

The Cassette:  
Documentary Film About Music and Personal  
Transformation

Master-Thesis

Submitted in Fulfillment of the  
Requirements for the Degree of  
Master of Arts (M.A.)

Zachary Fernandez

Matrikelnummer: [REDACTED]

in the  
Time Dependent Media/Sound - Vision - Games (M.A.)  
Department of Design, Media and Information

First Examiner: Prof. Thomas Görne

Second Examiner: Prof. Dr. Ulrich Schmidt



Hamburg, Germany



## Statement of Originality

I hereby confirm that I have written the accompanying thesis by myself, without contributions from any sources other than those cited in the text and acknowledgements.

This also applies to all graphics, drawings, maps and images included in the thesis.

## Eigenständigkeitserklärung

Hiermit versichere ich, dass die vorliegende Arbeit von mir selbstständig verfasst wurde und dass keine anderen als die angegebenen Quellen und Hilfsmittel benutzt wurden.

Diese Erklärung erstreckt sich auch auf in der Arbeit enthaltene Graphiken, Zeichnungen, Kartenskizzen und bildliche Darstellungen.

Hamburg, 28.10.2019

## Abstract

This master thesis is a reflection paper that is a reference to the work that has been accomplished in the development of my master thesis film “The Cassette: Documentary film about music and personal transformation”. The film addresses the personal connection to music and the emotional psyche that assists in the transformation and development of individuals striving to become musicians and artists.

To explain this topic, I produced, directed, and edited a film about my own personal connection to music and seamlessly connected my story with another accomplished musician’s story. This established emotional connection is at the same time a method of persuasion.

The main finding was the fact that it is best to understand during the early development phase of the film what the possible physical or auditoral emotional connection of the audience with the subject of the film is. The research also addresses the importance of feedback at any development stage of the film as an opportunity for growth and improvement.

## Dedication

I dedicate my master thesis film to my family for all of their support in my creative endeavors as a musician and as a video artist over the years. I also dedicate this film to the friends who have been apart of my life during my music career and with whom I had shared a similar passion in becoming a musician and performing as a rock star.

## Acknowledgements

The completion of my film, *The Cassette*, would not have been made possible without the support from a few people that have provided guidance and support during the entire production of this film. From the story development phase in the beginning, to the capturing of images, and to the editing phase in the end. All of the following people have been instrumental influences and support for the creative and artistic vision of my film.

I would like to thank Kevin Dixon for allowing me to tell his story on camera and provide me with an unobstructed view into the world of an accomplished tribute musician. The deep insight I gained from working with him, allowed me to also reflect and develop my own personal story with music. I would also like to thank my wife, Samantha Fernandez, for her abounding support and assistance during the process of making this film. The long discussions while sitting in front of the computer editing the film were truly the greatest help in defining and shaping the personal touches to the story. I would also like to thank my very good friend, Jörn Wilting, who with his exceptional experience as a professional video editor helped to provide the critical feedback for fine tuning the final film to what it is today. I would also like to thank my mother, Sally Fernandez, for providing and sending me the essential and historical photos that assisted in the visual descriptions to my narration. Lastly, I would also like to thank Professors Thomas Görne and Dr. Ulrich Schmidt for their dedicated guidance during my years of attendance in the Master Sound/Vision program at HAW Hamburg.



## Table of Contents

Approval	1
Statement of Originality	2
Abstract	3
Dedication	4
Acknowledgements	5
Table of Figures	8
1 Introduction to the Documentary Film Project	9
1.1 Goals of the Documentary Film Project	10
1.2 Approach of the Documentary Film Project	10
2 Influences from Theoretical Knowledge and Experimental Research	12
2.1 Theoretical Knowledge and Coursework	12
2.2 Experimentation and Research	14
3 Development of the Documentary Film	16
3.1 Development of the Story	16
3.2 Setup, Equipment and Processes	18
3.3 Music in Film	28
3.4 Outside Contributions and Opinions	29
4 Challenges of the Project	29
4.1 Personal Resources	30
4.2 Challenges of Sharing the Spotlight	31
4.3 Challenges of Environmental Audio Issues	31
4.4 Re-development of the Story	33
4.4.1 Overcoming Emotional Boundaries	34
4.4.2 Developing Alternative Storyline	35
4.5 Challenges of Editing the Visual Story	36

5 Conclusion of the Project, Lessons Learned and Next Steps	38
References	42
Appendix	43

## Table of Figures

Image 1: Self-assembled recording studio set up	18
Image 2: Video production kit	19
Image 3: Audio production kit	20
Image 4: Video equipment for monologue interview	21
Image 5: Audio equipment for monologue interview	22
Image 6: Editing Process	23
Image 7: Notebook	24
Image 8: Notes on the film	25
Image 9: Reference to the initial idea	26
Image 10: Questions for Kevin's Interview	27

# 1 Introduction to the Documentary Film Project

Stevie Wonder famously stated “Music, at its essence, is what gives us memories. And the longer a song has existed in our lives, the more memories we have of it.” (Jones, 2016, Chapter 7). Music has always been a part of my life in some way or another. I still remember to this day, note for note, the songs I wrote and recorded while playing in rock bands some 15-20 years ago. At the age of 10, in 5th grade, I learned how to play the trumpet in the elementary school band for 2 years. I stopped playing in the 7th grade because I wanted to focus on athletics and team sports such as American football, basketball, and baseball. Needless to say, my love for playing music, at that point in time, took a backseat and was laid dormant until I turned the age of 16 when I picked up an electric guitar for the first time.

It is interesting to consider how music affects the human mind and emotions even when it is least expected. As an example, a song can come on the radio while someone is driving in a car to work, for some it might be to a job that they do not really like. Instead of feeling negative or even thinking about the day ahead, the song clicks on and our emotions change. During this short moment of time, for the length of the song, we forget about the perceptions that we have and we are teleported sometimes in time to different feelings altogether. We begin to remember the time we first heard the song and we reflect on how and why we know the lyrics and the rhythm and tempo of the music so well. For those who might not like their job at that time in their life, the thought of work is vacant and they are saved for those brief moments. For the others who really like their job the same song can produce even more positive energy and that balances out the emotions that are needed to experience a perfect day. This is exactly the perspective that I wanted to document for my master thesis film.

My master thesis film addresses this personal connection to music and the emotional psyche that assists in the transformation and development of individuals striving to become musicians and artists.

## 1.1 Goals of the Documentary Film Project

My main objective is to determine the possibility of producing, directing, and editing a film about my own personal connection to music and to see if it is possible to connect my story with another accomplished musician's story in a seamless film.

Furthermore, I wanted to answer the following subquestions:

- Is it possible to create a film using the persuasive documentary film techniques as researched during my time at HAW Hamburg?
- Can I capture the emotion and reaction of an individual who is hearing a song or band that was very important to them during a life changing moment in their life?
- Essentially, I wanted to see if it was possible to capture these emotions and to have the individual describe them authentically without being coerced or scripted with a narration or plot.
- Is it possible to develop a film using only a simplified video production kit without advanced technologies?

## 1.2 Approach of the Documentary Film Project

In the case of my master thesis film, I chose to focus on my own personal life experience during the time when I learned to play the electric guitar. This was a challenge because I knew exactly what the plot of the film was because I created it. So I had the challenge of trying to find a way to capture a monologue interview with myself and have it be authentic. Fortunately, I was able to do this through the use of a cassette tape that held what I believed was the very first song I had ever written when I was 18 years old.

In addition to my personal story, I also captured a parallel story to support the documentary film's plot. I wanted to focus on a musician who created his own music and who had big dreams to perform the music in front of many other people. The story includes a friend who also had a similar life changing experience with music.

The story of Kevin Dixon in my master thesis film explains how powerful music is and how it inspires not just a performer, but also an audience. Music inspires, it emotes emotion, and it transports us with a powerful psychosis that can only be explained through living in the moment. It was important for me to experience what Kevin was experiencing each night when he performed because this is what I wanted earlier in my life. The emotions that I felt during my time touring with Kevin and his band allowed me to reflect on my own monologue style interview and to produce an authentic emotion that was captured naturally.

The following reflection paper is a reference to the work that has been accomplished in the development of my master thesis film.

In the second chapter of this reflection paper, I describe the influence of specific theoretical background to the project. In addition to that, I will explain the development of the story and the technical setup using a simplified production kit which I used for the film.

In the third chapter of this documentation, I address all of the difficulties and discoveries experienced while developing this subjective style personal documentary.

The conclusion is the final chapter with the answers to my research questions.

## 2 Influences from Theoretical Knowledge and Experimental Research

The theoretical knowledge which I obtained while attending the master's program at HAW Hamburg as well as my experimentation and research studies influenced the development and outcome of my Master's project. All these influences are subject of this chapter.

### 2.1 Theoretical Knowledge and Coursework

I have taken on a lot of responsibilities with this master thesis film project. I acted as camera operator, editor, audio recordist, and project manager managing everything from travel to storage and organization of the files. I gained insightful understanding in project management through an online university which I enlisted as my course for my “medienspezifische Ergänzung” (ME) credit points. This served as a basis for keeping a catalog of activities for keeping track of what was documented and what was needed in the remainder of the timeframe.

I also attended an online course titled “Storytelling in the workplace” and although this was mainly for the everyday worker, I obtained a great understanding of how to breakdown a story to share with others. In this modern world of new technology and social media, it can be difficult to keep track of the necessary details for telling the story, this course helped me understand how to know the audience that I am telling a story to. Since my master thesis film project heavily involved storytelling, the successful completion of these two previously described courses allowed me to focus on my project with a fresh perspective. The knowledge that I gained from attending these online courses, will also benefit me in future instances and career where I will manage projects as a creator.

On top of this course for my ME credits, I have also attended seminars instructed by Professors Thomas Görne, Wolfgang Willaschek, Robert Mores, Roland Greule, and Ulli Schmidt. While at HAW I attended these seminars instructed by the professors and I gained alternative theoretical knowledge from which I have learned during my studies in the United States. This is one thing that an international

student gains while studying at any level and I highly recommend it to any student looking to focus on a specific area but from different perspectives.

For example, with the recorded audio during my projects, I have been able to determine the definition of sound and the contrasts against my own views in order to understand if a sound fits a scene in my video and audio projects. In the end there is no true answer, except for the successfully completed view by an audience. I have been able to determine that most of the audience will not focus on one specific instance unless blatantly obvious. Therefore “bad” sound can be hidden either in the picture or in the application of supportive sound that which is applied on top of or behind the so called “bad” sound. This is a unique understanding that I gained while studying at HAW and which I had not gained while studying my bachelors in the United States.

As for the more specific details to my course work while attending HAW, I have written in detail on the aspect of video media and the focus on persuasion in storytelling. This was the focus of my M7 research paper where I discovered the processes for creating persuasive stories that can hold the attention of an audience. “Persuasion is an umbrella term for influence. In other words, persuasion can attempt to influence a person’s beliefs, attitudes, intentions, motivations, or behaviors.” (Gass, 2011, p.238)

The goal of my research about persuasion in documentary film was to apply this knowledge to my own project in a real world situation. I wanted to understand what was more important and to answer the question of how to create something of quality in a time of endless quantity. As I discovered in my research, an audience will always enjoy and continue to watch or listen to a program if the story connects to them personally. This is the type of persuasion that documentary filmmakers strive for and it is what I have applied to my own work. Essentially, I wanted to create a story that was obvious, relevant, and that persuades a person to be inspired as well as to enjoy film. Therefore the quality was based on the story itself and production of audio and video supports this ability to persuade with different tactics and process for example images and voice over narration.

