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# Writing the Script for a Children's Book Based on Bulee "Slim Gaillard" Rothschild, 1930s-1950s-era Jazz Performer

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Running head: WRITING THE SCRIPT FOR A CHILDREN'S BOOK

Buffalo State College  
State University of New York  
Department of Creative Studies

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1930s-1950s-era Jazz Performer

A Project in Creative Studies  
by  
Thomas J. Samuels

Submitted in Partial Fulfillment  
of the Requirements  
for the Degree of  
Master of Science

December 2013

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Dates of Approval:

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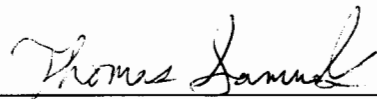
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**Abstract**

This project focuses on the creative process behind my writing of a children's book themed around the work of Bulee "Slim Gaillard" Rothschild. Over several years, I conducted meetings where many ideas for such a book were generated. In this paper, the process of writing the script is described in detail. This paper includes the children's book script, which benefits the legacy of Slim Gaillard.

*Keywords:* Jazz, Bulee Rothschild, Slim Gaillard, children's book, children's literature, script, writing

  
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Date

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**Writing the Script for a Children's Book Based on Bulee "Slim Gaillard" Rothschild,  
1930s-1950s-era Jazz Performer**

**Section One: Background to the Project**

**Purpose and Description of Project**

The purpose of my Master's Project was to enhance the legacy of 1930s-1950s-era Jazz recording artist Slim Gaillard by writing a children's book based in themes from his work. I intended to develop the skill of writing children's stories, because the skill will be essential in writing additional Slim Gaillard-influenced fiction in the future. I completed the script for the book, which I titled *Voutville-MacRooney Book-O'Voutie*. The script served the intended purpose and provided the groundwork for a Slim Gaillard rediscovery.

Additionally, to further help Slim Gaillard's legacy, I created a vintage entertainment-focused media outlet, called *VoutCable*. My proposed cable television channel listings, if implemented, can be an ideal environment for television cartoon shows based on the script.

**Rationale for Selection**

Writing children's books is enjoyable in my opinion, and I thought a great starting point for a children's book was Slim Gaillard, a performer who had a creative catalog that already resembled children's literature, with a song about a cement mixer, about serenading a poodle, and other zany topics. My motivation for writing a children's book about Gaillard was strong, because I have always been a fan, since I first heard him in high school. From the first time I listened to the Slim & Slam CD compilation "Groove Juice Special," I knew there was something unique with Gaillard. This project was the

result of years of thought and effort, and hopefully, it encourages a larger rediscovery of Gaillard's work.

## **Section Two: Identify Pertinent Literature or Resources**

### **Introduction**

In this section, I will briefly review Slim Gaillard's life story. I will also present my narrative of the literature, where I will describe creativity and children's writing instruction literature that influenced me in writing the script. Additionally, in my selected bibliography, I will present a list of sources that I referred to while working on the project.

### **Slim Gaillard Biography**

There are differing stories about where Bulee Rothschild was born, but his own testimony suggests that he was born in Santa Clara, Cuba on January 4th, 1916 (Altman, 1997, para. 2; M. C. Gaillard, personal communication, 2011; S. Gaillard, 1989).

Rothschild died in London, England on February 26th, 1991 (Altman, 1999, para. 5).

Rothschild, a Jewish-Afro-Cuban American, was the son of Theophilis Rothschild, heir to the wealthy Rothschild family (M. C. Gaillard, personal communication, September 1,

2013). Bulee Rothschild suggested in the BBC *Arena* four-part series about his life, *Slim Gaillard's Civilisation*, that, at the age of 12, his father left him stranded on the Greek island Crete, and Bulee never heard from him again (M. C. Gaillard, personal

communication, September 1, 2013; S. Gaillard, 1989). Bulee made his way to Detroit, MI, worked in an auto plant and succeeded in Vaudeville as a simultaneous guitarist and

tap dancer (Altman, 1999, para. 4; S. Gaillard, 1989). In 1937, Rothschild first started recording under the name Slim Gaillard (Doyle & Lowe, 1985; S. Gaillard, 1989; Rust,

2002). He wrote multiple songs from the late 1930s to the late 1940s that were hits with

the most popular bands in the country, particularly “Flat Foot Floogie” (Doyle & Lowe, 1985, p. 4; S. Gaillard, 1989; Rust, 2002, p. 599). He played a major role in introducing bebop to the West Coast in December 1945 when he was bandleader, vocalist, guitarist and pianist on a famous recording session with Charlie Parker and Dizzy Gillespie as musicians in his orchestra (Doyle & Lowe, 1985, pp. 5-6; S. Gaillard, 1989). Around this time, in late 1945 or early 1946, Rothschild (Doyle & Lowe, 1985, pp. 3-5; S. Gaillard, n.d., p. 4) created a new language, called *Vout*, and additionally, an entire Vout dictionary titled *The Slim Gaillard Vout-O-Reenee Dictionary*. Bulee, (Long, 1985) in an interview with *Cadence* in 1982, gave the definition of one of the words in Vout, *voutie-o-roony-mo*, “Like, voutie-o-roony-mo means super extra happy and good. It means everything is voutie, like roony-o, you know” (p. 28). When one hears the wacky language invention present in his songs and recordings, it is hard not to agree with Bruce Crowther and Mike Pinfold, (1986) the authors of *The Jazz Singers: From Ragtime To The New Wave*, when they described Rothschild as “a man of astonishing verbal dexterity” and “a surrealist who, had he been in almost any other branch of the arts, would have been hailed as a great innovator” (p. 122).

