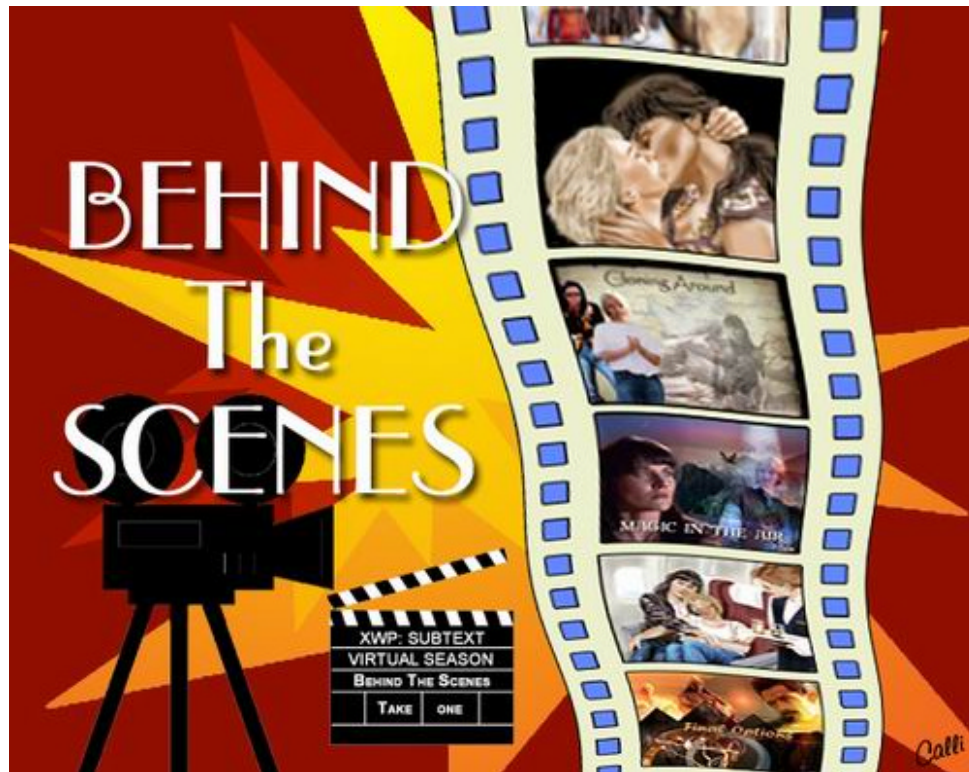


Xena: Warrior Princess - Subtext Virtual Season 8



Production #V811 – Behind the Scenes of the Subtext Virtual Seasons

Virtual Airdate – March 19, 2003

STORY & PRODUCED BY
Carol Stephens

WRITTEN & DIRECTED BY
Denise Byrd

SCREENGRABS
Judi Mair

ARTWORK
Lucia

TITLE GRAPHIC
Linda (Calli)

Xena: Warrior Princess is a trademark and copyright of MCA/Universal, StudiosUSA and Renaissance Pictures.
This is a fan based not-for-profit work of fiction and is not intended to infringe upon their rights.

DENISE: Is everybody here? We need everyone to participate in this Behind the Scenes thing if people are gonna see what really goes on back here.

NARRATOR: Is there a problem?

DENISE: Not exactly. You have to realize though, that this is a worldwide project.



DENISE: Getting everyone here together at the same time just ain't happening. So we work over the course of days and weeks, sometimes months to get the scripts turned out. This is pretty much the raw version of what happens on the work list. C'mon. I'll show you what I mean.

MARCH 03, 2002

CAROL: I had a minor brainstorm today before Denise and I got involved in the scheduling of Season 8. I think that what we need to really show what goes into putting this season together is a "Behind the Making of the Subtext Virtual Season".

I'd like to include:

- 1) From the conception of the story (beat sheet) to bits and pieces of discussion from the list of an episode with everyone "signing off" on what is used.
- 2) What it takes for Lucia, Mary and Linda to create their graphics (in other words saving the various versions as you create something and the time and thought behind it).
- 3) Same thing for Judi, from how she picks the grabs, to the process of taking a raw screen cap and its various stages to the final product.
- 4) Then onto Denise's and my piece of the puzzle. Showing the different incarnations of the script as I take it from the raw format from the writers to what is posted on the web, to the PDF, eBook versions etc.

NARRATOR: Some things just work better with real live conversation.

DENISE: Speaking of the schedule, pick up the phone. It's me. <g>

Twelve hours, seven variations and three phone calls later....

CAROL: I think we finally got it. Let's put it out to the list and see what they think. *(This was the first of many revisions to the schedule.)*

Episode	Writer	Script Due	Graphics Due	Prod. Date	Airing Date
1	A	07/03/02	07/17/02	07/31/02	09/25/02
2	B	07/17/02	07/31/02	08/14/02	10/02/02
3	C	07/31/02	08/14/03	08/28/02	10/09/02
2 Week Break					1 Week Break

MARCH 16, 2002

NARRATOR: It all starts with a story idea... and those start early. The team was still working on Season 7 when discussion about Season 8 began.

TNOVAN: Is there anything I need to do for the season?

DENISE: Not for this season, but I've got a thought about the next one. <g>

TNOVAN: Yes?

DENISE: We need a good conqueror story. And I would really like for us to show how Ares got caught in the tomb.



MISSY: If Sue or TN wants the conqueror one - I'd like to take the Ares one. I know how Rob was going to do it, and that's never going to happen now.



SUE: I'd like to do an episode with the Conqueror. Unfortunately, to be true to the show (which we are doing our best to do), we don't have the time to develop any real plotline from the events of Armageddon now.



TNOVAN: Actually guys, I do have a script that I have been tinkering with for about two months...since we found out we couldn't use LC...It's a Sappho script and since Missy will be taking Ares and Sue wants the Conqueror piece is it okay if I continue to play with this idea?

DENISE: Ok, so we already have a conqueror script, a Sappho story, and Ares entombment slated for next season. Anybody up for a musical, or a pirate adventure? <g>

MARCH 28, 2002

NARRATOR: And sometimes things are discussed and decided more than once, and enhanced in the process.

TNOVAN: We had been kicking around ideas for season 8 and two stories were mentioned....a piece that explains why Ares got caught in the tomb and a Conqueror piece...Missy made comment that she'd like to do the Ares piece because Rob had a story he had wanted to do...Sue said she'd like to do the Conqueror piece. I mentioned at the time I had been tinkering with a Sappho piece since I found out we couldn't use LC. The Sappho piece just wrote itself...I did both parts in about 3 days.

Now the script is done and I know that we're kinda sorta behind on a couple pieces so the suggestion was made to slip it in since it's complete and the work can be done for grabs and art. I am now attaching the files so it can be read...it's in two parts...part 2 runs a little short but I can't really see adding any scenes to it because they would just be filler for the most part.

As for when and where it goes I really don't care one way or the other...use it now, use it later don't use it at all...makes no difference to me. I just write 'em<G> I don't produce them.

JUNE 26, 2002

NARRATOR: But communication is key regardless.

DENISE: I thought Missy was writing the Ares ep to show how he was entombed. Has that changed?

TNOVAN: Yeah I remembered that being tossed out when we talked about the new season. I was under the impression that we had three stories, the Sappho piece, Ares in the tomb by Missy and a Conqueror piece by Sue

LUCIA: As from my part I don't have any problems with Ares, and also I think we could really do an episode with him as a homage to Kevin Smith.

CAROL: That's what I thought also and I'd actually like to see the episode as a tribute to Kevin.

TNOVAN: I agree Lucia, we could do two things...close up yet another gaping hole in overall storyline and give tribute to Kevin for all he gave the show and the fandom.

JUDI: I think it would be a nice gesture to honor Kevin also

MISSY: Yeap... that's the case. I did say I would write that one.

LINDA: Sounds like a real nice idea <g>.

JULY 03, 2002

NARRATOR: As questions and ideas for the story come up, they are brought to the floor for discussion.

