

Q & A Archive

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QUESTION ANSWER

Name: ASHTTON
E-mail: TEXANGROWN@aol.com

Hi Josh:

In your next episode for Xena titled Kindred Spirits, is the episode a comedy or a drama? I noticed that Ted Raimi is in the episode, so is Joxer around to provide comedy or will we see a more dramatic Joxer? Also is Gabby the Queen of the Amazons and will she and Xena be dramatic in the episode or is this episode like If the Shoe Fits? Thanks.

Dear Ashton:

"Kindred Spirits" is most definitely a comedy, but there are a couple of good dramatic scenes between Xena and Gaby. And yes, Gaby is Queen of the Amazons.

Josh

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

Hey Josh,

Did you happen to see Roger Ebert's movie show this week? I'm guessing you probably don't watch the show, but anyway, he had Marty Scorse on and they listed their picks for the top 10 movies of the 90's. Included among their choices were: Eyes Wide Shut (#4 Marty), Thin Red Line (#2 Marty), Malcolm X, Heat, Fargo, Pulp Fiction, Hoop Dreams (#1 Roger), and Goodfellas (#3 Roger). Now I'm sure you disagree with most, if not all, of those choices. But what would you consider to be the top films of the decade? Have there been any true classics made in the last 10 years? Or is making a top ten list here kinda pointless?

Jim

Dear Jim:

No, I didn't see the show. I'll go with "Goodfellas" and I'll add "Unforgiven," (92) "Howard's End," (92) "JFK," (91) "Long Walk Home," (90) "Raise the Red Lantern," (91) "Mad Dog and Glory," (93) "Blue Sky," (94) "Black Harvest," (90) "Life is Sweet" (91), "The Shawshank Redemption" (94), "Grounghog Day," (93), "Hoop Dreams," (94) "Apollo 13" (95), "Rob Roy," (95), "A Great Day in Harlem" (94), "Angels and Insects" (96), "Crumb" (95), "The Story of Qui Jou" (92), "When We Were Kings" (96), and "Elvis Meets Nixon" (97), which is really a TV movie.

Josh

Name: ASHTTON
E-mail: TEXANGROWN@aol.com

Dear Josh:

Josh, I love your website. I also love to read your essays, reviews, and other articles on your site. I've enjoyed your work on Xena and Jack and love all of the personal pics you have in your scrapbook section. I just have one question, why don't you have any pics of Renee O'Connor from the set of Xena in New Zealand or any behind the scenes or off the set pics of Renee? I'm a huge fan and was just wondering about this, I enjoy your site and I hope that you will work on Xena in the future.

Dear Ashton:

You see, you're not really supposed to take pictures on the Xena set. I just whipped out my digital camera for one minute, shot a bunch of shots and put it away. I guess Renee wasn't around at that minute.

Josh

Name: FrenchTip
E-mail: FrenchTip2@aol.com.

Dear Josh:

How did you know that directing was what you wanted to do and how did you get started? Did you take any specific class during high school or college.

Dear FrenchTip:

Does that relate to a cigarette or a condom? Or is it some good advice someone from Paris gave you? Anyway, when I was nine I decided I wanted to be in movies, which, to my nine-year old mind, only meant being an actor. I began watching movies a lot and reading books about movies and realized that the folks that were REALLY in charge of making them were the director and the writer, so at about twelve I switched and have never looked back. I went to six colleges and did not graduate. Among them was one semester (Fall, 1977) at Columbia College on LaBrea, where I learned to properly coil a cable, and one semester at Sherwood Oaks Experimental College (on Hollywood Blvd. at Ivar, above a shoe store), where I got to speak to very cool filmmakers--Francis Truffaut, Martin Scorsese, Robert Aldrich, Mel Brooks, Robert Wise, Robert DeNiro, Marsha Mason--but I didn't learn very much. Pretty much everything I know about filmmaking I figured out on my own.

Josh

Name: Robin Goodman
E-mail: rcg9@hotmail.com

Dear Josh,

I would like to know what you think of an Actor/Director. It seems there are so many actors that want to direct. I would think it's hard enough being a good actor and also direct an episode you're in.....

Dear Robin:

It depends who it is. Orson Welles didn't seem to have any trouble acting and directing, nor Charlie Chaplin.

Bruce Campbell and Michael Hurst both seem to have it down. Kevin Costner and Mel Gibson, for instance, don't impress me.

Josh

Name: EC

E-mail: ecryan@holycross.edu

Josh:

This is an awesome story. i met this beautiful girl on a plane last sunday and we started chatting. when i asked what she wanted to do, she said: "I want to be famous." I said "Welcome to the club." I told her about my screenplay, and she shows interest in being it. So, how about you help me get this thing made and I'll hook you up with this girl's friend?

Dear EC:

The girls come and go, then you're still stuck with the movie which won't go away. NEVER, I repeat, NEVER cast a movie with your dick, you'll regret it.

Josh

Name: Jeff

E-mail:

Dear Josh:

Um, I may be biting myself in the ass here, but really?!

Dear Jeff:

I'm kidding. All I know about the Marquis de Sade is that he seemingly had odd sexual proclivities.

Josh

Name: Ashley

E-mail: Rabidonion@AOL.com

Dear Josh:

I am 16 and juggling a few ideas of possible future occupations...one strongly being film directing. This Summer I would like to take a GOOD (notice the pronounced good, meaning quality and worth my time)sort-term class in film directing that would help me get a better taste for deciding whether directing is really something I want to be doing for the rest of my life. Do you have any recommendations?

Dear Ashley:

Yeah, make a movie. Don't take a class, do it. By the time I was 16 I had already made several short movies. And start reading and writing because a good director must know what a good script is.

Josh

Name: Jeff

E-mail:

Dear Josh:

Glad to see you didn't like American Beauty, Titanic, English Patient and some of those other award winners. I get a little pissed hearing people say something is great and then I go pay 8 bucks to see it and it's one of the worst theatrical experiences of my life (English Patient, Shakespeare in Love, etc.) To me, all they do is make movies like Object of my Affection and Chill Factor seem ok instead of God awful terrible. On another subject, what do you know and think of Marquis de Sade?

Dear Jeff:

He's my great-uncle and I love him dearly.

Josh

Name: Joe Murphy

E-mail: joeythemighty@hotmail.com

Dear Josh:

Since it is so difficult to have movies made, I was wondering if you have ever tried storytelling in other venues. Have you ever tried to write a novel? Do you try to sell your short stories?

I know that getting a novel published is no easy task either, but who knows? You may get a book published, someone will read it, and want to make it into a big movie. You then get in as co-director, make a name, and get some more opportunities to make your own movies.

It could work.

Joe Murphy

Dear Joe:

You do it.

Josh

Name: JT

E-mail: jcarroll@austin.rr.com

Josh,

Watching RT again, it occurred to me that writing clear division breaks between acts I/II and II/III is more challenging when your camera *never leaves* the main character. Was this a problem for you in writing, or did it all just "come together?" Thanks!

