

Q & A Archive

Page 8

QUESTION ANSWER

Name: Nancy Williams
E-mail: WMI@zdial.com

Dear Josh:

I just read your short story "The Gospel According to Judas". I thought the writing was very good. The story interested me because I am a Christian. I thought about the validity of the Bible and I checked out some web sights to understand more. Your story is just one of many efforts that has tried to disprove the authenticity of Biblical faith, and you posed some interesting questions, but I think when you look at the question from these various angles you can see why many people do believe the Bible. Just saying that the documents in it are written 300 years after the fact does not, in my mind, prove anything about its authenticity. The Jews had a long standing tradition of writing their history down, not orally but in their language. I'm sure the only reason we don't have copies of the original New Testament is because the pages were too old to survive.

I come to your site via my interest in Xena;Warrior Princess. I enjoy that show and look forward to seeing you work on it later in this season.

Sincerely,
Nancy Williams

Dear Nancy:

The story is simply a supposition, a what-if. Nevertheless, we do have a 2000-year old copy of the old testament, the Dead Sea Scrolls, so why isn't there anything newer extant on the new testament? It is a question, yes? And that's where stories occasionally come from.

Josh

Name: Rigley
E-mail: rigleyhow@aol.com

Hey Josh,

Who is Andrea? Who is your favorite female director, and why?

Thanks man,
Rigley

Dear Rigley:

Andrea is Andrea Raimi Rubin, Sam and Ted Raimi's older sister, who used to be my older sister's best friend when they were back in high school. Andrea and my sister Ricki were the two big troublemakers of the neighborhood.

Regarding female directors, there haven't been all that many over the course of time. In the 20s and 30s there was one, Dorothy Arzner, and in the 50s and 60s there was one other, Ida Lupino, both of whom were OK directors. I rather like the work Kathryn Bigelow did with "Near Dark" and "Point Break." I can't think of anyone else that has impressed me.

Josh

Name: Jessica Goodman
E-mail:

Josh,

I wanted to know your birthday and age. Thanks.

Dear Jessica:

I was born on August 17, 1958, which makes me 41, of all the insane things. I don't feel 41, at least most of the time.

Josh

Name: andrea raimi rubin
E-mail: arubin@aol.com

hey josh,

it's been years but i always follow your career.... just wanted to say hey. is it true all that you are today you owe to your sister's old pal and neighbor andrea?????

Dear Andrea:

No question, I owe it all to you. Thanks.

Josh

Name: Bill
E-mail: none

Dear Josh:

Are you going to Sundance just to see flicks and have you had the opp to see "Virgin Suicides" yet?

Dear Bill:

No, I wouldn't go to Sundance unless a film of mine was showing there, and so far I've failed to get in three times. The atmosphere does sound highly creepy with all those agents and Hollywood-types there. I have not seen "Virgin Suicides."

Josh

Name: Tony
E-mail:

Dear Josh:

I have a couple of questions about the production of Xena. First is about nudity! I believe I read before that you or someone else mentioned Lucy or Renee never do any actual on set nudity. What actually happens when you have a scene where Xena or Gabrielle are actually nude? Also is it Lucy and Renee's decision to never actual do any nudity themselves on set out of modesty or shyness, or does the producion staff just don't want them doing it? Renee seems to be a bit more modest than Lucy from interviews and she seems like she wouldn't be comfortable at all doing any kind of nudity; not sure about Lucy.

The second question is how do you time out scenes where Lucy and Renee get wet? For example, in "Fins, Femmes, and Gems" when Renee fell in the lake and got soaked and the shot was done when she was soaked. Do you schedule a scene like that at the end of the day since Renee wouldn't be able to shoot anything else in that condition, or does she go back to make up and change into another costume and have her hair and makeup done again and go back to work? Just curious how you worked those scenes.

Thanks.
Tony

Dear Tony:

I've never shot a scene where Lucy and Renee were actually nude, they just don't do it, whatever their reasons. Regarding Renee falling in the water, that was not scheduled for the end of the day because she had scenes to play wet after that. Getting her into dry clothes is not that big of a deal, costume, makeup, and hair are prepared for such an event. In this newest ep, I've got Renee completely covered with mud from head to foot, and that we shot at the end of the day because it was a big deal to get her clean again. Once she was covered with mud and we got the scene, Renee came over and gave me a kiss (this was her last shot of the show) covering my face and glasses with mud.

Josh

Name: DREW
E-mail:

Dear Josh:

When my friends and I are making our short films, it seems that we are always criticizing each other about this or that. Were you guys critical of each other while growing up and making your short films, and if so, how did you deal with it? Thanks.

Dear Drew:

We'd yell at each other and get mad, then not speak for some length of time. We were always getting pissed-off at one another. I got so mad at Bruce during the making of the short "Acting & Reacting" that he stayed a little frightened of me for a long time. Bruce and I got into another screaming match during the sound mix of "Lunatics." That was ten years ago, I guess we have another one coming soon.

Josh

Name: bill
E-mail: none

Dear Josh:

If they are going to let you teach, wouldn't you have to have a masters?

Dear Bill:

Apparently not. I don't even have a bachelors. I do however have a PHD from the school of reality. Being a "professional," though, I will begin as an "instructor."

Josh

Name: DREW

E-mail:

Dear Josh:

Sorry, no surveillance of any kind, but a lot of people have told me that I'm psychic. Anyway, I was wondering what it was like to make "The Blind Waiter." I dig that short very much. Thanks, and good luck with the film class.

Dear Drew:

"The Blind Waiter" was made in the course of two long nights in 1980, soon after we returned from shooting "Evil Dead." At a neighborhood pizzeria, Marias, we waited until they closed at 9:00 P.M., then went in and shot until they opened again the next day at noon. Tim Quill, of TSNKE and "Army of Darkness" has a featured role as the guy who coughs up a dog bone, John Cameron, line producer of "Fargo," is the tortured customer, Bart Pierce, the guy with the hat who gets the holy mackerel did the special effects on "ED," Scott Spiegel and I wrote, produced and directed. I still think it has a good title sequence with the spinning check holder.

Josh

Name: Chris Zollner

E-mail: zoll@mail.js-net.com

Josh:

I am a screenwriter, former cameraman and editor. I have written several spec scripts. A few of them impressed people at Chartoff and Atlas. I read your essay. You said it is very difficult selling a spec. What is a good way to work my way into a project that these or other companies are developing? Any advice would be appreciated.

Thanks,
Chris

Dear Chris:

Truly, I have no idea. If you read my essay on selling a spec script, then you know it was basically a fluke that I managed to sell one. Other than kissing ass, I don't know how anyone gets ahead in this business.

Josh

Name: Joan

E-mail: eitherway@aol.com

Hi Josh,

What exactly does a script supervisor do, and how does one go about getting a job in that area? Say for instance on Jack of all Trades, or any tv show for that matter? BTW, Congrats on your teaching gig!! I know you will be great. :-)

Joan

Dear Joan:

The job is actually continuity/script supervisor. The script supervisor (formerly known as "the script girl") keeps all of the script notes--what the actors actually said as opposed to what's in the script, what lens, filters, and exposure were used, how much of the scene is covered by this specific shot, which take is to be printed, and any continuity problems. How one goes about getting this job is beyond me.

