat energy-



wise on stage and on screen in the editing room. It was mainly because they had to pass and wait for the microphone and because the energy from playing and talking was gone, etc.

Also, I will have to reconsider the setup of Herlin facing the students. Once seen on screen, I think it is still way too presentational and, spatially, not conversational enough nor integrative enough. Even though it is still very acceptable and truly features Herlin's teaching skills, it still feels like he lectures them and features less of the informal, conversational aspects that I wanted. I truly wanted to show the parts of his teaching where Herlin advises the music students, not only on how to improve on a technical level, but on the importance of infusing a personal touch into their performance. Another possible setup, having Herlin placed in the middle and the musicians around him, in a half-circle or so, could have been organically and visually integrating. That way Herlin could even have sat behind the drums or at the piano to musically illustrate his point; we could have established a more personal relationship between him and each student on screen, etc. It might be harder to set up, but I think on the proper stage it is definitely something I will redesign. I am still happy with the way I have it because the content is unprecedented and still allowed for Herlin to have his own rhythm and creative flow. So it is all about finding the right middle ground.

### Audience

As I mentioned, not many people showed up to be part of the audience. This was probably due to a combination of factors, including a lack of advertising, lack of notoriety for the show and an unpopular shoot time: 10am on a Thursday. Also, I wanted the audience to be there of their own will and did not want to bring in any extras. The audience that was there was very appreciative of the content of the show and the actual filming process, but was unfortunately not enough to play as a live audience like other TV shows. I decided to cut out the audience in the

editing room, and present the show it as a private performance, more similar to *Charlie Rose* rather than *Inside the Actors Studio*. I still definitely intend to gather a much bigger audience for the coming episodes, and will make it a point to aggressively advertise within other learning institutions, such as Loyola or NOCCA, and even within the music scene, so that in the future we can bring in as many interested, knowledge-seeking people as possible. Perhaps they could even be featured in the show, asking questions, etc. I am convinced that it will add another dimension to the content of the show and to the dynamic of the relationship that I am trying to establish between the guest and the viewer.

### The Documentary

Once the talk show part was shot, the documentary became its own project. As I mentioned before, I tried to schedule all the interviews during the week of spring break. Because I had to find a happy medium between musician and crew availability, we ended up having to spread out the shoot of all five interviews over a period of five weeks. In the end, it was still as hard to find crew members as it was the first week and I even had to schedule Wes's interview at my house and pre-light it by myself. Knowing that, I will prioritize the musicians' availability from now on, and keep the time lapse between all the interviews as small as possible. It will be better for me as the interviewer to have a better overview of what everybody is saying and connect their answers more instinctively as I interview them, but also to keep myself in the correct mindset. Interviewing people is not an easy exercise and necessitates a lot of focus to keep the interviewee on track with the topic. The repetitious aspect was still an advantage as we were quicker to light each interview; however, in the future I think having them closer together schedule-wise could truly enhance our performance as a skeleton documentary crew.

The overall scheduling of the documentary production could also be improved. As a matter of fact, in our tentative project timeline, Andrea and I had planned to shoot all interviews for the documentary before the actual talk show day. That way, the answers from the documentary interviewees would have tremendously helped me on a research level to prepare for Herlin Riley's interview. I could have used their statements to enhance my questions to Herlin and he and I could have continued the dialog about his career and musical abilities. It would have provided a clearer and more organic connection between the intro documentary and the main interview, instead of me having to create one.

Last, but not least, I also noticed that the questions and directions of the documentary interviews were a little too different from one interview to the other. Although each person is different and has a different working history with the show guest, I will definitely try to streamline the interview questions as much as possible so that they remain consistent from one interview to the other. Having edited the interviews myself, I know for a fact that it will facilitate the editing process, which will then require less tweaks and fine tuning to arrive at a flowing discourse between all subjects on screen. It would also make it easier for me to identify and follow transition points and thematic changes within each interview and therefore connect them all in that fashion.

Luckily, the performances and statements from each person stood out and they all provided me with enough content to be able to find these thematic changes and transition points after the fact.

### Post-Production

The post-production phase was a constant work-in-progress because I still had to shoot all the remaining parts of the show while editing: the documentary, jingle and the intro.

While editing the interview with Herlin, I realized that a couple of factors helped me pick the most precious and relevant moments within these 53 minutes of conversation. First of all, Herlin and I truly lacked experience in a TV show setting. I had a hard time finding my voice as a host and Herlin was not always comfortable in his role as a guest - I think mostly because of my lack of experience. These moments are sometimes noticeable on-camera; therefore I ensured that they did not make it into the final cut. Moreover, since we shot the interview in the early morning, and none of us are morning people, our energy level was not very consistent throughout the interview. I focused on keeping the parts where our energy levels match and when we appear most engaged in the conversation.

Herlin's answers sometimes became repetitious compared to what had been said in the prior documentary segment. That also helped me select moments to cut out. But nonetheless, I meant for the documentary and the interview to be very complementary so that it feels that Herlin is enhancing the previous interviewees' answers.

As I discussed in the cinematography section, the DP and I planned to have three static cameras on Herlin and I, along with two handheld cameras. Unfortunately, the camera operators for the handheld cameras kept on cutting during the takes as the static ones were still rolling. It made it impossible to sync and setup for multi-cam editing once I cut out a lot of the content. I could only juggle between the three static cameras to create the visual transitions and to add a certain flow to the interview. But since our reactions in the discussions were so genuine and engaged, it transcends the limited number of angles available for the interview. In the end, I do not think the lack of angles is a visible limitation in the final edit.

In a pure chronological sense, the fact that I could start with the editing of solo, and then do the master class, then the documentary and finish with Herlin's interview became a true

advantage. It allowed me to be able to link all four segments together on a content level, assess and respect the appropriate length for each one and also give the most weight to Herlin's interview to tie the three other parts together.