JT

Dear JT:

No, the writing was MUCH harder than the shooting. Trying to tell a complete 3-act story in real time, to me, was the big challenge. I think the act breaks are pretty good, though.

Josh

Name: Ariel Penn
E-mail: arielpenn@aol.com

Hi, Josh:

Looking forward to seeing "Kindred Spirits." It sounds like a good one. I have to say that "Fins, Femmes and Gems" is my favorite comedy in the XWP series. Any chance you'll be doing more comedies? I'm hoping you do another real soon because my "Fins" tape is about to wear out :)

Also, enjoyed reading your analysis of American Beauty. Yes, it doesn't resemble any traditional story structure. But maybe they weren't shooting a story, but a poem.

It sure looked like a poem to me. There was one small story repeated several times in the same way. The character feels trapped, they confront an awkward situation in their present reality but meet someone who could potentially open a new door, they decide to walk through that door, they struggle to come to terms with a reality that's unknown to them, and they either embrace or reject it. Then they look back to their old life and keep what was most important to them to take into their new life or death.

Well drawn characters do hold up what is essentially the same mini story repeated several times with different characters. Anyhow, just my thoughts. Thanks for letting me share them and keep up the good work!

So if it's a poem, that's okay with me. There's no rule that says any one working with celluloid must tell a story. They can tell a sonnet or a poem once in a while.

Dear Ariel:

Except that "American Beauty" is NOT a poem, it's a STORY, and not a well-told one at that. It's very amusing to me that whatever is the hot movie of the moment simply MUST be good and to say that it isn't is insulting our culture, which I suppose, in a way, I am. If that's the best our culture could come up with last year, then we're in a thoughtless, stupid time period. Every film that has won "Best Picture" since 1992 has sucked and "American Beauty" is no exception ("Titanic" and "The English Patient" were certainly worse, though). That I am supposed to believe that Chris Cooper thinks his son is having a homosexual relationship with Kevin Spacey is pure bullshit. This film isn't a poem, it's a mish-mosh of other, better stories, like "Sunset Blvd." and "Lolita." I've been in this same position--disliking the popular film of the year--over and over again during the course of my life. Everybody went out of their collective minds over "The Deer Hunter" in 1978, and within a year or two everybody came around to accepting that it really was a piece of crap. It's the same story over and over, "Chariots of Fire," "Out of Africa," "The Last Emperor," bad movies that were popular in their year, won "Best Picture," and don't hold up. I'll happily toss "Shakespeare in Love" into this pile as well. If you're willing to accept Gwyneth Paltrow as a boy for a solid hour, that's fine, but I'm not. If you're willing to accept that the fucking Queen of England is sneaking into public places--in full regalia--then you're an idiot. Just because the quality of recent movies have gone into the toilet doesn't mean that I have to go with them. My standards were set long ago based on legitimately good films and I will not lower my standards to accomodate the lazy, stupid movies of the moment.

Josh

Name: Diana
E-mail: Athena9079@aol.com

Dear Josh:

There is more to telling a story than act I II and III. How can you claim to be the expert on story structure or whatever your words were? You obviously have no understanding of what makes a story good. It's not about

structure. Life does not come in acts I II and III. A good story is something that moves it's audience. Something that reachews out and speaks to people. Something that makes one think about something. Characters that one can relate to, or even simply feel for, something that can be real in the hearts of the viewers. I can guarantee you that if you wait for Acts I II and III you will be missing out on the living part.

Sincerely,
Diana Ford

Dear Diana:

Christ almighty, this is a stupid argument! You don't understand and clearly you don't want to understand. Having a roof above you, walls beside you, and a foundation beneath your feet will NEVER compromise your house, I assure you. ALL of the very best movies are well-structured. Open your eyes and stop arguing for the sake of arguing.

Josh

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

Hey Josh,

Now that Renaissance is using only NZ crew for Jack (and presumably Xena as well), what kind of projects are you looking at working on? Unless I'm wrong here, it would seem that your main options are either to: find some domestic television to work on or start up production on another film. The teaching thing at UCLA is still a year or more away, correct? Assuming that is so, and that major film work is unlikely at the moment (at least until Hammer gets distribution), what are your plans now? Is it really that hard to find a decent tv directing job? I mean, you're in the DGA and you've got a ton of solid credits incl. tv and film. What's the problem? If the directing profession is really this difficult then the NYU wannabes might as well just give up now.. Kind of depressing. Or are the jobs there and you're just taking a break for a bit? And what about commercial work? It just strikes me as kind of odd that a director, such as yourself, could survive on a few tv eps a year and a personal project in between. Maybe thats the norm?

Dear Jim:

It's the norm. It's also a very, very closed business and worse than you could ever imagine. My credits are completely worthless to these guys in L.A. Xena and Herc don't count as "real" shows because they're syndicated. Also, to get another gig means a big round of ass-kissing, which I will no longer do. What will I do next? Beats the shit out of me.

Josh

Name: DREW
E-mail:

Dear Josh:

I've read many reviews that state that "Lunatics" is the most eccentric and unique of all your films. Do you agree with that claim? Thanks.

Dear Drew:

I think they're all kind of "eccentric and unique," particularly my new film, which is a folk musical allegory satire.

Josh

Name: August

E-mail: joxerfan@hotmail.com

Dear Josh:

Thanks for the scoop on "Minotaur." I thoroughly agree - after Herc and Iolaus get to the town, it becomes a nice little thriller - very fast-paced, very believable (well, within its context.) That's a shame you didn't get a story credit.

Several things really impressed me - first, you managed to get a decent performance out of Anthony Quinn, who (in my opinion) pretty much sleepwalked through the other four movies. Of course, he had some motivation (the relationship w/ the Minotaur guy) in this one. I also really liked the simple special effect to get him through the wall of cobwebs (given your description of that shot.)

Another thing that impressed me was the sudden overhead shot of the diverging passageways in the maze, when they first realized it was indeed a maze. I also liked the way that the village guy was killed while caught in the rock opening - it was very under-stated and therefore frightening. And finally, I especially liked the big barroom brawl, one of the better and more extended fight scenes I've seen in HTLJ. I recognized a move used later in "For Him the Bell Tolls," when Iolaus jumped up and wrapped his legs around the guy's throat, and then pummeled him like Popeye!

Any memories or comments on those scenes/shots?

Thanks!

Dear August:

Having been the 2nd unit director on the first and third Herc films, I was very involved in shooting the fight scenes (like when the Amazons drop from ropes and when Herc fights Erix the boxer), which all seemed very stagy to me. I wanted to do a full-blown bar fight, which the stunt director, Peter Bell, was totally into. I had to fight everybody to get to do it, though, because they had this dumb idea that Herc would never go into a bar. Anyway, I came up with all kinds of whacky fight moves--like Iolaus' punching-bag flip move and Herc throwing the guy through the roof--and Peter put them all together into a coherent fight. Peter and I used a variation of that move again in my newest Xena, "Kindred Spirits," which ends with a big, entirely unscripted, WCW-style wrestling match between Xena and Joxer.