### **Narrative of Literature: Introduction**

In my narrative of literature, I will review the literature that influenced me in writing the script. This narrative includes children's writing advice websites and books, and creativity literature regarding the concept of “incubation.”

### **Narrative of Literature: Children's Literature Advice**

On the Internet, Institute of Children's Literature offered a great amount of help in getting started with the book (“How to Write for Children,” n.d.). Young-readers'

biographer Barbara Kramer (Boring, 2002) provided some relevant insight into how to write in a biographical style for young readers. Kramer wrote about her favorite websites for research:

One of the first sites I like to check for biographies is *biography.com* (<http://www.biography.com>). I also like to use sites from Gale Research (<http://www.bcr.org/index.html>) because very often they include their sources and then I can look up the sources they used. (para. 49)

Children's book author Victoria Sherrow (Boring, 2003) provided information about what the life of a children's author is like:

Oh, I have a full and normal life with non-writing activities--friends, family, outside activities, etc. But being a writer does affect how I look at things or maybe think about writing ideas when I am doing other activities . . . or how I eavesdrop on my kids to get new dialogue tips. (para. 100)

Author Jan Fields ("Q&A Quick Report: Dialogue," n.d., para. 3) offered a unique angle on dialogue and what it reveals about characters: "Dialogue can show you how educated a character is or how intelligent. Dialogue can reveal nationality or regionality."

The blogger Ree ("Twenty Steps to Writing," 2011) from the blog The Pioneer Woman wrote the article, "Twenty Steps to Writing a Children's Book," which went step-by-step through the process of writing a children's book, from the first interactions with the publisher to the book going into print.

In books, such as *Writing Children's Books For Dummies*, (Bucciari & Economy, 2011) I found more detailed information on the age range for my book. The authors offered five levels in terms of age range, with my age range being closest to Level 4:

Level 1: For readers who are just getting started, who know the alphabet, and are excited about reading their first books. Sometimes labeled for ages 3 to 6.

Level 2: For readers who can recognize and sound out certain words but who may still need help with more complex words. Often labeled for ages 4 to 6.

Level 3: For readers who are ready to tackle easy stories all by themselves. For kindergarten through third graders.

Level 4: Many programs introduce chapter breaks here for children who are ready to jump into "bigger kid" books but are not yet ready for middle-grade topics of length. For second and third graders.

Level 5: If the program goes this far, these books are actual chapter books. Not unusual to find third and fourth graders still reading these with a few black-and-white illustrations scattered throughout. (p. 30)

Another book on children's book writing, *The Busy Writer's Tips On Writing For Children* (McAlister, 2012, Chapter 4, Section 3) suggested that children between 6 and 10 need simple language in their books:

If you're writing for the younger end of this age range, take care not to make sentences too complex. It's not necessary to make all the words and sentences short, but try to keep the sentence structure predictable. As children grow, and their language and reading skills develop, they can handle more complex structures. (para. 3)

In the children's writing advice book *You Can Write Children's Books*, (Dils, 2009) there was useful information on kids in the modern age:

Today's kids are selective and sophisticated consumers of everything from athletic shoes to online entertainment to their own reading material. Text messaging, e-mail, and interactive social networks, such as Facebook and MySpace allow kids to share ideas about new products and trends much sooner than they ever did before. Do not underestimate how discerning children are. (p. 3)

One interesting article of advice featured in *How To Write A Children's Book And Get It Published*, (Seuling, 2005, Chapter 3, Section 4) was that all you need to do to research writing a children's book is go online and search online book stores: "The truth is, you don't even have to leave your house today to see the latest books. You can find publishers' catalogs online, and find descriptions and reviews of books on the major online bookstores, such as Amazon.com" (para. 1).

### **Narrative of Literature: Creativity Literature**

The Creative Studies program was extremely helpful to me in writing this script, and the concepts taught here were, in part, responsible for making the script a success. In particular, my understanding of the concept of "incubation" contributed directly to the quality of the script. In the days before writing the script, I had reviewed my facilitations from 2011 and 2012, and additionally, other ideas that Lori and I have generated since. When I wrote the script, there were many ideas ready for use, and the process felt effortless.

Creative Studies literature delves deeply into the topic of incubation. In Dr. Susan Keller-Mathers' (2011) presentation on TIM Educational Model, she included a quote from Donald W. MacKinnon's (1978) book *In Search Of Human Effectiveness: Identifying and Developing Creativity*, that I thought was relevant to my work with the

children's book: "The moment of insight and inspiration may be sudden and brief, but it comes usually only after prolonged searching" (p. 189). The children's book writing process was years in the making, yet it only took two hours to complete. It was a surprisingly brief ending to a long writing process.