## 2.2 Experimentation and Research

Throughout my time at HAW, between the years of 2016 and 2019, I had researched and experimented with techniques in filming musicians in an intimate environment and to document whether the musician would be distracted by the experiment or would continue to perform regardless of the situation.

During the experiments, I tested both my own ability to gain connection with the musician and my ability to capture the musician with video and audio recording. In other words, I wanted to know if someone could multitask and do everything alone without assistance and still have the expected outcome from the experience. The main instances were to record, using video (in some cases multiple cameras) and audio, of a musician in a controlled environment as well as an uncontrolled environment.

In the area of self understanding, I was able to find that I could accomplish the task of recording a musician while keeping focus on the musician and the telling of his or her story during the Q and A session. The quality of the footage and audio recording was not the ultimate best, but the content was there and it is possible for someone to do this alone. Although, in the area of documenting a musician and his or her emotional state and character it is still unknown whether this was accomplished. This is simply due to the fact that I did not know the musician personally therefore I did not know his or her true emotional state long enough before the experiment took place.

With my previous module coursework, during my studies in the Master Sound - Vision program, I worked with different types of filmmaking experimentation. The experimentation tested my own abilities as a solo video shooter and editor and also tested whether I could film an experiment using a performing musician.

For my module 4 project (M4), titled Hechtmann Weingut Imagefilm, I produced a promotional style image film for a vineyard in the southwestern region of Germany. For the experimentation of the production, I tasked myself to capture video on location and then tell a story by blending the captured video with voice over

narration using a rhythmic pattern guided by music during the editing phase. With up and down notation, basically the tempo of the music, I was able to achieve a very natural flowing feel for placement of the video clips. At the end of this project I became knowledgeable of the elements of sound and tempo this made it possible to produce further image films and/or documentary films, such as my master thesis film which is using a specific tempo set in tone by music.

For my module 5 project (M5), I experimented with a classical Oud musician who specializes in improvisational music and there were two main objectives to the experimentation. The first objective was to examine whether or not it was possible to influence a musician into creating an impulsive story with his improvisational music. For this, I placed colored gels over lights projected onto a wall in front of the musician. The musician was not aware of which color would be shown before being projected on the wall, so that it could lead to a more impulsive creation. The musician would then define the colors of the light while performing a short improvisational song that he created in that moment of seeing the color. The second objective of this experiment was to examine whether it was possible for one person, a solo shooter, to document the entire process using multiple cameras and multiple microphones for recording the experiment. At the end of the experiment I concluded that it was possible to influence a musician into defining color using improvisational music. I also concluded that it was possible, but not recommended, to document a musician using a multiple camera and microphone setup as a solo shooter. It would be much easier to examine the performance of the musician as he or she is playing if there is someone else to operate the camera and audio. The main reason being that I was not able to focus on the musician during the performance itself because I was more focused on if the cameras were functioning properly. This led me to rely heavily on reviewing the footage after the experimentation process in order to examine if it had been successful or not and thus extending the timeframe of the project further than expected.

The aforementioned experimentations involved in my previous module projects offered me insightful knowledge for the development and production of my master thesis film. I applied some of this knowledge to the documentation, for example the blending of video to music and voice over, but remained determined to

develop a documentary film as a solo shooter. Even though, I still highly recommend having assistance in the production process, I still find it possible to produce such a documentary as master thesis if it is planned out efficiently before the production takes place.

### 3 Development of the Documentary Film

The development and production of my master film materialized over the course of a two year time frame from 2017 until 2019. Starting in 2017 with the story development, planning, and production (2017-2018). Then, editing of the final film was accomplished in 2019 upon the entry of my master thesis application period.

In this chapter, I will focus on the development of the story, the setup and equipment used as well as the outside contributions that greatly influenced my project in the most positive way.

#### 3.1 Development of the Story

With the knowledge that I gained through my experimentations while at HAW, I wanted to create a documentary film about music and a musician through a moment of character transformation. The goal of this master thesis film was to capture and tell a story under the context of a personal change and transformation. More specifically, I wanted to study and tell a story about a musician who transforms from a normal “everyday” person into a performer on a stage. It was not my belief in the beginning that all musicians transformed into something different, but it was an interesting thought that maybe a musician must transform in order to overcome any ill confidence or stage fright. An expected behavior for a musician which involves a transformation of some kind nonetheless.

The idea came about when I met Kevin Dixon who was originally from Liverpool, England and was living in Hamburg, Germany, between the years of 2015 and 2018. We met while attending a training seminar to become English instructors

for a language school in Hamburg. We became friends through our conversations of music influences and our comparisons to other interests such as film and art. We both played guitar, sang in bands, and we enjoyed many similar tastes in music, so this made the conversations very comprehensive and extensive. My friend Kevin Dixon is a musician and impersonates another musician in a Pearl Jam tribute band. He was a very interesting character to me because I did not know nor understand why someone with musical talents would want to perform as someone else. I also have never heard of a tribute band that actually made a living with touring. Kevin would go on to explain to me about his career as a musician and how he tours the United Kingdom in a Pearl Jam Tribute band. I learned about Kevin's passion for the craft and his impressive work ethic to be more than just an impersonator.

With this knowledge that I learned about Kevin, I arrived at the idea of a film and I asked if he would be interested in letting me document his performance and create a film for my masters. After speaking with Kevin about this idea of documenting him, he agreed to tell me his story of music and to let me film him in interviews and in his performances of Eddie Vedder of Pearl Jam UK, his tribute band to Pearl Jam.

My film idea was to capture the moment where Kevin would become the closest to the musician, frontman Eddie Vedder, to whom he was portraying. I wanted to experience what this change was like and if it was easy to go back and forth between being self and character. As you will learn in the section where I discuss the project challenges, this original idea transformed and actually became more of a personal journey through my own experiences.

Through the documentation of Kevin and his musicianship and work ethic I began reflecting on my own past career as a musician. Although, in my reflection, I was not able to reference with real audio tracks or videos of the music that I had created on my own. This is how the current aspect of my film arose to the forefront of my master work. The new goal was then to see if I could tell a personal story of how music, which was once a center point to my life, became just a reference of the past.

### 3.2 Setup, Equipment and Processes

For the recording of the voice over narration for the film, I used a self-assembled recording studio set up in my apartment in Hamburg (Image 1). I used Adobe Audition for the simplicity of the recording as well as the post production editing processes. I used a RODE-NTSB microphone connected to a Macbook pro via USB and USB adapter. With only minor external noise issues, this setup served to be useful in the recording.



Image 1: Self-assembled recording studio set up

During the production process, I used a simple yet effective video production kit (Image 2). I relied mainly on a simple production kit consisting of one 28-135 mm Canon lens attached to a Canon 60D camera and stabilized on a Fotopro tripod. For low light instances, I also optioned to use a 2800-3200 LED lamp with a 50 mm Canon lens. All of this equipment is self-owned and acquired over the last 5 years.

With only minor errors during the production process, this kit has served to be a simple yet very effective kit for producing documentary film images.



Image 2: Video production kit

I used a GoPro Hero 5 as well as a Sony Handycam for alternative angles (not pictured). These were mainly used during the filming of live concerts with Pearl Jam UK. This equipment was borrowed from the video lab of HAW Hamburg Finkenau Campus.



Image 3: Audio production kit

For recording audio during interviews, I used a RODE external shotgun microphone attached to a Canon 60D camera (Image 3). I also used a Tyonka Lavalier microphone attached to an Apple iPhone SE or iPad. The small RODE external mini-shotgun was used mainly for recording live concerts and b-roll footage for the film. This audio kit was not the most professional setup, but was very reliable for the on the run style filmmaking.

For the monologue interview, I filmed of myself, I used a non conventional setup with Canon 60D and RODE shotgun mic on a tripod (Image 4). I then used a bendable tripod attached to the tripod on the side to hold the LED light. Lastly, I attached a small action camera which I hoped would allow me to capture some of the actions I would make with my hands and the cassette player when I review the cassette tape for the first time. Unfortunately, the action camera did not work and I had to refilm some of the movements with my hands and the cassette at a later time.

In all this setup served to be challenging but manageable and I was able to capture the monologue with only minor issues.



Image 4: Video equipment for monologue interview

To recorded the monologue using a lavalier microphone attached to an iPad which became an element for the scene development (Image 5).



Image 5: Audio equipment for monologue interview

The audio was good with the RODE shotgun directly attached to the Canon 60D I used this mainly for the film. I used the setup of the lavalier mic to make the session feel very important and to put myself into a specific mindset where I would focus on the important aspects for the film dialog. The monologue that I captured was completely unscripted and it was important to feel in the moment and even though I did not use the lavalier mic audio in the film, it did serve its purpose in being a secondary sound and scene setting element.



Image 6: Editing Process

(Photo courtesy of my Samantha Fernandez)

Image 6 shows me at the dinner table adjusting audio in Adobe Audition. A normal regime of work-life balance where working and eating go hand in hand. The benefits of having a simple editing process and by knowing the quick shortcuts of the editing software, makes impossible time restraints seem like only small hurdles.

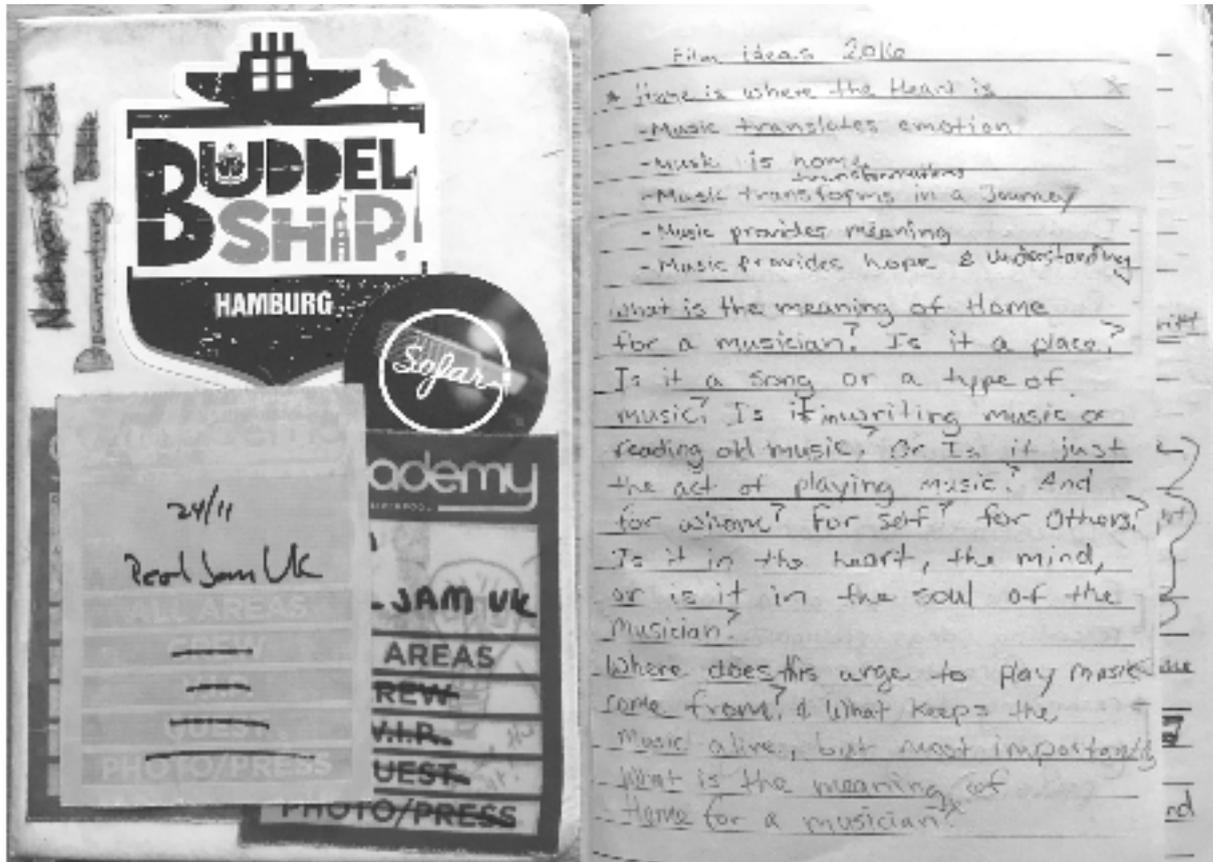


Image 7: Notebook

Image 7 is a photograph of the cover and first page of the notebook that I kept during my time at HAW Hamburg. Highlighted on the first page were my plans to develop a documentary film on the basis of music and an emotional connection. The Cassette documentary film is what came from this early development process.