Josh

Name: Chris Hicks

E-mail: rs_hicks@bigfoot.com

Hey Josh.

Is there any reason why you don't get a writing credit for 'Thou Shalt Not Kill Except...' in the book, "Quentin Tarantino - the man and his movies"? (Page 140). Is it just a mis-informed writer?

Dear Chris:

Since I did co-write the movie, I would guess we're dealing with a misinformed author. Oddly, until I insulted Quentin in Film Threat, TSNKE was one of his favorite movies, or so he said.

Josh

Name: Katerina Tsakota
E-mail: katerinatsakota@yahoo.com

Dear sir, my name is Katerina Tsakota and I'm studying set design at the Central School of Speech and Drama in London. As part of my project I have to research books that have been adopted into films. My question to you is: Is the original book lost in its adaptation to a movie? Please write any comments you have on my question or any suggestions you have on where to find relevant information.

Thank you
Katerina

Dear Katrina:

There have been brilliant adaptations, like "From Here to Eternity" or "The Godfather," and there have been horrible adaptations, like "The Naked and the Dead" or "Casino Royale" or the terrific book "The Killer Angels" by Michael Shaara, which became the awful TNT production, "Gettysburg." There is a book called "Fiction into Film" by Rachel Maddux, Stirling Silliphant, and Neil D. Isaacs, which was kind of interesting.

Josh

Name: Thom
E-mail: Rampage04

Dear Josh:

I was wondering what happens when you submit films into festivals? If you would submit a film that you made, what happens to that film when a production company buys it? Do they make a remake? Or do they just show it the way it is? Is it still your movie if they do it over?

Dear Thom:

You switched questions halfway through. As for submitting to a festival, you send the film on VHS, with accompanying publicity material (a press kit with photos and bios, etc.) and wait to hear from them. As for a production company "buying" it, most indie films are released, if ever, on a distribution deal, like I did with TSNKE and RT. "Lunatics" was sold outright to Columbia Tri-Star and they did almost nothing with it, but remake rights are NOT included in the deal. That's a whole different issue.

Josh

Name: August
E-mail: joxerfan@hotmail.com

Dear Josh:

Just saw "Maze of the Minotaur" and the other Hercules TV movies on TNT, and have tons of questions, but I'll try not to ask them all at once. (And by the way, congratulations on a well-done piece of work!)

First, just a general one. Were those TV movies shot in quick succession, like TV episodes, or stretched out over a year or more? I ask, since they seem to cover about a 10-year period in Hercules' life. Were the first ones aired, and then viewers or network people gave feedback? Or was it always the plan to take Herc from carefree single guy to devoted husband and father of three?

Also, I assume that HTLJ and XWP generally do a "clip show" each year to lighten some of the strain on both the performers and the budget. But was that a sort of radical idea for a film? Or were those films seen as

the equivalent of episodes for the old "Action Pack?"

Dear August:

The five films were all shot in succession over the course of eight months--Nov. 1993-June 1994. Mine was the last of the five, although I 2nd unit directed "Amazon Women" and "Underworld." We had no idea we'd ever be doing anymore episodes than the five movies, so that 10-year span was the sstory and character arc of the five shows. The first four had five-week shoots and about \$2 million budgets. I had three weeks and \$1 million, as well as the grumpiest crew of all time. There was no feedback between them, they were all shot before any aired.

I told them I'd be happy to shoot a complete 2-hour episode in my three weeks, but they wanted to use clips, so I came up with the idea of Herc being retired and remembering the good old days. I also came up with the idea of using the minotaur, as well as the entire story, although I'm uncredited (I got the idea from "Time Bandits"). I watched it myself--having not seen it in about five years--and it sort of got better as it went along, I thought. Once it gets past the clips, it's not a bad Herc story. I'm particularly pleased with the very last scene of Herc arriving home to his family.

Josh

Name: Michael Anthony Lee

E-mail: mal@kingston.net

Josh,

I know you have lived in the L.A., Hollywood area many times in your life. Can you sum up the whole moving down there experience? I know Bruce has said many times "Get as far away from Hollywood as you can!" I was wondering how you felt about that chaotic part of the world.

Thanks,
Michael

Dear Michael:

Weather-wise you can't beat it; human-wise, it stinks. The folks in the film biz are the greediest, stupidest, laziest people on the planet. As Bruce puts it, the longer you spend here the more "spores" get all over you until, eventually, you just become a spore, just like "Invasion of the Body Snatchers."

Josh

Name: Deborah Ruppertsberg

E-mail: DRXena1012@aol.com

Dear Sir:

Are you given more respect and more creative freedom directing Xena in New Zealand then if it were filmed in the United States?

Since you have directed Lucy Lawless, and Renee O'Conner many times do you feel they have a future in the movies?

How can someone become a story developer?

Dear Deborah:

Other than "Real Stories of the Highway Patrol," I've never worked on any TV shows in the U.S., but I assume that's true. Also, I'm buddies with the executive producer, which certainly helps. As for Lucy and Renee having futures in movies, they're both terrific actors with lots of screen presence, so I think they would, but it's up to them. I'd love to put both of them in a movie. I suggested remaking (God forbid) "Who's Afraid of Virginia Woolf" with Lucy and Bruce Campbell in the Taylor & Burton roles and Renee and Ted Raimi in the Sandy Dennis & George Segal roles. Wouldn't that be a kick? And what the hell is a "story developer"?

Josh

Name:

E-mail:

Dear Josh:

stories --as all art-- are NOT mathematical equations.

Dear Nobody:

But that's under the assumption that one is setting off to create "art." As I've said before, and will now say again, movies rarely reach the level of art, and most of the ones that have were not intended to be art. Filmmaking is a craft and there are definitely formulae for helping the creation of good craft, which could possibly, over the course of time, be considered art.

Josh

Name: amanda

E-mail: amanda1425@aol.com

Dear Josh:

hey. thanks a lot! it'll only be a couple of questions. (they'r good. =o)).

#1. what are some of the advantages and disadvantages that come with this line of work?

#2. on a normal day to day routine. what are the hours usually like?

#3 do you get any health care or pension plans or anything like that?

#4 are there any specific "tools" or equipment that you need to have with you each day?

thats about it Mr. Becker. thanks a lot for your time!!

sincerely,

amanda

Dear Amanda:

Those still aren't good questions. As JT suggested in the previous question I received, check out Drew's questions. What makes a good interview question is specificity, not generality. Those questions are aimed at any director, not specifically me.

1. The advantage is that I'm doing what I want and like to do. thi9s disadvantage is that I'm hired job by job and have no job security.

2. We work 12-hour days, generally from 7 to 7, although sometimes you work 12 hours at night--not often on TV, but frequently on movies.

3. I get health care and pension from the Director's Guild, but you have to be a member first, which isn't all

that easy.