Two creativity scholars who contributed major theories regarding incubation were Graham Wallas and E. Paul Torrance. Graham Wallas, (1926, p. 69) social psychologist, in 1926, wrote a book about the creative process titled *The Art Of Thought*. In this book, he wrote that there are four stages of the creative process: preparation, incubation, illumination and verification. Wallas' words regarding incubation resonate strongly with me, based on what I learned from the children's book writing process: "We can often get more result in the same way by beginning several problems in succession, and voluntarily leaving them unfinished while we turn to others, than by finishing our work on each problem at one sitting" (pp. 71-72). E. Paul Torrance, considered the "Father of Creativity," (Neumeister & Cramond, 2004, p. 179) developed the Torrance Incubation Model (TIM), which is a learning and teaching model that "has three basic stages and each stage has a set of cognitive strategies within it" (Murdock & Keller-Mathers, 2002, p. 3). The first stage is "Heightening Anticipation," which engages the learner. The second is "Deepening Expectations," which sustains the momentum from the first stage. The third is "Extending the Learning," which continues the momentum of the second stage but prepares for the first stage again (pp. 4-10). Torrance and Safter (1990) wrote about the role of incubation in the three phases: "Although incubation usually occurs in the third phase, the first and second stages are necessary for it to happen" (p. x).

One study titled, *Inspired by Distraction: Mind Wandering Facilitates Creative Incubation*, (Baird, Smallwood, Mrazek, Kam, Franklin, & Schooler, 2012) has shown that taking a break has an effect on the creative process. This study found that taking breaks, by performing undemanding tasks, helps with performance in creative problem solving:

The study reported here demonstrated that taking a break involving an undemanding task improved performance on a classic creativity task (the UUT) far more than did taking a break involving a demanding task, resting, or taking no break. Notably, this improvement was observed only for repeated-exposure problems, which demonstrates that it resulted from an incubation process rather than a general increase in creative problem solving. (p. 1120)

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While developing this project, the following literature advanced my understanding of the creative process, popular music history and Slim Gaillard.

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### **Section Three: Process Plan**

#### **Introduction**

In this section of the paper, I will discuss the process by which I wrote the children's book script. Before writing the script, I contacted the Gaillard family, hosted several facilitations, and did a great amount of research on Slim. I will review the series of events that lead to the writing of the script. I will also present my Project Final Timeline, which is a chart that describes my activities for the course.

#### **Early Contacts**

In response to what I thought was a deficit of support for this performer, I set out in the Fall of 2011 to take action on the issue. I started out by contacting the Gaillard family on Facebook, and I discussed with Slim's son, Mark, (personal communication, 2011) the possibility of a children's book based on Slim. I contacted my friend Lori Brown (personal communication, 2011), an illustrator whom I knew from undergraduate college, about generating ideas for the book, and she agreed to participate.

#### **First Facilitation**

The facilitations I conducted in late 2011 and early 2012, with Lori and myself as the resource group, proved influential when it came time to write the script. We began with the premise that we would be writing a book based on Lewis Carroll's books *Alice's Adventures In Wonderland* and *Through The Looking Glass*, except with Slim Gaillard's humor. We went in another direction soon after, but Carroll's absurdity may have influenced our ideas.

One of the first areas of agreement regarding the direction of the Slim Gaillard children's book was the title of the book. When using the tool Brainstorming with Post-Its, (Creative Studies, n.d.) I posed the question, "What is the title of the book?" The book name "Voutville" was the first name that I proposed before we started generating ideas, and ended up being our favorite idea. This was an idea that lasted, as in the final script, the book name was *Voutville-MacRooney Book-O'Voutie*, and the planet's name remained as Voutville.

In the same facilitation, I asked my resource group, "Where is Voutville?" and the answer I received was relevant to the final script, which was "Moon-o-Rooney." We had a very clear idea from the beginning that the book would be based in outer space, and in the final script, the story did take place on another planet and involved space exploration.

### **First Draft of *Voutville***

Several of the ideas that were in my first draft of *Voutville*, which I wrote shortly after the first facilitation, ended up in the final script. I had the idea, in that plot outline, that on Voutville, the society was in great turmoil over superficial matters. The society was "split into 14 different groups, all based on what they thought was the true spelling of

Vout.” In the final script, on Voutville, there was a civil war over “hot” and “mellow” Jazz.

One other idea from the first draft that ended up in the final script was that of using the upcoming 100th anniversary of Slim's birth. At the end of my final script, I used 2016 as the year that the Intergalactic Bridge from Earth to Voutville was finished.

Other ideas that were in the original script that ended up in the final script were the following: Slim Gaillard as lead character, the term “Voutvillians,” the use of silly names, visuals depicting music, angry riots and the idea to limit the amount of pages. The page number for the first draft was 32 pages, and the final script was 19 pages.

### **Second Facilitation**

In the second facilitation, Lori and I generated influential ideas, such as the cover and back cover design. When we were using the Morphological Matrix tool (Creative Studies, n.d.), the idea to include a map of Voutville came up. In my final script, the cover is a drawing of Voutville from outer space. Another idea generated spontaneously was of the back cover being the outer space view of Voutville. In my final script, the view of the planet from outer space was not only the front cover, but also the back cover.

During this facilitation, Lori decided spontaneously, during a break, that the book would be in color. When drawing, she was coloring the map of Voutville from outer space, and colored the sky in outer space blue. The idea of color illustrations was one that ended up in the final script.

Another influential idea from the second facilitation was to include a one-page introduction to Slim within the book. I will likely include the biography from this paper when the script becomes a book.