### Legal Issues

Although Herlin was willing to fully participate in the project, he made it clear he needed to protect the rights to his music; considering the fact that the students were to be playing his original composition and that he would perform a solo on screen. Once Andrea and I started the research process on the legal forms, we found out that the school had some templates online. At first, I was ready to use these forms, but with further research and professional counsel, I discovered that they were a mere an assembly from a multitude of other forms that former students put together. Once Herlin and I read over them, we realized that they were quite confusing and did not match the purposes of our situation. They were not really tailored to the TV show aspect of my production. Furthermore, once UNO's student lawyer read over them and gave me his feedback, I realized they had no legal value. The combination of bad legal language, mixed with missing vital elements made them impossible, almost dangerous, to use on a legal level or as a basis for a written agreement with Herlin.

I had to rewrite them with the help of the school's lawyer and an entertainment lawyer specialized in music licensing agreements. On top of having to respect the legal basics, the main point we had to include was that Herlin is to receive fair compensation should the project ever become commercialized. This is something to which I fully agreed. I am currently still working on drafts with the lawyers, but feel that the forms are now of more solid value in a legal sense.

In order to have more legal weight, the school's lawyer also suggested that I opened my own L.L.C., which I did. It is called *Land of Dreams Productions L.L.C.*, and will be used for any further legal transactions or productions concerning *The Gems of Jazz* series.

I am happy to go through this process, since it opened up an uncharted field of legal issues that I had never had to tackle in my previous student projects. It is common knowledge that these legal issues are extremely complex and have to be handled with care and attention in the long term. I thus feel it is vital for me, my reputation and the musicians involved, to be both protected and on good terms regarding any legal agreement signed, or to come.

### Future Ideas & Directions

Since the show is a pilot, I definitely intend to develop it further, market it, and produce many more episodes based on that format in order to keep the Jazz conversation going as well as to continue the investigation of its deeper, lesser understood elements.

One of the first ideas for enhancement that I had was to evaluate the U.S. Jazz scene, along with the worldwide one in order to truly be able to reach all demographics and nationalities. It would almost certainly be a mind-opening experience to investigate the scene in different countries, where Jazz has thrived and become such a vibrant and vivid part of the music culture. Places like England, France, Italy, Israel and Japan are a few of the famous strongholds of Jazz outside of the US.

I want it to be non-exclusive regarding the music genres. Now that the format of the show is laid out, I intend to cover different modern genres in the future, such as Soul, Funk, R&B, etc. Being targeted towards my format, I think that the speed of production could not exceed one episode a month. This would mean producing 10 to 12 episodes a year. Along with this, I think that a concept of a "round table" at the end of the season, involving all the guests who appeared

that season would also be highly entertaining. This would be a great way to open up the conversation and increase the audience interaction and mutual admiration between Jazz greats.

### The Interview Section

One of my main mistakes during the interview filming process was that I left out vital sections of the interview questions, due, in part, to my choice to both host and direct simultaneously. Juggling the two made it more difficult to steer the conversation in the direction I needed it to go sometimes.

My main problem here was that I did not know how to casually approach the thorough examination of the Jazz scene. After working on the project for almost a year, along with showing cuts of the project to a multitude of musicians, particularly pianist Julian Labat, and getting their feedback, I now have a clearer idea of the needs to be addressed, and more importantly, how to address them. From now on, I intend to ask each guest the following questions: Why Jazz? What Jazz? Who Jazz? When Jazz? Where Jazz? How jazz?

Even though they could not be any broader, these questions would allow each guest to give his personal take on the matter following six different directions, choosing if he wants to tackle the issue through his personal experience or on a more general sense or even adding a historical twist to it.

Here are a few examples on how each question could be tackled and how they could help raise the dialog to a true investigative level. Since it is left to the sole guest's interpretation, inside of that question the guest could answer any of the following questions:

*Why Jazz?*

*Why did the artist come to Jazz? Why does he play Jazz and not anything else? Or does he play something else? Why Jazz represents such an important part of his life and his creative effort? Why Jazz sounds the way it does? Why Jazz is where it is at right now?*

*What Jazz?*

*What style is he drawn to inside of Jazz? What is Jazz to him? What is left of Jazz right now? What is the whole point of Jazz?*

*Who Jazz?*

*Who represents Jazz to him? Who influenced him? Who taught him/influenced him to play Jazz? Who is still affected or concerned by Jazz? Who is Jazz for? Who makes Jazz?*

*When Jazz?*

*When did Jazz happen to him? When does he think it happened in general? When does its popularity dissipate? When do people think it stops? When does it really take place on the bandstand? When can something be called Jazz?*

*Where Jazz?*

*Where is Jazz happening in general, on the local scene, national or world scene? Where was it happening? Where does it come from? Where is it going?*

*How Jazz?*

*How does it sound? How is it played? How is it taught? How is it learned? How is it perceived? How is it produced? How is it passed on? How does it feel?*

With such a broad range of questions and a great prospect of guests that the city has to offer, I intend this part of the show to allow both the guest and the audience to open up the dialog, while reexamining and learning in depth about the current state of Jazz, the meaning of Jazz to people and the place of Jazz in present society. I feel that I can now keep these questions as a through-line and almost as an underlying binding element to all the future episodes of the show.



## Chapter 7: Conclusion

Having been through each step of the production of this project, including development, pre-production, production and post-production, I learned how to execute and perfect the skills and knowledge I have learned during these three years of education within the Masters' program at UNO. I was also able to merge this newly acquired knowledge with what I had learned in my undergraduate program in Darmstadt, Germany.

At the same time, I was able to plan aspects of marketability through format and graphic design, along with aspects of film producing and TV show producing - specifically shooting schedules, cinematography and production design. It allowed me to interact, on a daily basis, with both industry professionals on the production side and professional jazz musicians. I got to do this all within the framework of my project, bringing with it a truly holistic learning experience. I was also able to maintain close contact with people from the New Orleans music scene and various music institutions in order to keep in touch with the impact, boundaries, and outreach of my project.

Keeping in mind the fact that this was a pilot helped me put every creative choice in perspective and put weight on the aspect of reproducibility, feasibility and execution of these creative choices.