Josh

Name: Jim

E-mail: Starion106@aol.com

Hey Josh,

Are you serious about that teaching thing? Kinda hard to believe. I understand the desire for a consistent paycheck, that sorta thing.. but I dunno, do you really have the patience to be a film professor? I mean, you think some of the questions on this answer-board are bad, imagine that times ten. True, UCLA is one of the best (if not the best) for film. If you're gonna teach film thats the best place to be. I'm sure the pay will be good. But isn't that sorta like selling out? You've said it yourself, film school is pointless. More time spent on BS theory and rolling up electric cords than the actual film analysis. I've got a friend at NYU that basically confirmed those worst fears. Good luck with it anyway though, maybe you can make some sorta difference ;-) Also, how will this affect your directing work? Classes in the fall, shooting in the spring?

Dear Jim:

Very valid points. First of all, I actually think that I have something to teach that anyone that wants to make movies ought to know. Second, I make my living as a TV director and I just can't imagine myself doing that at sixty. I will continue to make movies as long as I can scrape some money together.

Josh

Name: Edith St-Pierre

E-mail: edithst_pierre@hotmail.com

Josh,

I really admire your work, and I can't wait to see your next project! Do you have an adress where I can write to you, and be sure you'll receive it? Because you see, I'm an old fashion writer, and I would like to write to you by hand (I'm only using computers at school!) So, if you could send me your adress where I could reach you, I would be please! Thanks a lot for your time, and hope to see a lot of your work in the future!

Edith xx

Dear Edith:

Thank you for the nice comments. With all due respect, I'd rather not just give out my address. You can

always reach me right here, this is my virtual home.

Josh

Name: DREW

E-mail:

Dear Josh:

Have you ever thought about teaching a film class or some kind of workshop?

Thanks.

Dear Drew:

Have you got some kind of surveillance device in my apartment (or possibly in my head, like John Malkovich)? Anyway, the UCLA entertainment dept recently contacted me about teaching there. I met with the woman, had a very nice talk, and, at some point in the future (possibly in the fall) I'll be teaching there. My classes will probably begin as one-day or two-day events and then grow into full-semester classes.

Josh

Name: LyndaH

E-mail: lyndah@bluemail.cc

Josh,

I noticed that you mentioned that Jane Goe was the Producer on your film "If I Had A Hammer". Is she the same Jane Goe who worked on such films as Jurassic Park and Schindler's List? And is this also the Jane Goe who was Rob Tapert's live-in girlfriend for 12 years before he left her for Lucy?

You also mention that you had to talk her into producning your film. Does that mean she has retired from the film making business and only did your film as a favor?

Dear Lynda:

Yes, it is the very same Jane Goe. And yes, she did "Hammer" as a favor to me, and I don't think she'll do many (or any) more films. I don't think she enjoyed the pressure this time around, although she did handle it just fine.

Josh

Name: Eric Rousey

E-mail: elrous0@pop.uky.edu

Hey Josh!

Thanks for answering my earlier question about the Evil Dead location scouting.

Just wanted to let you know that I recently bought Running Time on DVD and both I and all my film buddies love it. It's great to see a director and actors who are willing to take chances to produce something so creative. I've been showing the disc to everyone I know who is into film. A couple of buddies have even bought their own copies after seeing it.

You're right about Hitch showing his cards a little too much with his cuts in Rope. Not to disparage the master, but I thought your cuts were much better. The only cut I thought showed a bit too clearly was the one with Carl and Patrick running away just after the heist. It does seem to suddenly skip forward a few minutes between the alley and street. But considering this is just one cut out of a film that must have had well over a hundred, I'd say that's pretty darn good.

I thought it was a great commentary on the DVD too.

Keep up the good work. I know it's tough being a director and getting this stuff made. In fact, I'm working on my Ph.D. and I think even that is easier than being a director with integrity.

-Eric

Dear Eric:

There are only 30 cuts, by the way.

Josh

Name: Evan

E-mail: Evan.Louison@stonybrookschool.org

Dear Josh,

Have you seen HARD EIGHT or any other films by P.T. Anderson? If so, what are your thoughts?

Dear Evan:

"Hard Eight" kind of interested me and I kind of recall Gwyneth Paltrow being good, as well as that stony-faced older guy he likes using being good, too, but mostly the film has just left my head. I thought "Boogie Nights" was bullshit and a big bore, and I don't have the patience or the slightest inclination to sit through his next 3 1/2 hour extravaganza.

Josh

Name: DREW

E-mail:

Dear Josh:

I was wondering how you got to know Tim Quill, because I read that he grew up with you in Michigan.

Thanks,

Andy

(DREW)

Dear Drew (or is it Andy?):

Why, do you know Tim Quill? Bruce and Scott and Sam and I went to high school with him. He's in many of our Super-8 films.

Josh

Name: Glediana Rexha
E-mail: annettestevens@iolms.com

Dear Mr. Becker:

I am a senior at "Abundant Life Schools" and I am interested in film directing as my future career. For our English class we are writing a research paper on our chosen vocation. Since you are well established in the field of Directing, would you be willing to help me in my investigation of this area? Because you have many demands on your time, I have constructed a questionnaire which might be of help. Your comments would be of great value to me in my plans for the future as well for my research paper. I will appreciate any assistance you could give me.

Sincerely yours,
Glediana

The Questionnaire:

1. What training does a career in directing require?

*Officially, none. I don't have a college degree, nor does Sam Raimi, nor does Bruce Campbell. The unofficial training is the difficult part. You must know what you feel you need to know. I have seen nearly 3500 movies and I remember most of them. I've also been shooting film since I was twelve years old.

2. You are in the branch of film directing, does this field require an additional training?

*Well, I'm in the branches of film & TV directing. The question is, additional to what? As opposed to theater direction, in film one must also know composition and editing.

3. This may sound a little stupid, but what natural abilities or interests does this career require?

*Storytelling, acting, composition, how to move actors around, how to find the meaning of a scene, how to find a good angle, how to do a cool camera move, and, knowing how it will all cut together.

4. Is there a good job availability for those who choose directing?

*No. Not only is there not "good job availability," nobody in the business wants to see you get ahead, there are hundreds of people vying for your job, and once you do a job, nothing says you'll ever get another one.

5. Would you rate the opportunities for advancement as poor, fair, good, or excellent?

*Honestly, poor.

6. Could you list a particular advantage of being a Director? A disadvantage?

I get to see all the movies for free around Oscar time with my DGA card and when they call wrap on the last shot of the day I can just leave, I don't have to load the trucks or coil cables. The big disadvantage, as I've stated, is that you never know if you'll ever work again.

7. Do you have a special advice for someone (like me) that is interested in this field?

*Just being interested is not sufficient. Unless you are obsessed with film and filmmaking, find something easier to get into.