### **Third Facilitation**

In the third facilitation, we created a character named Victor, who was a committed hipster who always wanted to be first with everything. At this point, it was clear that hipness was going to play a major role in the story. In the final script, the first frame was a definition from Harry "The Hipster" Gibson's (1944) Jive language dictionary. "Hipster" was defined as hot Jazz fan (para. 17). In part influenced by Gibson's definition, I made Voutville a planet full of hipster personalities who loved hot Jazz, but who had an insufficient amount of interest toward "mellow" Jazz. In addition to the Gibson definition, I included a quote from Slim's (n.d.) dictionary, defining "Vout" as a word substitute, or word ending (p. 25).

The most influential idea from the facilitations came in the form of a fake commercial. When working on frames, I suggested that we create a frame where a commercial is shown on TV, advertising a TV show called "Slim n' Tex on the Old Bar-X," which starred Slim as a singing cowboy. I also included fake lyrics: "Give me space O'Rooney, outer space O'Voutie, rockets to the moon in June O'Rooney." These were themes that lasted, as we continued to develop the ideas from February 17th, 2012, which was when I completed the second draft, to late September 2013, which was when I completed the final script.

### **Further Writing and Research**

Over the year and a half after the facilitations, Lori and I continued to develop the ideas. Many ideas in the final script, such as the ideas for the lead characters, were derived from conversations between Lori and myself.



The most important change in the plot, from the facilitations, to the work we did afterwards, was a shift in the design of the book. We decided to emphasize a new character, named Cowboy Slim. We made Cowboy Slim a radio host and we made his co-host, Tex, a female talking horse, and these characters were the stars of the final script. The creation of Cowboy Slim as a character in February of 2012 was influenced, in part, by a desire to create a new Slim Gaillard character with a different life story, so his past was that of a space alien, rather than a human being.

I also did a great amount of research into Slim Gaillard's biography, films and recorded catalog as a way to assist my writing of the children's book. I started a Facebook group called Slim Gaillard Appreciatoroonie Vout, and I posted many findings relate to these subjects. I also consulted experts in the field regarding specifics about Slim's recorded catalog, such as which songs he wrote, and which recording sessions he was part of. This information enabled me to be accurate in how I presented Slim's work in the final script.

### **Writing the Script**

On September 29th, from 9:26 PM to 10:23 PM, I wrote the script for the children's book, including basic plans for the illustrations. The script utilized a self-invented design, where I indicated the frame number, details about the illustration on the frame, and then, narration and dialogue. The script combined many of the ideas mentioned in the previous sections, but there were also new ideas unlike previous ideas, such as a character from Earth, Mr. Roozle, who runs a flea market and is knowledgeable about Slim Gaillard. I also included an interesting twist at the end of the story, where a bridge is

built between Voutville and Earth, with a sign is shown saying “Intergalactic Bridge From Voutville To Earth.”

In my opinion, there is a coherent flow to the series of events in the plot, and the process by which I created the plot was responsible for the quality. The night before writing the script, I had basic ideas written down, such as the distinction between “hot” and “mellow” Jazz, but I did not have a detailed plan. I had a good night’s sleep before writing the script, which may have contributed. Right before writing the script, I had a good idea in my mind what I was going to write, and was able to write the 19-page script very quickly.

**Project Final Timeline**

<b>Date</b>	<b>Assignment</b>	<b>Hours of work</b>
August 31st, 2013	Email to Mark Gaillard	1/4 hour
September 1st, 2013	Additional emails to Mark Gaillard	1/2 hour
September 1st, 2013	Biography	6 hours
September 5th, 2013	Concept Paper Draft	unknown hours
September 19th, 2013	Concept Paper Final	1 1/2 hours
September 27th, 2013	Researching other papers (Sections 1-3)	3 hours
September 28th, 2013	Draft of story (Section 4, 7)	2 hours
September 28th, 2013	Research on history of Vout language	2 hours
September 29th, 2013	Script (Sections 4, 7)	1 hour
September 29th-30th, 2013	Discussions regarding script (Sections 4, 7)	2 hours

September 30th-October 1st, 2013	Sections 1-3	4 hours
October 1st-2nd, 2013	Sections 1-3	6 1/2 hours
October 2nd, 2013	Section 3	1 hour
October 2nd, 2013	Adopt-A-Project	1 hour
October 2nd, 2013	Section 7	1/2 hour
October 4th, 2013	Sections 1-3	1 3/4 hours
October 4th, 2013	Sections 4-6	3 1/4 hours
October 4th, 2013	Sections 1-3	4 hours
October 5th, 2013	Sections 1-3	2 hours
October 5th, 2013	Presentation	3 hours
October 9th, 2013	<i>VoutCable</i> channel listings (draft 1)	unknown hours
October 10th, 2013	<i>VoutCable</i> channel listings (draft 2)	unknown hours
October 12th, 2013	Sections 4-6	1 1/2 hours
October 13th, 2013	<i>VoutCable</i> channel listings (draft 3)	unknown hours
October 13th-14th, 2013	Conference call with Lori ( <i>VoutCable</i> logo design)	7 hours
October 14th-15th, 2013	Conference call with Lori ( <i>VoutCable</i> logo design)	5 hours
October 15th, 2013	<i>VoutCable</i> description for paper (Section 4)	2 1/2 hours
October 15th-16th, 2013	Conference call with Lori ( <i>VoutCable</i> logo design)	4 hours
October 16th, 2013	Work on sections 1-3	3 hours