Although I did not have a script for this project, my ambition for it to be broadcast, and to meet UNO standards, helped me put emphasis on the structure and the content before I moved on to any visual consideration. Research helped me broaden the scope of my technical choice and be in touch with the subject of my film.

Inevitably, marrying music and film within the story to enhance the content of this project became a number one priority in terms of good execution and respectful presentation.

Most importantly, thanks to my guest Herlin Riley and through the advising of many local musicians, I got to reflect on the impact of the lively art form of Jazz.

I now feel that with such a product I can present the people who live through and for Jazz culture, along with Jazz music itself, hence making it more accessible and relatable to people through the variety of content within the same product. Research and feedback helped me stay true to what Jazz is, was or could be both visually and conceptually; it was essential to bring this sense of oral tradition and conversation to screen so that the audience could see how approachable and personable the people creating this music are.

There is still, to this day, no real outlet on TV for Jazz people to talk. I feel that it is now time to bring back Jazz, in its current state, to people's living room. Jazzmen and Jazzwomen want and deserve to share their vision on music and in society. As artists, they already naturally express their craft to begin with, through their music and language. Reopening the dialog about the current state of the Jazz scene and Jazz culture, while engaging and involving the viewers could only be beneficial to an American audience, if not to the musicians and myself as well.

Even native New Orleanians ignore most of what the culture born in their city represents and is made of. Opposite of that, people abroad are hungry for knowledge and constantly trying to find ways to shine light on the music legends around today and on the New Orleans music scene. All of these facts beg the questions that I intend to include in the following episodes "Where Jazz? How is Jazz? What Jazz? Why Jazz? Who jazz? When Jazz?"

The dialogue has started on a more personal level with Herlin Riley, but can now continue on a broader scale with a more investigative tone in the coming episodes. I want this dialog to equally reach musicians, music lovers and non-musicians alike. I also intend to involve a younger audience as much as possible. I am aware that the idea of including the master class at

the end of the show was unique, but I hope for this effort to be universally appealing to all generations in the Jazz conversation. I believe that presenting the mechanics of the Jazz culture and Jazz music teachings in a transparent way can only make it more approachable, even desirable.

I also believe that the choice and accessibility of future guests will be made much easier once money comes into play, and once the show gets more credibility. A good balance between famous and non-famous guests, with a variety talents and experiences, will also play a great role in the future of the show.

The next steps are going to be to identify the possible outputs for this product; which TV channel would be interested in broadcasting a one hour show about Jazz and its people? I am going to look for outposts locally, nationally, but also internationally since Jazz is in constant motion and a great source of interest in all parts of the world. I will continue to develop a marketing package around the show and its concept. I hope this can inspire me, in the future, to create more happenings around the show as well: events, master classes, exchange platforms for Jazz musicians to meet and reexamine the state of this living culture.

I am very grateful to my Thesis Committee Chair, Robert Racine, and Thesis Committee Members, Laura Medina and John McGowan-Hartmann, for having been supportive throughout this unprecedented project, for helping me realize my vision, for helping to give a first voice to modern Jazz through content made for TV and for supporting me in putting my full creative efforts towards a subject that I am truly passionate about as a native French filmmaker. To be able to do this was both the greatest motivation and the greatest reward after fully investing myself in the three year UNO MFA Film Production curriculum, abroad. Thank you.

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Marsh, Graham, and Glyn Callingham. *The Cover Art of Blue Note Records: The Collection*. London: Collins & Brown, 2011. Print.

Marsalis, Wynton, and Geoffrey Ward. *Moving to Higher Ground: How Jazz Can Change Your Life*. New York: Random House, 2009. Print.

Riley, Herlin, Dan Thress, and Johnny Vidacovich. *New Orleans Jazz and Second Line Drumming*. Van Nuys: Alfred Music, 1996. Print.

### Films

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*Mo' Better Blues*, Spike Lee, 1990

*New Orleans Music Renaissance*, Virgile Beddok, 2007

*Ray*, Taylor Hackford, 2004

*Re:Generation Music Project*, Amir Bar-Lev, 2012

*The Cry of Jazz*, Edward Bland, 1959

*The Last Waltz*, Martin Scorsese, 1978

### Interviews

Anderson, Wessell "Warmdaddy". Video Recorded Personal Interview. May 5<sup>th</sup>, 2013.

Brewer, Charles. Video Recorded Personal Interview. March 27<sup>th</sup>, 2013.

Johnson, Joseph "Smokey". Video Recorded Personal Interview. March 29<sup>th</sup>, 2013.

Labat, Julian. Personal Interview. June 20<sup>th</sup>, 2013.

Pellera, Michael. Personal Interview. February 19<sup>th</sup>, 2013.

The Riley Family. Video Recorded Personal Interview. May 17<sup>th</sup>, 2013.

Torkanowky, David. Video Recorded Personal Interview. April 3<sup>rd</sup>, 2013.

# Appendices

## Appendix A: Tentative Project Timeline

**Last update:** 02/04/2013 12pm, by Andrea Kuehnel.

### Week 1: January 7 – 13 **9 weeks until production of live interview**

**01/10** Director and DP meeting

### Week 2: January 14 – 20 **8 weeks until production of live interview**

**01/18.** Lock in Allen Toussaint, if not possible:  
contact Herlin Riley, give him deadline to decide until early **02/04**.  
lock Main Interview Date, if possible

**01/19. if guest locked:** Producers' Production Meeting  
(Decide which interview guests for documentary to approach.), if not: **01/25**

### Week 3: January 21 – 27 **7 weeks until production of live interview**

**01/23.** Lock Theatre Location for run-through + interview date

**01/25.** Producers Production Meeting (if not on 01/19) → **moved to 02/07**

### Week 4: January 28 – February 3 **6 weeks until production of live interview**

**01/30.** Lock Interview Subjects for documentary shoot.

**02/01.** Preparation meeting with Interview Subject to agree on master class topic → **postponed until interview subject locked, moved to 02/14**

### Week 5: February 4 – 10 **5 weeks until production of live interview**

**02/07.** Theatre/Live interview Location Tech Scout.  
Equipment List for documentary shoot.

### Week 6: February 11 – 17 **4 weeks until production of live interview**

**02/14.** Producers Production Meeting  
Start Research for Archive footage/ production materials.  
Start research on Interview Subjects → create MASTER LIST with CONTACT INFOS,  
Divide research amongst producers  
Create interview questions for documentary (DRAFT)  
Lock Crew for main interview day

**02/15.** Meeting Virgile with Herlin → Present ideas about interview subjects, archive footage (Does he have own archive footage?), agree on main topics of interview and on master class topic

**02/20.** Theatre/Live interview Location Tech Scout.

Lights inventory and test in location (if available, otherwise soundstage)  
First Interviews scheduled.