8. Are there any problems faced by most Directors?

*Starvation, depression, drug-use, alcoholism.

9. Why did you choose directing as your profession?

*As Stephen King said when asked why he chose to write horror, "Who chose?"

Name: DREW

E-mail:

Dear Josh:

I was wondering if the scene in TSNKE where the camera pans around the house after Stryker and Miller found Sally's grandfather butchered was a complicated shot to get? It's really impressive. Thanks.

Dear Drew:

Oddly, I don't think much of that shot, mainly because it worked quite a bit better in the Super-8 version--for one thing I was on a slightly tighter lens, second, we shot at exactly the right moment in regard to inside and outside exposures, and Bruce Campbell was just better at getting to each window at the same time as the camera. It worked OK in the feature, but it works perfectly in the Super-8.

Josh

Name: Michael Anthony Lee

E-mail: mal@kingston.net

Josh,

I have a question about the Running Time DVD. It looks great, but I was wondering if you have any plans to make another, with more additions and extras? If so, I'll wait for it. Also I saw something about "The Ultimate Army of Darkness DVD" or something like that in the works. Do you know if this is the 2 DVD directors cut, or something new from the shemps.

As always, thank you for taking the time.

Michael

Dear Michael:

This is the whole deal on "Running Time." Buy it now, don't wait. As for "Army of Darkness," I have no idea, Anchor Bay has packaged and re-packaged those "ED" movies every which way but loose.

Josh

Name: Robin Goodman

E-mail: rcg9@hotmail.com

Dear Josh,

I heard a rumor, yes just a rumor that Ted Raimi got married New Years Eve. Is there any truth to this?

Dear Robin:

There is no truth in this rumor.

Josh

Name: DREW

E-mail:

Dear Josh:

Thanks for answering the pot question - that's exactly how I feel about that subject. Anyway, I was wondering if you find it easier to write by yourself or with a writing partner? Thanks.

Dear Drew:

I enjoy discussing story ideas, but I write alone. I collaborated on quite a few scripts when I was younger and I found that there was too much compromising going on, as well as too much goofing around. When I write alone at least it's what I have in mind.

Josh

Name: Kristen Winter

E-mail: I8DAPIG@aol.com

Dear Josh:

Hello again. I would just like to respond to the answer you gave to me. With all due respect Josh, you do not know where I'm from or if traveling would be an obstacle. Yes, I do live far away, but traveling to New Zealand is quite realistic. In fact, I consider it a bonus. Also, this is not for a school project. This is a personal project I've been wanting to do for quite some time. Not only that, but I would gain some amazing experience in the realm of photo-journalism. I am sorry to hear that you feel I am being unrealistic, but I will continue to try. Thank you.

kristen.

Dear Kristen:

Then go to New Zealand and have a swell time. I'm just a part-time employee, what have I got to do with it?

Josh

Name: Jackie

E-mail: deepcdiver@scubadiving.com

Dear Josh:

Looks like Xena is in her Amazon outfit again.

Dear Jackie:

But not for the entire episode.

Josh

Name: Robin Goodman

E-mail: rcg9@hotmail.com

Josh,

I just love Renee's acting ability. It's mainly why I watch "xena". I was curious if you knew if she and Steve set any wedding date. I thought with her b-day coming around the corner, she would like to tie-the-knot.....

Dear Robin:

Not that I've heard.

Josh

Name: L. A. Meyers

E-mail: lameyers@adnc.com

Mr. Becker,

As a director of some X:WP shows I'd like to pass on to you a message from So. Cal. fans to the producers and writers: We hate the idea that Callisto is the other 'parent of Xena's baby. Some infuriated fans of Gabby have decided to boycott the show altogether. Personally, when I think of Callisto having anything to do with it I'm disgusted. There are those who think the writers really blew it. What do you think of this development?

Thanks,

LAM

Dear L.A.:

Look, I direct the episodes they hire me for. What occurs on other episodes has nothing to do with me. Call me naive, but how can Callisto, who's female, and Xena, who's also female, have a baby together? Were things that different back in the old days?

Josh

Name: Honey West

E-mail:

Josh,

I've never met you, but from reading your answers to questions and your articles you remind me of the character played by Elliot Gould in "Getting Straight." Have you by chance seen this movie, huh Harry? Your cynical and straight forward bent is hilarious. :-) Good luck to you man.

Honey

Dear Honey:

I haven't seen "Getting Straight" in years, but I recall liking it, particularly its use of nutty zooms. If I'm not mistaken, it's Harrison Ford's first movie.

Josh

Name: Kristen Winter

E-mail: I8DAPIG@aol.com

Hey Josh!

My name is Kristen Winter and I'm a photography student. For the sake of space I won't get into details, but I would like to do a photography project involving shooting on the set of "Xena: Warrior Princess". I have started writing letters to Renaissance Pictures (one a week) two weeks ago describing my project and so forth. Since you do work on the show I was wondering if you might have any advice on how to go about getting permission to visit and photograph on the set? This project means a lot to me so any advice will be greatly appreciated. Thanks!

kristen.

Dear Kristen:

The show is shot in New Zealand--you're going to fly minimally 6000 miles to do a school project? It doesn't make sense.

Josh

Name: Kim

E-mail:

Josh,

Are you married/ dating? Bye.....

Dear Kim:

No, I'm not married; yes, I am dating. Are you single? Send a photo.

Josh

Name: Josh

E-mail:

Josh,

Ever thought of filming an episode of Xena in letter box format (like Chris Carter's episode of X-Files "Triangle")? Have a great day.

Dear Josh:

As discussed in an earlier letter, all Xenas are shot widescreen now, meaning 1:1.85, but are only shown widescreen (at 1:1.69) where HDTV is broadcast, which is NYC and Tokyo. The image you are seeing has both sides cut off.

Josh

Name: DREW

E-mail:

Dear Josh:

I was reading your ED Journal, and I was intrigued by usage of marijuana on the set. I was wondering what your opinions on pot are today? Thanks.

Dear Drew:

My three favorite drugs are: cigarettes, coffee, and pot. I find pot to be a useful tool in unleashing one's imagination. Since it makes you tired it's no good when one is shooting, but for writing, well . . .

Josh

Name: Russ and Phil

E-mail: russg@ghill98.freeserve.co.uk

Howdy Josh

Right now I'm in University, or I'm supposed to be, but me and my film making friends are so pissed off with the crap that lecturers are feeding us that we decided to miss our lecture, even though it's our first day back - anyway we're looking into distribution labels and financing companies. I'm shooting my feature 'Rising Blood' in a couple of months and was wondering just what stages did you go through in order to get 'Thou Shalt Not Kill...Except' released.

Thanks a lot.

Dear Russ & Phil:

I wrote the first draft of the script in 1979, I shot a 45-minute Super-8 pilot version of the film in 1980, I shot the feature version in 1984-85, and finally got the Goddamn thing out in 1987. I got almost completely ripped-off by the distributor, sued them, won in the state of Michigan, had to sue again in the state of New York, won again, had sued the wrong company, sued the right company, spent \$50,000 in legal costs and never got a cent back from the distributor, spent years trying to get my negative back, had to finally pay the distributor's outstanding lab bill and did get my neg back. I made a re-release deal with Anchor Bay Ent. in 1998 and I still haven't broken even.