October 16th-17th, 2013	Conference call with Lori ( <i>VoutCable</i> logo design), editing sections 1-3	10 hours
October 17th, 2013	Sections 1-3	4 hours
October 17th-18th, 2013	Conference call with Lori ( <i>VoutCable</i> logo design)	3 1/2 hours
October 18th, 2013	Sections 4-6	2 hours
October 18th, 2013	Section 7	1/2 hour
October 20th-21st, 2013	Conference call with Lori ( <i>VoutCable</i> logo design)	9 1/2 hours
October 21st-22nd, 2013	Conference call with Lori ( <i>VoutCable</i> logo design)	4 hours
October 22nd, 2013	Editing document	4 hours
October 22nd, 2013	Conference call with Lori ( <i>VoutCable</i> logo design)	5 hours
October 23rd, 2013	Sections 1-3, trip to library, conference call with Lori ( <i>VoutCable</i> logo design)	7 hours
October 24th, 2013	Editing Project Final Timeline section (Section 3)	1 hour
October 24th-25th, 2013	Conference call with Lori ( <i>Slim Gaillard TV</i> logo)	4 hour
October 25th-26th, 2013	Conference call with Lori ( <i>Slim Gaillard TV</i> logo, <i>Slim Gaillard Philosophy TV</i> logo)	6 1/2 hours
October 26th, 2013	VoutCable description (Section 4)	1 3/4 hours
October 26th, 2013	Sections 1-3	2 hours
October 26th, 2013	Sections 4-6	3/4 hour

October 27th, 2013	Editing (Sections 1-6)	3 1/4 hours
October 27th-28th, 2013	Conference call with Lori ( <i>Slim Gaillard Philosophy TV logo</i> )	8 1/2 hours
October 28th, 2013	Editing (Sections 4-6)	2 hours
October 29th, 2013	Editing (Sections 4-6)	1 hour
October 30th-31st, 2013	Conference call with Lori ( <i>Slim Gaillard Philosophy TV logo</i> )	4 hours
October 31st-November 1st, 2013	Conference call with Lori ( <i>Slim Gaillard Philosophy TV logo</i> )	7 hours
November 1st-2nd, 2013	Conference call with Lori ( <i>Slim Gaillard Philosophy TV logo, Slim Gaillard Comedy TV logo</i> )	4 hours
November 2nd, 2013	Writing	4 1/4 hours
November 3rd, 2013	Writing	1/4 hour
November 4th, 2013	Research	3/4 hours
November 5th-6th, 2013	Conference call with Lori ( <i>Slim Gaillard Philosophy TV logo</i> )	5 hours
November 6th, 2013	Editing (Sections 4-5)	4 1/4 hours
November 7th, 2013	Conference call with Lori ( <i>Slim Gaillard Philosophy TV logo</i> ), editing Section Five	2 hours
November 7th, 2013	Editing (Section 5)	1/2 hour
November 7th, 2013	Conference call with Lori ( <i>Slim Gaillard Philosophy</i> )	3 1/2 hours

	<i>TV logo)</i>	
November 7th-8th, 2013	Writing	3 hours
November 8th, 2013	Formatting and editing Final Project	2 hours
November 9th, 2013	Research	3/4 hour
November 10th, 2013	Appendices	1/4 hour
November 10th-11th, 2013	Conference call with Lori ( <i>Slim Gaillard Philosophy TV logo</i> ), work on Slim Gaillard Pandora station	3 3/4 hours
November 11th, 2013	Writing	3/4 hour
November 11th, 2013	Writing	1/4 hour
November 11th, 2013	Writing	1/4 hour
November 11th-12th, 2013	Conference call with Lori ( <i>Slim Gaillard Philosophy TV logo, Slim Gaillard Comedy TV logo</i> )	3 1/4 hour
November 12th, 2013	Writing	1/4 hour
November 13th, 2013	Section 4	1/4 hour
November 13th, 2013	Customized playlist (Nathaniel Shilkret), Section 4	1 hour
November 13th-14th, 2013	Conference call with Lori, Section 4, References	4 1/2 hours
November 14th, 2013	Selected Bibliography (Section 2), References	1/4 hour
November 14th, 2013	Conference call with Lori, Section 4	1 1/4 hours
November 15th, 2013	References	1/4 hour

November 15th, 2013	Presentation	1 hour
November 16th, 2013	Project Final Timeline (Section 3)	1/4 hour
November 17th, 2013	Conference call with Lori	1 1/4 hours
November 19th, 2013	Setting up Slim Gaillard Livestream Event	1/2 hour
November 19th-20th, 2013	Editing paper	1 1/2 hours
November 20th, 2013	Watching <i>Slim Gaillard’s Civilisation</i> , editing paper	3 3/4 hours
September 20th, 2013	<b>Concept Paper</b>	8 1/4 hours
October 2nd, 2013	<b>Adopt-A-Project</b>	1 hour
November 18th, 2013	<b>Final Project</b>	202 hours
November 18th, 2013	<b>Presentation</b>	4 hours
<b>TOTAL HOURS</b>		215 1/4 hours

**Section Four: Outcomes**

**Introduction**

In this section of the paper, I will discuss the story I wrote, an evaluation of my story by page designer Ken Raniere, my invented television cable system called *VoutCable*, Lori’s channel logo designs for *VoutCable* and organized playlists that I plan to make for select recording artists.