MARYD: Missy, just an idea but can you clear up Xena's parentage with the Ares script you are writing?

MISSY: I can - if we decide who that is. (g) You're not gonna make ME do it. Do you want me to ask?

The Ares ep will have Ares showing up at the end of Sue's second ep and snatching the chakkie - then I was going to have him separate the chakkie in an attempt to get the dark half back to Xena to recapture her for Ares. (Have to get that original chakkie back somehow)

I wanted to have the question 'does Xena lust and love Ares' answered once and for all, preferably with a nice long kiss between X and G in front of him.

Xena decides to entomb Ares because she knows his time is at an end, the gods are all gone, and all he can bring is death and destruction to anyone he approaches. Ares contention is that without him, humans will just slaughter each other willy nilly, which is the absolute truth as it turns out, but Xena doesn't know that.

SUE: Couple things. I thought that Ares was going to come upon your antihero/hero from Fallen, see Xena's chakram, and beat the living crud out of him and take it back. That way we can keep the chakkie away from the first two eps, if that works better, with Ares just having it to himself instead of Xena losing her Chakram yet again. <G>

Also, the show has established that 1. a god of war is needed (TLW) to keep folks from fighting without cause (the way Gabrielle did), and was also needed 2. to keep the balance with Aphrodite on Olympus. Now, it's a given that Ares gets entombed, BUT...I think we're gonna have to come up with a reason why Xena, who is the one who decided both number one and two above (and restored Ares to godhood not once but twice because of it) would take him out of commission.

It has to be the lesser of two great evils. Something even more important than balance between good and evil.

MISSY: The Ares beating up whatshisface sounds fine to me.

Ares was needed when the Olympians were around, because there was all kinds of stuff going on with the gods. Now, the Olympians are gone, and that era is over. Ares is a vestige of it, and what he's doing is struggling to return to his glory days. It's kind of sad, in a way. But he is willing to go to any lengths to get his power (followers, not godhood) back and maybe he does go a little nuts over it. Xena has to put him out of his misery in a way - I want the ep to be both an explanation of why she did it, and also a little tragic, because she had to.

SUE: This is true, but she sent him back to Olympus, godhood restored, in You Are There because the world still needed a balance between love and war, so it's gonna have to be something big that causes her to deliberately UNDO her giving him the apple. I'll be interested to see what you think up.

JUDI: Remember Missy you promised to get rid of the tattoo also <g>.

MISSY: Yes, but that was before she watched Gab go through Helicon, and before he seduced Varia, and before Xena died in FIN and came back again. She's been giving Ares chances for seven years, and now his attempt to break her chakkie and make her his acolyte again I think is just the straw that breaks the llama's back.

Xena has to realize that as long as Ares is around, he will NEVER let her live in peace. He will never let THEM live in peace. That for me - is enough, a very personal reason for Xena to do what she does to him. I want it to be personal to her - I am not sure I want this to be a question of the greater good. Yes, it will be for the greater good, but I want Xena to be doing it for her and for Gabrielle.

SUE: You know, I never thought of that. It's absolutely perfect.

MARYD: I actually like the tattoo. Why is Missy going to get rid of it?

MISSY: For me - it is because that tattoo in a way was given to Gabrielle to replace the thing that was her ultimate protection prior to FIN - Xena. So it annoys me.

I think I was going to find a way for her to trade it in return for Xena's restored chakkie or something. Maybe I can have Ares set a trap for Xena, have Gab fall into it, and the price for her recovery is to lose the tattoo. I will see - I do remember I promised to get rid of the darn thing, if for no other reason than to give Lucia a break. (g)

JULY 15, 2002

NARRATOR: New ideas continue to be brought up.

DENISE: I kinda threw this idea at Missy this weekend, to see if she'd be willing to write it if ya'll are good to go with it. (She said yes, btw)

Anyway, remembering the theme of Fallen, and how Xena thinks she might have lost a step or two....I would like to see another ep play into this theme, especially since it was never resolved. Something along the lines of Helicon, but have it be Xena that is in trouble and Gabrielle that has to save her. It could be something we could use to up the angst between them a bit as well.

Comments? It might be better if Missy explains what we discussed. We all know how clear I am sometimes.

MISSY: (*Life's Little Challenges – Take 1*) Actually - the story idea came about when we were discussing Helicon, and how much better a story that might have been if Gabrielle had been forced to tie a personal motive to it rather than having her put the Amazons at the castle just because.

For instance - what if her conflict had been that Xena had been taken by B-whatever, since he was a demigod, and could conceivably have overpowered her. What if Gab had to risk the Amazons dying because she had to get into that castle to get Xena? I thought that this conflict would have produced the soul rending that Rob was looking for with this story idea, and it would be more believable.

MISSY (Cont'd): So - if we continue the Fallen theme a bit, we could do a story where something does happen to Xena, and she does get bushwhacked by a zillion Spartans or whatever it would take to overcome her, and Gab is put into the position of being forced to come to her rescue instead of the other way round. I would have to come up with a substitute for the Amazons, since we put them in a safe place, but I think it would be an interesting story to have her in a position of having to make the hard choice, for the most personal of reasons.

JULY 16, 2002

TNOVAN: (*Magic in the Air - Take 1*) X/G are traveling through a supposedly 'enchanted' forest. It's an old story that none one particularly believes but oh what the hell... So they bed down for the night and when they wake up they are no longer together...

Gabrielle wakes up in a very ornate castle like chamber with all these little monk type dudes bowing and falling all over themselves to do what she asks...one catch...She has NO CLUE as to who she is....

Xena wakes up in a common bed in a small hut in a village...and she knows exactly who she is and that she is without her Butt Kicking Bard and she's none too happy. The elders of the village explain that in the night the 'High Magi' (no they aren't smoking anything, they're called this because they live in the mountains surrounding the village and the woods) have come and taken Gabrielle.

Well, of course, Xena's only plan is to go get the Bard...but the people of the village, who actually are monks...tell her that she can't because the Magi have a mystical force protecting them.

MISSY: Why not have their connection do something truly funky in regards to switching poles - have them switch bodies. Put Gab's awareness inside Xena, and vice versa.

JULY 17, 2002

NARRATOR: The season starts early for the staff.

SUE: (*Virtual Reality - Part 1*) Tentative title Virtual Reality. I have come up with an idea for the test of the Virtue "Hope", and yes, it does involve Hope.

First things first:

1. The Virtues are testing and they can see into the hearts of men and women. Therefore, Xena can't just play lip service to the correct answer, but has to mean it with her heart, or she fails.
2. Gabrielle can see what's going on, but can in no way interfere.
3. Even though the scenarios are conjured, Xena, in the dreamscape passage, thinks they're real.

That will all be explained in the script.

SUE: (*Virtual Reality - Part 1*) Ok, talking with Carol this evening, we came up with another idea. Carol's idea was that one of the things that Xena needs to regain hope for (or even GAIN hope for) is her hope for the future for her and Gabrielle. As she's said countless times, she doesn't expect to grow old. Warriors never do.

Now, I'm going to try and explain this scenario as best I can and hope it makes sense.

SUE: (Virtual Reality – Part 1) The Charity one made me think of a story.... which is also a love for ones self and a love for one's neighbor, but for Xena's purposes, a love for one's self, which I think she has a real problem with.

TNOVAN: (Magic in the Air - Take 2) Okay guys, I've been thinking on this long and hard. Trying to figure out how to make this story work. Here's what I've come up with. I was rather fond of the first pitch, but as always I try to find a happy medium that works for everyone. I don't think this one will have the angst of the first pitch, but it very true to the early days. <G>

JULY 18, 2002

NARRATOR: Title graphics begin to come into play once the artist has a clear idea where the story is headed.

