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## Voodoo Love

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VOODOO LOVE

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  
Drama & Communications

by

Aaron C. Walker

B.A. The American University of Paris, 1995

May 2006

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## **ABSTRACT**

"Voodoo Love" is a music video for jazz saxophonist, Lance Ellis. Set at The Turning Point Lounge in New Orleans, as well as the countrysides of Madisonville and Bush, Louisiana, the video takes us into a world where classic Motown style meets the world of campy horror films. Voodoo Love is also the first local jazz video to be produced in high-definition video. It includes appearances by Lischelle Brown, Mardi Gras Indian Big Chief Alfred Doucette, blues player Big Al Carson and the singing trio Mahogany Blue.

The video was authored to DVD and includes extras features on the making of the video, including an extended behind the scenes documentary.

## INTRODUCTION

As part of my thesis project for a Master of Fine Arts in Film Production, I wrote and directed a music video for jazz saxophonist, Lance Ellis, entitled "Voodoo Love".

Lance Ellis, former saxophonist for the 1970s funk band WAR, is now pursuing a solo career performing smooth jazz. We originally met at the premiere of Timothea's music video "Time for Change", which I also directed. With Lance's second album being released, the single "Voodoo Love" seemed ripe for a narrative-style music video.

Set at The Turning Point Lounge in New Orleans, as well as the countrysides of Madisonville and Bush, Louisiana, the video takes us into a world where classic Motown style meets the world of campy horror films.

Careful attention was taken to ensure high visual quality for the music video, from the period set pieces and costumes to the decision to use high-definition stock, instead of less expensive options.

Likewise, in writing the script, I wanted to create a story that would stand alone with or without the music. As in the music video I directed for Timothea, I wanted the piece to use elements from the short film within the framework of the music video (which normally allows a certain amount of creative freedom).

The song itself opens with Lance Ellis' saxophone playing the initial riff, a sultry melody. The song is punctuated by the vocals of trio Mahogany Blue, who in verse describe a lover's inability to get over a relationship, as if she or he were under a spell.

New Orleans actress Lischelle Brown plays a spurned lover on a mission to get her man (Lance Ellis) back, no matter what the cost. Lischelle travels through the countryside to meet with a Voodoo Priest (Mardi Gras Indian Big Chief Alfred Doucette, a little too convincing). Lischelle hopes that the priest can help her get Lance back.

Lischelle and Lance's past relationship is shown through both magical flashback sequences (created by visual effects artist Joshua Cox) and performances at The Turning Point with Lance, his band, and Mahogany Blue.

The music video was authored to a DVD along with several featurettes: an interview with Big Chief Alfred Doucette speaking about the Mardi Gras Indian costume he wore in the video, a short piece on the 1957 Thunderbird that was featured, as well as an extended behind-the-scenes documentary.

## PRE-PRODUCTION

I first met jazz saxophonist Lance Ellis at the premiere of Timothea's "Time for Change" music video at the Columns Hotel. I had directed the video earlier in the year and the screening was a large affair replete with shucked oysters and champagne and hourly screenings of the video in the ballroom. Lance, a former member of the 1970s band War, approached me on the porch of the Columns with War harmonica player Lee Oskar and guitarist Howard Scott.

"I love the music video," said Lance. "Here's my CD. Will you make one for me? You pick the song."

Naturally I agreed with hesitation, as we had all had plenty of wine throughout the evening. But surprisingly, Lance called me first thing the following morning. "Let's meet today," he said.

We met that afternoon at Rue de la Course cafe on Magazine Street. Lance and I discussed the CD and possibilities for videos. At first I was somewhat ambivalent because the smooth jazz genre was not something that I had ever had much exposure to; but listening to the CD on the way home, I decided to take up the challenge.

Primarily interested in narrative filmmaking, I naturally wanted to make a music video that would borrow from both elements of the short film and the music video. By using a

narrative structure, I felt that the piece would be more interesting than a typical video of simply a music performance. Like the video I directed for Timothea, I wanted to make a music video that would stand alone, with or without the music. If the music became dated, the video could still hold interest.

Moreover, I hoped that by using this formula, a viewer who would normally not appreciate smooth jazz could easily be persuaded to watch the video until its end.