**02/14-02/28.** Interview documentary subjects.

**Week 7: February 18 - 24** **3 weeks until production of live interview**

**02/14-02/28.** Interview documentary subjects.

Intro Video Shoot. Location: Rehearsal Studio PAC 103.

**Week 8: February 25 – March 3** **2 weeks until production of live interview**

**02/14-02/28.** Interview documentary subjects.

**03/01.** Final Tech Scout Recital Hall/Main Interview Location.

Full Crew Production Meeting.

Reserve Equipment.

Draft of master class script: present it to Herlin Riley, feedback until 03/12

**Week 9: March 4 – 10** **1 week until production of live interview**

**03/04.** Complete Clearance of rights for archive footage, production materials, music.

**03/07.** Begin Physical Production Design for theatre stage.

**03/01.** Full Crew Production Meeting.

**Week 10: March 11 – 17** **0 weeks until production of live interview**

**03/11.** Equipment Check out + Curtains installation.

**03/12.** Camera and Lighting Test

Camera tests. Light set. Test run-through.

**03/14. TALK SHOW PRODUCTION DAY**

**Week 11: March 18 - 24**

(Start Postproduction)

**until 03/22:** Contact all Interview Subjects, schedule interviews, Research on Interview Subjects

Print out release forms for the jingle band, Herlin, and the interview subjects

Find out if the Lab Theater is available for the Jingle shoot.

Meeting with Mario Abney about Jingle Music

**Week 12: March 25 – 31**

(Talk Show Post-Production)

**03/25.** Footage Organized, Transcoded and Synced.

**03/26.** Start of Graphic Design research with VFX artist.

**Week 13 - Week 17: March 31 - April 26**

(Talk Show Post-Production - spill over)

Transcode, Sync Interview footage

Editing

Production of Jingle Video: find location, finalize the theme song with Mario Abney

**Week 18 – Week of School Deadline:**

**April 29.** First Cut (at least Talk Show). Rights cleared.

**May 10.** 2nd Cut with integration of the VFX elements.

**21.** Picture Lock. Sent to Sound Post + Color correction

**22.** Start of Thesis Paper

**June 21.** Final Cut delivered. Thesis Paper written.

**July 10.** Thesis Defense

**July 25.** Official UNO Graduate School Deadline.



**Appendix B: Talk Show Day Shooting Schedule**

**Title:** „The Gems of Jazz”

**Show Host:** Virgile Beddok

**Guest:** Herlin Riley (Episode 1)

**Length:** 40 – 50 min

**Date of Production:** 03/14/2013

**Production Location:** Nims Theater, Performing Arts Center, University of New Orleans (2000 Lakeshore Drive, New Orleans, LA 70148)

**Shooting Schedule for Production of Talk Show**

*Schedule is subject to change!*

*Please contact Andrea Kuehnel (a.kuehnel@hotmail.com, 504-758-2005) for any questions or conflicts with schedule!*

Time Schedule for DAY BEFORE SHOOTING DAY 03/13/2013

<b>General Crew Call</b>	all crew	12.00 PM
Lighting finalized, Set Dressing finalized, Camera Set-up + Test, Sound Set-up +Test	all crew	12.00 PM – 1.00 PM (1 h)
<b>1st RUN THROUGH INTERVIEW</b> with time for short Evaluation & corrections	all crew on position, with stand-ins (2)	1.00 PM - 1.30 PM (30 min)
<b>SET UP for SOLO PERFORMANCE</b>		1.30 PM - 2.30 PM (1 h)

<b>1st RUN THROUGH SOLO PERFORMANCE (various takes)</b> Short Evaluation & Time for Corrections	all crew on position, 1 stand-in for Herlin Riley	2.30 PM – 3.00 PM (30 min)
SNACK BREAK		3.00 PM - 3.30 PM (30 min)
SET UP for MASTERCLASS	all crew on position, with stand-ins (7)	3.30PM - 4.30 PM (1h)
<b>1st RUN THROUGH MASTERCLASS</b>	all crew on position, with stand-ins (7)	4.30 PM - 5.00 PM (30 min)
Short Evaluation & Time for Corrections	all crew on position	5.00 PM – 5.15 PM (15 min)
<b>Break down camera + sound equipment + Set-up for next day</b> How much do we have to break down?		5.15 PM – 6.00 PM (45 min)
<b>WRAP</b>		around 6.00 PM (latest 6.30 PM)

## Time Schedule for **PRODUCTION DAY 03/14/2013**

<b>General Crew Call</b> General Crew & Safety Meeting	<b>all crew</b>	<b>8.00 AM</b> 8.00 AM – 8.15 AM (15min)
SET UP Camera Set-up + Test Sound Set-up +Test	all crew on position	8.15 AM – 9.30 AM (1h 15 min)
<b>GUEST CALL TIME</b>	<b>Herlin Riley</b>	<b>8.45 AM</b>
PREPARATION MEETING	Herlin Riley, Virgile	8.45 AM – 9.00 AM
MAKE-UP	Herlin Riley, Virgile, Make-up	9.00 AM – 9.30 AM
AUDIENCE CALL TIME placement in theater, introduction by 2nd AD	2nd AD, audience	9.00 AM
DRESS REHEARSAL (2nd RUN THROUGH) INTERVIEW	all crew on position, audience, Herlin Riley, Virgile	9.30 AM – 10.00 AM (30 min)
Short Evaluation & Time for LAST Corrections -touch up Make-up	Make-up	10.00 AM – 10.15 AM (15 min)
<b>PRODUCTION INTERVIEW (with time for corrections)</b>	<b>all crew on position, with Herlin Riley + Virgile</b>	10.15 AM – 11.00 AM (45min)
SET UP for SOLO PERFORMANCE	all crew	11.00 AM – 11.30 AM (30 min)
DRESS REHEARSAL (2nd RUN THROUGH) SOLO PERFORMANCE	all crew on position, with Herlin Riley + Virgile	11.30 AM – 11.45 AM (15 min)
<b>PRODUCTION SOLO</b>	<b>all crew on position, with</b>	<b>11.45 AM -12.00 PM</b>