Josh

Name: DREW

E-mail:

Dear Josh:

I'm going to film school after graduation, and it seems my parents have some misgivings about it. Were your parents supportive of your choice to be a film director? Thanks.

Dear Drew:

Not at all, and I think they still don't quite understand it. It is sort of a difficult profession for a parent to get behind--every time you work you don't know if you'll ever work again. Also, with four feature films I've managed to not make one cent of profit. Good luck to you and your parents, Drew.

Josh

Name: Thomas

E-mail: tomihawk@tomihawk.com

Dear Josh:

According to Michael Hurst, Xena is filmed in 16:9 widescreen so what we get to see is a pan & scan version of what you filmed. When you compose your shots, do you have to keep the 4:3 aspect ratio of TV in mind or do you use the full width of the frame?

Also, what advantages does the 35mm film used from season 3 onward give over the 16mm film used in seasons 1 & 2?

Finally, thanks for taking the time to share the movie making experience with us all. Some of your articles make me wish I was out there doing the same thing and others make me happy I have a 9 to 5 desk job.

Thomas

Dear Thomas:

Yes, we began shooting widescreen last season for the folks with HDTV. But no, you are not seeing a pan & scan version, you're seeing exactly how we compose it with both sides of the frame cropped off. Although we use the widescreen frame, we still compose for the TV frame and make sure that nothing important is in the widescreen cut-off. The big advantage to shooting 35mm, as opposed to 16mm, is that it's a much higher resolution picture and makes all special effects work better. In bright sunlight the difference wasn't too obvious, but in any dark scene it was very grainy in 16mm.

Josh

Name: Doug
E-mail: dougout@aol.com

Hey Josh,

How come you never join your buddies Sam, Bruce, and Rob in the telly producing realm? You seem to have a lot of good ideas and knowhow.

Dear Doug:

If for no other reason, it doesn't interest me. I'll make my own movies, but I'll leave producing TV to others.

Josh

Name: Jim
E-mail: Starion106@aol.com

Hey Josh,

Thanks for the article on If I Had a Hammer's production. Really interesting, and that 2nd AC story is hilarious. Question though: You've mentioned Jane Goe several times, but haven't explained 'exactly' what she does. I know that the term 'producer' is often quite vague, but my general impression has been that this person is the one in charge of the money. They also make the contacts, are involved in casting, and in general are second only to the director when making creative decisions. But what makes having Jane/any producer so necessary? Isn't it possible that you could have handled the same stuff yourself? Or is there just too much to deal with that you HAVE to have a producer? I can understand that Jane is a valuable member to the team (her experience with Spielberg, Zemeckis, etc.) but in what way is she absolutely necessary for the film to get made? Good luck with the film, and looking forward to seeing your work on Jack in the next week or so (still trying to figure out what day it airs).

Dear Jim:

You answered your own question. Jane handles the money, makes the deals, officially hires and fires, and generally makes sure that everything that's supposed to be happening is in fact happening. Also, Jane is a lot nicer than me, so the second we find we're dealing with assholes, Jane runs defense for me. Until the shoot

itself, both of us do everything--scouting locations, casting, making deals, hiring people, but once we've begun shooting I only direct and Jane does all the producing.

Josh

Name: DREW

E-mail:

Dear Josh:

You really contacted Vincent Price to be in "Cleveland Smith?" How did that turn out? That would have been very interesting to see. Thanks.

Dear Drew:

How did it turn out? We never made the movie, that's how it turned out. We never actually spoke with Vincent Price himself, just his agent, Paul Kohner, one of the great, old-time agents who got to Hollywood in the late 20s. Anyway, Kohner was very cool with us, but we never raised the money, so that was that.

Josh

Name: DREW

E-mail:

Dear Josh:

I read in one of your articles that you and Scott Spiegel were trying to finance a slap-stick feature that didn't get off the ground, so you made TSNKE instead. What was that film about? Also, I was wondering if the clock that was in Stryker's cabin in TSNKE was the same one used in Evil Dead? Thanks.

Dear Drew:

The slapstick feature was to be a feature-version of our short film, "Cleveland Smith Bounty Hunter." We had actually contacted Vincent Price to be in it. And yes, oh observant-one, that is the same clock that was in "ED."

Josh

Name: Tony

E-mail:

Hi Josh.

I've heard that the weather in New Zealand can be a pain sometimes. Out of all the episodes of Xena you have directed, which had been the worst in terms of the weather(rain/cold)? Also, do Lucy and Renee remain friendly when shooting in poor conditions given they are many times at a disadvantage with their outfits?

Also, have you ever worked with or met Kevin Smith(Ares), and if so is he as nice as folks say he is?

Thanks.

Tony

Dear Tony:

Yes, the weather's highly mercurial in New Zealand, which is really just a shred of land stuck in the ocean with no mountains to stop the weather (except at the bottom of the south island). Aside from the very middle of the summer, which is January down there, if you're shooting outside you're going to get rained on. It seems to me that "If the Shoe Fits" was a very wet episode. In the opening sequence of the episode I just did, I've got all these young naked amazons bathing near a waterfall and it was just pouring and cold. When it cuts to the close-ups of the girls in the water you can see the raindrops hitting the surface of the water. As for Lucy and Renee, they are pros that come in and do their jobs very well and go home. The young amazon girls were bitching about being in the rain, Lucy and Renee never do, nor does anyone on the crew because it's part of the job. I must say honestly that I like shooting in the rain or any other inclement weather. And part of shooting on location is that it's always too hot or too cold or raining or something. And yes, the disadvantage to both of their costumes is that there isn't much of them, but that's their lot in life. Ted Raimi has to shlep around the garbage can lid on his outfit all the time and wear that stupid hat. In "F, F & G" he had to wear that ridiculous pink slip and be naked half the time. In this new one he's in the stocks the whole show. Finally, I've never worked with Kevin Smith. I've met him several times and he's a funny nice guy.

Josh

Name: Cliff

E-mail: screemerzz@yahoo.com

Dear Josh:

I am doing an info page on the cast and crew of the Evil Dead. I was wondering if you had any information that you could give me about the cast, especially Sandweis, York, Delrich, and Baker; there is NO info on them at all anywhere.

Dear Cliff:

I haven't seen any of those folks in many years. I know that Bruce spoke with Ellen not too long ago--we all went to high school together. Hal Delrich is really Rich Demanicor and I have not seen he or Betsy Baker in 20 years.

Josh

Name: Mathew Bard Davison

E-mail: mbdavidson@yahoo.com

Dear Sir:

Your site- (And BCs) are FANTASTIC! There are not very many "Hollywierd" denizens who have sites where they will actually speak with their fans. I fear that you will make it seem so effortless that you may become swamped with the Response. Kudos to your web managers, theirs is sometimes a thankless job. I doubt that most of the visitors realize what a demand this kind of personal response is on YOUR time. "May the Saints walk at your side."