Careful attention was taken to ensure high visual quality for the music video, from the period set pieces and costumes to the decision to use high-definition stock, instead of less expensive options. As for cameras, it was decided the video would be shot on a Panasonic Varicam, which would allow me to use a new codec in downconverting the footage to my own system, allowing me to edit at home. Pre-production for the video took approximately one month. Before the script was completed, I began scouting for locations with the assistant director and script supervisor, Amy Sanderson.

I knew that I wanted to set the video in the mid-1960s. The storyline of the script I had written--that of a spurned lover on a mission to get her man back, using voodoo to do so--harkened back to the old Hammer horror films with all their campiness, but also to the blaxploitation films of the 1960s and 1970s, such as Foxy Brown, Shaft and Blacula.



After looking at several bars for the performance sequences of the video, including the historic Nightcap Lounge and Sandpiper Lounge, we settled on The Turning Point Lounge on the corner of Baronne Street and Washington Avenue in New Orleans.

The Turning Point is run by a former Carver High ROTC professor named Smitty. The place is dimly lit with a padded red-sparkle vinyl bar, mirrors everywhere and a collection of aquariums housing Oscars. It's the type of place where you order your drink in a pint bottle and get a glass and container of ice to spend the night playing checkers while the tunes of Marvin Gaye, Curtis Mayfield and Sam Cooke ooze from the jukebox. Opened in 1973, it hasn't changed since.

It would be necessary to build a stage in The Turning Point, no small feat as the entire place was no more than 200 square feet and the only appropriate place for a stage (opposite the bar) was also the entrance to the bathrooms. Also when I took cinematographer, Allen Parks to the location, we realized that it would be necessary to remove a good section of the lowered ceilings in order to have overhead stage lights--a formidable task as the lowered ceilings appeared to be as old as the bar itself.

As the script developed, the storyline slowly became a piece about a spurned woman driving through the Louisiana countryside on her way to visit a voodoo priest in hopes that

his magic would return her lover to her. This would be intercut with performance sequences at The Turning Point with Lance Ellis (the lover) backed by a band and vocal trio Mahogany Blue. Also the piece would include a scene in the voodoo priest's house which would incorporate a CG sequence.

After settling on The Turning Point, Amy, Allen and I began to take trips into the Louisiana countryside, looking for a series of moss-draped country roads. Never would I have imagined that living in New Orleans would it be difficult finding this location, but the right road proved quite illusive. After going to Jean Laffitte National Park and it's environs, we decided to search across Lake Ponchatrain. We first went to Madisonville, Louisiana, where after two days of wandering around the countryside, asking residents for the types of location we sought, we stumbled upon an undeveloped wetlands area and an old bridge. That would be perfect--but for only a small part of the driving sequence. What was needed, I realized, was several of these types of locations, yet different enough to give the sense that our protagonist is journeying a long distance through many types of Louisiana geography.

In the meantime, I also began to search about for the right automobile for our lover to drive. Obviously it would have to be classic and original. A convertible seemed preferable because of the swooping crane shots I envisioned.

I began to research car clubs in the vicinity of New Orleans and soon found Wayne Hingle of the Acadian Thunderbird Club. I called him and he invited me over. I arrived at a huge, mostly empty house bounded on both sides by multiple car garages. After spending most of the evening with him, he agreed to let me use his treasured 1975 red Thunderbird for \$100. In our discussion, he also gave me the name of the Madisonville mayor's brother, Ernie Getz. "He can probably help you find those roads you're looking for," he said.

Indeed, the mayor's brother was a gracious man. After taking us to see his collection of Shetland Ponies, he spent the rest of the day driving us through the Madisonville countryside. We were lucky enough to find one road, lined with tall oaks hung with moss, used in the scene that ended up opening the video.

The last location needed was an old haunted looking home, itself with a winding country road leading up to it. It was found almost by accident while passing through a little town called Bush, Louisiana. While stopping at a gas station, I asked the attendant if there were any of the locations I was seeking in the area. She couldn't think of any. But her young daughter, who had been listening, said, "what about the old Keaton home?"

We drove out there and found a narrow lane bound by oaks leading up to a decrepit old farmhouse, perfect for the voodoo

priest's house. We just needed to find the owner. It seemed like everyone in that part of town was named Keaton. We went to Keaton Strawberries up the road and Mr. Keaton himself, along with six dogs and just as many children came out to greet us. When I inquired as to the owner of the house, he said it was his cousin and he gave us a cell phone number. Upon calling, Mrs. Keaton said she was out of town but I was welcome to use the exterior of the house for filming.