4. The only "tool" necessary is one's brain and preparedness, and in my case, plenty of cigarettes and some Advil.

Josh

Name: JT

E-mail: jcarroll@austin.rr.com

Hey Josh,

Kind of a strange question -- I realize it isn't on your list, but have you ever seen the 1980 version of "Flash Gordon"?

JT

p.s. Someone should tell Amanda that the best thing she could do for her "interview" is to go back and write down every answer you've ever given to DREW.

Dear JT:

Yes, Drew does ask good questions. And yes, I saw the 1980 "Flash Gordon" and thought it was pretty good, given the circumstances. Max Von Sydow as Ming was good, as was Hiam Topol, but Sam Jones was a drag. I rather liked Queen's score, too.

Josh

Name: Bill

E-mail: none

Hey Josh,

Any chance you'll do one of those chats that all the celebrity folks do?

Dear Bill:

I've just been contacted to do a chat with the folks at Insane Magazine this month.

Josh

Name: Josh

E-mail:

Hey Josh,

So when do you make the big move to teaching? Will you be teaching the fall semester or begin with a primer in the summer? And, on what level: grad or undergrad?

Thanks so much, and good luck with whatever you do.

josh

P.S. Thanks for answering my BC website question.

Dear Josh:

Depending on how things work out, I might not make it to teaching at all this year. We'll see. I would begin teaching extension courses, but I don't know how they would apply to undergrad or grad. Teaching is a possibility that I want to explore, although not necessarily now. However, since UCLA contacted me, I seem to be exploring it sooner rather than later.

Josh

Name: Allison Weeks
E-mail: ChicaSeven@hotmail.com

Mr. Becker,

I am doing a high school research paper for my English class and I wanted to ask you, what is the best and worst thing about directing in general? Please respond before March 10th, because my paper will be due soon after. Thanks!

Dear Allison:

Yeah, but I don't have a paper to turn in. If you want answers from me you'll have to do a little better with the questions.

Josh

Name: Michael Anthony Lee
E-mail: mal@kingston.net

Josh,

About 1 year ago I decided to make a website to promote myself. I was wondering what made you decide to put up Beckerfilms.com and how much does it cost to keep it up?

From a fan of your work and a fellow in the wacky biz we call filmmaking.

Best,
Michael

Dear Michael:

I didn't decide to put up Beckerfilms.com, Gerry Kissell, the co-webmaster, put it up as a fan site. Since it happened to be my *only* fan site, I decided to help Gerry out and give him as much assistance as he wanted. Soon, being the pushy bastard that I am, I kind of took the whole thing over. Then the harried and harrassed Gerry, who is the webmaster on bunch of sites, brought in Shirley LeVasseur, who now (beautifully) runs the website. I pay about 20 bucks a month to the server.

Josh

Name: Danielle
E-mail: beefystar@hotmail.com

Dear Josh:

Could you please tell me how closely you tend to work with editors on the features that you direct? Does the

director/editor relationship change -- because of the multiple-director nature of television --when you do an episode of XENA or JACK? Also, what qualities and working methods do you look/hope for in an editor?

Thanks so much.

Dear Danielle:

I've worked with the same editor, Kaye Davis, on my last three films. Kaye's a good friend of mine and I enjoy working with her, which is, of course, very important. But most of all, I respect Kaye's taste. A good example is one of the last shots of my new film, "If I Had a Hammer." I did a big pull-back with the camera and the lead girl, Lorraine, then has a big emotional scene. It was a very difficult camera move with no track and grips under the lens arranging chairs that come into frame the second they are put in place. Anyway, I did two takes: one where everything worked pretty well, the camera move was reasonably smooth and the scene was good, although somewhat blocked by a chair. The second take the camera move wasn't very good, but the emotion of the scene was even more extreme and I had moved the chair, so everything was visible. I told Kaye to use take one because it all worked pretty well and the camera move was better. She ignored me and used take two and you know what, she's right. The scene is a bit better (and not blocked) and that's more important than the camera move. I don't think I could or would have made that decision myself.

Regarding TV editors, they assemble the show, then I get three days to do whatever I want. With some editors it takes me half a day to recut, other editors it takes the full three days, that's the difference to me.

Josh

Name: Irene
E-mail: euri46@hotmail.com

Dear Josh,

Just a few questions regarding the direction Xena is taking. Firstly what has happened to the subtext and the underlying importance of xena and Gabrielle to each other?. From where I am it seems TPTB are doing their best to water down or simply eliminate all the "feel" of 'Xena". I'm not a fanatic but I miss the feel of eps, like One Against an Army, Fins fems and Gems, Ides etc etc. There seems to be very little screen time devoted to the development of the girls relationship. Its as if it isn't an issue anymore. Teasers suggesting that Xena may actually be interested in Ares or Gabrielle wishing she loves Joxer the way he wants are very carefully engineered to make us question. So far the fifth season has me wondering if we'll see the heights of subtext ever again.

Thanks for the eps you have directed I have enjoyed them.

thanksyou,
Irene.

Dear Irene:

I can't speak for any other episodes but the ones I've worked on, but I think my new one, "Kindred Spirits," is pretty good. There are few very good scenes between Xena and Gabrielle. It ought to be on soon, too, I should think. It's #15.

Josh

Name: Josh
E-mail:

Dear Josh:

HEY, What happened to Bruce Campbell's website? I've been trying to access it for four days now.

Thanks man,
Josh
P.S. I like your site.

Dear Josh:

I just tried a few times and couldn't bring up Bruce's site, either. I'll email him and find out what's what.

Josh

Here's Bruce's response:

Josh,

Yeah, I'm switching servers...it'll be up again soon...

BC

Name: ec ryan
E-mail: ecryan@holycross.edu

Hey Josh,

What did you think of David Fincher's "Fight Club" Maybe, I know I probably don't know jack about your tastes in movies (although you have a nice list), but I think you'd really dig it. The effects are incredible, and the whole tone of the movie is just bad-ass. Speaking of that, have you reached the point where you'll be directing a major movie in hollywood?

Dear EC:

What, like it's *my* choice? Somebody has to offer it to me. Sadly, I don't think I'm even on the B-list of directors. I'm probably on the C-list and those guys aren't getting any "Major" motion pictures.

Josh

Name: Bob
E-mail:

Dear Josh:

Hi, I've watched a couple of episodes of "Jack of all Trades" now and I have to say that the show just really seems off to me. I like Bruce and all, but I think he is wasted in this new show. The humor seems too forced. I know you and Bruce go way back, but you always seem to be painfully honest with your opinions, so what do you REALLY think about the show?

Bob

Dear Bob:

I completely and totally enjoyed directing the two episodes that did, but I must honestly confess that I have not seen any other episodes. When I was informed that my services would no longer be needed for the

remainder of the season--they are now strictly using New Zealand directors--I rather lost interest. My other episode will be on next week, I believe, and I think it turned out pretty well.