In terms of references, have you read Barbara Tuchmans "The First Salute" about the beginnings of the Revolutionary War? It is an excellent source for the mind-set of that period of time. Also, a book called "Britons" which I'm reading right now (Don't have it here, but I mentioned it and the authors name in an E-mail to Mr. Campbell)

I am trying to communicate with USA STUDIOS about obtaining a "Series Bible" for JOAT. I would Love to write a Spec for the show! It's like, "The Crimson Pirate" or "Scaramouche" all over again! I am a Commercial Services writer/producer at an NBC affiliate in Chico, CA. Our station will be showing "Back2Back with Cleo&Jack" so we were looking at the promos for it and I am totally JAZZED! Have you

ever read any Tim Powers, or R. Sabatinis works?

I'm having story ideas whirling around in my mind so I hope that I can get an agent to respond and rep me to Stud-USA. Or is Mr. Morris going to write it all himself? :(I wish more shows could use the approach that the Paramount Unit does in considering stories from new writers.

Is there a reason that you have not written any story ideas for consideration by the shows that you are Directing? You use humor well and I would think you couldn't help but flash on scenarios that you could "subject" those various Heroes to. I often see TV actors directing, Sometimes, TV producers Directing. Even TV actors writing (Rarely). But I can't think of when I've seen a TV director getting writing credits on a show they direct on. Are you just too fully immersed in the tech side of the show to be able to daydream a fantasy in the same setting?

Wow I just saw you have a script about TR! Actually, I liked "Rough Riders" even if it was historically a little loose. Milius is the only filmmaker who has been portraying TR in feature films. It's like no one else has even tried to depict him. But I had always wanted to do a story about how he had to arrest those criminals in Dakota and march them back to town without sleeping ('cause he was alone with them on the plain) for what, 2-3 days?

TR is my favorite President of this century. He was, like, our Science Fiction President! He had dinner with H.G.Wells and discussed "The Time Machine" with him for gosh sakes! He read an average of 2 books a day. Not like those pitiful Dorks, the Reagans. (They didn't even build any bookshelves in the Governors mansion they commissioned here in California- A SIN in my eyes.)

I'm sorry that I've gone on way too long. Please don't feel the need to respond to this missive. or print it. (too rambling) But I DO enjoy your site and I will return to it again to read some more.

YORZ- Mathew.

Dear Matthew:

Well, let's see, which part of this should I respond to first? TR is also my favorite president and you should read my script "Teddy Roosevelt in the Bad Lands." TR was also our youngest president (he was 41, JFK was 42, Clinton 45), as well as our most prolific president, having written 28 books. I didn't like Milius' "Rough Riders" at all; I felt he made TR look like a bumbling fool, whereas he was most probably our smartest president as well. Regarding writing for TV, I'm credited as co-writer on two Xena episodes. Uncredited, I wrote the story for the Hercules TV movie I directed, as well as the story for a Herc episode in the first season. However, writing for TV is a highly collaborative operation and I don't enjoy it. No matter who initially writes the script, someone else is going to rewrite it. Do keep in mind, though, that USA may be behind Jack & Cleo, it's Renaissance Pictures that produces them. Good luck to you and I hope you like Jack, I think it turned out rather well. BTW, I've only read Barbara Tuchman's "The Guns of August," which was very good. I've never read any Rapheal Sabatini, although I do own a few and I've seen most of the movies made from his books.

Josh

Name: Tony

E-mail:

Hi Josh.

I'm a bit curious. When you are working on Xena, who is actually in charge on set? When you do a Xena episode, you obviously are the director, however Lucy and Renee are the stars of the show, and as Bruce Cambell and Ted Raimi have both stated, 'this is their show.' I was just wondering if there has ever been a

conflict of interest on set with them, and if there was who would win.

Also, you mentioned a while back that a Joxer/Gab romance would never happen. This season he confessed his love for her. Do you still stand by what you said before? For the record, I hope you do. Joxer's okay, but I like the subtext and don't want to see any romances. For the record, thanks for putting a bit of subtext in many of the episodes you have done; I really appreciate that.

Thanks.
Tony

Dear Tony:

Neither myself nor any other director is going make Lucy and Renee do something they don't want to do. However, they both know what's expected of them and do what needs to be done without qualms. They're both very cooperative actors. The director is absolutely in charge on the set, but you could be there for hours and not notice the director. The 1st assistant director is the the verbal one that keeps things hopping. And let's not kid ourselves either, it's not Lucy and Renee's show, it's executive producer Rob Tapert's show. I truly don't think there's any romance planned between Gaby and Joxer.

Josh

Name: Don
E-mail: dondan23@yahoo.com

Josh,

Is Steven Sears still working for Ren Pictures?

Thanks,
Don

Dear Don:

No, Steve is now on "Sheena of the Jungle," if I'm not mistaken.

Josh

Name: Christie Morgan
E-mail: XenGabJox777@aol.com

Dear Josh:

Great site. Looking forward to more pictures from the the set of Xena. I looked over your screen plays. They are really good. Any hopes for them becoming projects?

Christie

Dear Christie:

I'm trying. Bruce Campbell and I have a possible financing deal cooking. We'll see what happens.

Josh

Name: Mathew Bard Davison

E-mail: mbdavidson@yahoo.com

Dear Josh:

Great fun to read this "Making of " account of your film. I like your original title better... Is this 16mm epic in video stores? I want to see it!

Your experiences sound like any REALLY fun project that I've ever worked on- Half nightmare/half near-sexual pleasure. (Well, okay, mostly 80 percent Nightmare.)

Yorz- Mathew.

Dear Matthew:

Yes, "RT" is in the stores on both video and DVD. Run don't walk and go get yourself a copy. I'm just about done with "The Making of 'If I Had a Hammer'," which will be posted soon.

Josh

Name: Bryan Wendorf

E-mail: info@cuff.org

Hey Josh,

Bryan from the [Chicago Underground Film Festival](#) here. Just wanted to say that I'd like to see a tape of "If I Had A Hammer" when you're finished. I'd love to see you back in Chicago.

Have a great 2000. Stay in touch.

Dear Bryan:

I'd like to see it, too. Nevertheless, it won't be finished for several months, due to Joe LoDuca's schedule and my lack of funds. It is shot and cut though.

Josh

Name: Dave Biafore

E-mail:

Hi Josh,

I just want to say I've enjoyed your work on Xena. Your writing and direction are top notch. I think "Fins" and "In sickness" are the two most hilarious eps of Xena to date. Okay, enough ass kissing, here's two Qs. In "Kindred Spirits" did you write any new songs? Gabs song in "Fins" is a gem.(no pun intended) In "Blind Faith' when Gab says to Vidalus "My heart belongs to another-even though I can't be with them right now..." is she talking about Xena? Thanks for your time.

Dave

Dear Dave:

No new songs in "KS." And I can't say who Gaby's talking about, but I did change that line from "him" to "them" just to make it more universal.