That left just the interior of the voodoo house. After another week of searching, I decided to have the interior set built which would allow more control in the long run. As we already planned to shoot some greenscreen sequences at Independent Studios, I worked it out a deal with the proprietor, Little Joe, that would allow us a corner of the studio to build a small set.

Amy's boyfriend at the time, Desmond McGraw, had designed sets for several plays and did mural work. When we met the first time to discuss the set, I showed him images of old, run-down plantation home interiors replete with peeling paint and crumbling plaster to give him a sense of what I was looking for. Using recycled materials from The Green Project on St-Claude Avenue, Desmond thought he could build the entire set for around \$600.

As the weeks went on, casting came together quite nicely. The main role, that of the woman, would be played by New Orleans singer, Anais Paterson. Anais and I had worked together before, as she had played a part in the Timothea video. Big Chief Alfred Doucette would play the role of the voodoo priest. He also had a role in Timothea's video and we had been working together on a documentary I was directing on Mardi Gras Indian culture. Many of the bar patrons were friends or relatives of Lance Ellis'. He was also very helpful in that his sisters took care of all the craft service.

The set pieces were also another important aspect of the video. While my nights were busy working up storyboards and shot lists, every day I scoured New Orleans antique shops for props that I could rent. Vintage musical instruments, furniture for the voodoo priest's room, a period backdrop for the band in The Turning Point.

I have become increasingly interested in shooting scenes with multiple low burning lamps at different planes and Voodoo Love was no different. For the priest's scene I was able to rent a turn of the century brass Victorian lamp with a colored glass shade and a 1950s Moroccan copper piece, which is on the mantelpiece. Dozens of ex-votive candles add to the altar behind the priest.

In the meantime, I had two people working on costumes: Lisa

Martinez, who focused on clothing the secondary characters in the and Diane Lotny, who worked on Lance's, Lischelle's and Mahogany Blues' costumes. Of the latter, she found three blue sequined dresses that we rented and Supremes-style wigs, each of which cost \$50.

Naturally, as it grew closer to the shoot date, it seemed that there was a huge list of things that were still left undone. I was increasingly becoming aware that for a shoot this large, it would have been better to have more of a producer's presence than to attempt to do so much myself. I considered pushing the shoot dates back two weeks in order to be more prepared, but Amy persuaded me to keep with the original schedule.

I had acquired a \$1 million dollar insurance policy from Farmer's Insurance, the same company I had used for the Timothea video, but the stage at The Turning Point still wasn't built, the voodoo priest's set wasn't constructed, Lance's wardrobe wasn't confirmed, we didn't have a drummer, police permits for the Madisonville and Bush shoots were still up in the air, we hadn't yet found the right candles for the tables at the bar. The night before the shoot, visual effects artist, Joshua Cox and I were still working out the details of the greenscreen sequences while Amy and I simultaneously timed the script.

## **PRODUCTION**

Call time was 7 am at The Turning Point Lounge. We were unable to get into the space the night before to prep because there had been a private party there, so it was necessary to dress the barroom upon arrival. This included constructing the stage and putting up the backdrop, setting the tables, prepping the bar.

The ceiling tiles still had to be removed and initially we had a production assistant begin that work. But the job was larger than anticipated and short on assistants, playback technician George Ingmire volunteered to help.

The ceiling tiles appeared to have been as old as the building itself, the material literally crumbling into a fine dust as it was removed. A respirator not available, George wrapped his face in a bandana and wore safety goggles. Nevertheless, the dust managed to get into his eyes and they were irritated for a least a week after the shoot.

We used the back courtyard of The Turning Point for the extras to wait and for hair and makeup. My wife, Yukiko Yamaguchi, was responsible for makeup and every time I would walk back there she was busy arranging a beehive or cat's eye eyeliner style. There were at least 40 people back there. This was also where craft service was housed.

There was a second area at The Turning Point behind the

stage area in front of the bathrooms. This was used as a makeshift costuming room.

In the front of the house, while Allen Parks rigged lights and the band started setting up, Cammie Eames decorated the set while Diane Lotny made sure that Lance's and Mahogany Blue's appearances were perfect.