Josh

Name: Stefano Balzola
E-mail: muflee@libero.it

Dear Josh:

I don't agree with you. Even if it is possible that American Beauty has a lack of structure, its value consists in not being the classic last fifteen-year American films. These ones are often characterized by stereotypes and superficiality and lacking of metaphoric values. My opinion is that the most of them are international movies because of the inability of European writers and industries.

Best regards

Stefano Balzola
Italy

Dear Stefano:

All right, whatever you say.

Josh

Name: Michael Toman
E-mail: toe32@hotmail.com

Dear Josh:

The casting was superb, do you have the email addresses of any of the other cast members? The film has remembered me to look at the beauty around us.

Dear Michael:

What the hell are you talking about?

Josh

Name: Thom
E-mail: Rampage04@aol.com

Dear Josh:

Ok, what is the difference between a screenplay and a script? If there is any?

Dear Thom:

OK, there is no difference.

Josh

Name: ecryan
E-mail: ecryan@holycross.edu

Josh,

I think you overlooked something that really sucks about Hollywood, but also is key. Knowing somebody! I just found out that a classmate of mine happens to know someone really big in the production agency and can get my script written (no matter how shitty you may think it is). It's unfortunate, but true. There are 40,000 scripts written a year, and only 200 films get made every year. In other words, 38,500 people are trying to get into it. In reality, all it is chance. At one point your idea may just be what someone wants. Look at how many terrible scripts get made into movies (ex, Point Break). Josh, it must be so annoying after you have worked your ass off to get where you are, to have people that you've never met bugging you for jobs. So, I tell all you who think if you just write Josh a really really special email, DON'T WASTE YOUR TIME. Go out there, and spread your ideas the best way you can. Use a film professor, or a cousin in the magazine business, or a friend whose dad has a friend in Los Angeles whose cousin is a director. That's the game. With that, I hope Josh that your career gets better, and that maybe all these questions will be more meaningful.

--EC Ryan

Dear EC:

A valid point, but something of an over-simplification. Just knowing someone isn't good enough, either. Yes, knowing someone will give you an extra step up, and every now and then someone sneaks in that way. If you or someone you know knows someone in a high position in a film company, then certainly go for it. But most people don't know anyone in power and never will. Also, at least 150 of those 200 films are being made for reasons you know nothing about (nor I) and never will. These are all the inside deals going on, which may well be more than 150. If, like me, you just have to make movies, then you'll make them, somehow somehow.

Josh

Name: DREW

E-mail:

Dear Josh:

I like the fact that "Robocop" is on your favorite films list, since that's one of my favorite movies as well. I was wondering what your take on this movie is, and do you like any other films by Paul Verhoeven? Thanks.

Dear Drew:

I think "Robocop" is a helluva good modern action movie, meaning there's too much automatic weapon fire, but hey, that's life. It's by far Paul Verhoven's best American movie. I quite like several of his Dutch films: "Turkish Delight," "Spetters," "Soldier of Orange," "The 4th Man," and even parts of "Flesh + Blood." However, like so many other interesting foreign filmmakers before him, Hollywood ate Verhoven's soul and now all he can make is garbage.

Josh

Name: Duncan

E-mail: DADAM@SCRI.SARI.AC.UK

Dear Josh:

Due to the current popularity shared by both the Xena and Hercules series in the U.K. when,therefore, do you envisage "Jack of all trades" winging it's way accross here. If not soon then why not tell the television execs. to get their butts in gear and give us some good T.V.

Dear Duncan:

I'm sure "Jack" will eventually end up there, but I can't tell you when because I don't know. And since I never see any TV execs, I guess I won't be kicking any butt. Be patient.

Josh

Name: Amanda
E-mail: Amanda1425@aol.com

hi josh!

I realize you're really busy and i understand if you wouldn't be able to, but would you mind if i interviewed you? I'm doing a vocational (research) paper for school on directing. i have to interview a director for 30 extra credit points. It would be much appreciated. It would only be a few questions that i would e-mail to you. I understand if you are not able to. thank you for your time!

sincerely,
Amanda

Dear Amanda:

Sure, go ahead. Just do your very best to make sure they're good questions, OK?

Josh

Name: August
E-mail: joxerfan@hotmail.com

Dear Josh,

Looking forward to seeing a bunch of your work this month, what with "Maze of the Minotaur" turning up on TNT, the next "Jack" episode, and "Kindred Spirits." At one point you had indicated that you might be doing a second Xena episode this spring. Is that still in the works? Anything you can tell us about it?

Also, really enjoyed the latest "Need For Structure." Keep 'em coming.

August
PS - I thought David Crosby was the father of Xena's baby.....

Dear August:

That other Xena was going to be a one or two-day shoot somehow bookending "Amazon High" into a flashback of Xena's. It sounds like a crazy idea and the script wasn't ready. Anyway, someone else will do it now, they won't fly me back for it. As a little piece of trivia, David Crosby's father was Floyd Crosby, a famous Hollywood cinematographer who won an Oscar in 1930-31 for the film "Tabu."

Josh

Name: Thom
E-mail: Rampage04@aol.com

Dear Josh:

Hey, saw Running Time, pretty good. I have a couple of questions. 1-How did you get to use the bank for that scene, do you need a permit or something? 2-How do you get the guns to work, without shooting real bullets, what is the effect really? Thanks

Dear Thom:

That wasn't a bank, it was a laundry. And it wasn't really a laundry, either, it was a movie soundstage with a storefront that we dressed. As to bullet hits, the guns have high-powered blanks (the low-power ones you can't see the flash) and the actors are wearing what are called squibs, a small explosive with a blood bag on it. The squibs are generally set off by the pyrotechnician, however, since these were such long takes the actors set them off themselves.

Josh

Name: JoeJoeRiser

E-mail:

Hi Josh,

What does the Willa Cather quote you included before your essay on structure #5 mean?

Thanks,

JoeJoe

Dear JoeJoe:

If what Willa Cather says in her quote, and then what I say in the essay itself doesn't explain the concept, then the English language has failed me and I'll never get it across.

Josh

Name: Debbie

E-mail: fluterB@aol.com

Dear Josh:

who is the father of XENA's baby?????????????

Dear Debbie:

The father is Rob Tapert, executive producer of the show. The baby will undoubtedly grow up to be a TV executive or an evil warlord.

Josh

Name: Andy Signore

E-mail: boneheadp@aol.com

Mr. Becker-

I am curious if you present your films to any colleges? I am a fan, and would love to arrange a presentation at my school Dickinson College, in Carlisle, PA.

Dear Andy:

I have. I showed "Running Time" at Michigan State University, and Bruce showed it to a class at Cal State Northridge. Nevertheless, Carlisle, PA is a long way from L.A. and there certainly wouldn't be anything convenient about it.

Josh

Name: Kain
E-mail: evildeadfreak@earthlink.net

Dear Josh:

I recently got myself a copy of Running Time on DVD and was amazed at how the film was one continuous shot. How did you pull it off? I mean it must of taken a lot of takes and film to get it right.