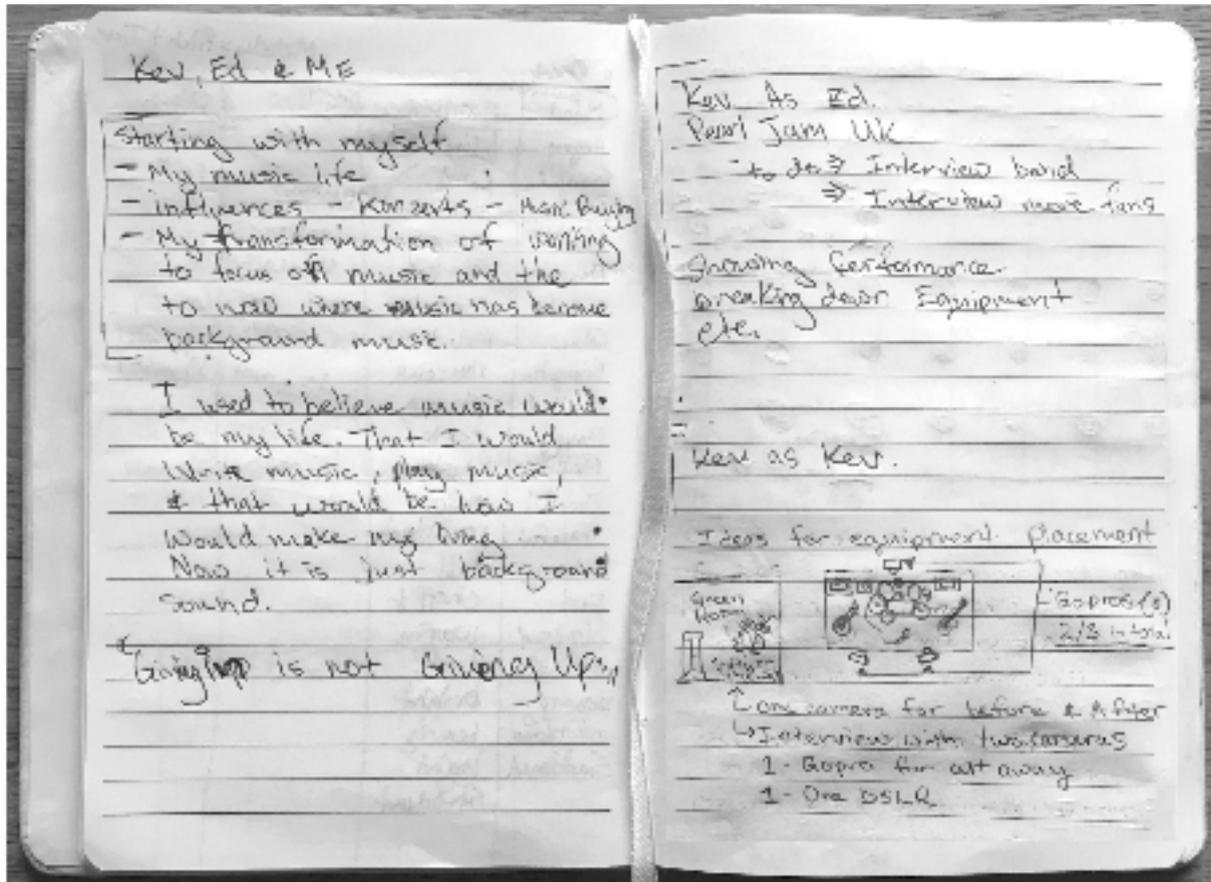


Image 8: Notes on the film

Image 8 details the concept I had in mind for “The Cassette” documentary film. This was when I began looking into transforming the film direction to have a focus on my own personal story with music. I also drew mock-ups and wrote down the details of how I could document concert performances as a solo-shooter using gopro cameras.

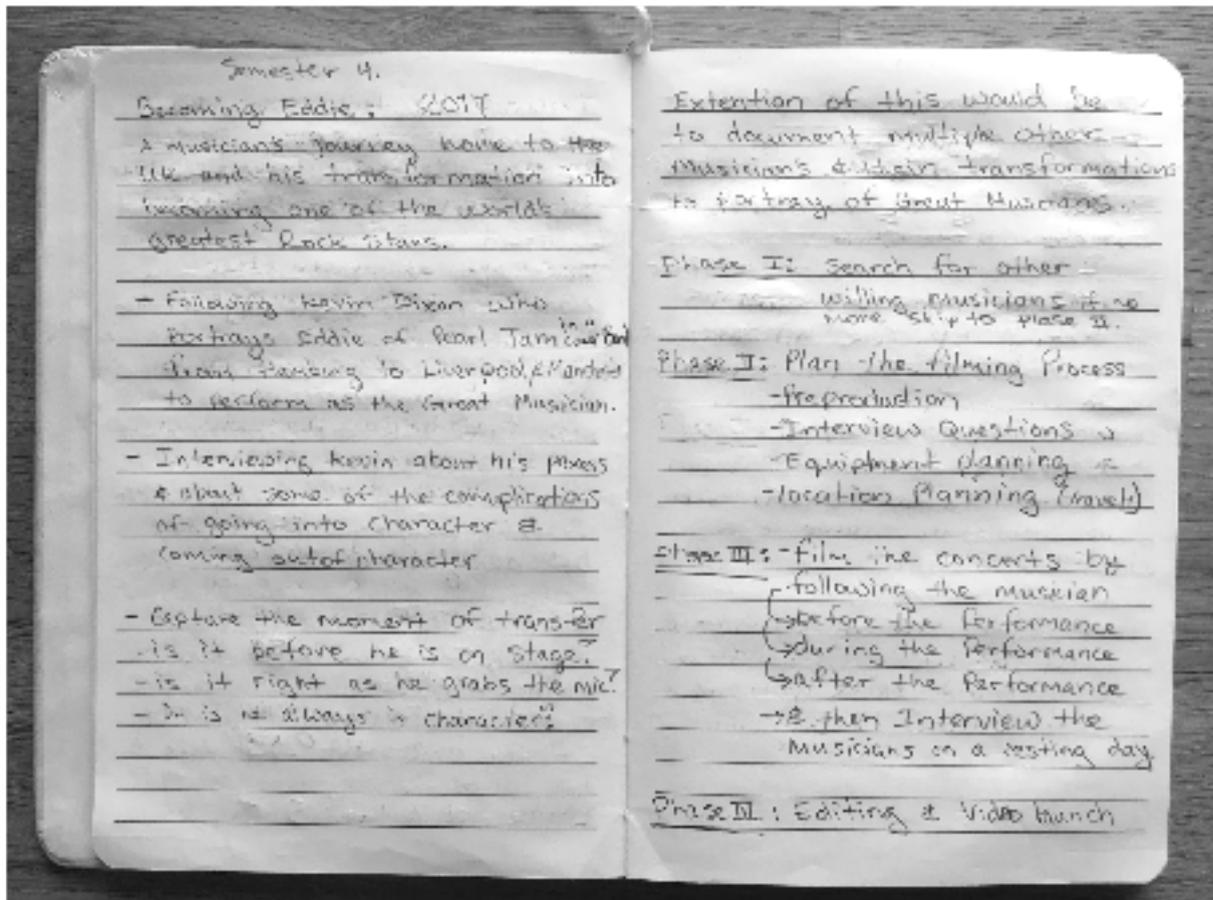


Image 9: Reference to the initial idea

The plan I originally had about documenting Kevin Dixon and his portrayal of Eddie Vedder in the tribute band Pearl Jam UK can be seen in Image 9. Notice that there is no mention of myself in the details of the plan, this was very early stages of the film back in 2017.

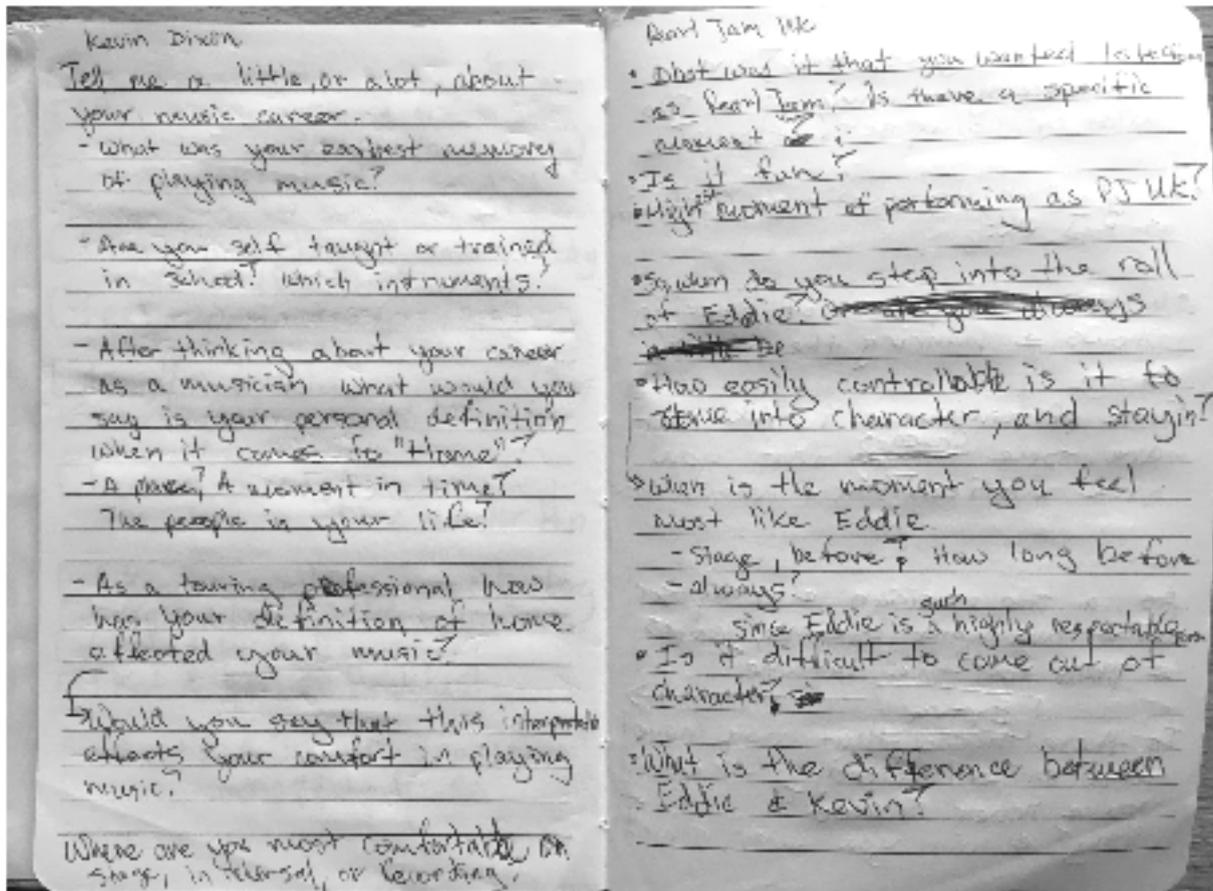


Image 10: Questions for Kevin's Interview

Image 10 is of two pages in the notebook where I drafted questions to ask Kevin for this interview. I drafted two more pages of questions, but these are what I found to be the more important questions. The focus was on the actual moments of transformation from Kevin to Eddie and back to Kevin.