Amy and I were discussing the first shots when we realized that Anais Paterson, who was to be in those setups, had not yet arrived. So we re-arranged the shot list. I called Anais but got her machine. In the meantime, I began to take trips into the courtyard to pick out extras, who we brought into the room and placed. The courtyard mostly full, some extras had now started to congregate inside the barroom, just inside the door. That was where I spotted Big Al Carson and Marva Wright.

I greeted Al and Marva and helped Al over to a prominent place in front of the stage. I decided to put him next to one of the huge aquariums full of Oscars in The Turning Point. Beside him would sit Yukiko's friend, Harumi, a small Japanese woman with a beehive hairdo wearing a turquoise Twiggy-style dress. Just as I was discussing the scene with Al, there was a ruckus over by the door. Amy came rushing over to me: "Marva's leaving."

"Why," I asked.



"Because the door locks you inside and she doesn't want to be in a firetrap."

Indeed, the door did lock once closed and it was necessary for the proprietor, Smitty, to buzz you out when you wanted to leave. We had tried to get him to disable it, but apparently he had not done so yet. It was unfortunate that Marva was leaving, but there were many other things to think about at the moment. In fact, I reasoned to myself that it was actually a good thing that she was leaving because both her and Big Al were extremely large people and to have too many grand people in such a small room would probably crowd the mise-en-scene.

I spent the last half hour or so going around the room speaking with players, Lance and the women of Mahogany Blue, the dancers and waiter who would have to walk across camera to hit a specific mark, anyone who had anything more than a background role. Amy continued to place extras and give them direction.

There was still no sign of Anais. Amy and I had called her several times but continued to get her answering machine. I discussed with Amy and Allen the possibility of reworking the shot list again, to ensure that Anais' scenes would be shot later in the day.

Everyone in place, the stage and barroom lit, we moved all non-essential people out of the room and to the courtyard. We tested playback with the band and did a dry run of the first

shot, a wide of the entire band performing with the camera slowly dollying forward to a medium shot of Lance playing the saxophone. We did this shot several times because the waiter had a hard time at first hitting his mark and the dancing couple moved too far out of frame.

The first two setups moved by quickly and without incident. When we moved to our third setup, Amy tried Anais again but to no avail. This shot was a track along the bar, presumably Anais' POV as the bar patrons and bartender lean into frame to check her out.

"Playback!" Amy called.

"Action."

The camera tracked forward and suddenly there was a loud popping noise. One of the fresnels had blown in back of the room. Then there seemed to be some sort of disturbance in the middle of the barroom among the extras. Suddenly I realized that my feet were wet.

"The fish!" someone cried, "the fish!"

"Big Al broke the fishtank," yelled another.

The floor was covered in water, lined as it was in electrical cables and several huge ancient-looking Oscars flopping about underneath the tables.

Smitty came rushing forward and between him and one of the production assistants, they managed to put the Oscars in fresh

water in a pickle bucket.

It was time for lunch. I had expected Smitty right then and there to kick his out of his establishment, but he just smiled and said "just keep going," knowing that he had just gotten a new aquarium.

After we had eaten, Amy and I started to make trips into the courtyard to look at any extras that had not already been placed. As Anais had still not showed up or called, and her scenes were coming up, we had to find someone. The problem was, how does one find a gorgeous, tall, photogenic African-American model in a sweaty New Orleans courtyard of volunteer extras that has already been picked over several times?

Lischelle Brown had been sitting patiently in the back corner of the courtyard since early that morning sipping a bottle of soda water. When I approached her, she quickly stood up, as if this had all been worked out ahead of time and it was time for her to come in.

Yukiko took Lischelle and found a long wig for her. When she walked into the barroom, everyone, including and especially Lance suddenly grew silent.

After finishing Lishcelle's POV shot and b-roll of the band performing, we flipped around and readied for Lischelle's entrance. This scene went smoothly, the only problem was not Lischelle hitting her marks but the fact that there were so many

mirrors on the opposite wall that kept picking up Allen and the camera. We finally hung a piece of tablecloth over the hot corner and proceeded to the next scene.

This was a Lischelle crossover from the bar to her table, shot from Lance's POV. We did several takes of this and were just wrapping this up when the whole place went dark. We had blown a fuse, Allen and I thought. We called for Smitty to direct us to the fusebox. Just then someone said something about smoke. There was a strong scent in the air. Suddenly someone cried,

"Fire!"