-Kain

Dear Kain:

Read my essay, "[The Making of 'Running Time'](#)" and you will know all.

Josh

Name: EC Ryan
E-mail: ecryan@holycross.edu

Dear Josh:

Director, if you have a script and don't live in LA, what's the best way to get anyone to look at it? Obviously, Hollywood is too busy to read all this stuff. it's disheartening but understandable. but, who will want to read it? is there any part of the industry that wants to read some new stuff?

Dear EC:

No, no one wants to read your script, or mine, either. The whole town is about to collapse under the weight of all the shitty script that are here. There's no point in asking me how to break into the film business because I don't know. I make my own movies and nobody gets to tell me no. I suggest that you do the same thing.

Josh

Name: DREW
E-mail:

Dear Josh:

I like interesting camera moves and shots in my short films, and since I'm my own camera operator I'm usually good at getting what I want. When working with your D.P. and camera operator, how do you convey what you are going for in terms of camera movements and composition, and are the results usually what you were looking for? Thanks.

Dear Drew:

On my movies I'll say what lens to use, too. But on TV I let the DP choose the lens. Otherwise, I make my hands into the frame and I say, "We begin here, somewhat wide angle, push in slowly to her close-up, she turns left, pan left to her close-up." I always get exactly what I want.

Josh

Name: August

E-mail: joxerfan@hotmail.com

Dear Josh:

Josh - a follow-up question. You had said "Also, I'm always looking for interesting transitions and I'll put them into anything if I can find them."

Do you mean camera transitions, like from one scene to the next? (Forgive me - I'm sort of a technical-illiterate in this area!) I have noticed, most recently in "Return of the Dragoon," that you are fond of the iris-in, iris-out effect, moving from one scene to another that one sees all the time in films of the 30's. I seem to recall this in some of your other episodes. Would this also refer to the sudden transition from the close-up of that scary foot to Ted Raimi's screaming face in "If the Shoe Fits?" What are some other transitions that you are fond of?

Thanks!

August

Dear August:

You know just what I'm referring to. Yes, the horrible foot to Joxer's face is one. There's a transition in "For Him the Bell Tolls" where the king slashes his sword downward and it cuts to an extreme close-up of Gaby cutting a piece of cheese. In "In Sickness & In Hell" Xena throws the Scythian knife, we see it stick in the ground, pull back and we're in the Scythian camp. Also in that ep, Gaby is drooling into Campbell Cooley's face, he sits up and finds himself in jail. Also, yes, I'm quite fond of wipes, which I think work very well in these shows. The irises I was doing in "Jack" are reminiscent of the irises in old films, except the old irises brought the picture to a circle within black, whereas I was using it as a wipe, having the old scene shrink into a circle on top of the new scene.

Josh

Name: Jessica Lauren Goodman

E-mail: jessicagoodman@hotmail.com

Dear Josh,

From all the "Xena" episodes you directed, Which is your personal favorite and Why? Also are you scheduled for any more upcoming episodes to direct? I guess they would have to let you know weeks in advance.

Dear Jessica:

I am, as they say, at liberty. I am scheduled for nothing. This may sound like bullshit, but I like all of my "Xena" episodes. I quite like the new one, "Kindred Spirits," too.

Josh

Name: Bill

E-mail: none

Kearston,

The first thing I would do is learn some basic phonics.

Dear Bill:

I think you mean spelling and grammar, phonics is how you actually say things.

Josh

Name: DREW

E-mail:

Dear Josh:

Good point. I agree that the robot was pretty lame and the family stuff was as deep as a shallow pond, but the training montage was thrilling and the climatic boxing match against the Russian was ten times better than the climax in the third one. Frankly, I think it has more bang for its buck, in sequel terms that is. Thanks.

Dear Drew:

Let's face it, the only worthy "Rocky" is the first one. All the others are trying to repeat a magic that they can't even find.

Josh

Name: August

E-mail: joxerfan@hotmail.com

Dear Josh:

Would you say that you have a particular directorial style? (Whether with technical stuff, or just in the way you direct the actors?) In other words, some sort of stylistic similarity among many of your works? Or do you alter your style to fit the material? (Or maybe a little of both?)

Thanks!

August

Dear August:

I try to come at whatever I'm directing by what the requirements for that script are. Visually, I'll do whatever will make the script come to life the most. As I see it, my job isn't to necessarily impose my style on things as much as it is to make things interesting and fun. But, nevertheless, I do have my own style, which I would like to believe is very straightforward and clear and contains no bullshit. I have been told by actors that I speak to them more than most directors, and I won't treat actors as chess pieces to be moved around without explanation. Also, since I choose all of my camera set-ups all the time, there's definitely similarities in how I cover scenes. Also, I'm always looking for interesting transitions and I'll put them into anything if I can find them.

Josh

Name: DREW

E-mail:

Dear Josh:

I was surprised to see that "Rocky 3" made your favorite film list. I always thought that out of all the sequels, the third was a bit to hokey. Personally, I always thought that "Rocky 4" had the most thrill. Anyway, I was wondering if you could give me some reasons why you like this movie? Thanks.

Dear Drew:

First of all, I love the movie "Rocky," and that Sylvester Stallone wrote it is still one of the great mysteries of our age. It's really a beautiful screenplay. The only sequel that I believe has any merit at all is "Rocky 3," where we meet someone that wants the title more than anything. I think Mr. T is a worthwhile opponent and I cared about his climb. It also has that terrific montage at the beginning to "Eye of the Tiger," which is really well done. "Rocky 4," with all of that assinine garbage with his family and the robot was as bad as anything ever committed to film, and I didn't give a rat's ass about Dolph Lundgren, the situation, or anyone in the picture. (My friend, Sheldon Lettich, who wrote "Rambo 3," suggested at the time that Stallone combine "Rambo 3" and Rocky 4" into "Rambo, the Search For Rocky" and have Rambo go to Russia and save Rocky). Amazingly, I think "Rocky 5" is actually worse than 4.

Josh

Name: John Forde
E-mail: jforde40@hotmail.com

Howdy Partner,

I caught the first episode of Jack, I liked it. I've never seen an episode of Xena or Hercules so this was the first time I've seen your TV work. It was very entertaining, in a gather the family for good clean fun kind of a way (as opposed to TSNKE or RT). My question: how did you film the brief underwater scene?

Thanks Josh

Howdy, John:

I shot Angie Dotchin's close-up in the diving helmet, through an aquarium and against a blue screen. The wide shot was filmed by 2nd unit at the bottom of a pool.