<b>PERFORMANCE (with time for corrections)</b>	<b>Herlin Riley + Virgile, audience</b>	<b>(15 min)</b>
AUDIENCE free to go		12.00PM
LUNCH		12. 00 PM – 1.00 PM (1h)
SET UP for MASTERCLASS	all crew on position	1.00 PM – 1.30 PM  (30 min)
Blocking of Masterclass Students	all crew on position Herlin Riley, Virgile Beddok, master class students	1.20 PM – 1.45 PM (25 min)
DRESS REHEARSAL (2nd RUN THROUGH) MASTERCLASS	all crew on position Herlin Riley, Virgile Beddok, master class students	1.45 PM – 2.30 PM (45 min)
Short Evaluation & Time for LAST Corrections -touch up Make-up	Make-up	2.30 PM – 3.00 PM (30 min)
<b>PRODUCTION MASTERCLASS (or 3rd RUN THROUGH if necessary)</b>	all crew on position Herlin Riley, Virgile Beddok, master class students	<b>3.00 – 3.30 PM</b> (30 min)
If necessary: time for corrections, touch up make-up		3.30 – 4.00 PM (30min)
TIME BUFFER If necessary: time for 2nd PRODUCTION RUN MASTERCLASS	all crew on position Herlin Riley, Virgile Beddok, master class students	4.00 – 4.30 PM (30 min)
WRAP guest and master class students		4.30 PM
Break down all equipment + set	all crew on position	4.30 PM – 5.45 PM (1h 15min)
<b>Final Meeting</b>		5.45 PM – 6.00 PM
<b>WRAP</b>		<b>around 6.00 PM</b> (latest 8.00 PM)

## Appendix C: Equipment List

### DOCUMENTARY

#### Camera:

- 1 5D kit
- 1 5D Lens Kit
- 1 RedRock Kit
- 1 DSLR Tripod
- 1 Slider
- 1 Slate
- 1 Marker
- 1 1st AC Kit

#### Lights:

- 1 4-Bank Kino Flo
- 1 Arri Kit (1KW, 650W, 650W, 150W, 150W)
- 1 Sekonic Light Meter
- 1 1K Dimmer

#### Grip:

- 5 C-Stands
- 5 Sand Bags
- 2 2x3 (solid, double, single)
- 2 6x6 Frame
- 2 6x6 Solids
- 1 6x6 Full Silk & ½ Silk

## TALK SHOW DAY

### G&E Package:

2K Mighty Moles (w/chimeras if possible)	qt 3
2K Zip Light	qt 1
4x4 Kino Flo (tungsten)	qt 3
2k Dimmers	qt 1
Stingers	qt 12
High Rollers	qt 3
Combo Triple Riser	qt 2
Shot Bags	qt 12
Family of Apple Boxes	qt 2
Baby Plate	qt 3
Cheeseboro w/baby adapter	qt 1
Cardellini	qt 2
Lollipop	qt 1
Butt Plugs (Jr to Baby adapter)	qt 3
12ft Speed Rail	qt 1

ARRI Lighting Kit	qt 1
China Ball w/500W bulbs	qt 2
Slider	qt 1
1k Dimmer	qt 1

### Camera Package:

HVX Package	qt 5
Tripods	qt 5
P2 Cards	qt *all of them
Monitors	qt 1
RCA to SDI Adapter	qt 1
High Hat	qt 1
7D DSLR Package	qt 1
DSLR Tripod	qt 1
Lens Kit	qt 1
StediCam	qt 1

## **Appendix D: Interview Questions for Talk Show**

### **Tambourine**

- How did you learn how to play the tambourine?
- Can you tell us a little bit about the technique?

### **The Beginnings**

- What instrument did you start with? Why?
- Tell me about the influence of the Lastie Brothers.
- your grandfather was a drummer. Where did he learn? Does it go back more generations?
- Living in New Orleans, I hear and see a lot of drummers who learned how to play at the church. Is it a common thing? Is it a New Orleans thing?
- These big families of musicians, is it a New Orleans thing?
- Tell me about how you played James Brown in the church!
- Tell us about the Danny Barker years.
- Was it his goal, to train younger players?
- Can we compare him to someone like Art Blakey, the drummer who took on younger players?
- So, considering all these different influences, how do you see them in your playing today? Do you pick from a certain experience when you play a certain style? Whether it's traditional, or funk, etc. Or, your do your influences cross over?

### **Collaboration**

- Do you have a favorite collaboration? Or a strongest memory?
- What would be your favorite collaboration?

### **The Wynton Marsalis's Years**

- How did your collaboration with Wynton start?
- Now, after 17 years, what's your strongest memory?
- I feel that there was an evolution within his career towards a stronger traditional influence in his writing. Did you guys bond over the New Orleans music style? Was that something he researched at first when you joined him, or did it come back stronger later?
- So how did it end in 2005? Was it because of hurricane Katrina? Or just the Jazz At Lincoln Center Orchestra taking up more of his time and focus? Or just a natural ending?

### **Songwriting**

- A lot happened that year of 2005. You also released your 2nd album, *Cream of the Crescent*. How did that album come to be?
- Speaking of songwriting, how do you compose your songs? Do you sit behind the piano like we usually think of composers? Or do you first come to the drums?
- Do you already have melodies in mind? Or do you want to experiment?
- What compelled you to make your own first album in 2000, *Watch What You're Doing*?
- I noticed that the drum is not particularly prominent on your records. It's really more about the melodies, and arrangements. What is your focus?
- What did you learn from this experience, going from being a session player for other people's recording to being the leader?