The resulting stampede tore first towards the front door--and finding that it was locked--then did a 180 degree turn and headed directly towards the stage, where the lights and the camera and backdrop were installed.

Allen, the camera assistant and I stayed inside long enough to unhook the camera. We walked towards the back of the stage when I heard something inside, kind of a muffled cry. It was pitch black in there, but I could just make out the shape of a man sitting where Big Al had been sitting. I rushed over and found the blues legend himself, stuck in the tiny Turning Point chair.

"C'mon, Al, let's get out of here," helping him out the back door.

Once outside, we found that some electric cables from across the street had fallen onto The Turning Point's side wall, hitting the fusebox.

"So it wasn't our fault after all?? I asked Smitty.

"Man, I've been trying to get them to fix those cables for years. That tree is pushing right into them."

The Turning Point intact, we were ready to get back to shooting. But we still didn't have electricity and there was no telling when Entergy would come out to fix it. So we called Little Joe at Independent Studios to see if he could bring a generator out. Luckily he didn't have anything to do that afternoon and was there in 45 minutes.

The rest of the shooting that day went without incident. We were, however, dangerously behind schedule as we had intended to do the greenscreen shoots and the voodoo house shoot that evening at Independent Studios and the car sequences the following day. Moreover, we had to clean up The Turning Point and reinstall the ceiling, the tiles for which I had sent a production assistant to Home Depot for earlier in the day. Now, as night approached, it appeared that both the studio and countryside shots would have to be combined into one day.

The next day, we arrived at Independent Studios at 7 am. Amy's boyfriend has just finished the voodoo set early that

morning, having worked on it all night, so it was fortunate that we pushed the shoot back. George Ingmire, a member of the New Orleans voodoo community, had procured several boxes of authentic voodoo paraphernalia from his mambo, Sallie Ann Glassman: candles, libation bottles, Haitian flags, gris-gris bags, sundry-filled ceramic gourds. He busied himself with putting together the voodoo altar that would serve as the priest's background while set decorator Cammie Eames, dressed the room.

While Allen lit the greenscreen, Lance and Lischelle picked out several costumes to wear with Diane Lotny's help. It was necessary for them to have different clothes because the scene was one continuous mise-en-scene of their meeting, falling in love, tracking through various environments, until their breakup. I wanted to show their entire history as lovers in seemingly one continuous motion. The lyrics played to this:

There he was, Fat Tuesday.  
Mardi Gras, the party's on.  
Seemed like everything was  
like it was supposed to be,  
And then he left me.

During this verse, we see them meet, flirt and fall in love, doing things that lovers do: going on dates and dancing and then we see him leave her.

We shot these scenes within an hour. By that time, Big

chief Alfred Doucette had arrived. His first setup was also on the greenscreen, in which he wore his Mardi Gras Indian costume. This was essentially him dancing and then raising his gang flag into the air. We would later incorporate this shot into a sequence in which the camera enters into a tarot card.

Then we moved to the voodoo room. This would be the scene in which Lischelle enters and meets the voodoo priest for the first time. Alfred had brought his own costume, which was essentially his street clothes. Knowing his style I knew that whatever he brought would work. He also wore the amulet which is always around his neck. This same amulet is seen in the Timothea music video and many of the scenes in the Mardi Gras Indian documentary that I am directing. I like this sense of continuity in a body of work, using many of the same actors and unique set pieces such as a lamp or Doucette's amulet; I feel this gives the work authenticity.

Although he has had no formal training as an actor, I've found that working with Doucette is always magical. He has an energy and immediateness on camera that I hope to be able to work with for many years to come. Likewise, Lischelle also had a certain energy that worked very well. When we were shooting the scene between her and Doucette, a crowd had gathered around the three walls of the set watching with intensity.

We shot mediums of both angles and then close-ups of their

encounter. Then we shot the CG tarot card sequence in which Doucette places a tarot on the table and the camera pushes into it. We didn't shoot a wide shot of the scene. Our day was running out and we wanted to be in Madisonville by noon. The wide would have put us there at the earliest by 1 pm. I edited the scene several times in my head and wondered if I would regret the decision to skip this coverage later. Fortunately I didn't. We wrapped at Independent Studios. George stayed behind to supervise cleanup. Yukiko, Amy, Cammie, Josh and I took one car while Lance, Lischelle and Diane took another. Allen and a camera assistant went in a separate truck. We would be meeting another crew with thirty-foot crane in Madisonville as well.