Josh

Name: kearston zeober
E-mail: jade18_101@yahoo.com

Hi, Josh

my names kearston im an 18 year old female, i live in Tempe, Az, i just moved from oregon, all my life iv been wanting to act in front of a camra, i had my times, but they were small acts like not to long ago i had done a part for prewviews, it was so much fun even thoe it was just alittle part, i have took acting classes, but my question is this if i want to be an actress not like the ones on stages, but the ones in movies, can you help me out , how would i get started, this is my dream, everyone always tell's me this dream cant come true, but ill make it happen i just dont know what to do are how to get started so im asking your advise and help, thank you.

sincerely,
kearston

Dear Kearston:

Even if you're willing to sleep with me, *I still don't have a job for you.*

Josh

Name: Kate

E-mail:

Dear Josh:

Just wondering if by saying that all these movies are bad, that you are implying that your movies are good? This is a genuine question, I'm not trying to be smart.

Dear Kate:

Not at all. Just because I've made movies doesn't mean I have to lessen my critical POV. One can dislike movies without having made any. When I say what I think of a film it has nothing to do with my own films. I do try to apply the things I've learned to my own films, but that doesn't mean they're any good. However, unless you know what you like and what you don't like and why, you'll never create anything of any value.

Josh

Name: janice

E-mail: jhadwen@hotmail.com

Dear Josh:

Just a few thoughts on your opinions of the film American Beauty. Did you actually see the film? To say that they are being "confusing and obscure because they know no better" is one of the funniest things I have ever heard. What was obscure about that movie? If you didn't understand it then I think you should blame your intelligence rather than the writer.

I kind of feel sorry for you. To think that seeing a movie that breaks rules of screenplay structure makes you squirm like that. Did the film affect you in any way? I find it very strange that you found the movie to be a kind of murder mystery. I also read on your message board that you thought the movie was pointless.

Geesh, you really missed out there.

Dear Janice:

I hear a lot of yapping, but no points being made. You think there's a point there that I missed? What is it?

Josh

Name: JT

E-mail: jcarroll@austin.rr.com

Dear Josh,

Do you consider yourself an artist, or a craftsman?

Sincerely,

JT

Dear JT:

I consider myself a craftsman. If anything of mine should ultimately be considered art, that is for others to decide.

Josh

Name: DREW

E-mail:

Dear Josh:

Have you ever thought about making another movie out here in the Mid-West, financially permitting that is? Thanks.

Dear Drew (the man of a thousand questions):

It depends on where the story takes place. I have one script that I'd like to shoot, "The Biological Clock," which takes place in Ann Arbor, MI, so I'd hopefully shoot the film there. Early scenes of the western story Bruce and I have take place in Iowa, so I'd like to shoot those there.

Josh

Name: DREW

E-mail:

Dear Josh:

How come you guys cut out the "barf gag" in TSNKE. Thanks.

Dear Drew:

There were a few reasons: first, that scene cleared out the theater three times at MIFED in Milan; second, it's got a bad cut in it and the biker doesn't play the scene very well; third, it screwed up the next sequence of them rejoicing in front of the Victory Inn.

Josh

Name: Patty

E-mail:

Dear Josh,

How did you find production jobs in the early years of your career? Is it resume' or who you know when finding employment on a production? What ever happened to a strong work ethic,(hard work, honesty, etc.)? Good Luck with "If I Had A Hammer"

Patty

Dear Patty:

This is back in Detroit, but my first production jobs were all through Bruce Campbell who was working as a PA for a production company. Once I'd worked with Bruce a few times I began getting hired by various production companies on my own. For a while I was the highest paid PA in Detroit--\$150 a day in 1983 was a lot of money. I worked my last PA jobs in 1992, having already written and directed two feature films.

Josh

Name: Michelle

E-mail: michflet@execulink.com

Dear Josh:

This is maybe not appropriat to post here but I'm trying anyways. After seeing the landscapes featured in Herc, Xena, Cleo, Jack, etc. episodes I'm heading to NZ for 2 months to explore them for myself. Have you actually shot very much on location or is most of the work you've done been on closed sets. If it's not all on closed sets is it possible to get to some of those areas, they look amazing on tv but I hope that that isn't just a case of somone with a really great eye behind the camera making it look even better than it is. Any suggestions would be much appreciated!

Dear Michelle:

"Xena," "Jack" & "Cleo" all shoot on closed sets, just as everything else does. The production company has a number of warehouses around Auckland that have been converted into sound stages, and they also have a "backlot" called Lion Park, formerly a wildlife preserve, where quite a lot of the exteriors are shot. This too is closed to the public. You simply can't have strangers wandering around when you're shooting. Good luck to you.

Josh

Name: Chris Hicks

E-mail: rs_hicks@bigfoot.com

Dear Josh:

I noticed you've got a lot of Spielberg films in your fav' films... including Jurassic Park and E.T. So do you believe that Spielberg actually has a large amount of talent and he just keeps on choosing scripts that are black/white stories, or is completely clueless and only pulled off E.T because to Elliot... everything was just black and white - child's innocence?

Dear Chris:

I think that Spielberg can integrate special effects into live action better than any other director working. He also has a very keen visual sense and understands how movies work, he just doesn't know how to tell a story, nor does he understand how a story functions. "Jurassic Park" as a story blows, but the Tyrannosaurus Rex attack is great. And I agree with you, his black & white view of things works better with kid's stories.

Josh

Name: Chris Hicks

E-mail: rs_hicks@bigfoot.com

Hey Josh.

I was wondering what you did to financially survive the rough patches of your career - like your first year in hollywood and before Xena and everything else... the first few years after high school especially.

Dear Chris:

Well, let's see . . . I've been: a cab driver, a security guard, I worked in three different bookstores (which is

what I was doing after high school), as a cashier at a deli, cleaning movie theaters, a camera salesman, a process server, a furniture salesman, and I worked as a production assistant on many commercials, industrial films, and music videos for quite a few years.

Josh

Name: DREW

E-mail:

Dear Josh:

I just read that Raimi is going to direct the film version of "Spiderman", and I was wondering if you think he will do a good job with it? Thanks.

Dear Drew:

I hadn't heard that he'd actually taken the job. If he has, I think he's the best guy in town for the job. He loves comic books and understands how to achieve that comic book feel in a movie. I remember when I was maybe 13 and Sam was 12, which would have been 1971, we went to a comic book store and Sam bought \$25 worth of the plastic bags that comic books go in and I was blown away--\$25 was a lot of money and he wasn't even getting any comic books.

Josh

Name: Tom Sullivan

E-mail: darkageprodu@aol.com

Josh,

I have a website up and I would like to include a link to your site and if you would care to please put a link of our site onto yours. My partner jumped the gun and has already added your link . If you would prefer it not be there, It will be gone faster than you can say Kanda! Our site address is <http://hometown.aol.com//darkageprodu/index.html>

Thanks, and break a leg!

Tom Sullivan

Dear Tom:

Your link is up and I have no problem having my link on your site. BTW, for the readers, Tom Sullivan did the make-up effects on "Evil Dead."