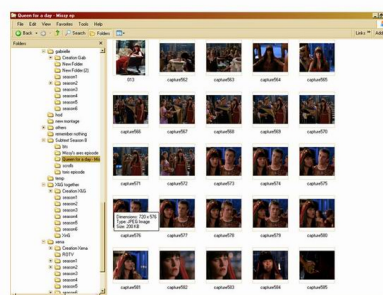
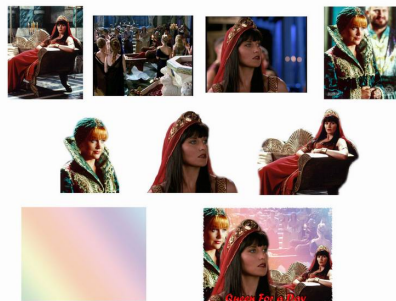


MARYD: I design the title graphic in my head first after I read the beta sheet or a mini synopsis. Then when the first acts are starting to come through I have a better idea of what the story is about and how the graphic should look.

I take it from the planning stages to the computer where I go in search of the images that are on my PC. If I can't find them I call up the graphics crew – Judi and Calli to see if they have the grab I'm after or I delve into the DVDs that I have and do the grab myself. If I need a background that isn't available on my PC, graphics crew or DVD, I log into arttoday.com where I have an account and search for it there. A huge graphics library is always available either on my PC or Judi/Calli and one of us will have the graphic I need.

When I have all the graphics that I need, I take each image, clean it up and then size it down or up to what I need it. I create a new canvas - usually around 800 x 600 (even though it's smaller on the site) and begin doing the background. I like working with a dark canvas but will go light or multicoloured. I then place the images (similar to a jigsaw puzzle) in their places. Sometimes a graphic will need to be altered - hair made more fuller, eyes bluer (heh) or changing the chakram from the new to the old now that Xena has got her old chakkie back. The process can take anything from 2 hours to 4 hours depending on what I had in mind, how difficult the search was or if I change my mind half way through the process and go another way.

When I'm satisfied with it, I then send a draft version to the group for discussion. If I've inadvertently given Xena the wrong chakkie or I've reversed an image and forgot to change the chakram and sword in their rightful place, I will redo the image to reflect that change. If someone has a suggestion about changing Gabrielle or Xena from one position to another or using another image, then that change is made. Then when the crew is happy with it, it's put to bed.



MARYD: Prelim - Title graphic: First episode - Mark 1. This is for the first ep - I need a name for it to put the title on it.

MARYD: Revised (*Virtual Reality – Part 1*). Added the title graphic and made some cosmetic changes <g>

SUE: (*Virtual Reality – Part 1*) Ok, here's the teaser out for ya'll to read and comment on.

JULY 30, 2002

SUE: (*Virtual Reality – Part 1*) I'm one sensitive chat away from finishing the second rewrite of Act One, so I figured I'd give ya'll a sneak peak. Act Two will be a test of FAITH (which I have all written out, but will show later), Act Three will be HOPE (which we all talked about) and Act Four will be CHARITY (which I'm still thinking on, but it won't take long to write up once I do). That will be the end of the ep with the last four Virtues going on the second episode.

Let me know what you think so far, if you would.

AUGUST 02, 2002

NARRATOR: Of course, not everything is smooth sailing.

SUE: (*Virtual Reality – Part 1*) Hey, all, I just finished rewriting the rest of act one and all of act two to my satisfaction and to, I hope, yours as well. The second act is, by necessity, very "visual", so I'm hoping you can tell me if I "got it" right.



MARSHA: Sue the Callisto part does not really work for me. That issue was dealt with. Xena made a huge sacrifice for Callisto so she could be in a better place. Xena gave up heaven and being with Gab forever so Callisto could be happy. That is the ultimate sacrifice. Knowing this in her mind and knowing Callisto has her family and no real memories of the horror she caused....I really don't believe that would be a problem in her mind. Having her pop up here being bitchy Callisto just doesn't fit. Just MHO.

SUE: Yeah, I knew there'd be some problems with her. I just added her cause I'd received some emails saying that folks missed evil Callie. I can just as easily take her out without ruining the rest of the scene. Aside from that, Mrs. Lincoln, though, how was the rest of the play?

DENISE: I like the Indiana Jones homage, Sue.....works well for the FAITH test.

Do you have someone in mind to replace Callisto?

MARSHA: Pretty good really. I don't think Xena would do this to find peace within herself. I think you guys helped her come to terms and find peace last season. To help Janos is the kind of thing she does and makes perfect sense. I like having Ares thrown in there too. Really the only thing that threw me was Callisto. I also liked that Gab got to see how Xena sees her...that was very touching.

MISSY: Sue - I like it - I just have a few things here that are bothering me.

The Callisto thing - I agree with Marsha. Pick someone else from her past that's unexpected - it's too easy.

Ares. I don't have a problem with him messing around, but the card you're playing, with the sexual angle has been played so many, many, many, many times I found myself rolling my eyes at it. If you're going to use Ares, can you pick a different angle for him to hit her with? There is no jeopardy there because we all know what Xena's choice is going to be because we've seen her make it a half dozen times prior to this one. Maybe you can use the angle that he's going to interfere because Xena killed most of his family.

The Gab thing. Now, you'd expect me to be the last person to complain about Gab's involvement- but she's so involved that I got the impression that she was the one bringing Xena through this, rather than having Xena do it herself. You might want to just keep that in mind going forward.

I like the bit about how Xena sees Gab. As a reward for Xena, perhaps you could let her see how Gab sees HER at the end? (g)

AUGUST 03, 2002

NARRATOR: Some things are beyond words!

SUE: How does Gabrielle see Xena?

JUDI
:



MISSY: rofl

SUE: ROTFLMAO!!!

TNOVAN: Totally calorie free and good for her figure.

MISSY: I liked Judi's answer better. (g)

AUGUST 09, 2002

SUE: (*Virtual Reality – Part 1*) Posted to the list by the demand of Denise.

AUGUST 13, 2002

SUE: (*Virtual Reality – Part 1*) Here's the last act of VR, entitled CHARITY. Let me know what you think, please.

AUGUST 14, 2002

SUE: (*Virtual Reality – Part 1*) Here is the attachment of the script for the first part of VR.

LUCIA: Carol, see if I understood right, I have to have the illustrations done till 8/28 right?

CAROL: That's right Lucia <g>

LUCIA: Thanks, I was confused with the production dead line. I believe that one is yours so I needed to be sure.

AUGUST 15, 2002

DENISE: Sue, on pg 5 (teaser) I need a description of what we are fading in on, please.

SUE: EXT. TOWN. DAY

AUGUST 16, 2002

MARYD: After reading the script I thought the title graphic needed tweaking. <g> So I tweaked.

AUGUST 20, 2002

SUE: (*Virtual Reality – Part 2*) I have prudence done and ready to be typed out. I'm finding that I'm needing help for a scenario for temperance

AUGUST 21, 2002

NARRATOR: Sometimes there is serious disagreement.

DENISE: I thought about this a while, trying to figure out what was bothering me about it. It wasn't until late last night, after I'd settled down to sleep, that the specific reason occurred to me.

So much emphasis in the first part of this has focused on the fact that this is XENA's story... her "coming of age." They were strong examples of each virtue. The second part, the way it stands now, is just a run-of-the-mill episode... nothing to set it apart.

SUE: But, D, this **is** XENA's story. Gabrielle isn't going to be with her in these. I asked for suggestions more than a month ago. I got very few. I am going on the most detailed set of suggestions, which came from Missy. For Prudence, she stated "Xena turns her back on a fight." That's what I'm doing. If you can come up with another set of suggestions that are different than that, fine. If not, then it's the best I have to go on.

AUGUST 25, 2002

NARRATOR: In the meantime, we now have two scripts running. This is cause for LOTS of discussion, which makes for an even better finished product.

SUE: (*Virtual Reality – Part 2*) Ok, this is act one, Prudence. It's a bit on the dry side, but that's ok, cause it's bangers from here on out. Next up will be FORTITUDE with Gabrielle's big death scene, which will spring into Justice, since Janos was the one manipulating the scenes and

SUE (Cont'd): "accidentally" caused Gabrielle to fall into the pit and die (we learn later that Gabrielle really didn't die), and then into Temperance and then the end.