Along the way, we called Wayne of the Acadian Thunderbird Club and the Madisonville Mayor's brother, both of whom were already in Madisonville waiting for us. Amy also alerted our police detail that we were en route.

We arrived in Madisonville just after noon. Everyone met at a Frosty's Hamburger stand and then headed to the first location. While the crane and camera were being set up, Wayne unloaded the 1957 Thunderbird from the back of the covered trailer and removed the roof from the car. Cammie arranged the old photographs that were supposed to be beside Lischelle as she drove through the countryside on the seat of the car; she



secured them with tack tape to keep them from blowing away.

We did several shots of the car driving by, mainly swoosh pans and then we were ready for the crane shot. We had a policeman stationed at both ends of the stretch of road and were in contact with them by walkie-talkie. The shot, the opening of the video, is a crane shot in which the camera comes down out of a moss-covered tree while the car approaches and turns to see the car pass below, coming to rest on the pavement with the car trailing into the distance. It took us about four takes but we finally nailed it and were packed and heading off to Bush, Louisiana. We were already getting worried about losing light and figured that the next Madisonville setup, a shot of the car driving over a bridge, could be cut if necessary, but the Bush voodoo house shot was the scene upon which the whole video revolved. If we had time later in the day to come back to Madisonville for the bridge shot, we would.

We were set up to do the Bush shoot by around 3:30 pm. The shot begins with the camera resting in the middle of the road. The car comes around a bend and as it approaches the camera slowly rises above the car. Lischelle gets out of the car and the camera tracks in front of her as she walks through an open gate. Then the camera turns, allowing Lischelle to pass, thus revealing the voodoo priest's house as she walks up the steps. After this shot we were on our way back to Madisonville.

Daylight was dying fast, however. The loading and unloading of the crane and camera took a certain amount of time, but was not that bad. What was killing us was the loading and unloading of the thunderbird from its trailer. It was not done by simply driving the car on and off, but done with a winch, excruciatingly time consuming.

We got to Madisonville a little after 5 o'clock. While the crew was setting up the camera next to the bridge, I put Allen in the car with Lischelle to get some b-roll of her driving. When they returned, the sun was just beginning to dip into the horizon.

The first take was quite beautiful, the car comes around the bend while the camera rises up over the bridge and pans to reveal the setting sun, but the composition was slightly off. Initially this was going to be the first shot of the video, the setting sun actually playing as a rising one. By the time we had reset and done the shot again, the sun was gone. The shot would not make it into the video.

## POST PRODUCTION

I sent the HD tapes to Armanda Castanza in Nashville, Tennessee where, using a Panasonic AJHD1200a deck with the IEEE1394 card, they downconverted the footage to a 500 gig G-Raid drive, allowing me to edit in Final Cut Pro HD.

Visual effects artist, Joshua Cox, and I set up at my home editing studio. We networked two G5 workstations across the room from each other, one running Final Cut Pro HD and the other running Shake and After Effects.

While I started editing the video, Joshua began working with the elements of the CG scenes. The first sequence we completed was the initial meeting of Lance and Lischelle. Using archival photographs we had been collecting, Josh keyed out the greenscreen shots and laid them over the background, tracking it to give the appearance of movement. Working backwards out of the scene, Joshua then did the push into the photograph which was on the car seat beside Lischelle. This move was somewhat difficult because we lacked any type of motion control when we shot the scene and the push in was less smooth than desired-- thus it was necessary to manually keyframe every frame; this took approximately a week. Also, this particular pickup shot was done at the end of the day, after the bridge shot that was in a wetland area. The lights that we put up to create daylight attracted thousands of insects and the swarming black pixel-

shaped creatures also had to be removed.

As we progressed, render times became problematic as well. It was necessary to watch a sequence in a stretch of 30 seconds or so and if there was the smallest mistake that had to be reworked we would have to re-render again.