- What's the song you wrote that had the most meaning to you? Why?
- What's the song someone else wrote that had the most meaning to you? Why?

### **The Playing**

- Now that we mentioned it earlier, tell us about what you feel is the role of a drummer in the band.

### **Family**

- Tell me more about what you call "your double life", between being a professional musician and a family man.
- How do you balance it?
- Do you feel that a lot of musicians are family men like you? Did it keep you grounded?

### **Present Time**

- Who is Herlin Riley right now?
- Since 2005, you're more based in New Orleans. How do you see your career evolving from now on?
- You said to me during an interview in April 2007: "Jazz is the Queen bee, and we, we are the workers, to support it". Can you develop on that statement? What is your mission?

### **Music Scene**

- How do you feel the New Orleans music scene is doing since you're back? Is it different from when you came up? How is it different from New York's?

### **Teaching**

- What kind of teaching do you do?
- Do you choose your students? Or do you let them come to you?
- What aspect do you emphasize the most? Is a New Orleans student different from a New York drummer?
- Do you teach very young people, starting from their "day one" on drums?
- Are you sometimes the first person in their life who talks to kids or people about Jazz?



## Appendix E: Documentary Subjects Biographies

### **Wessel “Warmdaddy” Anderson**

Wessel was born on November 27<sup>th</sup>, 1964, in New York City. Born into a musical family where his father was a drummer, he started studying classical piano when he was 12. After hearing the records of Charlie Parker, he quickly switched to saxophone. While studying at the famous Harlem Jazzmobile workshops, he met Wynton and Brandford Marsalis, who were then playing with Art Blakey and the Messengers. After completing his musical education at Southern University of Baton Rouge under the supervision of Alvin Batiste, he joined Wynton Marsalis’s Sextet in 1988. Drummer Herlin Riley also joined the band later that year. Their collaboration lasted about twenty years and he remains to this day first string alto saxophonist of Wynton’s Jazz At Lincoln Center Orchestra.

He released four albums as a band leader: *Warmdaddy in the Garden of Swing* (Atlantic, 1994), *The Ways of Warmdaddy* (Atlantic, 1996), *Live at the Village Vanguard* (Learning House, 1998), *Warm It Up, Warmdaddy!* (Nu Jazz, 2010), and he is currently working on his new release, *Warmdaddy plays Ball*, where he plays the music of Cannonball Adderley.

(Sources: <http://warmdaddy.wix.com/warmdaddy>; [www.discogs.com](http://www.discogs.com); [http://www.music.us/biography/artist/30231/wessell\\_anderson.html](http://www.music.us/biography/artist/30231/wessell_anderson.html); personal interview with Wessel Anderson on May 5<sup>th</sup>, 2013)

### **Charles Brewer**

Charles was born on March 3<sup>rd</sup> 1972 in Metairie, suburb of New Orleans, Louisiana. He started playing the drums at the age of six and was in the snare line of the Alfred Bonnabel High School Marching Band. He pursued both his undergraduate and graduate degrees in Jazz Studies at the University of New Orleans under the supervision of many Jazz greats, such as Herlin Riley, Johnny Vidacovich, Chris Severin, Victor Atkins, Ricky Sebastian, just to name a few.

Among his numerous collaborations, he is the featured drummer in Gal Holiday's band, the snare drummer for Algiers Brass Band and the leader of his Charles Brewer Trio. With his trio, he released his first album, *Equilibrio*, in 2009 and his second album, *Contours*, in 2012, both under his own label, Cloaked Music.

(Sources: [www.charlesdbrewer.com](http://www.charlesdbrewer.com); personal interview with Charles Brewer on March 27<sup>th</sup>, 2013)

### **Joseph “Smokey” Johnson**

Joseph was born in New Orleans on November 14<sup>th</sup>, 1936. He started out studying the trombone but switched to drums when he was twelve. Among his early collaborations, he played R&B for James “Sugar Boy” Crawford and Jazz for Alvin “Red” Tyler, as well as for Dave Bartholomew's big band which he left to become Fats Domino's drummer for a continuous twenty eight year period. His career made him a drumming legend in New Orleans. In 1964, he released his famous, and heavily covered, single entitled, *It Ain't My Fault*, featuring his very unique drumming style. He was one of Herlin Riley's mentors and main influences.

After hurricane Katrina, Joseph Johnson moved to the Musicians' Village in the Upper Ninth Ward of New Orleans.

(Sources: [www.discogs.com](http://www.discogs.com); <http://www.offbeat.com/2004/02/01/lifetime-achievement-sideman-smokey-johnson>; personal interview with Smokey Johnson on March 29<sup>th</sup>, 2013)

### **David Torkanowsky**

David was born on September 12<sup>th</sup>, 1956, in New Orleans, Louisiana. Son of New Orleans Symphony Orchestra conductor Werner Torkanowsky and a Spanish flamenco dancer, he started to learn the piano at a very early age. He studied Jazz at the New Orleans Center for Creative Arts during his high school years and went to college at the Berklee School of Music in Boston. As a teenager, he was the pianist and arranger for Walter Lastie's (Herlin Riley's uncle)

band, in which Herlin was playing the trumpet and sometimes the drums. Throughout his career, he collaborated with many Jazz greats including Al Hirt, Nat Adderley, Joe Henderson, Eddie Harris, Kirk Whalum, Douglas Byrd, to name a few. His two longest collaborations were with the New Orleans band Astral Project, from 1991 to 2001, along with singer Dianne Reeves for whom he was keyboardist and musical director from 1987 to 1997. He is now based in New Orleans where he actively plays in different settings and is in-house composer for the post-production house Storyville Studios.