### 3.3 Music in Film

The original idea for my film was to not include music in the film at all. The reason I planned this in the beginning was because I wanted to completely own the rights to the film myself and to avoid any kind of copyright or royalty free music purchasing. This was simply to keep the costs low in the making of the film.

Eventually, when it came time to editing, I changed this plan and opted to use music after all. For the film score, I in turn used music to pull in the viewer closer to the story through the emission of different tones rhythmic structures. The music from this master thesis film comes from a royalty free music site called Artlist.io. My goal was to find the rhythmic emotion in the music and tie it together with specific images that a viewer can process and relate to. For this, I referred to my research on persuasion and about music and sound in film. “Music [sound] in film is one of the most powerful illusory persuaders that what we are watching is, in fact, yet rather paradoxically, as real as possible ... And the emotional, historical referents and rhythmic persuasion of music makes the use of creative sound an extraordinarily compelling device for many nonfiction filmmakers.” (Rogers, p.3, 2014) Rogers provides great insight into the reasoning behind whether I should have included music into my film and it was with this reference that I have included the current music in order to develop a fulfillingly persuasive film.

In order to submit my film to film festivals, which is a personal goal I have set outside of the completion of the film for my masters, I will work with a film score composer. Unfortunately, I was not able to access a film composer during the time of my thesis submission period (July 1 - Nov. 1, 2019). The idea will be to keep the current state of the visuals and to add customized music for the different scenes where I already have music from Artlist. I will do this in order to make the film even more personal and persuasive to hold a similar authentic and rhythmic resonance. I will work with the composer in adding this music the coming months following the submission of this film for my masters.

### 3.4 Outside Contributions and Opinions

There has only been a few people to assist in the making of this master thesis film. Kevin Dixon whom the story was originally based provided the information of what topics I should cover about about Pearl Jam UK and his experiences. I also worked with Dr. Ulli Schmidt, who has given guidance on my other projects during most of my time at HAW. He provided very helpful insight and feedback about the direction of my film during many video project meetings in the video laboratory on the Finkenau campus of HAW. In addition to this, I also worked with my friend Jörn Wilting who assisted me in the editing process by providing critical feedback when I was looking for a visual way to tell the story.

These were the only three “indirect-contributors” that had provided any kind of feedback. This was simply because as a more experimental approach I wanted to do everything myself from story development to filming and editing. Although, my film included Kevin Dixon as a supportive storytelling aspect, and Dr. Schmidt is my professor, and Jörn is an editor by trade, I needed to ask for and receive feedback from these three people as well.

## 4 Challenges of the Project

There is no such thing as a normal life when producing and directing a film while working a full time job. I experienced a lot of challenging moments during the filming and editing process of my film, but it could be said that the most challenging element was in the time management of work or the personal resources (the work-life balance). Although, secondary to that and mainly in regards the film development, I had many other challenges. These included sharing the spotlight as a character in the story aspect of the film, adopting and salvaging audio affected by environmental sound issues, as well as dealing with a re-development of the story for the adoption of a more personal story. There were also other challenges such as overcoming any emotional connections and boundaries such as how I found in the storyline development during the editing process. The last challenge was in regards to how I

finally had to give in to working solo and to allow for outside assistance. All of these challenges did not make the film impossible to finish, in the end, they were just obstacles that needed to be climbed in order to complete the film to my preferred liking.

#### 4.1 Personal Resources

The main challenge was developing, filming, and completing a film all while working a full-time job. While attending HAW and during my film's development phase I also started a new job where I work 40 hours a week in an office that is nowhere near my camera and the film's subject matter.

In order to finish my film it required a lot of organization and project management skills. Working my full time job left me with evenings during the week and weekends and it was very difficult to find the ideal moments when I had the most energy to further sit at a computer to write and to edit. But this was how it had to happen because one must work to pay for rent and food in order to survive, so I did what was needed to complete the film.

With having a full time work schedule it was important for me to properly plan the production of the film. For this, it was necessary to schedule holiday time with my employer to fly and meet Kevin while he was on tour with Pearl Jam UK. I set up specific weekends where I would solely work on the film in the editing process as well. This was the ideal moments for editing because it offered the least amount of interruptions and allowed me to focus without stress from a schedule during the week.

In order to integrate the personal story involving my past life as a child and teenager, I needed images which I did not have locally, to blend with the voice over dialog. To solve this challenge it required much communication with my mother, Sally Fernandez, in California who helped me in obtaining the images for my personal story. All of this was a challenge but due to my dedicated focus and help from my mother I was able to still work on the film when I preferred.

## 4.2 Challenges of Sharing the Spotlight

When presenting him with the film story idea, Kevin had responded that he enjoyed the idea and agreed in letting me document him and his band Pearl Jam UK. Kevin explained that he agreed because it would help with the promotion of the band. Despite this fact, he did not understand why his personal story was important to share.

During the initial filming process, for the original idea for my film, there were times when Kevin would dodge or backout of an interview session that I had set up in a specific location for him to tell his personal story. It was in these locations, like his apartment and in his walks around the city of Hamburg, that I wanted to film Kevin in a natural environment where he was at most himself and not the character he portrays on stage. In his opinion, the location was not supportive in the promotion of his band of Pearl Jam UK. This made it a challenge for me to capture a truly personal and authentic reaction from Kevin when discussing the upbringings of his music career and life. After some time and many conversations with Kevin, I finally was able to make a compromise with him that would solve the issue at hand. I convinced him that if I was to have my choice in location for the interview then I would film and provide all materials from the performances for him to use for his promotional material and he would have free rein of that material. In turn, he agreed to let me film him in different off-stage situations that would allow me to capture the moments where he was at the most himself and not the character whom he portrays. So it was a win win for both sides.

## 4.3 Challenges of Environmental Audio Issues

I recorded the first interview (Appendix 1: Interview Transcript 1 - with Kevin Dixon, p. 44) during the Summer of 2017 in Hamburg Germany. This was the first of our interviews and it was filmed in the Hafencity harbour area near Elbphilharmonie concert hall. I chose this location because of the similarities to Liverpool, being also a port city known for its shipping industries. During the interview, I used a RODE

shotgun mic attached to a camera and unfortunately did not have available a lavalier mic for recording the direct audio. That being said, I ended up having lots of environmental sound issues and if I had the choice, I would choose a different location or a different microphone setup all together. The footage on the other hand still managed to turn out great for the film and really set the scene for Kevin to tell his story about the tribute band he performs in.

Right before Pearl Jam UK's 2017 tour, I sat down with Kevin for our second interview session (Appendix 2: Interview Transcript 2 - with Kevin, p. 50). On a rainy and cold autumn night inside of a cafe in Hamburg. For this interview, I wanted to ask Kevin more about what it is like to be in a tribute band and what it takes to be the best in the UK. The interview also captures great dialog of Kevin explaining what it takes to transform and take on the Eddie Vedder persona. I was also offered an inside look into how it can be difficult to go back and forth between being Eddie and Kevin during the time period of the tours.

Fortunately, I had two mics available and on hand. The first was my RODE shotgun attached the camera and in recent days to this interview I also purchased a lavalier microphone and attached this to my iPhone. Unfortunately, since it was cold and wet outside, I was forced to film the interview inside the cafe in Eppendorf. This was a little problematic since there happened to be lots of environmental sound issues sourced from the baristas working in the cafe. With this issue, I was forced to evaluate and devise a plan to salvage the footage in order to avoid having to reshoot another interview.

The solution I arrived at was to first present a video clip of the bar keepers at the concert hall, where Pearl Jam UK performed in Liverpool, just before showing the clips from the interview with Kevin in the cafe in Hamburg. With this subtle switch in visual location it made it appear as though the source of the sounds during the interview were coming from the bar keepers, when in actuality, the source was from the baristas in the cafe. The other element that helped in this situation was how I filmed Kevin seated on a non recognizable sofa in the cafe. This made it appear as though he had been sitting on a sofa at the concert hall and in the end, with the

combination of the video clips from the cafe and concert hall, I was able to salvage the footage.

I recorded the third interview in the Fall of 2018 when I returned to Liverpool to capture more footage of the band and of Kevin (Appendix 3: Interview Transcript 3 - with Kevin, p. 59). I was also hoping to get an interview sometime before or after the show and to try and see if I could get even more background into Kevin as a person and a musician. Unfortunately, the band was running a bit late coming from their show in Newcastle the evening before. I also found out that it was also not possible to film the interview directly after the show because of the loud chaos from packing up equipment and it was also not optimal time with Kevin being tired from the performance. So I decided against the interview for that night. I chose to alternatively film for a clips in the car when Kevin was driving me back to Manchester airport where I would fly home to Hamburg. This opted for a more discreet, one-on-one, and intimate interview session and it offered some key reflections by Kevin of Liverpool and where he grew up playing music.

During the interview there were a lot of environmental noises that affected the sound quality, but I wanted a natural and casual moment to document and it turned out to be a really good moment for the film. To avoid any viewer confusion, similar to the challenges with the interview in the cafe, I filmed some moments in the car while Kevin drove me through the streets of Liverpool and over to Manchester. The connection I make with driving and the moments of the city out the window allow the scene to make sense and offered less distractions for the viewer. They simply saw that were in a car drive and that there would be these types of sounds.

#### 4.4 Re-development of the Story

The main goal of the initial film idea was to see if I could capture the moment of transformation when Kevin needed to be the most like Eddie Vedder whom he impersonates on stage with Pearl Jam UK. For the initial phase, this was a great idea for a film about a person and transformation. I still involve this story somewhat

in my film. Although, after speaking with Dr. Ulli Schmidt about how I could make the film more personal towards my own perspective the film began vieriing into a different direction.

The initial idea was a sound idea with lots of storytelling aspects, though it lacked a personal connection, as I reminded by Dr. Schmidt, and this personal connections would be the key to holding a viewers attention. This is a reference to my M7 research paper on persuasion in video where I studied how a film can be persuasive and hold an audience into completely watching the entire film. The research was also to understand how to avoid propagandism in storytelling and to tell a truthful authentic narrative especially in non-fiction format.

#### 4.4.1 Overcoming Emotional Boundaries

In the original idea of the film, I was looking for a personal story to tell, so it was Dr. Ulli Schmidt's guidance that assisted me to look more for a personal connection to my own film. At first, I was hesitant to allow for this opinion to intrude on the creative idea I originally had with my project and at first I also felt that my own personal story was not as important. After many different sessions in the video laboratory we finally came to a similar understanding that the film would be much more convincing and much more of a worthwhile challenge if I was able to incorporate myself into the film.

In this day and age with all of the access to cameras and editing software built into mobile devices, I do not believe it is not difficult to create a film and put it out quickly. It is, on the other, in my own opinion extremely difficult to completely transform a story idea from an original idea while in the middle of the production and editing process in order to tell a personal story in a visual way. First of all it was difficult for me to let go of a story that I had already in mind and had already begun filming. Although, with the realization that in order to tell a story that was subjective and more of a challenge, the change in direction was necessary.