Josh

Name: Angela

E-mail: ent.exch@dial.pipex.com

Dear Josh:

Josh you are one cool guy thanks for answering my questions. I am off to the Pasadena Xena Convention in a few days time, would you ever do a convention, I reckon you would be very popular.

Finally and this is my last question, you have been very cool to answer me more than once, do you think Lucy or Renee would ever do a convention in the UK? There is a big fan base over here and we would love them to make an appearance you would also be very welcome. If you get a chance please tell them they have lots of UK fans who would love to see them at a convention we have, Hudson, Ted, Karl Urban, Kevin Smith, Jacqueline Kim and Danielle Cormack, all coming to UK conventions this year, but Lucy and Renee would be fantastic.

Thanks for your time and thanks for Fins Femmes and Gems and In Sickness and Hell the best comedic Xena Eps, esp Fins Femmes and Gems with One Against An Army it is my most watched episodes.

Dear Angela:

I work with Lucy and Renee, I don't speak for them. If they wanted to go to a convention in the U.K., I suspect they would. Now that Lucy has a new baby I don't think she'll be going anywhere for a while. Renee is a very private person. You must keep in mind that these people shoot for 10 months a year, 12-hours a day. Then, in their off-time they have to come in and re-voice the shows, go to fittings, attend read-throughs, etc. As for me, on the other hand, I don't like crowds and I've never been officially invited to any convention--meaning, being paid, like the actors. If I was getting what Bruce or Ted gets I might just go.

Josh

Name: DREW

E-mail: SuperDrew123@webtv.net

Dear Josh:

I've been in a few plays and musicals, and I read recently in a interview you gave a while back that you could sing really well. Were you ever in any musicals when you were a kid? Thanks.

Dear Drew:

I love to sing, but I can't hold a tune. If I begin to sing when the radio is on someone will automatically turn it up to drown me out. I was in a few musicals as a kid: "West Side Story," "You're a Good Man, Charlie Brown," "Grease." Nevertheless, if I had to make my living singing, I'd starve.

Josh

Name: Marianne Holt

E-mail: mare@stny.lrun.com

Dear Josh:

Is there any possible way to be able to be on the set during a filming of Xena? I know official sources say "no" but there must be SOME way.

Dear Marianne:

First of all, the show is shot in New Zealand, so you'd have to get there (it's a 12-hour flight from L.A.); second, no shooting company wants strangers or people with no function on their set. If you were a New Zealand resident you could get a job as an extra, but without a work permit you can't work down there. Sorry.

Josh

Name: Richard Goldman
E-mail: Richgo@yahoo.com

Dear Josh:

You are a cocksucking bigot. I hope you go to a concentration camp for the rest of your life.

Dear Richard:

Have we met? No, no, the pleasure's mine. Everytime I get a psycho letter like this one it always shocks me a little. I suppose it's not surprising that there are more and more psychotic morons in the world given the ever-growing population, but why do they all come to my website?

Josh

Name: Geary Sheffer
E-mail: Dougie@hotmail.com

Dear Josh:

What religion are you?

Dear Geary:

I'm Jewish.

Josh

Name: Angela
E-mail: ent.exch@dial.pipex.com

Dear Josh:

How long does it normally take you to film an episode of Xena, and do you get much rehearsal time with the stars before the beginning of filming.

Also "Kindred Spirits" your new episode, have you any idea what number this will be in season 5, or how near the end of the series it will be.

Finally, I think this is the first episode you have shot with the Amazons are you having fun, the Amazons are particular fan favourites and this episode must be a treat to direct.

Dear Angela:

Xena episodes are generally shot in 7-8 days. With "Kindred Spirits" I had 5 days, so it was rather difficult and rushed. Also, we didn't get the completed script in until Saturday night and we began shooting on

Monday morning, so there was no prep time. Regarding rehearsal, you don't get any on TV. This is episode #15 of season 5, by the way. As far as it being a "treat" to direct the Amazons, they were mainly young girls without much training that could have used a lot more care in the direction had I not been in such a hurry. But it was fun hanging around with a lot of cute, fur-clad girls.

Josh

Name: DREW

E-mail:

Dear Josh:

I read recently that you shot a movie for Rob Tapert a while back called "Battle the Big Tuna". What is that movie about, and what was it like shooting it? Also, I just bought the original 1987 Vestron release of Thou . . . and I was wondering if there was any way possible if I could get you to sign it for me? Thanks.

Dear Drew:

"Battle the Big Tuna" is a one-hour documentary about a 9-day fishing trip off the coast of Baja, Mexico. It actually turned out pretty well, and it sold rather well, too. As for signing your tape, include your email address next time and we'll deal with that.

Josh

Name: Andrew Benjamin

E-mail: hkb@nais.com

Josh,

Do you think you will direct any more movies?

Dear Andrew:

You ask that like it's been years since I made a film. "If I Had a Hammer" is in post production right now: the picture is cut and now the sound is being edited. I'll probably mix the sound in the beginning of April and, given my money situation, I could be completely done by the end of April or early May.

Josh

Name: Tony

E-mail:

Hey JB.

Couple of questions. First off deals with "Kindred Spirits." We all know that Lucy had a child and thus Xena soon has one and that the child will be around for a few episodes and then will be gone, somehow. Anyway, is Xena's child part of this episode or is it already gone? By the way, have you met the newest addition to the Tapert family?

Next question is about Renee O'Connor. I'll admit I'm a huge ROC fan; I think she is a tremendous actress and is great at either drama or comedy. Since you've worked in the business and do some of your own independent projects, would you ever consider using Renee for one of your projects. I know it may not be possible, but would her acting ability in your opinion meet your standards to work for you? Also, out of curiosity, is Renee still happily involved with her longtime boyfriend Steve?

Thanks.
Tony

Dear Tony:

Xena's child, Eve, is in this episode. As the old expression goes, the things you want to avoid in filmmaking are: babies, animals, and shooting on the water. We had two babies so that when one got cranky we could replace it with the other one. And yes, I've met Julius Tapert several times. He is a very pleasant, quiet, sleepy baby, so far. Also, I think Renee is a terrific actress (and just a plain old nice, sweet person) and I would love to work with her on a movie, had I a part for her. And yes, Renee is still with Steve.

Josh

Name: DREW
E-mail:

Dear Josh:

I was wondering how you got those shots in THOU ... where the camera is looking down the barrel of a shotgun from the person's point of view? I tried to do the same thing with my camera and tripod, but the results weren't that good. Thanks.

Dear Drew:

Interesting question, as usual. I like POV shots down the barrels of the rifles, but if you are working with a mid-length lens (between say 30-60 mm) and a low exposure, either the foreground or the background will be out of focus. To make this shot work you need deep focus so that the rifle barrel and what's being shot are both in focus. This is accomplished with a wide angle lens and a decent exposure, say 5.6 or more. In the shot where Sgt. Jackson bursts into the cabin and shoots Gary Jones (the special effects guy), we squibbed both Gary and the end of the rifle, making sure that the squib on Gary had twice the length of wire running to it so that it would go off a split second after the first one.