(Sources: [www.discogs.com](http://www.discogs.com); <http://wwno.org/post/music-inside-out-three-degrees-david-torkanowsky>; <http://www.flickr.com/photos/kmlivemusic/5889971301>; personal interview with David Torkanowsky on April 3<sup>rd</sup>, 2013)

**Appendix F: Legal Forms**

***Actor Release Form provided by UNO Film department***

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 \_\_\_\_\_ 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: \_\_\_\_\_

Address: \_\_\_\_\_

Telephone: \_\_\_\_\_

Signature \_\_\_\_\_ Date \_\_\_\_\_

Character Name: \_\_\_\_\_

Producer Signature \_\_\_\_\_ Date \_\_\_\_\_ Producer Telephone \_\_\_\_\_

**Redrafted Actor Release Form (work in progress)**

I (the undersigned) hereby grant to **Virgile Beddok** the right to photograph me and record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness in connection with the motion picture tentatively entitled \_\_\_\_\_ hereinafter “the Picture”.

I hereby grant to Virgile Beddok, his successors, assigns and licensees the perpetual right to use, as you may desire, all still and motion pictures and sound track recordings and records you may take of me and 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 to Virgile Beddok 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 Virgile Beddok, his 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 Virgile Beddok 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 Producer, or his duly appointed representative(s) and not the University of New Orleans Film and Theatre Arts department.

This agreement will be governed and construed in accordance with the laws of the State of Louisiana applicable to contracts made and to be performed wholly in such state, and without regard to the conflicts of laws principles thereof. Any suit brought hereon shall be brought in the state or federal courts sitting in the Parish of Orleans, state of Louisiana, the parties hereto hereby waiving any claim or defense that such forum is not convenient or proper. The parties hereto hereby consent to personal jurisdiction in the Parish of Orleans, State of Louisiana and agree that service of any process necessary in connection with any proceeding brought hereon may be made in any manner provided by Louisiana law.

Should any term or provision of this agreement be found to be invalid or unenforceable, such finding shall in no way affect the validity or enforceability of the other terms and conditions hereof. Such other terms and conditions shall be valid and enforceable, as if the invalid and unenforceable term, condition or provision was never a part hereof.

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: \_\_\_\_\_

Address: \_\_\_\_\_

Telephone: \_\_\_\_\_

Signature \_\_\_\_\_ Date \_\_\_\_\_

Character Name: \_\_\_\_\_

\_\_\_\_\_  
Virgile Beddok

\_\_\_\_\_  
Date

***Original Music Licensing Agreement From provided by UNO Film department***

AGREEMENT made and entered into as of \_\_\_\_\_ by and between The University of New Orleans Film, Theater, and Communication Arts (herein after the “FTCA”) And \_\_\_\_\_ (herein after the “Artist”), and \_\_\_\_\_ (herein after the “Picture”). IN CONSIDERATION of mutual covenants and conditions herein contained the parties hereby agree as follows:

1. The Artist grants the Producer, the Director, the FTCA, their successors, assigns, and licensees the non-exclusive right to record, produce and reproduce, the lyrics and musical compositions, or any portion thereof, for use in the production of the Picture. These rights include the use of the lyrics and musical composition for advertisements trailers, marketing, and promotion of the Picture created by the FTCA.
2. The Artist grants the Producer, the Director, the FTCA, their successors, assigns, and licensees the non-exclusive right to reproduce, perform, and edit any existing recordings, or any portion thereof, for use in the production of the picture. These rights include the use of any existing recordings the Artist may have for advertisements, trailers, marketing, and promotion of the Picture created by the FTCA.
3. The Artist grants the FTCA the right to exhibit, distribute, exploit, market, and perform the music for the Picture, created by the FTCA, throughout the universe in any and all media now known or hereafter devised. These distribution rights include the right to advertise, promote or market the music for the Picture, created by the FTCA throughout the universe in any and all media now known or hereafter devised.
4. The Artist will retain all rights to the musical compositions, lyrics and sound recording for the Picture.
5. The FTCA will retain all rights to the Picture, created by the FTCA.
6. The FTCA hereby grants the right for the Artist to use the Picture, created by the FTCA, for promotional use only. This does not include public screenings, television rights, or theatrical distribution. Any public performance of the Picture must be approved by the FTCA.
7. The Artist is not legally bound from re-creating a picture using the lyrics and music compositions for the Picture, if and when the opportunity presents itself with another company, individual, entity, or educational institution. The FTCA does not have exclusive rights to the lyrics, musical composition or sound recording.
8. The Artist warrants that no promise of payment or compensation was made or will be made by the FTCA for the Artist’s participation in this project.
9. The Artist agrees to indemnify and hold the Director, Producer, the FTCA, and their successors, assigns, and licensees free and harmless from any and all claims, liabilities, costs,

losses, damages or expenses including, but not limited to, all attorney's fees, and costs reasonably incurred in connection therewith, which may result or arise out of any breach or failure of any covenant and warranty of the Artist contained in this agreement.

10. The FTCA agrees to indemnify and hold the Artist, and their successors, assigns and licensees free and harmless from any and all claims, liabilities, costs, losses, damages or expenses including, but not limited to, all attorney's fees, and costs reasonably incurred in connection therewith, which may result or arise out of any breach or failure of any covenant and warranty of the FTCA contained in this agreement.

11. The Artist warrants and represents that he is free to enter into this license and that this agreement does not conflict with any existing contracts or agreements to which the Artist is a party. The Artist warrants that he maintains all rights to the lyrics and musical score for the Picture. The Artist also warrants that he owns all rights to master recordings of the Picture.

12. This agreement shall be governed by the laws of the State of Louisiana applicable to agreements executed and to be wholly performed herein. This agreement is not valid until signed by a representative from the FTCA and the Artist. The Artist agrees that this document constitutes the entire agreement between the parties superseding any previous agreements written or oral. The Artist further agrees that any modification be in writing and signed by all parties hereto.

_____ Artist	_____ Date
_____ Producer(s)	_____ Date
_____ Producer(s)	_____ Date
_____ FTCA	_____ Representative Date



**Redrafted *Original Music Licensing Agreement Form* (work in progress)**

This Agreement is made and entered into as of the \_\_\_\_\_ day of 20\_\_\_\_ by and between Virgile Beddok (hereinafter the “Producer”) and \_\_\_\_\_(hereinafter the “Artist”).