Josh

Name: John Forde

E-mail: jforde40@hotmail.com

Josh,

Howdy partner, hope all is well. Read about your plans to teach and all I've got to say is good, I hope it eventually becomes a reality. Thanks to your informative website, I've seen at least 50 amazing movies I wouldn't have even thought of seeing (to name a few: Citizen Kane, Bridge Over the River Kwai, numerous classics of the '70s), I've learned the value of the 3 act structure (which I've applied to my songwriting), and I've gained tons of knowledge from your answered questions. I guess I really wanted to say thanks and I

believe you would be a good teacher.

John Forde

Howdy, John:

Thanks, I appreciate your support. I'm glad you've gotten something out of this website. Keep making those great westerns.

Josh

Name: Warf

E-mail: euph60@hotmail.com

Dear Josh:

This is in response to the article on American Beauty. I interpreted your main argument with the movie as its lack of structure. But in response to that I have to ask is it necessary to have structure. Is it not possible to have a free flowing movie not bound by the constraints of what humans refer to as structure? If a movie is enjoyable and thought provoking isn't that enough? I would like to hear more of your thoughts on this structure vs. value question. I am not angered by your opinions and I admit I have a slight bias due to my favor for the movie but I am curious to hear some more of your thoughts on the matter.

Dear Warf:

To quote the great writer, Willa Cather, "Every artist knows that there is no such thing as "freedom" in art. The first thing an artist does when he begins a new work is to lay down the barriers and limitations; he decides upon a certain composition, a certain key, a certain relation of creatures and objects to each other. He is never free, and the more splendid his imagination, the more intense his feeling, the farther he goes from general truth and general emotion." That is in answer to your "free flowing" concept. My whole problem with "American Beauty" is that I don't think that it is "thought-provoking," I think that it is entirely pointless. Halfway into the film, when it seemed rather obvious to me that they had no idea where they were going with this fairly interesting set-up and were now simply going to take me down the weary, dull road of red herrings--who killed Kevin Spacey--I grew completely bored. It is not an issue of structure vs. value, it's an issue of having something to say or not having something to say.

Josh

Name: Kim

E-mail:

Josh,

Where do I send my picture?

Kim

Dear Kim:

Josh@beckerfilms.com will work.

Josh

Name: Kim

E-mail:

Josh,

So what projects are you working on now? Still in New Zealand?

See Ya

Kim

Dear Kim:

Nope, I'm back in the old U.S. of A. I just completed my cut of the Xena I just did. Now I'm doing the final post on my new movie, "If I Had a Hammer."

Josh

Name: T.J.

E-mail:

Josh,

What procedure is involved in purchasing "book rights" for a novel.

Thanks

TJ

Dear TJ:

Although I've never done it myself, I would guess that first you would contact the publisher to locate the copyright holder, then your lawyer would contact their lawyer and make an offer, which they'll either accept or reject. Good luck.

Josh

Name: DREW

E-mail:

Dear Josh:

Is it true that Troma Studios was interested in distributing TSNKE? Thanks.

Dear Drew:

Yes, I negotiated with them for a while, but they crapped out.

Josh

Name: JackFan

E-mail: jackfan@xenafan.com

Dear Josh,

Congratulations on a job well done, Jack of All Trades looks like a winner to me. You were right about Angela Dotchin holding her own against Bruce Campbell. Loved when she was telling him everything she

wouldn't do to him.

That pegleg guy is hilarious. Who wrote that song? I'm trying to figure out the lyrics.

thanks,
JackFan

Dear JackFan:

Oddly, Joe LoDuca, the composer, wrote the song.

Josh

Name: Jessica
E-mail: lilxena_99@yahoo.com

Dear Josh:

Let me just start out by saying the show is great. Keep up the good work! I am an aspiring actress and I have been an extra in a movie once before, I am really interested in set life could help me out in some way? that would be great! Thank you for your time and consideration.

Jessica

Dear Jessica:

As Barbra Streisand said on the Golden Globes, when someone comes up to her and asks, "How can I be an actor," her response is, "If you're asking then you won't be." There are millions of people that want to get into this business and only the ones with the most ambition and drive will make it. And you won't get anything by politely asking for it and hoping someone just gives it to you.

Josh

Name: DREW
E-mail:

Dear Josh:

Although you've mentioned that none of your films have made a cent of profit, how do you feel about your films from a personal point of view? Thanks, and I really enjoyed Jack of All Trades. I think it's Bruce Campbell's best TV work since Brisco.

Dear Drew:

I'm glad that I made all of them. I think they get better as they go along, with the new one, "If I Had a Hammer," being the most sophisticated and advanced yet. If I keep at it I may even get good at it.

Josh

Name: August
E-mail: joxerfan@hotmail.com

Dear Josh:

Congratulations on the successful debut of your "Jack of All Trades" episode! It's getting some really good reviews, and I, for one, loved it.

Did you also direct the opening credits? (as in the big song and dance routine?)

Thanks,
August

Dear August:

Thanks. No, I didn't direct the title sequence, although I suggested the peg-leg gag. It was directed by Charlie Haskell, who directed the second and fourth episodes, I did the first and the third.

Josh

Name: Denise Marsh
E-mail: marshfam@pacific.net.sg

Dear Josh,

Although most people seem to have a problem raising funding for their first screenplay, my problem is a little different. Having raised \$5.5m for a project shooting in Singapore/Thailand, I now need a Director with at least one film credit and a reputation for handling teen/comedy. Where should I start my search?

Dear Denise:

You could try the Director's Guild website at www.dga.org, which lists every DGA director and their credits.

Josh

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

Dear Josh:

Damn Josh, you did a heck of a job with Jack of All Trades. I was never much of a Xena or Herc fan but this show is just great. Completely entertaining from beginning to end. Easily some of Bruce's best work. You can tell that this is a show written for the guy, with the hilarious dialogue and all the funny close-ups and physical humor. And Angela Dotchin is one heck of a find. Has she done other tv/film work? Hard to imagine another actress that could work so well opposite Bruce's antics. Technically, the show seemed to be edited a little in parts but overall flowed really well. The guys working on Cleo would benefit from taking a look at your show. Theirs was an incoherent and dull mess (and what was with all that Avid output??). Jack, on the other hand, felt hardly like a premiere episode at all. The exposition was handled perfectly, the show just really moved along. Plus the photography and the sets were very classy. A couple friends are Bruce fans as well and everyone agrees that this show hit the mark. Definitely on the weekly tv schedule now. If there's any small criticism from me, I guess its that the soundproof discussion room set could have been lit better or something. Just didn't pop out like the rest of the show. Overall though, great work. Really looking forward to next weeks.

Jim

Dear Jim:

Thanks, I'm glad you liked it. Angie Dotchin is a bigshot actor down in New Zealand, having spent many

years on their local soap opera, "Shortland Street." Angie also did some Herc eps, which is where Bruce met her. Angie's partner (they don't have boyfriends or girlfriends down there, just partners) is Tem Morrison, the excellent actor that starred in "Once Were Warriors." BTW, I didn't direct the second episode of "Jack," but did do the third, which we shot simultaneously with the first episode.

Josh

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