***Voutville-MacRooney Book O’Voutie Plot Overview***

*Voutville-MacRooney Book O’Voutie* is a short story, directed at children 8 to 12, where Cowboy Slim and Tex travel to Earth to find "mellow Jazz" records, as their home planet Voutville has an abundance of hot Jazz, but not mellow Jazz. Cowboy Slim

discusses the issue on his live radio show, and an angry caller provokes him to search the galaxy for mellow Jazz records. Cowboy Slim and Tex discover Earth, and when they arrive on Earth, they are directed by world leaders to Mr. Roozle, who sells records. Mr. Roozle shows them a Jimmie Lunceford record, which, on one side, had a song written by Slim, and they are given the record to take back to Voutville. When they arrive in Voutville, they are met by an angry mob, and Cowboy Slim talks sense into them, in a Gaillardesque way:

"Folks, I can't tell ya how to live your life, or how to Vout your Rootie, but I can tell you this - those folks on Earth sure know music, so I say, let's give Earth's music a try, and see what happens."

Cowboy Slim ends the story in a rocking chair, by a fireplace, telling the viewer about how things changed after that day: "Well, things changed that day on Voutville, and so on, and Vout on, and Voot on, and rootie voutie rooney mellow rootie on." Then, a bridge is shown with the sign: "Intergalactic Bridge From Voutville To Earth: Finished in 2016." This ending was intended to suggest that more is to come from Voutville for Earthlings.

### ***Voutville-MacRooney Book O'Voutie Script Sample***

FRAME 3:

Illustration: Outer space, view of the planet Voutville.

Voutville is a planet of hipsters, and hot Jazz has impacted every part of society, but the people are restless - they ask, "Where is the mellow Jazz?" Cowboy Slim and Tex, who host a Voutoroonie show on WVOOUT, are angrier than anyone.

FRAME 4:



Illustration: Cowboy Slim and Tex are in the radio studio.

Cowboy Slim: I tell ya, where is the mellowroonie Jazz? It's the easiest thing on Voutville to hear hot Jazz, but an ol' cowpoke like myself has to come up with it himself to hear some mellowroonie Voutorootie!

FRAME 5:

Illustration: Close up on 1940s-style speaker in the studio.

Angry caller: If you have a problem with the hot Jazz, then do something about it!

FRAME 6:

Illustration: Cowboy Slim and Tex in the radio studio.

Cowboy Slim: I don't have a problem with hot Jazz - I just feel that the mellowrootie Vout is being ignored. It's a crime!

FRAME 7:

Illustration: Close up on 1940s-style speaker in the studio.

Angry caller: Do something about it! Stop complaining!

### **Status of Frames from *Voutville-MacRooney Book O'Voutie***

We currently do not have any drafts completed for the book, but in Appendix B, in the *VoutCable* logo, one can see Lori's character designs for Cowboy Slim and Tex.

### **Evaluation of *Voutville-MacRooney Book O'Voutie***

Page designer and author Ken Raniere (personal communication, October 17, 2013) sent me his evaluation of the script on October 17th, 2013, which was positive. He wrote that the illustration placement was well thought out and that the story will be popular with those in the music field who are familiar with Jazz. He also, in a later email,

recommended that I include my biography of Slim with the story to provide additional background to Slim's life story (personal communication, October 17, 2013).

### **Writing the Channel Listings for *VoutCable***

Lori and I have discussed creating a television cartoon based on the plot, and our favorite idea for where the cartoon can air was on *VoutCable*, a proposed media outlet for classic Jazz performances, documentaries, television shows and more. I wrote a list of channels, and shows, many of which incorporate themes from the finished script, and additionally, themes from Slim Gaillard's life and career.

On October 9th, 2013, I finished my first draft of the channel listings for *VoutCable*. Much like the writing process for the script, I wrote the first 80 channels quickly. I simply scanned my notes, and the right answers came to my mind. I was able to finish the list very quickly. The next 80 channels was a list that I finished months earlier.

The first draft showed a philosophy that remained in the final draft, which was first and foremost to establish a very simple structure where the viewer does not get stuck in small details. As a design strategy, to reduce the amount of complicated details, I designed the channel numbers for the classic cartoon channels so that they do not match the decades. For example, instead of making Onetoon TV, the channel for the earliest years of animation on film, channel 001, and Twotoon TV, the channel for 1920s animation, channel 002, I limited the amount of conceptual themes in the choices of channel numbers:

“014. Onetoon TV (1910s)

015. Twotoon TV (1920s)

016. Threetoon TV (1930s)

017. Fourtoon TV (1940s)

018. Fiveton TV (1950s)

019. Sixtoon TV (1960s)

020. Seventoon TV (1970s)

021. Eighttoon TV (1980s)

022. Ninetoon TV (early to mid 1990s)"

The second draft included annotations, which, for most of the channels, I had previously written out. In the case of the first two channels, I wrote the descriptions then:

001. Fundraiser for 1 Billion New Jazz Musicians TV

Fundraiser for 1 Billion New Jazz Musicians TV: A 24/7 fundraiser TV channel, with the goal of creating a movement where one billion people confirm for us that they are becoming Jazz musicians. The channel features live music from great Jazz performers from around the world.