WHEREAS, Producer is including the Artist and his/her compositions and performances in an original production, tentatively entitled \_\_\_\_\_(hereinafter the “Picture”).

1. The Artist grants the Producer, his successors, assigns, and licensees the non-exclusive right to record, produce and reproduce, the lyrics and musical compositions, or any portion thereof, for use in the production of the Picture. These rights include the use of the lyrics and musical composition for advertisements trailers, marketing, and promotion of the Picture created by the Producer.
2. The Artist grants the Producer, his successors, assigns, and licensees the non-exclusive right to reproduce, perform, and edit any existing recordings, or any portion thereof, for use in the production of the picture. These rights include the use of any existing recordings the Artist may have for advertisements, trailers, marketing, and promotion of the Picture created by the Producer.
3. The Artist grants the Producer the right to exhibit, advertise, distribute, exploit, promote, market, and perform the music for the Picture, created by the Producer, throughout the universe in any and all media now known or hereafter devised.
4. The Producer will retain all rights to the Picture, created by the Producer.
5. The Producer hereby grants the right for the Artist to use the Picture, created by the Producer, for promotional use only. This does not include public screenings, television rights, or theatrical distribution. Any public performance of the Picture must be approved by the Producer.
6. The Producer is not legally bound from re-creating a picture using the lyrics and music compositions for the Picture, if and when the opportunity presents itself with another company, individual, entity, or educational institution. The Producer has the non-exclusive rights to the lyrics, musical composition or sound recording.
7. The Artist will reserve the rights to any and all residual income that shall be derived from future use of his image, work, and other material in all commercial ventures. Those rights shall be determined according to industry standards at the time the Picture enters into commerce.
8. The Artist agrees to indemnify and hold the Producer, and his successors, assigns, and licensees free and harmless from any and all claims, liabilities, costs, losses, damages or expenses including, but not limited to, all attorney’s fees, and costs reasonably incurred in connection therewith, which may result or arise out of any breach or failure of any covenant and warranty of the Artist contained in this agreement.

9. The Producer agrees to indemnify and hold the Artist, and their successors, assigns and licensees free and harmless from any and all claims, liabilities, costs, losses, damages or expenses including, but not limited to, all attorney's fees, and costs reasonably incurred in connection therewith, which may result or arise out of any breach or failure of any covenant and warranty of the Producer contained in this agreement.

10. The Artist warrants and represents that he is free to enter into this license and that this agreement does not conflict with any existing contracts or agreements to which the Artist is a party. The Artist warrants that the lyrics and musical score for the Picture are the Artist's original creations.

11. The parties hereby grant the University of New Orleans use of the Picture for educational purposes only.

12. This agreement will be governed and construed in accordance with the laws of the State of Louisiana applicable to contracts made and to be performed wholly in such state, and without regard to the conflicts of laws principles thereof. Any suit brought hereon shall be brought in the state or federal courts sitting in the Parish of Orleans, state of Louisiana, the parties hereto hereby waiving any claim or defense that such forum is not convenient or proper. The parties hereto hereby consent to personal jurisdiction in the Parish of Orleans, State of Louisiana and agree that service of any process necessary in connection with any proceeding brought hereon may be made in any manner provided by Louisiana law.

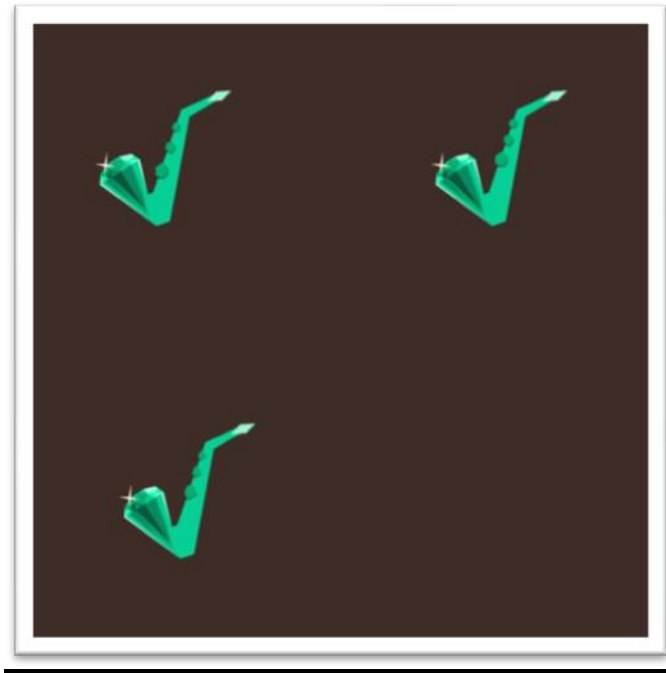
13. This agreement is not valid until signed by the Producer and the Artist. The Artist agrees that this document constitutes the entire agreement between the parties superseding any previous agreements written or oral. The parties further agree that any modification be in writing and signed by all parties hereto.

14. Should any term or provision of this agreement be found to be invalid or unenforceable, such finding shall in no way affect the validity or enforceability of the other terms and conditions hereof. Such other terms and conditions shall be valid and enforceable, as if the invalid and unenforceable term, condition or provision was never a part hereof.

Artist Signature \_\_\_\_\_ Date \_\_\_\_\_

Producer Signature \_\_\_\_\_ Date \_\_\_\_\_

Appendix F: Logo Drafts





## **Vita**

Virgile Beddok was born in Trappes, Yvelines, France on September 14<sup>th</sup>, 1981. In 2001, he enrolled into the Institut Universitaire de Technologie of Orsay, France, where he received a D.U.T in Informatique (French equivalent to an Associate Degree in Computer Science) in July 2003. The following September he enrolled in the Bachelor of Arts Program in Media Production at the University of Applied Sciences in Darmstadt, Germany where he graduated with honors in 2008. He next enrolled in the University of New Orleans in August 2010 to pursue his candidacy for Masters of Fine Arts in Film Production. He graduates in August 2013.