MISSY: (Final Options) Here is the rough story outline for the Ares ep. This is not the full beat sheet - just a general idea of the story. Comments? I don't know what Xena's shocking revelation is going to be yet until I get a word back from her dad.

TNOVAN: It sounds like the perfect story for fixing a few loose ends...BUT one question...what about the Eye of Hephaestus? Wasn't that supposed to be part of the key for locking Ares in the tomb?

MARYD: That's cool <g>. I like it. Now the graphics team will use the first Chakkie from now on <g>

DENISE: Yep, I am liking this! Looking forward to seeing this one play out, M!

MISSY: (G) That could be the trigger if someone will remind me of what the heck the eye is again.

MARYD: The eye was somehow connected to the vault - you had to hit it with the chakkie. Now here is the bit that could be tricky - a descendant of XENA had to use the chakkie to open it but you have Gab hit the eye to close the tomb.

TNOVAN: It is somehow the power source for the tomb

MISSY: I can have Gab trade the tattoo for whatever the trigger is. Do we want to go back to the original chakkie? If not I can rig something so that it morphs back into the conjoined version, but I like the bit at the end where Xena holds the good one now.

JUDI: Yeah well that is what I am worrying about. <g> If we go back to the original chakkie I have to be careful with the grabs....

MISSY: Yes - I think I want Gab to be the one to hit that thing and close it. It's nicely circular. I knew there was something that was the trigger, but I couldn't remember what it was.

MARYD: I thought you would be <g> Well we have more eps with the first chakkie than the second or we can doctor them a bit Judi.

MISSY: I will go with the graphics team vote or the majority - it doesn't really matter to me, though I do like the old chakkie better. I can work it either way.

MISSY: Okay - then that will be the trigger - but I will have Gab hit it because she's going to trade her tattoo for it as part of them setting up the trap.

MARYD: I like the new chakkie and I like the old chakkie...how about having two chakkies with the other chakkie belonging to Gabrielle <g> Now that she can use it....

JUDI: Oh I don't like that idea...the chakram belongs to Xena....

MISSY: I agree - there should only be one chakkie.

MARYD: Well how will it connect with a descendant of Xena hitting the eye in TXS to open and close the tomb on Ares again?

SUE: That's easy. They got it wrong. It could actually be either of them, but "history" only recorded Xena and not Gabrielle's contributions. That's why Janice doesn't think that Gabrielle is worth anything, cause it's all about Xena.

JUDI: Well since I do try and use mostly close ups it might not matter but all the pics of Gab with the short hair are after the new chakram....so I would prefer to keep the new one

MISSY: I just like the pattern of having Gabrielle be the one to lock him in, because that makes her a part of the whole cycle. I think it's okay having a rule that a descendant of Xena's has to open it, unless we want to be very subversive and say they just got part of it right, it really has to be a descendant of BOTH of them who have to work together to get the tomb open/closed.

I think it works much better to have Xena get him into the trap, and rely on Gab's new skill to close the trap - rather than have her have to do it all on her own.

AUGUST 26, 2002

MISSY: Okay then I can have the splitting process just 'extract' the old one, and leave the new shape intact.

MARYD: I can go with that <g> So do we end up with old chakkie or new chakkie?

JUDI: I like the idea of them having to work together to get the thing closed/open and tho Xena was the one who ping the eye they really worked together to get the job done....so Gab closing the tomb is fine by me <g>

MISSY: I think the graphics consensus is that we keep the new chakkie so that caps won't have to be edited for it.

JUDI: Thank you <g> tho I like the old chakkie better myself...graphics wise I would like to keep the new one <g> plus isn't the old chakkie in the tomb split in half? That could tie in with the reason the new one could be split or not <g>

MISSY: I know it was split in half, but it's also buried in the rock so it's hard to tell if it was split in half before it was buried, or as a consequence of it being buried, or what. I will have Ares hurl it at Xena during the fight, and have it miss Xena and bury itself in the rock, then have the rock crack, which breaks the chakkie.

LINDA: New chakram it is then.

CAROL: Sounds like a good story and I think it will tie up the Ares storyline really well. I've always preferred the old chakkie but I think staying with the new one keeps us going forward a bit more. I do like Gab's and Xena's reaction to her taking the light chakkie though. Maybe that can still be put in there somehow.

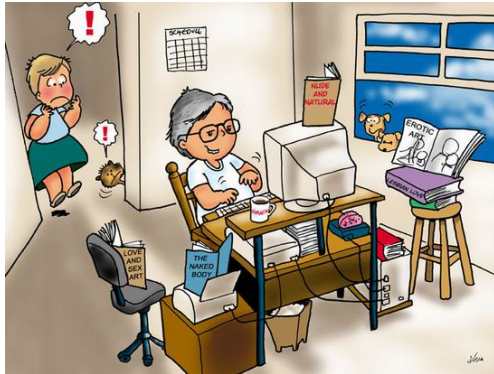
SUE: I agree, Carol. It was one of my favorite parts of the treatment. It also ties in very well with my episodes right before it and shows in a graphic way that Xena *is* a good person. I hope we can keep it in there somehow.

MISSY: It will be there - when the bad chakkie is extracted, that just leaves the good, even though it looks the same. (g) And fortunately - we can put the 'is he Xena's dad' question to rest. He isn't. At least, Rob doesn't think so. (g)

CAROL: And I REALLY like that. It was just too icky for me otherwise...could have dealt with it but it's nice to have it from the source <g>

AUGUST 27, 2002

NARRATOR: Lucia's illustrations for the first ep start to roll in, and conversation is both serious and lighthearted. As soon as the finished version is turned in for editing, Lucia goes to work on producing her drawings. The exception was Virtual Reality and she worked on that episode while it was in production.



LUCIA: While the writers are producing their stories and sending them act by act some scenes already catch my eyes at that stage of the development of the works, but the real job starts when the episode is finished in one piece, I read it carefully in order to discover what scene is important to show, sometimes the writer told what she would like to see specially as artwork but most of the time I have the liberty to chose what appeals me more and for that I am forever grateful.

Usually I chose 3 scenes but I always end up doing 4 if I have time. I send to the group a description of what I am planning to make for the episode, if it has some problem the group has a chance to give their opinion.

After deciding what scenes to do I have already in mind what I would do on each of them, so the next step is to find the pictures that I will use to make a montage. The montages are pretty rough, just to give the idea of what it will look like. The searching for the pics is the most tiring part, it takes a lot of patience to look several pictures and while looking at them imagining which one will fit perfectly, I search for the right body, right head, right arm. Sometimes the final montage looks like a puzzle with a lot of pieces that are glued together.

The next step is to draw the montage, or making drawings of each part scanned them and assembling them on Photoshop. Now the real fun begins, with the drawing scanned I paint it using Photoshop 5. When I finish the artwork I send it to the group to have their approval, sometimes I have to fix some details that the group point it out like the wrong expression for that scene and so on.



LUCIA: Well, here goes Gabby through Xena's eyes. I have to put more details but I intend to do all the fixing in the weekend.

SUE: (*Virtual Reality – Part 2*) ACT TWO: FORTITUDE

DENISE: Okay guys..... There are obviously some serious issues here about this entire ep that need to be resolved before we can put it into play. I would like to suggest that we back burner this ep until things are ironed out.

SUE: It's obvious Fortitude will continue to be a sticking point no matter which way I go with it. And Prudence isn't my strongest either. So, how about this--- Instead of a two parter, let's go back to a one parter. Janos says he (or the Virtues) will choose which tests Xena must pass to prove Gabrielle's innocence. Since the last four are pretty much indicative of Xena as she is now, he chooses the first three, which are already written.