For me, I had to look deep inside myself to find the story that was worth telling. In my own opinion of myself, I was not famous enough or important enough, I did not live a super exciting and adventurous life, and I was acclimated to only

documenting other people and telling their stories. In this opinion of myself, one could say that I was too indurated, and I needed to change my own perspective and gain more confidence that being famous or “super exciting” does not account just for making a good story. In fact, some of the best stories documented about any person are the ones that can be viewed as authentic and subjective to every aspect. My film is a true admission to telling a personal story about transformation all while transforming my own understanding at the same time.

#### 4.4.2 Developing Alternative Storyline

In the re-development of the story, I began to investigate how I could connect Kevin’s story to my own. The investigation thus led me to the discovery of a cassette tape with many of my own musical recordings that I had recorded between the ages of 16 and 18 years old when I was teaching myself to play guitar.

The cassette tape is the title of my film specifically for this reason. The story goes like this; between the ages of 16 and 18 years old I wanted to be a professional touring musician. During this time, I taught myself how to play the guitar and I also started writing my own songs. I would then record these songs using my brother Christopher’s Tascam multitrack recorder. With the Tascam and many other cassette tapes I would practice recording different songs and different experimental riffs and medleys that I thought could be turned into complete songs. Eventually by the age of 18 I completed writing a song that I thought deserved a full recording session with drums and lyrics. In recording, I invited my friend Scott Dennis to play the drums. We then practiced the song together a couple of times adjusting it a little at a time in order to get the timing down and soon we had it good enough to record our first “punk rock” song ever. The song is titled “fight the Spirit” and reminds me of many of the bands I was listening to during this time period of my life. With this recording complete the next step was to record the lyrics, which I would go on to do, but I would never go on past this session with recording of the lyrics. Instead the tape with the song would be listened to only by myself and then I would put into a box in the garage where it was stored in my parents attic for over 18 years.

The music that I wrote and recorded when I was 18 years old was never heard by anyone other than myself. The sad fact is that I was young and lacked confidence and knowledge of how to share this song with others. So this is why this cassette tape is so important to the film and with the connection I have with Kevin and to telling the story of a personal transformation. My own transformation in this case, is with how I first wanted to be a musician but then through a change in perspective on my own abilities gained interest in another area and began in a direction to become a filmmaker. It is my belief that if I had not attempted to record and perform my own music I never would have stayed in a creative career path. It is also my belief that would never have met my friend Kevin Dixon who has reintroduced to me my own story with music. The script of how I connect both stories can be found in Appendix 6: Narration Script - Voice over dialog, self, p. 66.

In essence, this cassette tape has been the holy grail to my project because the contents of this tape would go on to help me increase the emotional relevance and the persuasion factor in telling my own story. This also allowed me to establish a better personal connection with Kevin who knows and understands what it is like to want to be a musician. Lastly, it allowed me to relive a time when I dreamt big about being an artist and was completely absorbed and focused on creating music and art. Essentially this film and project has helped me to understand who I was then and who I am now and this was a goal I never thought I would achieve during my time of studies at HAW Hamburg.

#### 4.5 Challenges of Editing the Visual Story

In the editing phase there was a different challenge. My friend Jörn Wilting who is a professional video editor has worked on many different projects gaining lots of insight into storytelling from an editor's point of view. It was in his critical feedback that this film a challenge to finish, because the details were mainly around the quality of the video that I had already captured and worked with. He enjoyed the story idea, but he did not agree with the footage that I had captured to tell the story. He

explained to me on a few occasions that “there was simply not enough footage” to work with, and that the footage was “out of focus”, and that there were “too many different formats” of footage. Lastly, he expressed that the organization of my footage files on my hard drive was not workable for him to help.

Jörn’s critical feedback of my film was brutally honest and at first I took offense to it. After some personal reflection, I decided that it was important to have Jörn’s help in fine tuning the editing process with which had already established. Simply put, I needed a professional editors help to improve my own skills which were not up to date in regards to the current digital editing software. After a few sessions of reorganizing my project files and gaining more still images from my family back in California and from Kevin Dixon in Liverpool, I was able to gain the necessary footage and apply a more professional workflow using the guidance established from working with Jörn.

It is in Jörn’s feedback that had assisted me the most simply because capturing and telling a personal story is not easy. It is of my belief now that it is imperative to allow others to assist in the creative process by providing necessary feedback that will allow for the opportunity to make the film more subjective and authentic. Without proper feedback from the outside, some details might otherwise be overlooked as important to tell a story and the film could lose the ability to maintain a truly personal story.

## 5 Conclusion of the Project, Lessons Learned and Next Steps

My master thesis film, *The Cassette*, is for me my testament to studying self identity and self transformation. In order to reach my main objective, which was to connect my personal story with another accomplished musician's story in a seamless film, I had to dig deep inside my own experiences. I had to reflect on my own life, my own creativity, and my own ability to tell a story. In the process, I combined my prior knowledge and education gained while studying back home in California, USA, with the more recent knowledge gained from studying, working, and living in Hamburg, Germany. This, I found, was not something particularly easily achievable.

By connecting my story with the story of a successful musician, I was also trying to establish the thought that anyone could feel a connection with Kevin's story. I think that this film will help viewers to look inside and find the story that is special to themselves. I hope it takes viewers back to a time when they dreamt big and were motivated about something that they felt was special about them. Not only that, I hope they can look back at that time to be more motivated now and understand that they still can achieve great things in their life. A transformation is never occurs when being pushed by someone else, the transformation occurs from within one's self. This personal connection, the music as well as the emotional images, make my film *The Cassette* a story that is both persuasive and personal without loss of a natural sentiment. Most importantly is the fact that it is best to discover, during the early development phase of the film, a specific physical or auditoral emotional connection with the subject of the film to the audience. This can be done using a physical object, a present sound, or some kind of visual reminder of an emotional moment from the past. If holding on to this element of a physical nature, it will help prevent unnecessary pivots in the later development stages and will help to connect an authentic moment of transformation that most humans can relate to in life.

During the production of my film I also found that it was possible to capture my own emotional reactions through the use of a monologue style interview. I was able to do this by not scripting or rehearsing the dialog in the interview planning. Before the interview, I only examined how the interview would operate on a technical aspect. I do believe that the only thing that really made this genuinely possible was

the fact that I even had the tape in the first place and that I had not listened to it in over 18 years. It is a huge benefit for the story of the film that it was my own recording and that I already had an emotional connection to the song. The large gap in time from when I recorded the song until now, allowed me to mentally reconnect and then physically and emotionally show the emotions that I had during the time when I wrote and recorded the song. For other situations, where there might not be a physical object or auditory recording, I am not sure if this would be possible, though this definitely worked in the examination of my footage and for the development of my final film.

In all, none of the interviews, including my own monologues, were not scripted or rehearsed in any way shape or form (Appendix 4: Monologue Transcript A - Before playing the cassette tape, p. 61; Appendix 5: Monologue Transcript B - After playing cassette tape, p. 65). This allowed for the film to truly portray a genuine love for music and bring about an emotional connection to life from the past.

Also, the project proves that it is possible to develop a film using a simple yet effective video production kit. It is not ideal to just use one camera and one microphone because there is then a greater chance for allowing issues while capturing and editing the audio and footage, but it is in all definitely possible to achieve. It would be highly recommended for someone to do their research during the story development stage from the beginning and to really research the different film styles and then base the production kit around the style of film and story one wants to tell. This would help to keep the shooter on track for developing the story that they want in the long run.

As far as for things I could change in future instances, the following conclusions could be applied. The first and foremost objective that I would like to change for the next film would be to include other people at an even earlier stage of the project. At the beginning of the filmmaking process my goal was to capture all of the footage myself and to tell the story from my own point of view. I do believe that I have been able to do this. Although, I feel the filmmaking process would have been much more efficient and thorough had I brought onboard another filmmaker or at least a second

camera operator to help me film interviews and to help film from alternative angles during events like the live concerts with Pearl Jam UK.

Outside of a second camera operator, I would have consulted with and or hired an audio recordist to control the audio recording during interviews and narrative voice overs. It is always a challenge to operate a camera, record and monitor for intrusive environmental and local sound, as well as ask the questions to the subjects all while thinking about the direction of the story for the film. I would avoid this behaviour of filming for all future instances if all possible.

In recording audio I would also prefer to use a different setup in general. I would prefer to use multiple microphones attached to an external mixer that is directly attached to the camera. With this setup, I would prefer a shotgun mic to record the subject and the surroundings while also using a lavalier microphone clipped somewhere in a non-intrusive location on the front of the subjects shirt. This is not a step that I had access to and because of this it added more time and challenges just in the editing of the audio from interviews which are the most important part for the dialog of the story.

Another objective for future endeavors in documentary filmmaking, is that I would focus on developing the type of storytelling I would like to capture before I even pick up a camera. I would draft a storyline so that I could develop a shot-list that would allow for the most effective use of my time. With documentary film, you do not always have the opportunity to re-interview subjects, or capture the most authentic moments. So it is very important to have scripted out, in a way, the exact types of shots and to have a checklist while filming. This would be the most optimal and efficient way to film. I did not have a checklist and so most of the filming was spontaneous, outside of the interviews, and this really does offer a more authentic feel, but as stated earlier, efficiency is important, especially when you are a solo camera person capturing the footage.

As far as post-production goes, I would like to implement better processes for footage uploading, transferring, organization, and backing up of all the captured footage. At times during the production process I would capture the footage and then leave the footage on the SD cards for a couple days at a time. I would then, finally, upload the footage to an external hard drive using just the numerical footage naming

that was created in the default settings of my camera. The external hard drive then would sit until the next filming session. This is a very dangerous filming process, because a worst case scenario would be that the SD cards would be damaged and I would not be able to transfer the footage to the hard drive. On top of that, the external hard drive could have been damaged and all footage lost. In essence I should, and I will, backup the footage immediately after filming using a multi-drive storage process. I will also set up my storage folder system using a more categorical process and label each folder with the appropriate naming concept (such as: `projectname_year_month_location`). I would also avoid using the camera's default settings for naming footage clips. Instead, I would implement a footage review process where I would also rename the footage during this time. This in turn would allow me, or a hired editor, to more easily locate the footage during the editing process. A proper footage naming would be similar to the folder naming concept but would add a description in the name as well (such as: `projectname_year_month_location_on-stage-performance-clip-00001`). Having a better structure and organization of the footage will help to avoid any frustrations that may arise during the editing process.

With the experiences I brought to the program and the experiences I have gained, I will now be able to focus on a career and life with storytelling in the audio/visual arts. The completion of this master's degree, which has been a lifelong goal, will push me further toward the dreams I have set since a young age.

On a final resolution I am putting forward a final goal in the next steps of this film. In a personal attempt, I will be entering my film into international short film festivals in the coming year (2020). The goal will be to enter the film with the current state of the story and to see if my film can be accepted. This acceptance into some of the acclaimed short film festivals will fulfill my wishes and dreams as a filmmaker to be known for the personal work that I have achieved in producing and directing a personal documentary.

## References

Gass, Robert H., and John S. Seiter. Persuasion, social influence, and compliance gaining. Boston: Allyn & Bacon, 2011. Print.

Jones, Lesley-Ann. Hero: David Bowie. London: Hodder & Stoughton, 2016. Retrieved October, 26 2019 from <https://books.google.de/books?id=K2uNDAAQBAJ&printsec=frontcover&dq=hero+David+bowie&hl=de&sa=X&ved=0ahUKEwjRq-zNsr7IAhVGKIAKHRqUBNAQ6AEIKTAA#v=onepage&q=hero%20David%20bowie&f=false>.

Rogers, Holly. Music and sound in documentary film. New York, NY Abingdon, Oxon: Routledge, 2014. Print.