002. Fundraiser for 1 Billion New Jazz Record Collectors TV

Fundraiser for 1 Billion New Jazz Record Collectors TV: A 24/7 fundraiser TV channel, similar to the fundraiser for Jazz musicians, except with record collecting. The channel presents specially designed vintage recording shows, based on unique themes.

The third draft included mostly minor changes, such as description changes, but one major change was one that Lori suggested, which was to change the channel number for *Just The News TV* so it is closer to the top.

If my proposal goes according to plan, most channels on *VoutCable* will play only vintage films, television shows and recordings, and all of the channels will be without

commercial breaks. These channels will provide additional media exposure for the film and television footage of classic Jazz performers such as Slim, and additionally, it will encourage a new wave of Jazz performers and collectors. *VoutCable* not only helps the legacy of Slim Gaillard, but the legacy of all classic entertainers.

In terms of a plan for implementation, I am working on a Slim Gaillard TV channel on the Internet content streaming site Livestream. I plan to upload videos and recordings related to Slim Gaillard and his family. Lori and I are also working on a pamphlet for *VoutCable*, which will include channel logos designed by Lori.

### ***VoutCable* Logo Designs**

Starting in mid-October, Lori began working on a *VoutCable* logo design, and designs for individual channel logos. In this process, I offered her suggestions for where to start, and as I advised her, she designed the logos digitally. The designs can be seen in Appendices B, C and D.

### **Customized iTunes Playlists for Key Recording Artists**

While working on this project, I noticed that having accurate session information for recordings ready at hand was useful. Starting on November 12th, I began work on a project to create iTunes playlists with in-depth discographical information as song file information. The playlists will focus on recording artists with particular relevance to Lori and my projects.

In creating the individual track labels, I used a format that was self-invented and not based on a previous model. I specified the song name, the take number, the songwriter or songwriters, and then further session information. An example of a track label I will offer was created on November 13th, 2013. The track is an instrumental version of an

Irving Berlin song, “Because I Love You,” recorded by Nathaniel Shilkret’s Victor studio orchestra: “Because I Love You (Take 5) (Irving Berlin) (October 16th, 1926 in New York)” (Johnson & Shirley, 2010, p. 3715; *Matrix be-36394. because*, para. 13). The artist label was “Nat Shilkret And The Victor Orchestra.” In the Lyrics section of the track information on iTunes, I included further session information, such as the makeup of the orchestra and the musicians.

These playlists will provide a foundation for all of the upcoming projects, including *VoutCable* shows and music compilations.

### **Section Five: Key Learnings**

#### **Introduction**

In this section of the paper, I will discuss my lessons from the process of writing the script. I derived the following lessons from writing the script: the value of planning, the value of a proper musical environment, the value of simple language, lessons about what type of creative person I am, lessons about what the creative process is like in working on a Slim Gaillard product, lessons about what styles are necessary for a Slim Gaillard product and lessons about the importance of collaboration.

#### **Lessons from Writing the Script**

Skillful planning was instrumental in the success of the script. I had a strong idea of what I wanted to achieve when I started writing the script, and was able to write out the ideas clearly. The actual writing process may have been brief, but the process of preparing for the script took even more than two or three weeks, but rather, two or three years.

Another key learning from the writing process was the importance of listening to music that encourages creativity. I have been listening to the recorded music of the 1920s,

1930s and 1940s in depth, and I kept the music on while doing various tasks. This music possibly heightened my mental state while working on elements of this project. While listening to these recordings, I was able to perform complex tasks with ease. I believe there may be a correlation between listening to specific older recordings and increased creativity. In my opinion, the topic is worthy of further inquiry.

An additional key learning was the importance of simple language. My ability to use simple language was one of the contributing factors to the success of the script. Mark Twain ("Mark Twain Quotations," n.d.) expressed similar opinions about simplicity in writing. In a letter to Emeline Beach on February 10th, 1868, Twain wrote:

To get the right word in the right place is a rare achievement. To condense the diffused light of a page of thought into the luminous flash of a single sentence, is worthy to rank as a prize composition just by itself...Anybody can have ideas--the difficulty is to express them without squandering a quire of paper on an idea that ought to be reduced to one glittering paragraph. (para. 11)

Twain wrote, in a letter to D. W. Bowser on March 20th, 1880:

I notice that you use plain, simple language, short words and brief sentences. That is the way to write English - it is the modern way and the best way. Stick to it; don't let fluff and flowers and verbosity creep in. When you catch an adjective, kill it. No, I don't mean utterly, but kill most of them - then the rest will be valuable. They weaken when they are close together. They give strength when they are wide apart. An adjective habit, or a wordy, diffuse, flowery habit, once fastened upon a person, is as hard to get rid of as any other vice. (para. 13)

In my opinion, Twain was correct on this issue. I believe that adjective use was minimal in my story, which may have been a contributing factor to the readability.