The first script has come in short at 47 pages (by my count). So...I can add "Justice" whereby Xena is told that Janos is manipulating the Virtues toward his own ends (thereby verifying her suspicion of the whole thing) and she is super pissed off at him because of the whole thing with Gabrielle thinking she was dying (in CHARITY), but she winds up deploying true justice and not hacking his head off.

Janos thanks her, and gives her back the Chakram, Ares comes along and steals it, and all's well that ends well. That should only add another ten or so pages (if that) to the original script, and a tweaking of one or two lines about how many Virtues tests she has to pass, and everyone, more or less, is happy. Does this work for everyone?

DENISE: I think you have come up with a viable solution to what was becoming a very convoluted problem.

SUE: I'm not sure if this was mentioned or not, but in TXS, some of Gabrielle's scrolls were left in the tomb with Ares, which of course is where the series supposedly comes from.

Did you mention that in your beat sheet? If not, is there a way we can get some of her scrolls in there? Maybe Gabrielle leaves him with some hot reading material for those long lonely nights without Xena?

MISSY: Bwaahahaha. Yes, some scrolls, illustrated by that artist chick they bumped into last season

AUGUST 28, 2002

NARRATOR: Lucia sends her work for review....

LUCIA: Hi Judi! I am here in my sister's house and can't get a good connection through my provider so I couldn't send the new artwork. Please send this artwork to the Subtext list. It is an artwork about Gabby and Xena old. It is not good, I need to fix a lot of things, specially Gabby but I have to send it so Carol can work with it. I will be back to my computer on Friday, so I hope, then I can fix everything!

SEPTEMBER 02, 2002

NARRATOR: Then resends stuff that she or the team was not happy with. She is her own harshest critic.

LUCIA: Finally I got the last illustrations done. Sorry for all the waiting, it was a very busy week for me. Here goes 2 illustrations for Charity scenes. Later tonight I will send the fixed versions of the first ones I did.

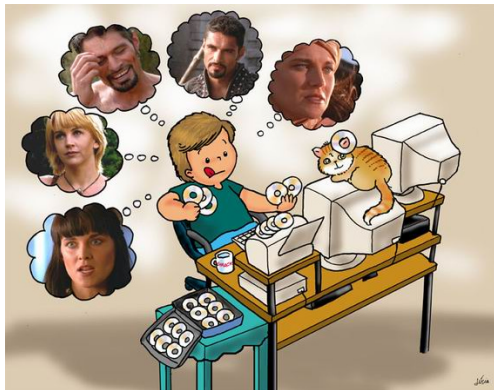
LUCIA: Here goes the first illustrations revised. The old couple and Come To Me! Here goes my suggestion for placing the illustrations.

SEPTEMBER 03, 2002

SUE: (Virtual Reality) As promised, here is the conclusion to the newly revised one episode Virtual Reality. Comments welcomed. I'll send the full script to the list after everyone has had their say.

SUE: (Virtual Reality) Attached.

NARRATOR: Virtual Reality goes into post production, and Judi begins working on the many grabs that grace our scripts.



JUDI: I first read through the finished script and get a feel for what is going on. I then take the script and go through it page by page. I look for something I can accent using a pic. Once I decide on the line of dialogue I am going to use I then go a-hunting for a pic that will emphasize or help the reader to visualize it.

I have most of the episodes on DVD so if I have a particular scene in mind or someone requests or suggests a specific grab I can go get it. I also have done grabs for all of season 6 because those are what I have to use for Gabrielle unless we have flashbacks.

Once I get the pic I want to use I pulled it into a graphic program and I adjust the brightness and contrast, and add an effect called "Paint: dark strokes" that seems to make the grabs a bit more vivid. I then crop the pic, resize it and save it using the filename for that specific episode. I have found that using close-ups seem to be more effective so that is usually the kind of shots I am looking for.

I at times may create a two shot using a couple of grabs to combine into one pic. I don't really have a set number of grabs I will do per episode but I try and keep it between 50-70 depending on how the script plays out.

Once I finish the episode I zip up the grabs and send them to Carol. When she is ready we then place the grabs into the episode over the phone.



NARRATOR: Work is now beginning on another ep.

LINDA: I'm reading the draft script for the Sappho episode and TN - I was wondering if you had a guest star in mind for Adrienne?

NARRATOR: Each of our title graphic artists has their own process to get the ideas from their mind to the screen.



LINDA: Firstly as the script is being posted I jot down ideas as I go so that I have a pretty good idea of what I am going to do and what type pictures I might want to use.

In the case of "Funny Thing Happened On The Way To Poteidia", I knew it was a comedy, it was cold/winter, cloaks, sheep, bandits, minstrels, Herc, cat up a tree etc; This gave me really nice range of things to look for and find what would work well and look good together. The biggest job and most tedious is finding the pictures to use.

I don't have any actual images of the process I used of putting Xena together so I compiled the pictures I used (pic1). The trick is to make it look like it is an original picture as much as possible. The blending and colour balance is very important so that the body and head colouring match. It's a matter of reducing the color in one image and perhaps adding or replacing with the other. The final image of Xena becomes an original as there is no other like it. It was the same with Gabrielle. I needed Gabrielle sitting on Argo so again it is just looking and finding the appropriate pictures to use - a little bit of cutting and pasting and then add a cloak. Backgrounds are very important and sometimes I might have four, five or six different images (layers) all combined and blending. After that it's adding all the extras bits and pieces like the sheep, minstrel, bandits and the cat up the tree. Arranging and balancing the images. It's all just added bit by bit like a painting. I think all up there was approx 50 plus layers for this one title graphic. Could have been more but sometimes I merge the layers. I always put the title on last but always know roughly where it's going to be placed. I nearly had a coronary when Sue kindly told me what the name was for this episode <bg> and I gained a few extra gray hairs along the way but it looks good split top and bottom and it worked out very well.

The graphic is then sent to the team for approval and for any changes that might be needed.



NARRATOR: More story ideas are thrown into the mix.

DENISE: We are now one episode short on our first block. So if you guys have any ideas to pitch, throw them out there, please. Btw, did we ever decide if we wanted to do a Toris storyline eventually sometime?

MISSY: (*My Brother's Keeper*) I can do a Toris one, when I am finished with this Ares thing. Just one thing - you want him dead or alive? he's ancient, but again- I can either do him dead, with Xena trying to find out what happened, or alive, which to me is both more poignant and also gives Xena a tie to this era just as Gabrielle has Lila and Sarah.

SEPTEMBER 04, 2002

NARRATOR: Sometimes a helping hand is all it takes.

LUCIA: I couldn't get Ares done today as I promised. It is not easy to find a good pic of him ready to wink. I hope tomorrow I have it done.

JUDI: Maybe this will help a bit Lucia <g>



SEPTEMBER 05, 2002

LINDA: Here's the first title graphic for 'A Muse in the Hand'. Now I can remove Demi Moore if you all want and replace her with something else - not a problem <g>. Just let me know <s>.

LUCIA: I am doing Ares and thanks to Judi I think I got him winking, probably tomorrow he is finished. I would like to know if I can make Xena through Gabby eyes? I read that it will be written and I think that it has to go since we have Gabby through Xena's eyes. Also remember Missy describing it as Xena with blowing hair, that she is like a shining knight to Gabby. I thought in putting a very shining breast plate on her, what do you think?

MISSY: I was just working on writing that part right now.

What Gabrielle sees when she looks at Xena is really almost impossible for me to describe - it's hard to say in words what I am seeing when I think of it. Yes, she is Gabrielle's knight, but really, she is more of a paladin in dark armor than in shining, because there is that side of Xena.

LUCIA: In fact through the text I will feel her better. So the armor is black, I got it! Like an avenger figure with fierceless eyes

SEPTEMBER 07, 2002

NARRATOR: And the process begins again. Feedback is critical.

MISSY: (*Final Options*) We just got over a power outage here in Pembroke Pines. But anyway...

Final Options

TEASER

FADE IN:

EXT. COZY LAKESIDE CAMPSITE – NIGHT

DENISE: I like this, and I find it interesting that Ares needs a leather glove to protect himself from the chakram's cutting edge. Will we find out more about why that is?