Josh

Name: Rhonda
E-mail: nahnah28@yahoo.com

Hi Josh,

I've been trying to think of some questions. Real good ones. It's like banging my head against a brick wall. There's so many questions, I'd like to ask. But they'd all probably sound stupid to you. This already sounds stupid. I know I'm taking up a lot of your time. And it's really appreciated.

I thought of one, did his brother's really torture him, like I read somewhere they did? Was he really teased and picked on in school? These are just a couple.

There are more but they are stupid. If you can find the time to answer these dumb questions I'd be grateful. I'd ask him myself, I'd probably never get an answer. I know how those fan club things work.

Thanks again, for you time! Your the greatest!!
Rhonda

Dear Rhonda:

Sure Sam picked on Ted, he's his older brother. Just like Ivan--Sam's older brother--picked on him. But Sam liked to pick on everybody, so I don't think Ted was special in this regard. Sam used to particularly enjoy scaring me, hiding around corners and jumping out, and I always freaked out to his great amusement. And anything that amused Sam he would do constantly. Regarding Ted being picked on in school, well, he was sort of a geek and probably needed picking on. If I was his age I would probably have kicked his butt. Keep in mind, however, that we didn't grow up in very tough neighborhood.

Josh

Name: Patti Pelton
E-mail: Lefemp2@aol.com

Dear Josh:

First let me say yeah to my fellow Michigander. I am from Flint, MI. I am an actress who is also producing independant films both in Ireland, as well as Los Angeles. What are a few of the hard lessons you have learned along the way as a producer/ writer and are trying not to repeat.

Greetings fellow Michigander:

Don't screw around with the filmmaking community in Hollywood, and agents are worthless. Those are the lessons I've learned. I've never gotten a film financed in Hollywood--although I've wasted a lot of time trying. I've also never gotten a job, or the slightest hint of decent advice, from any of the eight agents I've had.

Josh

Name: Xena_love
E-mail: saelmans@hotmail.com

Dear Josh,

Strange to ask someone you don't know a question like this.

I'm a VERY BIG Xena fan and (of course, what else is new?) I want to know if the closeness and relationship between the two girls will be back in S5. I mean back in the way we knew it and have seen it in other seasons.

Regards,
Xandra

Dear Xandra:

I think we got a bit of that in this episode. As for the others, I cannot say.

Josh

Name: jennifer chadwick
E-mail: jenniferrc@WEbTV.net

Dear Josh:

i am a big fan of xena
i have one question what is in lucy mouth

ps please let me know if you got my email

thank you
jennifer

Dear Jennifer:

It's a popsicle, or possibly a candybar. As to your e-mail, I don't think so.

Josh

Name: Kristen
E-mail:

Dear Josh:

Hi, I am really looking forward to that new Xena you directed, "Kindred Spirits", one of my all time favorite comedies is "FF&G's". In this new episode are they going to try and settle down with Gabrielle's amazons or those from "Them Bones, Them Bones", just curious. Again, I love your work on this show and hope you do more.

Kristen

Dear Kristen:

It is Gaby's Amazons, the ones she's queen of, although we did use some dance choreography from "Them Bones."

Josh

Name: Rhonda (again)
E-mail: nahnah28@yahoo.com

Dear Josh,

I was writing, because I'm starting a web page for Ted. And I know you probably have some great stories to tell. Anything juicy you can tell me about Ted, that know one knows except you?

If it's too juicy though I won't print it. Just something personal. I really like Ted. Because he knows where a lot of us are coming from. And I wish there were more sites out there, that talk about what he's truly like. Like stuff about him when he was a kid. Pictures and things like that. His fans would probably like to know.

Sincerely, (a goofy fan)
Rhonda

Dear Rhonda:

Look, I've known Ted his entire life, he was just born when the Raimis moved in around the block from us. If you have some specific questions I would be happy to answer them.

Josh

Name: cn winters
E-mail: cnwinters@hotmail.com

Dear Josh:

FFG is one of my favorite Xena episodes. One of the things I absolutely loved was the 'subtext' between Xena and Gabby. I hear you are slated for 'Kindred Spirits' this year. Can we expect to see more of the subtext that so many fans love? It's been pretty scarce this year and we need a director who seems to understand the importance of subtext.

Thanks, CN

Dear CN:

There's some, considering the show is about Xena and Gaby settling down. But mainly it's being played for laughs.

Josh

Name: Amanda

E-mail: none

Dear Josh:

Will Gabrielle marry Joxer by the end of the season? Because they make a good couple.

Dear Amanda:

I really doubt it.

Josh

Name: Angela Collings

E-mail: ent.exch@dial.pipex.com

Hi Josh

I notice on Xena you mainly direct the comedy episodes would you like to do one of the heavy drama episodes on Xena, and which Xena ep that you didn't direct do you wish you had.

Finally Fins Femmes and Gems has to be the funniest Xena ep in my opinion congrats on directing that I believe there is going to be a sequel, in your opinion, is it as funny?

Thanks a lot and respect.

Angela, England

Dear Angela:

I'm perfectly happy doing the comedies. This new one, "Kindred Spirits," was a lot more serious as written, but Lucy, Renee, Ted and I added quite a few more laughs. The "sequel" to FFG has nothing to do with it from what I've seen, although it looks pretty whacky. There aren't any eps that I feel I should have directed that I didn't.

Josh

Name: Rhonda

E-mail: nahnah28@yahoo.com

Dear Josh,

I was recently reading one of your commentaries. About Jewish actors. I'm not Jewish, I'm a christian. But I completely agreed with about everything you said. I guess I'm the exception to the rule.

I also think that they should make a movie about Jesus, with a Jewish actor portraying him. I think that christians in general should be thankful to Jewish people. Without them we wouldn't have our religion at all. We wouldn't have the bible. And we wouldn't have Jesus christ. He was jewish after all. Maybe this sounds stupid, I don't know. But i just think bigotry, of any kind is wrong. Especially if you call yourself a christian. Usually christians are the ones that cause the problems, instead of solving them.

I don't know, I don't want to come off as a complete idiot. And I know mush of this doesn't make any sence. But I just wanted you to know. There are a few none Jews. Who admire God's true people.

Sincerely,
Rhonda

Dear Rhonda (help me):

Regarding Christianity, not mush makes sence to me, either. You ever consider that if Jesus returned today he'd still be Jewish and as he went into a nearby synagogue to pray wouldn't all the Christians gathering around their church look silly.

Josh

Name: Tony
E-mail:

Hi Josh.

I was wondering if you could give us a bit on what the Xena episode you recently directed is about? Also, from what I've heard, Lucy, Renee, Ted, etc. and all the crew seem to really like one another and get along great (which isn't always the case on TV shows) and was wondering if that makes the directing experience any easier or more enjoyable?

Thanks.
Tony

Dear Tony:

My new episode is called "Kindred Spirits," and it's about Xena and Gaby settling down with the Amazons, as well as Joxer being in trouble for spying on the Amazons. I think it turned out pretty funny. And of course it makes things easier if people get along, particularly the lead actors. Lucy, Renee and Ted all get along just fine.