# Appendix

Appendix 1: Interview Transcript 1 - with Kevin Dixon	44
Appendix 2: Interview Transcript 2 - with Kevin Dixon	50
Appendix 3: Interview Transcript 3 - with Kevin Dixon	59
Appendix 4: Monologue Transcript A - Before playing the cassette tape	61
Appendix 5: Monologue Transcript B - After playing cassette tape	65
Appendix 6: Narration Script - Voice over dialog, self	66

## Appendix 1: Interview Transcript 1 - with Kevin Dixon

(Fall 2017)

(Interview Track file MVI\_6832\_Interview)

*(The bolded text highlights what was used in the dialog of the film.)*

Zac: So we've talked previously, but is there a plan to expand the tour to other parts of Europe?

Kevin: Yeah, we're looking at show in Europe for next year. We'd been looking at it this year, but it just didn't work out. But next year will definitely be coming to Hamburg. There's a few dates in Holland and a few other things in the pipeline, yeah so it should be a few.

Zac: Do you think that there is a sort of calling for a Pearl Jam tribute in Europe and Germany?

Kevin: Yeah... there is other Pearl Jam tributes over here and they seem to do okay. But I mean, like I say to any promoter or anything... **It's not really about us or any other tribute band. It's about Pearl Jam** themselves, you know... and obviously there is a huge market for them anywhere you go so... I think um... **I think if you're good enough and if it is promoted enough it'll do well, it will be a big show.** So it's quite exciting.

Zac: So are you excited for this tour? Is it all setup and ready to go?

Kevin: There's a few things left to do, but it's kinda 90% there now. Just some more promotion and a few logistical things, but yeah... It's almost time now, It's just about four weeks away.

Zac: What does it take to plan something like this, with you being in the band and with also being the manager of the band in a sense? Is it tough?

Kevin: **Yeah, It's ah... a lot of email, a lot of phone calls, and a lot of coordinating with other people and making sure everybody is free at the same time.** And there's the promotional materials and... all that kind of stuff really. There's a lot that goes into it... (environmental noise, stopped recording)

(Interview Track file MVI\_6833\_Interview)

Zac: So I with being the performer and planner/manager, how does it all take a toll on you?

Kevin: Um... yeah there is a lot to do.. **And you know it's getting bigger each year. So there's always a bit more to do each year.** I's gonna say lots of planning, lots of logistical things, organizing the routes and where we're staying and all things like that. And... (environmental noise, paused interview)

Um.. And the running order and times for each evening... (environmental noise, paused interview)

Zac: Same question as before.

Kevin: The main thing is the time. It takes a lot of time. Especially at the early stages, trying to speak with all the promoters and things. Get everything fitting together. **Um... yeah time is the biggest toll.** And um... **Obviously, I've become a little bit obsessive about it about as well. Just to make sure that everything's okay for everybody else then, as well. Um... yeah, but time is the biggest thing it takes. But it's worth it,** every year it's worth it.

Zac: And what do you do to take a break or pause and take a step back for a moment?

Kevin: Um... Go walk my dog. Get on my bike and go for a bike ride of something. Or obviously do something with my wife. Go for a walk, go for food, go for something like that... Um... **yeah so I try to distract myself sometimes. The thing for me is I... I think it's worth it to take that time at the beginning anyways because once it's done, it's kinda done, well for the most part.** Yeah so...

Zac: And what is your wife's reaction to Pearl Jam UK?

Kevin: Um... She's very understanding and very supportive. Yeah... I'm not sure how many people would be... um... for the amount of time it takes and obviously with all the flying back and forth. I mean she's here 90% of that bit. So... it's difficult on her, but... she's very cool about it and she helps in any way she can so... I don't think we could do it if she wasn't. (pause in interview, stopped recording)

(Interview Track file MVI\_6834\_Interview)

Zac: So with the tour what is her understanding of this and for the other musicians wives?

Kevin: (My wife) is a musician as well, so I think that's why she understands it more than most. But obviously there's the other guys in the band and they have partners and wives... and obviously their very understanding as well otherwise we wouldn't be able to do it. But I think the people connected to us understand you know how much we really love it and... and how important it is as well. So... I think everyone in the band gets supported... by the partners and things.

Zac: You've toured in previous bands and with PJUK you're home for a major portion of the week, but what are some of the differences in things that you miss when you're gone?

Kevin: Well obviously I miss my wife, I miss my dogs, and I miss my life here and um... and I really do love my life here... I love being in Hamburg and... And with the tour at the beginning I'm really excited and then we go and do that and then half way through the tour it's like I'm still excited but it's more normal and then towards the end of it I'm really miss being here and... you know... but you know... it doesn't take away from the fun and enjoyment of doing it, it just really starts to kind of chip away. And then by the time it's done I'm kinda of happy it's done. But also kinda of like sad, because it's done.

Zac: So the most important thing is about spreading the gospel of the Pearl Jam, so to say, correct?

Kevin: (laughs)... It's um yeah... It's our job, I suppose. Yeah, gospel, well he is a god you know...

Zac: So what makes (Eddie Vedder) a god?

Kevin: He would hate that. He would hate that would say that... (laughs)... No, he's a normal guy isn't he... But, no he's just someone that I really really admire and respect... and yeah when I talk about this to other people as well... I think... you know this tribute thing and all that... It's like it's ridiculous in some ways and then it's cool in other ways as well... and I always feel like we're a bit fortunate that the band we get to do is such a nice band you know... It's like, think of the other bands you could do this for and the singer would be known as being... an asshole, you know. So then my role would be an asshole. I'm sure people think I am one anyways (laughs)... but yeah you know the kind of character if you like. But no, (Eddie) is just a really lovely guy and well respected.

Zac: Were there other bands that you had thought about doing a tribute for?

Kevin: Um... I know that Jay, bassist Jeff, was thinking about doing different things at the start.. And I never thought about doing tribute stuff for this... I always thought it

was a bit... stupid (laughs). I didn't quite get it. But then we started doing this, and even then I still wasn't quite sure, but then it started to sound really cool and then you started to get a good feeling from it and then I started to understand it then... yeah so it's kind of a cool thing. (environmental noise, stopped interview)

(Interview Track file MVI\_6835\_Interview)

Zac: So what are some of the things that you have done to make it fun, this experience of being in a tribute band every year?

Kevin: Um... well... the first one is... **We're doing it for a band that we genuinely love, you know. We're playing songs that we really really love. One of the things that keeps it fun and interesting is that we're playing so many different kinds of songs I think as well... I think if we went out and played the same thing every night I think it could get a bit boring for us and probably for the crowd as well. But again that's something that they (Pearl Jam) do as well, you know every night they play it's something different... So we try to take a huge element of that for ourselves. There's obvious songs that you have to play. And the rest is some things that people ask us to play or that we think they want to hear.** But we know about 75 to 80 songs, so there's enough to choose from.

Zac: And what is your most favorite song to perform, if you could choose just one?

Kevin: (speaking to self "choose just one"... ) Um...

Zac: Okay, what was the first song that that you played that made you think... "this sounds just like Pearl Jam"?

Kevin: Okay... Um... Black, I mean we really nail that one and it's one of their greatest songs as well. There's a great audience interaction as well on that one, you know they kind of sing a huge part of it towards the end so that's always nice. Yeah, Black would be in there... For me, personally, I've always loved Jeremy. **Jeremy**

**was probably the song that made me fall in love with them, you know. I heard Alive and I was like, wow! And then a friend loaned the album to me and I was listening through and I got to that song (Jeremey) and that song finished and I was just like... ah... I felt like I was emotional. And that was it, I was just in love.**

Zac: So there's Eddie Vedder and there's Kevin Dixon... What are some of the similarities and differences between the two people?

Kevin: Uh... the hair (laughs)... um.. I don't know, I really don't know...

Zac: Do you feel you sing like him?

Kevin: Yeah vocally, **obviously the vocal is very very close, it always was, even when I was in other bands.** Like when I would sing that was always one of the comparisons... "eh you know you sound a bit like Eddie Vedder." And... but clearly since we've been doing this... um... I've been a lot of time trying to refine that even more... um... everyday.

Zac: What sort of things do you have to do to rehearse to make the voice kind of similar?

Kevin: Um... Just lots of studying of things, lots of listening you know constantly listening. Lots of videos, youtube videos and then **and it's not just about the vocal as well... You know, it's about the kind of the movements and the expressions and things** like that and... **at the beginning it was kind of like a... it was like a play. You know.. For the first few shows or whatever it was like I was quite conscious of what i was doing... thinking yeah well this is what he does at this point. And then once you've done it for a while that's just what you do. And you know... I don't think about it, I just do it... and then people afterwards are like that's just uncanny. And I'm like ah okay, what did I do?** (laughs) The... **The shows are a bit of a blur now** (laughs), I'm very unaware. But yeah, lots of videos,

just lots of listening, and lots of practice, of singing, you know... (environmental noise, stopped interview)

(Interview Track file MVI\_6836\_Interview)

Zac: So how much time or how long would you say it has taken to prepare for becoming Eddie?

Kevin: **Ah.. there's a formula or something, someone's put together, and they said you know there's a certain number of hours that you need to do something before it becomes... um... kind of perfection, if you will like. It's like forty thousand hours or something, I can't remember how much... Um... It feels like I've spent that long** (laughs). Maybe I have... but I don't don't think that it's something that ever stops though. You know... I was practicing today. (Interview abruptly ends, end of interview)

## **Appendix 2: Interview Transcript 2 - with Kevin Dixon**

(Fall 2017)

*(The bolded text highlights what was used in the dialog of the film.)*

Zac: So you guys just had your final rehearsal, how did i go?

Kevin: Yeah, last weekend. Yeah... I went back for a few weekends this year and we rehearsed over the weekend as a band. The rest of the guys in the band over the course of a year they go in and they play anyway. Um... between ourselves we kind of work out... okay these are the new songs we're gonna learn for this year. And they work really really hard for a long time before I even get there, you know... But then I get back there for a few weekends and we start.. You know with our hammers and tools and we start chipping away together, and then it all starts coming together.

And so yeah I went back this last weekend for the final one, and it sounded amazing, and really really cool.

Zac: And is there something specific that you are looking in order to say yeah we're ready?

Kevin: **Yeah it's a feeling more than anything. Um... obviously the first time you try a new song it's like you know what you're trying to do, and even if you think you're playing it right or your performing it right, you kinda know when it's ready. You know... you do it again and you do it again and you keep chipping away and then suddenly you play it and it feels like it yours. It's like a different thing... you know... it's not like you're playing their song any more, it feels like you're playing your own.** You're kind play without thinking, it's more like you're performing.

Zac: Is there anything that you can compare that feeling to?

Kevin: Well kind of doing original music when you're writing your own songs or your own pieces of music and starts off as an idea and it's all... it feels kind of mechanical almost and you kinda get it to a point where you're chipped away and then it just feels like it's... it's come alive... you know, and then it's its own living breathing thing. So it's a similar thing, yeah.

Zac: What do you like to do in your spare time outside of Pearl Jam UK. Stuff not about the music.

Kevin: Okay... its ah... **it is when I'm doing the Pearl Jam thing it is such a full on thing it takes so much of my time and so much of my thoughts as well you know it's just an everyday thing all day every day for most of the year so by the time that we finish the tour and I'm kind of ready to just completely put it in a box and put it away and not think about it for a long time** so then yes I love getting out on my bike and exploring the city you know the kind of wandering around

going out with the dogs and my wife And just seeing this place that we live in now, that's kinda my favorite thing. Yeah so exploring just finding new places, I mean I been in hamburg for about 2 years now and I still find something new every week so yeah it's really cool

Zac: So to perform as Pearl Jam you kind of have to take on a mindset that you are Pearl Jam, correct?