MISSY: Well, I think there is two reasons, and it is not really the edge. First, the chakkie's been with Xena for a long time, and taken on some of her energy. Second, it's combined with good energy Ares never intended for it, but yes, in the script we will hear more about it.

LINDA: Great start <g>...makes me want more <g>

CAROL: Looks good M. I also like that Ares has trouble holding onto the Chakkie without protection <g>

TNOVAN: Excellent start Missy. Looking forward to more.

LUCIA: Nice start, I liked to see Xena kicking stones on the road and I felt very sorry for the eggs Ares dropped, he has no heart that brute!

MISSY: I just wanted everyone to know from the get go that I wasn't doing to do a very sympathetic Ares in this one. (g)

SUE: And howsoever glad I am too. Nice start, Missy.

DENISE: There goes your shipper fan club. <g>

MISSY: (G) I am being very explicit in exactly what Ares is after with Xena - that being sex, as opposed to love.

DENISE: I am thinking he has more to fear from Gab than Xena on that front. <g> But I'm looking forward to seeing this play out.

TNOVAN: Heh it's about time someone clears that up<G>

SUE: Mm. I like. I LIKE!

MISSY: Here is act one. I decided to end the act with Ares knowing where he has to go, but X and G not figuring it out yet. I want to keep him a step ahead until Xena has to deal with him in Egypt.

SUE: LOVE IT!!!!

TNOVAN: Well done Missy, smooth like silk.

DENISE: This is great, and it brings up a question..... Is Aphrodite now a loose end as well? Do we need to show what happens to her in another ep? Ares is a right proper bastard here.

MARSHA: I like M. Great start. For the record I enjoy Ares being a right proper bastard.

MISSY: (*My Brother's Keeper*) This is what I was thinking of for the Toris ep.

LINDA: YES....great stuff.

MISSY: I think Aphro is a loose end, but I am not sure I want an ep that removes Love from the world.

SEPTEMBER 08, 2002

NARRATOR: Many times, the same discussion will spill over into a couple of days. And that allows story ideas for later in the season to grow.

DENISE: Well, not remove her, per se, but what does happen to her?

SUE: Since Ares goes over to Egypt to do whatever he needs to get done, have Aphro kinda follow him on the sly and fall for the Egyptian god of love, if there is one, and all's well.

MISSY: I don't think there is one. (g) That might be a good future ep, though - maybe x and g have to be matchmakers for HER this time

LUCIA: I like the final scene. It is sensual with a little action <g>

SUE: Missy was right. There isn't an Egyptian GOD of love. There is, however, an Egyptian GODDESS of love, Qetesh. And she was supposed to be the consort of the Egyptian God of virility/fertility, Min.

MISSY: Okay - if you want to mess with that, I can set up a story line for you from this story. You want me to do that?

SUE: Yeah, I think we can do that. It makes sense for that idea to actually go in with the first block of episodes so we can get it settled. I wonder if we can put Aphro's dilemma on hold (have you hint at it, then come back to it with the next block of eps) and then use my first idea before it.

For everyone else, my idea was to pick up on what had been started in Fallen, where Xena feels "too old" or "over the hill" in her martial skills, given that she had her chakram taken from her, not once, but now as we see, twice. What I talked to Missy about just as a sounding board, was to do a comedy.

NARRATOR: And points are brought to the table for clarification.

TNOVAN: I hate to do this...and I know you've only seen TXS once...but I'm having a heck of a time wrapping my brain around the story your doing and the stuff from TXS....so maybe if I bring this up you can explain it in your script and help me and everyone else whose brains are going to freeze up.

In TXS they were digging in Macedonia, which is north of Greece and West of Bulgaria<G> Certainly not Egypt....And the Eye of Hephaestus is what kept Ares trapped in the tomb... So if you move them to Egypt and don't use the Eye...TXS are moot.

Just curious.

MISSY: Well, I would like to use the Eye to tie it in - but I need godly adversaries for Ares, and the nearest ones are Egyptian, not Macedonian. Can we compromise? (g) Or - if you want, I can have them separate the chakkie in Egypt, and have Ares take the bad chakkie to Macedonia where he is going to build his new power base. How is that? Do we know where the Eye came from, or was that just a bit of hocus pocus?

SUE: I know you have some trades going on (not sure all about them cause I haven't read your whole script yet, but....) know how we are thinking about tying 'Dite to one of the Egyptian gods, perhaps in a future episode?

SUE (Cont'd): Well, how about another type trade? Remember that 'Dite and Hephie were married, right? So how about if 'Dite is kinda scared that her 'bro has gone off the deep end, and offers who or whatever adversary Ares has to fight, her husband's true crowning glory? The Eye of Hephæstus?

That's how you could tie 'Dite in AND get the Eye in there too. Maybe?

TNOVAN: Whatever you come up with is fine by me...I was just having a DUH moment, trying to make it all work in my brain...Just to make sure I had it right I watched TXS this morning. Egypt just wasn't registering for me. I know you can work the script so it all works out in the wash.

LOL we're trying to fix the YAXI's, not make more. LOL I think the Eye was a bit of hocus pocus...it was never explained in TXS as to where it came from...it was just there and Ares says, it's the eye that hold him there and he wants Xena to chakkie it so he can get out.

MISSY: I don't think I can do it that way - one, I really want this to be all Xena and Gab's deal - and two, despite everything I think Dite really does love Ares, so having her, in effect, be the agent of his eternal lockdown just doesn't sit right with me.

I can have the eye having fallen into the hands of that chickie you dug up - and have Gab know about it because she spent time in Egypt and found out then. So X and G go off to Egypt to get that to lock up Ares at the same time Ares is going there to have the chakkie split - then X and G follow Ares to Macedonia and trap him there.

Okay, then the hocus pocus in this ep will be Xena KNOWING that the Eye can trap Ares, and she goes off to find it. I don't want to have to go through the mechanics of how she finds out, just that she knows, and says to Gab if they had the Eye, they could do it, but no one knows where it is and Gab says, well, I do. (g)

TNOVAN: Now here's a thought about the Eye...do with it what you will...but we know it's REALLY powerful so what if it's an artifact left over and Zeus had it made... "just to keep the kiddies in line" threatening to lock them up if they got out of hand.

Ares goes to Egypt splits the chakkie...goes back to Macedonia...to harness the power of this little doohickey dad left laying around...but it backfires and X/G use it to trap him.

MARYD: If I have the eye in the title graphic would that give the plot away?

MISSY: No, I don't think so.

SUE: Just don't forget about the scrolls. <G> I can just see Gabrielle, with that smug glint in her eye that she gets ("Who's the father?" "Gabrielle" "I woulda paid to see that." and that look she gives in OAHAf when Xena pinches Ares' cheek instead of kissing him like he expects), tosses him a bag of her most romantic X/G scrolls and tells him to enjoy his captivity and munch on those for awhile. Heh. Fate worse than Tartarus.

SEPTEMBER 09, 2002

NARRATOR: More work comes to the list for review. The graphics team uses this for inspiration

MISSY: (Final Options) Here is act II. I put in the genesis for the Aphro thing later on in the year, and ended up having Xena tell Gab something I hadn't expected. It wasn't the revelation I had in mind, but you know how it goes.

LINDA: Oh Missy this is just great. I can visualize everything. Looking forward to more <g>

MARYD: I chose not to use the eye <g> It kinda distracted from what I finally decided on. I do have the eye if anyone wants to see it merged with the title graphic...

MARYD: I like where this is going Missy <g> Very cool.

DENISE: This is great, Mar!

DENISE: This is wonderful, M! Looking forward to more

TNOVAN: Looks good Missy. Feels good too...got a nice cadence to it.

TNOVAN: Excellent work Mar <G>

LUCIA: Ares is very well portrait, I could see him in flesh and blood. His talking with Anubis was so his style. About Xena's revelation it reminds me what people who follows Alan Kardek (Spiritism) use to say about how the soul suffers when the living keep crying the loss. They use to say that crying and mourning too much for the person who died is bad for the soul that is leaving.