Josh

Name: bill
E-mail: none

Dear Josh:

I was rather curious what you didn't like about U-Turn. I seem to recall just from memory of my theater watching the introduction, inciting incident, rising action, plot twist, falling action, climax and one

memorable conclusion. Plus, I have to say I've never seen a movie with more symbolism and allegory. The only thing that got on my nerves was the loud shriekish voice from the usually classy Claire Danes.

Dear Bill:

Oliver Stone can't shoot a scene anymore. Everything is covered from a wide angle, a wider angle, a long shot, over-the-shoulder shots, close-ups, extreme close-ups, extreme close-ups of people's noses, fingers, feet, and hands, etc. Just because one has followed the rules doesn't make their story any good or worth telling.

Josh

Name: DREW

E-mail:

Dear Josh:

I was wondering what qualifications you need to join the Director's Guild of America? Thanks.

Dear Drew:

It's one of those Catch-22 situations--you have to be hired by a company that is signatory to the DGA, but of course, DGA signatory companies don't like to hire non-DGA people. I got in as 2nd unit director on the first couple of Hercules TV movies. Then you have to pay \$7500.

Josh

Name: DREW

E-mail:

Dear Josh:

I was wondering if your experience while working on Evil Dead 2 was a good one or not? Also, how many episodes did you direct for "Stories of the Highway Patrol?" Thanks.

Dear Drew:

You are undoubtedly my most loyal and rational questioner--And I always understand your questions. Bravo! As to my experience on ED2, it was the hottest I've ever been in my life. The 1300 A.D. scenes were shot in a gravel pit in North Carolina and it was probably 110 degrees. But I was dressed in a full suit of armor, underneath which we wore a black, long-sleeved, thermal union suit. By lunch I was in complete and utter misery. There was a tiny, dirty spit-pond at the center of the gravel pit and I spent hours scooping out paper cups full of water and pouring them on the back of my neck. I was in a shot that was cut. Myself and Scott Spiegel were splattered with blood and guts when the winged deadite was shot from the sky. Anyway, at the end of the first of two days of shooting this sequence, Rob Tapert, also in armor, said to me, "Tomorrow will be a lot better." I asked, "And why would that be?" Rob grinned, "Because you know what you're in for." And he was right, too.

Josh

Name: greg

E-mail:

Dear Josh:

Hey, I know you guys made Thou.. a while back, I just watched Running Time DVD with my cousin and I was real glad to see that you've reached a real strong maturity level in your filmmaking skills, how to use the camera's positioning as a metaphor relating to the characters thoughts or simply their physical condition, (in the tunnel with bruce was intense). I think the style of shooting you chose helped you concentrate on all of these aspects. Man, I'll tell you, them DVD's are just one of the most inspiring things out there. And for all you guys to be putting stuff out on 'em and offering your commentary is great. Listening to you guys is like getting together with good buddies and bull-shitting about stuff; seeming that so many people are into films, when peopel get together it's inevitable that the conversation will end up talking about them. Sometimes I have to stop myself and change the subject because I, like select few, get really deep into every aspect of the process. So it's great to sit down and listen to you guys BS about the meaty stuff.

I'm wondering what you think the digital revolution will do to independent film. Considering the popularity of computers, the rising popularity of idie-films, and the capability and the inexpensiveness (compared to the cost of Film) of editing your digital video right at home on your PC, where do you see independent films heading.

later,
Greg.

Dear Greg:

At least for the time being, I think digital is a great way to make films cheaply and figure out how the process works. My buddies and I used Super-8 for the purpose. However, one must not forget that film is a visual medium and the final product looking good is important. At the present time neither digital nor video offers the resolution of film. Given the relative costs, I would still shoot 16mm film over digital and video, and 35mm if possible.

Josh

Name: DREW
E-mail:

Dear Josh:

How did you get the shot where Raimi's character is impaled on the motorcycle and his face lands right on top of the camera lens? That's a really neat shot. Thanks.

Dear Drew:

I had a piece of glass over the lens and the camera shoved right up Sam's nose while he was lying on a box. We were in the front yard of my parents' house.

Josh

Name: Keith
E-mail: keithf@cdc.net

Dear Josh:

Hi, I just got the Running Time DVD and just wanted to let you know that I really enjoyed it. I've watched it three times actually twice for the feature and a third time to listen to the commentary. Is there any chance that your other films will be released on DVD anytime soon? Just as a suggestion, it would be cool to have a little feature on there about how you make these movies, including financing, logistics, that type of thing. That's one of the best things about your web site...it'd be nice to have it in video format. Also any short films that

you might've done would be cool to see as well. Just talking out of my rear here. Have a nice day!

Dear Keith:

TSNKE ought to be coming out on DVD very soon. Bruce and I did the commentary for that, too.

Josh

Name: bill
E-mail: none

Dear Josh:

I read somewhere that Bruce took scale for your film Running Time. I was curious around what figure is scale and does that mean he gets the same as someone in the movie with one line. Thanks

Dear Bill:

SAG scale is about \$500 a day and yes, he'd have made the same as someone with only one line, at least for that day. Bruce invested in the film, so he actually ended up with less than scale.

Josh

Name: Danny Cork
E-mail: McDanzz@aol.com

Dear Mr. Becker,

I just bought the RUNNING TIME DVD and felt it necessary to congratulate you on such an entertaining film. I never watch movies twice in the same day, yet yours was so fresh I just had to. I particularly enjoyed the romantic side of the story, which I genuinely cared about despite the fact that the female character had a relatively short screen time. I can't wait to watch more of your work. I read somewhere that Bruce Campbell might do a western with you. True???

Thanks muchly,
Danny Cork.

Dear Danny:

Thanks. Yes, Bruce and I have a western story we'd like to shoot. Perhaps we will, too, one day soon.

Josh

Name: Tamandra
E-mail: TAMandraM@aol.com

Hi Josh!

I've lurked at your site quite frequently this past year, and I've highly enjoyed reading what you have to say. Very entertaining, and I often learn a lot. So wanted to wish you happy holidays, and say thanks for sharing wits with everyone.

As for my question, do you know if there is a story behind the nickname for Rob Tapert being "Rip" during filming of Evil Dead? I recently bought the DVD, despite not having a player yet, to hear the audio track,

which was highly amusing. Does everyone involved with Ren Pics have such an immense sense of humor? I'm also wondering if you could tell me what Rob's birthday is, out of curiosity.

Thanks so much, and look forward to more great work in the new year!

Best wishes,
Tamandra

Dear Tamandra:

You'll have to pick up the DVDs for "Running Time" and TSNKE and check out the audio tracks Bruce and I did. Perhaps our nutty sense of humor is what has kept us all working together for so long. As to Rob Tapert being Rip, this was his stage name he used on the first film we all did together, "The Happy Valley Kid." Soon thereafter Rob decided to actually remain in the film business and began using his real name. I actually don't remember anyone's birthdays, including Rob's.

Josh

[BACK TO MAIN ARCHIVE PAGE](#)

[BACK TO CURRENT Q&A](#)

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