My most important learning, in terms of being a creative person, was that I have a large amount of ideas ready for use in any script for this audience. I will prepare for scripts in the future with the assumption that I have already developed enough ideas to finish the script. If I already have a large amount of ideas going into a writing project, a fixed script structure like the one I used may not be right for me as a creative person. I can imagine a situation where I may want to deviate from the structure, but would be restricted from doing so by the structure. In this project, I was certain I wanted a simple book with no special effects. If there were less structure, I may have proposed a pop-up book or a book with 3D effects. In the case of this script, I am satisfied with the results even without it having such special features, but I would plan for increased receptiveness to my personal style in a future scenario.

In terms of the creative process, I learned about the role of improvisation in script writing. The process seemed like Jazz, as I was able to complete the script all at once and improvise many details. There were many small details to the story, and writing the material all at once was useful, because I was able to keep all of the details of the story in my mind. Knowing the story well meant I could improvise in parts. For instance, the individual lines of dialogue were improvised:

“Cowboy Slim: I tell ya, where is the mellowroonie Jazz? It's the easiest thing on Voutville to hear hot Jazz, but an ol' cowpoke like myself has to come up with it himself to hear some mellowroonie Voutorootie!”

Another reason why improvisational writing played a big role in the process was the subject matter: Slim was a skilled improviser, not just as a musician, but also as a songwriter. In *Slim Gaillard's Civilisation*, he showed an ability to improvise entirely new songs (S. Gaillard, 1989). The influence of Gaillard's artistry on the process resulted in many opportunities to improvise, and this openness to improvisation made the script writing process very simple.

For any product related to Gaillard, the styles need to be carefully managed. The product needs to utilize the right era of popular entertainment styles to deliver the proper effect. Without the right entertainment values, the product, although intended to be similar to the entertainment styles from the 1920s, 1930s and 1940s, becomes more similar to entertainment styles from the 1950s and afterwards, and may become less representative of Gaillard's style than the styles that preceded that era. I devoted a great amount of time to studying the earlier entertainment styles, and that research was necessary to recreate the earlier styles with authenticity. It was because of this research that, in my opinion, the script was representative of Gaillard's work.

The next time that I write a script, I would like to collaborate more with Lori and other writers. The script was consistently in my own literary voice, and, although it worked well for this script, there may be instances in script writing when I would like to utilize other literary voices.

## **Section Six: Conclusion**

### **Introduction**

In this section of the paper, I will discuss the future of the script, *VoutCable* and other Slim Gaillard-related projects.



### **Next Steps**

Slim Gaillard's artistic catalog was an excellent starting place for a children's book, and I feel that the script I created did justice to the consistent quality of his work. Assisted by an understanding of the creative process, I was able to successfully plan a quality script. Although Slim Gaillard is currently not a household name, or a well-known figure within Jazz, Lori and my efforts to bring new life to Slim Gaillard's artistic style could change everything.

We will continue working on the children's book, and also *VoutCable* logo designs and a pamphlet for *VoutCable*. Alan Ett, CEO of Alan Ett Creative Group LLC, is interested in our ideas, and will be releasing a number of Slim products, such as *The Slim Gaillard Vout-O-Reenee Dictionary* and the 1989 BBC *Arena* four-part series *Slim Gaillard's Civilisation*.

### **Preserving the Unique Sense of Humor of Slim Gaillard**

I incorporated Slim's relatively challenging sense of humor into my script, which involved introducing ideas that I was certain the audience would not understand. Slim's style of humor was unique for his time period, and this style may be a hit with modern audiences. Going forward, when the book is a best seller, Slim Gaillard is a household name, *VoutCable* launches and *The Strange Cowboy* is the most popular TV show in the world, it will be important to preserve the challenging qualities of Slim Gaillard's humor in every project thereafter. To me, a Slim Gaillard-influenced media project is not truly up to the standard of *McVouty*, Slim Gaillard, unless a majority of the audience members become *more confused* as a result of the content. These high standards will mean a *Vout-O-Rooney* future for the entertainment industry.

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**Appendix A. Evaluation of *Voutville-MacRooney Book-O'Voutie* by Ken Raniere on  
October 17th, 2013.**

Hi Tom—

Sorry for the late response . . .

Looking at your outline from a designer's point of view, its pretty much thought out with illustration placement.

Though I am not a book publisher or editor, I could share thoughts they might bring up—like who your audience is, their age and must they have knowledge of the subject. I suspect the audience is aware of music and jazz.

Through this book, they'll learn that Slim's "lingo" is the musician's invention. I like it because its a part of jazz and contemporary music that has an historic component when it was written how it became popular with a following.

Looking at your outline and the content, will you have more text or a story on Slim and his world? I see this book especially attractive to those in the music field who will understand the real value of your work and presentation. I am fortunate to have a sampling of Slim Gaillard's music, which puts your outline in context when you hear how Slim incorporates his "lingo" into his music.

I look forward to know more about your premise of Vout jive—  
Your comments welcome. I hope this helps.  
Thanks—

Ken Raniere

Appendix B. *VoutCable* Logo by Lori Brown. Completed on October 22nd, 2013. ©

2013 Tom Samuels.





**Appendix C. *Slim Gaillard TV* Logo by Lori Brown. Completed on October 26th,  
2013. © 2013 Tom Samuels.**



Appendix D. *Slim Gaillard Philosophy TV* Logo by Lori Brown. Based on Raphael's *School of Athens*. Completed on November 11th, 2013. © 2013 Tom Samuels.

# Slim Gaillard Philosophy TV