LUCIA: I like it very much MaryD! Well done!

SUE: Missy, in your script, I'm guessing the revelation is as follows:

XENA

I don't know if I could have killed him.

GABRIELLE

No. I don't think you could have either.

Am I correct in assuming you're referring to Motherhood, or are you referring instead to Coming Home when he was possessed by the Furies, or in POV when he was making Eve's life a living hell for his own pleasure?

I'm not sure where this revelation is coming from. Can you help?

LINDA: Awesome Mar, and I WOULD love to see the one with the eye please <g>

JUDI: I like this Missy...very interesting that Anubis was mentioned by Lucy on that show last night <g>

JUDI: Very nice Mar.

MARYD: Thanks Linda - I think it makes the graphic too busy - what do you think?

MISSY: Um... no... The revelation was that Xena prevented Gab from hearing her own dreams, and suffered during them.

This line you picked out was to set up Xena's speech in the third act about now is the time to lock Ares up for their sake.

SUE: See what happens when I assume? LOL! "I don't think I could have killed him" was a revelation to me, cause if it was referring to Motherhood, she sure didn't have any trouble killing Gabrielle under much the same circumstances (stabbing or about to stab Eve...both Ares and Gabrielle were in the same position, so to speak) so it kinda made me wince, which might have been intended.

MISSY: No, it was a reference to after that - after he gave up his godhood to save Eve and Gabrielle, before Xena lost the ability to kill gods. (Remember this is the show's Xena we're talking about here)

MARYD: I have one question about that - how could Xena do that? Was it because of their connection?

NARRATOR: And sharp eyes catch the boo boos....

JUDI: Well you also took out the original chakkie which I liked in the first one...so if we are voting I vote for the first one <g> also Mar did you noticed Xena's sword is on the wrong side <g>

TNOVAN: To be honest Mar...<G> I had to LOOK in order to find the Eye<G> So I don't think it makes it too busy...the way you did it makes it look more like the sun rising over the pyramids.

MISSY: How? I dunno. Xena just does stuff like that. It could be because of their connection - but then, she's died a few times, walks around in the lands of the dead of many religions, kills off gods... you know. She just does stuff. (g)

MARYD: Nah the original is there - it's the one in the front with the electricity sparking off it. Yeah I did notice it's on the wrong side <g> I have to fix that... <g>

CAROL: I actually like the second one better. The bright light you use in the first one tends to draw your attention straight to it instead of the characters. The eye is more subtle.

LUCIA: I like this one too MaryD and I think it is okay, not too busy.

SEPTEMBER 10, 2002

LINDA: This is cool and it's not overly busy but I think your right with the first one. The two chakram's are more noticeable as well.

LOL...I never noticed that, but then I've done it before myself <bg> once the chakram was on the wrong side and then the other was the old chakram instead of the newbie. <g> Thanks goodness these hiccups are noticed.



Wrong Chakram <g>



Chakram on the Wrong Hip <g>

NARRATOR: All the comments pay off. The various incarnations of the Final Options Title graphic show it's progression.

MARYD: I've tweaked it a bit <g>.



TNOVAN: Oh Mar that is beautiful...very nice job of making it all work.

MARYD: I've transferred both chakkies to the front and then changed Xena's sword <g> Pesky things those chakkies and swords I incorporated the first one with the second one and also changed X&G and the Ares pic...

LINDA: NICE tweak Mar <g>

JUDI: Oh I like this one the best Mar, very nice.

MISSY: Hey Mary... I really like this. That's a really nice picture of Kevin.

LUCIA: Just perfect MaryD! <g>

SEPTEMBER 11, 2002

MISSY: (Final Options) This is act III. I am going to try and finish up act IV tonight - but the coverage is a bit distracting and I am watching a totally fascinating special on CBS. If I don't finish it up today, I will tomorrow.

WHOOOPS! I left a scene out of that last act - it's just before Xena's last scene with Ares - it is the scene where Gab finds the eye and trades her tattoo for it. I will send that one in a bit.

SUE: ROFL! That's the dry Xena humor I've been missing!

MISSY: Yeah, Xena's been pretty pithy this time out. (g)

LINDA: Very nice Missy. Like the scenes with the rats <bg>

SEPTEMBER 12, 2002

NARRATOR: The staff gets tweaked just like the audience does.

MISSY: (Final Options) Missing scene --This goes right before the last scene with Xena and Ares. (g)

TNOVAN: Oh well now that's a really cruel image to leave me with at this time of night<G> Great bit though and I really do thank you for that mental image<G>

MISSY: (g) I thought it was a fun place to leave it. Let the audience wonder until Gab tells Xena she ditched the dragon.

LINDA: Excellent and a great place to stop. That should keep them wondering for a bit <g>

DENISE: I am liking this. Lots of good clues and questions scattered throughout..... Nice work, M!

MISSY: (Final Options) Here is the first half of act IV - I got home late tonight from work. The only thing left after this is the end sequence, where X/G lure Ares into the trap in Macedonia and seal him up with the Eye. I will try to send that tomorrow am.

I put the last scene in because I wanted to clear the air between X and G before the big fight scene. I am going to have Xena walk into the temple and challenge Ares - the tomb has to be underground - so I will have the altar open and have Ares back Xena down the steps, so that he thinks he's bringing her into his lair - and that is where he'll be trapped. Is that okay with everyone?

JUDI: I like this M and THANK YOU for getting rid to that damn dragon... I hated that thing. <g>

LINDA: This is great. What I would have given to see this on the telly. It would have been an excellent episode. <g>

SEPTEMBER 13, 2002

NARRATOR: YAXI's get fixed, and issues get solved. <g>

LINDA: Here's the second title graphic for 'A Muse In The Hand'. TN - if the title is to be different just let me know and I'll fix it <g>

MARYD: This is cool - Ares is not the daddy and Gab loses that blasted dragon (even though I thought it was cool <g> that it all glowed and stuff).

TNOVAN: Looks great Missy, just one question. Are they going to reconstitute the Eye when they get back to Greece? The one in Ares tomb was like 3 feet high by 5 feet wide. Striking it with the chakram was how it's activated.

DENISE: So far so good, M... um, where is the good half of the chakkie? Did I miss that? Otherwise, I am enjoying this ep. It woulda been fabulous on film.

CAROL: I thought Xena didn't know for sure about not coming back until much later? Otherwise M, very much enjoying it!

GABRIELLE (CONT'D)

You had them give it to me because you knew you wouldn't be around any more and you thought it would help me.

Xena is silent.

MISSY: It will grow. There is no easy way for them to get it/carry it otherwise.

Ares has it - I will have Gab go get it while Xena and Ares are fighting.

I think Xena knew, in her heart there was a good chance she wasn't coming back even then. There was always a chance Gab would not get the doodad and etc.

LUCIA: Here goes Xena Through Gabby's Eyes. I am here in Maringa till Sunday so I couldn't work much on the artwork. I will revise it when I got back to my computer.

MISSY: (Final Options) Next two scenes--Only the battle scene left to do. It takes the longest, because it's just all action.

DENISE: Oh boy.....that had to hurt.

MISSY: (G) It will make the payoff (Gab handing her the good chakkie at the end) all the more warm and fuzzy.

DENISE: Oh yeah, cause that comes from a blind corner. Especially given how kinetically smooth their relationship was for us in S7, and knowing their new bond makes it that much harsher. It's a good thing you do W&F so well. <g>

I still like the part about doing it for THEIR own good the best, though.

MISSY: Well, we wanted a little more conflict between them this season, without it being a rift. So... but that is why I had Gabrielle smile and look at Xena, where Xena can't see it. So the audience knows that Gabrielle meant something quite different than what Xena thought she did.

SEPTEMBER 14, 2002

MISSY: (Final Options) Next scene--Sue - is this what you were looking for?