Kevin: **Yeah it's it's a really strange thing it's like you try to take on the persona if you like, of the person you're trying to pay tribute to, and you just... and not for anything strange but just so you can really do it justice you know it's it's like because of the music and the way that the songs are and things like that, it needs to really get the message across, you know, I don't think you get up and play the songs and fake it, you know so... you kind of have to try and get into that frame of mind and each time you do it just to try and make it that bit more genuine, you know... you really kind of... like I say, you kinda take ownership of the songs and, you know, and that's kinda what we do we spend a lot of time really studying it the music and also the people as well you know you try and get an idea of what they're like as a personality and then try absorb that and take it in you kind do that for long enough and then it just starts coming out, anyway, you know. Yeah you know... it's a strange thing cause... you get to that point where you're doing that for so long and then you sorta like okay who am I?**

Zac: Is there a moment where you're performing as Eddie Vedder and then you realize no wait I'm Kevin Dixon?

Kevin: Yeah, sometimes... **Yeah the longer it's gone on the more... strangely the more normal it feels to try and be him. You know... as I say, it's less of an act now and more of just a thing that you are, that you do. But yeah it can be a little bit blurry. Um... which is why when it's all done it's nice just to completely switch off and just go out and live your life for six months, you know.**

Zac: And what is it like when you are not trying to be him for that time of the year?

Kevin: Um... when I'm not?... Unusual. (laughing) **Um... No, it's nice... I mean, obviously I know where the line is you know...** But it's.. When you're really trying to do it properly. **Yeah you have to sometimes try to cross over the line and try to be who they are.** (video cuts out, but the audio from the lavalier mic continues)

Zac: Yeah, because you're not really an impersonator, your just trying to perform.

Kevin: Yeah I'm not trying to be (an impersonator) Yeah... **you're just performing it then, otherwise it can become very mechanical, you know... it's like this is what he would do at this time and this is how... you** know so you try and study that before and then it just gets mixed up in a big pot and then you get on the stage and then it just comes out... you know, without really thinking about it. You kind of flip that switch...

Zac: So what would you think he would think about the tribute?

Kevin: I'd like to think that he would appreciate how we do it. How hard we try to... to Kind of do it justice just like I keep saying. Um... I'm sure he'd find it unbelievably weird as anyone would because really it is a strange thing, a tribute band. But there's a good friend who told me... (audio and video cuts out, paused audio)

(Recoding restarts)

Zac: So was there anyone who gave you guidance into being in a tribute band?

Kevin: **Yeah there was a good friend of mine... At the start that I didn't really understand what it was and things like that and he'd been it for a few years with a couple of other bands.. He did a Smiths tribute and few other things and he kind of explained to me yeah you know there's a lot of cynicism about tributes and things and he once you realize it's just it's kinda like Shakespeare,**

**It's kinda like a play, you know... You kind of take on the characters and you go out and you try and connect to people and sort of interpreting these things, you know... and once I was like... yeah.. I can get on board with that... so yeah it's just... that's the way I see it.**

Zac: Do you remember who that was that told you that?

Kevin: Yeah it was a good friend of mine, a guy called Paul Zanos. Um.. yeah... a very well respected musician in Liverpool. And... yeah, as I said, he'd been doing it for a few years and just given us a lot of advice at the start. Yeah, so I'm very grateful.

Zac: So now what is the plan with the tour? What is the sort of the plan for each one of the weeks that you tour?

Kevin: The plan is just to survive. But just to try and get through them and do them as well as we can every night. It's physically demanding um... you know you get up (on stage) for over two hours every night and you try to play the songs, every song at 100%, you know and... there's no room to breath you know for that time and you do that every night and yeah it kinda takes its toll so I think the main thing is to insure that every night that we can really do what we need to do.

Zac: And do you think it takes to have a successful show?

Kevin: Well, people (laughs) um... people firstly... yeah you if the shows are promoted properly they sell out, you know this is kind of a proven thing now, we had this at the start when we were putting this together and we were trying to get shows there were promoters who were like well i'm not sure there's a market for Pearl Jam, which was for me was kinda insane... I was like these people go and sell out stadiums to 50,000 people every night, you know. Um... and alls we need to do is tap into a tiny percentage of that so... But now we're kind of a few years down the line and you know the people we work with they work really hard on the shows and they

sell out so... that's the first ingredient, people being there. Um... and as a band and personally that were ready for it you know we've kinda spent the time making sure everything that we're doin then you really don't have to think about it like I say it more of just a thing that comes out, you know. So yeah... and fitness yeah fitness is another thing we learned that the hard way the first year it was like... yeah we'll go play these two hour shows and we can just do it.

Zac: What's been a worst case scenario that has happened during a show, any injuries?

Kevin: oh yeah... yeah it was three... yeah three years ago now the first major tour that we did at the O2 venues and... and we just kinda did the way we did every year before just like it was the same but the step up was quite big and we weren't... i don't think we were prepares for it um... so... the first night the first show of the tour we just kinda got up and we went crazy and we were jumping around and screaming and I think I completely blew my voice about 10 songs in and for the rest of the tour I actually couldn't really speak so it was more like we get on stage every night and I wait for the first line I'd have to sing and I'd think... is anything gonna come out so uh... that was a lesson learned very quickly so after that it was okay, you know we really gotta think about this so there's a lot of time now spent on practicing and things you know... vocally and musically as well.

Zac: What do you do to prevent yourself, but do you think about it when you perform and are you being cautious of injury?

Kevin: You know, the thing is like... trying to find a balance... like a say we kind of know everything so well now. So we can just do it without thinking about anything and it just flows out like its (our) music. Like I say... but there's this thing in the back of my mind that's saying it's a long show and you've got tomorrow and the next week and the next week... so... you sometimes when I just wanna go (quite scream) and I really go for it I kinda have to okay just remember how you meant to do this... so

yeah I kind of have to check myself sometimes during the show just to make it through the show, you know. So it's a long thing... **That's hard because... you know, you just get lost in it, sometimes, you know... you go on (stage) and you start playing it and it just becomes a blur. And then you're at your last song and you're like... wow the two hours just went... and it's after the shows I kind of remember.** But at the time it's just (fast and crazy) It's like being in a car with your head out the window.

Zac: Is it different performing in a tribute band than it is when you've performed in your own original bands back in the day?

Kevin: Um... well yeah there's differences, and there's similarities too... I mean... no I think I think because of the music that I grew up on and any music that I've done in the past has always been in a similar vein. So it's always been highly emotive, and passionate music so when you get up you try and portray that so there's the similarities but **there's a different set of worries when it's your own music as well because (loud audio disturbance) there's that thing where you think if the people are gonna like this... you know... cause you never know until you get there and you do it. With these things, with the tribute thing everybody is there because they love this music so that's kind of a weight off your shoulders.** Sk that's the difference I'd say.

Zac: do you know when the moment is when you feel the most like Eddie Vedder?

Kevin: Yeah... Strange question and strange answer... (The moment when you know it) I think honestly... I think when you walk out on stage and you kind of say hello when you start the first song and then when you feel a connection to (the fans) reaction and you think then okay yeah we got them, you know. It's kind of together and it's like, yeah... and you kind of stop feeling it then, as opposed to okay this is what I've gotta do tonight and you know that kind of goes and it's just more about this and... so... I'd say yeah... you sing the first line and you kind of get the response and then you start feeling that the connection and the rest is just a blur. Yeah, like I say

you are very aware when you walk out, you're very nervous, you know it's... I still get nervous now as much as I ever did... but yeah first song you're still kind of in the room, the second song it starts fading, and by the third you're gone, you know... and as I say it's the last song that you're thanking everybody for coming and you're like okay... two hours just went so it's it's really strange thing was a cool thing as well.

Zac: And is there any kind of tradition that you do before you go on stage? Like do you do something that you think that Eddie would do as prep for the performance ahead?

Kevin: Um... yeah I drink a bit of wine like he does, yeah I have a little sip of wine... and you just try to go inside your own head for a little bit and think about what you're going to do with the songs and what the songs are about and try and put yourself in the right sort of mind before you go out and do it... because it's like I say you're not just acting... you're kind of getting the songs at least you're trying to get the songs to where they would... So it's just about getting into the right frame of mind more than anything. I'm usually by myself, and then people start talking to me and then I don't know what they're saying and then I'm just (vibing) I'm like that... (pointing forward). Yeah. And then it's like, as I said, you walk out on stage and then it's like, it's game on.

Zac: So do you think that the transformation is noticeable to others, when going from Kevin to Eddie?

Kevin: I've been told it, yeah... **it's kind of yourself... and you're doing all of the things before the show and I put the clothes on, the corduroy jacket comes out and the boots and shorts and then you just kinda start thinking and... yeah... and it clicks and you're like okay... I'm ready.** (laughs). Yeah, it's a strange thing, a strange feeling.

Zac: And then coming down from being Eddie, do you know the moment is when you go back to being Kevin?

Kevin: Yeah... it takes a little while to kinda come down. **You know, sometimes a couple of hours, you know you come off (stage) and you're like... phew what just happened, what did I do?** And like I said, I start replaying it in my head then. **And then you start meeting people after the show and pictures and things and that's nice and then cause you're still kinda feeling it, you know, you're in it. Um... But then you get back to your hotel and then you ahh yeah I'm me again now. Yeah, so it takes a little bit of a while. It's interesting, it's a strange thing, but it's cool.**

Zac: Have you have had anyone on the street recognize you since you've been in the band?

Kevin: Yeah... I think most of us (in PJUK) have always done okay in bands. Everybody... individually have had some really good things in the past, and yeah there have certainly been a few times where people say... ah are you that guy from that band... yeah yeah sure... ah I saw your show...

Zac: But how is it now with Pearl Jam UK? I mean because I'm sure people who meet Eddie Vedder are probably super star struck? Have you had anything like that?

Kevin: Oh yeah... I mean if I met him I would just cry... (laughs) But yeah, **I you get people who are really nervous and they... call me... Eddie. You know, Hey Eddie can I have picture. And of course it's really flattering. Um... and I always say that I'm really fortunate to get to kinda do this for somebody whose such a good person as well you know. It's like the guy I get to pretend to be is, you know, by all accounts such a wonderful person.** I think I would feel sorry for myself and other people... if I was pretending to be like Axel Rose or something, you know... because kinda part of being the persona is being an ass, know you. But you there's a bit of a ooh hey! But it's a really really nice thing.

Zac: So you have most of the planning completed now, and I'm sure you probably tired from it all, but how do you think you'll be feeling midday and at the end of it all?

Kevin: Well, you'll see... (laughs) Um... but yeah extremely tired but really happy and excited... I mean I have a real knot in my stomach right now... but I'm equal parts excited and nervous at the same time. Um... but half way through, I'm sure... I'll be really tired, but really happy, you know and a little bit sad you know to see that we're at the finish line, you know.

(End of the Interview)

### **Appendix 3: Interview Transcript 3 - with Kevin Dixon**

(Fall 2018)

*(The bolded text highlights what was used in the dialog of the film.)*

Zac: When was it that you first decided that you wanted to play music for a living?  
How old were you?