The other big CG sequence was the push into the tarot card. This move was less difficult than the previous and it was primarily the world within the card that took the most time. A big influence on the look of this sequence was an obscure Haitian painter, Jacques DuPlenier, with his bulbous hillsides and round treetops. Once keyed, Joshua keyed in Chief Doucette wearing his Indian costume, spending some time in After Effects to have Doucette's focus off when the camera is at a distance, coming into focus as we approach. The rays coming from the back of the hillside were created with an After Effects plug-in called "Shine". And the last element in this scene was the Haitian veve, or voodoo symbol, which is based on an authentic symbol and was also created in Shine.

The editing process itself went relatively smoothly. Fortunately I had scripted and storyboarded the entire video during pre-production. Once we had inserted Joshua's sequences, I invited Lance and Diane over to watch the cut.

Lance was very happy with the piece, his only suggestion being to place an image of him early on in the piece, which we

did in the initial shot when he fades into part of the frame while the thunderbird approaches.

I then let the piece rest for a couple of days before screening it again and making some minor tweaks. Then I sent the G-Raid back to Armanda Castanza for them to upconvert the footage back to HD. I also got them to make backup copies on d-Beta, DVCAM and Beta.

In the meantime, with George Ingmire running sound and using a Sony TRV900 miniDV camera, we interviewed Chief Alfred Doucette on the Mardi Gras Indian suit he wore in the video and Wayne Hinsky on the 1957 Thunderbird. I edited these two featurettes in one evening and then spent the next several days putting together the additional behind the scenes footage that was shot during production into a longer documentary.

We premiered Voodoo Love at MidCity Rock n Bowl on July 2, 2005. The event had about 300 people and Lance arranged it to be catered and to have live music. Lance himself performed Voodoo Love on stage before the screening. The video has since screened on Cox Cable and was recently considered for BET's "Jazzvibe" program, but has yet to be broadcast as of this writing.

I have also created a page for Voodoo Love on my website, [www.terpsichoremovement.com](http://www.terpsichoremovement.com), which includes a description of the video, images and a downloadable Quicktime file.

## BUDGET SUMMARY

### ABOVE-THE-LINE

02-00	Script	0	
03-00	Producer's Unit	0	
04-00	Direction	4000	
05-00	Cast	0	
		<b>Total above-the-line</b>	<b>4000</b>

### BELOW-THE-LINE

#### Production

10-00	Production Staff	1700	
11-00	Extra Talent	750	
15-00	Set Operations	1300	
18-00	Property	2225	
19-00	Wardrobe	1100	
20-00	Make-up/Hair	375	
21-00	Electrical	2550	
22-00	Camera	1450	
22-00	Sound	510	
24-00	Transportation	400	
25-00	Location Expenses	500	
27-00	Stock-Production	100	

**Total Production 12960**

30-00	Editorial	2100	
31-00	Visual Effects	4000	

**Total Post-Production 5100**

37-00	Insurance	700	
38-00	General & Admin	25	

**Total Other 725**

**Subtotal 23785**

Contingency @ 7% 1664

**Grand Total 25449**

## VITA

Aaron Walker is a New Orleans-based writer, director and editor whose works include the award-winning film Summer Light. He has worked extensively in the New Orleans music community, having filmed Earl King, Big Chief Monk Boudreaux, Preservation Hall Jazz Band, Tab Benoit, Allen Toussaint and many others.

He has directed music videos for Turkish pop diva, Ozlem Tekin; for R&B artist Timothea and for jazz saxophonist Lance Ellis.

His editing credits include Desire (by Julie Gustafson); the documentary on Mississippi blues icon Jessie Mae Hemphill, Dare You To Do It Again!; and Allen Toussaint: Songwriter Unknown (by the late Stevenson Palfi).

His behind the scenes documentary credits include shooting and editing the DVD featurettes for the Warner Brothers Home Video Release of the feature film The Dukes of Hazzard. He also shot the DVD featurettes for the DVD release of Toxic Comedy's Blue Vinyl.

At present he is busy at work on a documentary on Mardi Gras Indian culture.

Walker has worked as a photographer and journalist, having published work in *The Los Angeles Times*, *The New Orleans Daily Shipping Guide*, *The Baton Rouge Advocate* and *Paris/Atlantic*.

Winner of the 2004 Louisiana Division of the Arts Media Fellowship, he is a graduate of The American University of Paris with a B.A. in European History. He has lived in Germany, France and Japan.