Kevin: **Well I first start playing, singing, when I was about 4 or 5 years old.**  
Um... **there was a pub not too far from where we are now here. A little local place called the Coronation. I was about 4 or 5 years old and every Saturday I used to go over with my Dad, and my Mom, and my Nam, and my Grand Dad. And they had a little stage and they had a microphone going into little speakers and they had a little jukebox and people would put money into the jukebox and I would sing along to the songs on the jukebox. I was only 4 or 5 years, I think I was. I used to do this every week and it became a little bit of a thing, and people used always, you know... where's little Kev it always was at the time. And I used to get up on stage and people would start giving me some money, which was good.** But then my cousins came along one week and they got

up on stage and just started shouting and they completely ruined it and so they stopped it after that. So that was my first music career, over at the age of 5 (laughs) I think it was. **But from that point on I was always interested in music**, then. I remember when I got my first organ or keyboard or whatever it was for Christmas around about that time and... **And my grand Dad taught me out to play the accordion when I was about... 6 years old**, my grand Dad who's not here now, he taught me and everybody in my family played the accordion, it was like the thing... Um... so I learned that and then obviously as an extension of that there was piano and keyboard and then a few years later I started to teach myself how to play the drums. But I learned to play drums, I couldn't afford a drum kit back then... I had two of my mum's knitting needles and like two catalogues and I put them on my legs and teach myself the coordination to kinda drum. And then after a little while after that I did then finally get my first drum kit, I think... I was about 12. **And I was in my first band when I was about 12-13 (years old)... yeah... and I played my first show when I was around about the same age. I was about 13 years old when I played my first gig and it was actually at my old junior school... um... me and my two friends who were in a band together we were a three piece band. We were called... Sonic Flight (laughs)**, terrible name but a wonderful band **and we used to play Jimi Hendricks and Guns and Roses and you know, Queen, and these things...** and we went back and we played the junior school christmas party... **so you had these 3 long haired, you know, thirteen year old guys turning up playing Guns and Roses and Jimi Hendricks to these kids who were, you know, 7 or 8 years old. I don't think they really knew what was going on at the time. But uh.. Yeah... and that was kinda my... from a very early age obviously getting into music. And um... it's just stayed with me ever since, it's all I've ever wanted to do.** And that was it, from 4 or 5 years old. And I'm now at 23 and I'm still going... ah nah I'm 24... (laughs) yeah you know 23's my stage age (laughs).

Zac: So what do you think for the remainder of your career in music? Do you plan to continue with Pearl Jam UK or to move on to something else eventually? Do you want to get into being a studio music or do you want to write your own music?

Kevin: Yeah, I've never stopped writing my own music. You know even when I have been preoccupied with Pearl Jam UK I have been writing my own music. I've gotten more into the more cinematic stuff, which you have heard. But yeah, like you say, yeah it does get in the way it's kinda taken up most of my life you know at the expense of other things for a large part of it. You know when my friends were out getting things career things that I would read about I'd be at home I'd be recording until 3 or 4 in the morning. You know doing something musical, but you know it's taken a long long time to pay off or pay back... But I was always getting something back from it otherwise I wouldn't have carried on doing it. You know... I'm not as stupid as I look (laughs)... you know I wouldn't have kept going if I wasn't getting anything from it anyway and I'm not even talking money...

**Zac:** And so it's not even about the money in the first place?

**Kevin:** No, it's never really about the money and anyone who is in it for the money is in the wrong game anyway. You know that chances of that happening are (really small). So you find other things from it, you know, other rewards. And I've always felt I got mine which is why I kept going. I've just been a little bit more fortunate in the last few years.

(end of interview)

## **Appendix 4: Monologue Transcript A - Before playing the cassette tape**

(Summer 2019)

(The bolded text highlights what was used in the dialog of the film.)

**So... I'm a bit nervous kind of scared because I'm holding something that is a piece of memory and I don't know if I'm gonna get to hear what's on this tape. I**

**don't know if the tape works. I don't know if the machine I bought to play it actually can play the music will see. But... let me um... let me tell you a little story about this tape. When I was 18 years old, I wanted to be a musician. I wanted to play music for many people. I wanted to write music and record music and I wanted to play in Rock Bands and tour the world. This was my dream when I was 18 years old. Um...** (Audio disturbance stopped recording)

(Recording starts)

Um so... so first of all I've never done this before. I've never... I don't always step in front of the camera. It's not that I haven't done this before but I've never told my own story usually where I am in front of the camera. I'm usually behind the camera interviewing other people and videotaping other people. But yeah... so... it's not always the easiest to step in front of the camera and to tell your story and I give a lot of credit to a lot of people credit a lot of people for the ability to tell their story in front of a camera and... not feel nervous.

1:46

**So I have this tape. Um... I'm a bit worried that what was on this tape is not gonna be able to be heard. I'm not sure if I have a good enough um... tape player. I'm not sure if the tape on the inside is actually still good. Not sure if it's broken. Yeah but you let me give a little background to um... to myself and this tape.** This tape essentially started back when I was in fifth grade 5th grade. Fifth grade I learned the trumpet. I learned to play the trumpet in the school band. Um... I wasn't really that good but I definitely enjoyed playing and learning.. learning that instrument. It was definitely not the easiest instrument to learn at such a young age and you needed to have a lot of... You needed to be able to push out a lot of air and to deal with that on the vibration on the lips and... I eventually got pretty good but not as good as creating a hobby out of it or becoming a professional. But in general liked music. And that's around the time that is all started. ... In school and learn to play the trumpet and eventually gave it up for sports. I got really involved in sports for many years and it wasn't until I was about 16 years old that I picked up... I bought a guitar, an electric guitar and an amplifier and I started learning the music of some of my

favorite bands Deftones, Green Day, Pennywise, Incubus, Weezer, 311 these were some of my most favorite bands during that time period and I taught myself to play guitar by learning their music.

4:32

I read some tablatures but it was mainly the chord charts. It wasn't real music charts and I listened to (the bands) music reading along with it so that you get familiar with the tones and where to put my fingers on the guitar. That's how I taught myself but as soon as I learned how to use the guitar how to learn to play music this lead... lead me to the inspiration of writing my own music. So I wrote my own songs but it wasn't until I was um... 18 that I really developed and an inspiration to become a musician.

5:30

And to think seriously about writing music and performing in front of other people **I never really thought how much work would go into it, which is probably one of the reasons why I am not a musician now but that's another story, I will get into that another time. But being a musician was my dream** when I was 18 years old and... I bought cassette tapes and I used my brothers four track recorder and set up some microphones and I recorded the songs that I was... that was coming out of my head at the time. And I wanted to learn the songs and record the songs and share them with other people and hopefully create inspiration of other people to do the same thing and maybe to collaborate and start a band. Well, that's exactly what I hope is on this tape I hope that there is a song on here my first song that I ever wrote and performed um... well at home on cassette and so... **But that's why I'm a bit nervous, it's because this is history that goes into what it took to record this tape and how long it's been since I recorded it and I can't tell you the last time I actually listened to this and the funny thing is, no one else has ever listened to this, nobody. And I really hope that I can it share with other people, finally, and to share with people what my dream was.** And um...

7:36

Yeah. I mean **that was my dream I wanted to play music I wanted to play guitar in a rock band and I wanted to tour the world.** So after teaching myself to play guitar... to play the electric guitar um... I was inspired to write my own music which they had a very similar feel to some of the bands that I like the Deftones in and Green

Day and such. So I think AFI was a huge influence in my life and then so that's kind of where I got the theme of this song but you know I graduated high school and I needed to make money so I got and I started working and I took up a lot of time so I didn't get to practice music as much. Every night after work. Eventually, I played in some bands with other people but work having to have a job and work full-time and also studying at it at the University also took up a lot of time and my focus on music slowly dropped off. But what I'm hoping is from playing this is tape... I'm hoping that I actually do hear something.

9:07

I am... I'm nervous that it could be broken and it might not even have the right song on it that I was thinking **but I specifically put this tape on there.** Because I wanted to remember it. I wanted to... This was my logo. That's how important music was for me I created my own logos and just really hoped that I could share this tape with somebody that they would like it and they would want to start a band with me and that we could tour the world. Um... Anyways, so I bought this cassette player. I don't even know if it's going to play the music. Um... I don't know if the tape is broken I don't know if these are the right headphones. So all of these questions in my mind it's a little nerve-racking because I really want to hear this music and it's been over 18 years since I last heard this song I'm sure.

10:28

**It's one of those things, you know you put the effort into it and you want to share with other people but no one is ever heard it. I'm hoping that that is the reason nobody is ever hurt is because of this song was really bad. Or that that tape broke because I don't really remember the reasoning behind not sharing it with other people.** But let's see. (Plays tape, with headphones on)

11:26

**It's backwards.** It's on there.

**The cassette player is backwards. The fast forward is actually reverse.**

**There's no vocals.** (Video ends, Monologue continues on new file)

## Appendix 5: Monologue Transcript B - After playing cassette tape

(Summer 2019)

(The bolded text highlights what was used in the dialog of the film.)

4:06

**It's funny. It's really funny actually. I mean for a first time recording session it is actually not that bad of a song. It isn't the greatest. And I would've loved... I wish I could hear it with the lyrics um... im gonna have to...**

5:02

**I'm gonna have to play the tape backwards on the reverse side I'm gonna have to re-record the vocals and then switch to vocals** because right now... the way the tapes worked back in the day there was always A track a side B and when you record without 4-track recorder and if you don't record at the same time it. If you record a second track it's going to record the audio on the B side so it's like it's recording it in a linear path it's going forward and at the same time side B is recording the vocals. But you have to flip the tape around to play the vocals and the vocals are backwards because it was recording like that. **That's just the way the tapes were back then. I would have to play it all together and then record it to another tape so that it would be on one track and I didn't do that. But I think I think I could still think I could still do it and then eventually have the song with the vocals.**

7:02

(Reviews with headphones once more)

Yeah it's all backwards.

(Reviewing the tape and listening with headphones)

7:38

**It's really bad I can tell. I was not a vocal musician.** I've written some better songs over the years but yeah I don't know. I mean, I can see why that that stayed in a box every time I moved away and stayed in a box and didn't really make it to anybody else's ears. It's not the greatest song and maybe that's a good thing why I didn't fully pursue pushing this song. **You know they say you can always live your dreams you can always do exactly what you want and intend but something lead me in the direction of film and photography and music was not a part of that. So the only thing about music now is... is I enjoy other musicians I enjoy hearing other peoples creation and you know when I wrote this song I didn't I didn't know what to expect I didn't know if people actually like it and they're probably would've been people that liked hearing this song.**

(Noise disturbance, but the recording session was completed)

## **Appendix 6: Narration Script - Voice over dialog, self**

(Summer 2019)

(The bolded text highlights what was used in the dialog of the film.)

*The following dialog was recorded at my own residence using my own recording setup (Image 1). The audio was editing using Adobe Audition and cut into the Premiere Pro timeline for the final production of the final.*

**But like in life... things change.**

**This is my friend Kevin, Kevin Dixon and his life is music. He lives and breathes music. He has written music in bands and he has toured and he performed many years. And he's doing something that takes a lot of courage and not a lot of people have found success in the way that he has when he performs in his current band which is a Tribute band to Pearl Jam.**

**And even though Pearl Jam UK is a tribute, I highly respect him and his work ethics of taking on the Eddie Vedder persona which he does to his full ability. This work ethic and experience blended with his passion for music that he developed at a young age is something I have always looked up to with any musician.**

**I might not have been aware of the right work ethic when it came to music, but like Kevin, there was one thing I always knew even when I was a little boy. I genuinely liked being creative. Whether it was with drawing, painting, photography, or even building a tree fort with my brother. I always was ready just to create and play. And I believe that it was through this passion of creativity and the feeling of freedom to create that I was introduced to music. And it's the same reason that I began seriously exploring the areas of film and acting.**

**I found my way into photography and film and Kevin has been focused on music and both of us have incorporated a transformation from a young age and this transformation began with our passion for music. It also leads to a sort of transformation of who we are now and how we strive to be artists and performers. For Kevin this is even more relevant as he must transform into a character each night he performs on stage. And you might think that it's a little strange that someone performs as someone else on stage, but if you were me and witnessed what I have experienced, it would allow to look back on your life and all of the creativity that was involved in it. And this is a perfect moment... for me to share... what is on my cassette.**