SUE: Um <clearing throat> YES!!!!!!

DENISE: I like this....lots of meaning, lots of action. Nice intensity, M!

MISSY: (Final Options) End of Act IV

MISSY: (Final Options) Here is the tag. Need comments...

CAROL: I think you've wrapped the Ares issue up very nicely. You've put a few questions to rest and given Xena another look at how far she has come. Only question M...is there a way to make it clear that the Good Chakram is the new one from S5 on?

DENISE: Excellent ending, but I am left with the picture of this being the old chakkie. Very, very nice, M.

MISSY: Can we put a picture, or screen grab of it there? I would rather not go into a description of it if I can avoid it....

SUE: Awesome, Missy! Don't forget the scrolls!

JUDI: We can do that but we are going with the new one right?

MISSY: Yes - that was the vote. (g)

MARYD: I predict someone is going to come out and say that the term is derogatory to Indians and there will be a major 'debate' on the list. I once wrote sniggering and I got toasted.

MISSY: Okay - can anyone come up with a Greek equivalent? but, ps - that is why I didn't capitalize indian. (g)

MARYD: This is a really cool ep Missy. Very well done.

SUE: As a Native American, I can say that I wasn't offended, but you might be right, Mar.

MARYD: The Greek equivalent is "Don't be a gypsy" which is equally as bad <g> Can you just get Xena to tsk tsk or something and shake her finger at him?

MISSY: (g) Doing a tsk tsk with a sword in your hand can get messy. Actually the term is derogatory to white folks. It's a dig at how the government gave the Native Americans things, then took them back when they realized they were valuable. North and South Dakota, for example.

NARRATOR: Some discussion happens again to get the right answer.

CAROL: Sue and Missy seem to have a fondness for the old chakram and would like to know if we could use it instead of the new one. Will this be a problem for y'all on the graphics side of things?

JUDI: That's fine with me...I will just stick to close-ups.

DENISE: Thanks, Judi! I really prefer the old chakkie myself.

JUDI: No problem here I like them both so if it's a matter of it meaning something to others that they want the original then its fine with me <g>

CAROL: I like them both so it works for me!

MISSY: I really love the old chakkie - but I was concerned about having to have the screen caps or other shots extensively edited when they had the new chakkie in them. I think you are just glad to be rid of that damn dragon. (g)

JUDI: Thanks for the consideration M, and I may loose a couple of nice joint shots of them but nothing important...like I said I will just use close ups... oh you are so right on that one <g> ...more than a fair trade <g> ...since Gab made one so willingly I follow her example <g>

DENISE: Yes....amen and hallelujah!!!! <g>

MARYD: I don't have a problem with using the Old chakkie <g> More pics of X with the old chakkie than the new

LINDA: Sorry for the delay - I'll go with the flow.

SEPTEMBER 15, 2002

NARRATOR: The first episode is ready for final preview. The second episode is headed into post production. Both Missy and TN are ready to start sending new story bits to the list for comments. It is time for the final steps before the team's preview.



DENISE: My job is really indescribable. I keep the pot stirred, basically. I help set the schedule, offer feedback, encouragement, ask questions, argue points, edit scripts and occasionally play sorority house mother. <g>

Carol and I set up the original schedule. It really does take a full day of finagling and several phone calls to get it right. And without fail, real life steps in for someone, and we have to juggle it around. But we've gotten pretty good at juggling <g>. We do try to accommodate the team as much as possible.

DENISE (Cont'd): Once the writer turns in her work as complete and ready for edit, my job is to go through it carefully, and correct the spelling and punctuation errors. I also try to make it read a little smoother, because although these are scripts, they are being read by and not acted out for our audience. I try to make it as pleasant an experience as I possibly can.

I usually go through each script at least twice before sending it on to Carol for final formatting. It takes about eight to ten hours of reading. It will come back to me for a final review when Carol is done, and it is ready to be posted for our readers.



CAROL: I work with Denise on keeping the pot stirred <g> along with setting and maintaining the schedule. My biggest job though as producer is to be sure that the final product 'looks' good. I make it professional looking but easy to read and try to make it available to as many people as possible.

My work really begins once the final version of a script is sent to the list. I have to open the plain text version in notepad and proceed to place hard returns after each line or paragraph. I have to do this BEFORE Denise does her read through. Otherwise the formatting remains "off" and it's harder for me to correct later. This also has to be done

or the PDF, eBook and Palm formats won't line up correctly. It usually takes me about an hour to go thru the entire script. I then send it off to Denise to do her editing.

I create a Word document, inserting the credits and setting the font format to match throughout. I start doing a search/replace for character names to change the font color. I have to go thru the script page by page to be sure I hit them all. As I go along I also change the font colors on the scene headers etc. I leave it all left aligned at this point so that I can save 3 different working versions...a document for the web version, one for the eBook/palm version and finally the RTF version. I continue working with the web version of my Word document. Word has a nifty feature that allows me to highlight a piece of text and then say "select text with similar formatting". This allows me to select all text remaining in BLACK and I can change it to the YELLOW you see on the final web version. I change the background to black and now the tough part comes in <g>. I once again go through it page by page and individually break up the dialog lines and center them. I do my best to make the lines even so that the look of the page is uniform. I also center the Act headings/footings and right align the stage direction information. This process can take me anywhere from 2-4 hours depending upon the length of script. At this point in time, it is ready to be cut and pasted into FrontPage.

Once I have it in FrontPage, I hyperlink the tops links and the ones at the end of each act. Now it's ready for the graphics to be input. If it's a good time for Judi, I give her a call and we do this over the phone. It usually takes us an hour or so to place the pictures in their proper spots. She will give me 2-3 words and I will use the find feature to get me to the right place <g>. I sign off with Judi and begin placing Lucia's pictures. Once Lucia has sent me her final pictures, I leave those intact size-wise to retain their quality and to place them in the gallery after the next episode has aired. I resize each picture using ACDSee to fit better in the episode themselves and to save in file size. Lucia also provides me with a list of dialog for where each picture goes so I use this to then place the pictures in their proper places. I also resize the title graphics from Mary or Linda and placed them in the episode. The graphics placement process takes me another 1-2 hours.

The web version is ready to be previewed by the staff, so I upload it to my test website and provide them the link via our staff list. Everyone does a great job of going through it looking for bad links, pictures placed in the wrong spot or not showing up. Any errors are then corrected and then I ask

CAROL (Cont'd): Denise to once again go through it via the web to look for any editing errors. If she finds any, this is where I open all 4 versions <g> so that I can make sure the corrections go in ALL versions. We used to do this on the phone but we discovered a very neat program called GoToMyPC and now I just do a remote control of her PC and she literally SHOWS me where the errors are! Time varies on this process for the simple fact that not everyone can do their reviews right away. Once the web version is 'final', I can then move to creating the PDF, eBook and palm versions.

I once again cut and paste the pages with the pictures but this time, I go from the FrontPage version to a new Word document that will become my PDF version. I once again use the feature of selecting similar text to change the YELLOW font back to black and change the background back to white. I create the credits page and insert the footers so that each page is named/numbered. I reduce the page view size to 25% so that I can easily hit every picture and resize it to 1.5" in height. I also change the font size to 11pt for everything except the title/credits page. I put the page view size to 50% so that I can see 2 pages side by side. This allows me to easily see where the page is breaking. The biggest concern I have is to keep pictures with the dialog because having the picture be on the next page would lessen its impact. I then go through it page by page and place extra lines, change the dialog line breaks, reduce a picture in size a bit more, etc. to make the pages flow well and give us clean page breaks. I create the PDF file by using Adobe's PDFWriter. I open it in Adobe Acrobat and create the bookmarks. I save the file and send it to Judi who does a final check for me. I make any corrections if needed and then save my final version of the PDF and then zip it up with Winzip. This process takes me anywhere from 2-4 hours.

Now that the PDF version is complete, I can move onto the eBook/palm version. I open the Word version that I saved near the beginning along with opening FrontPage. I place them side by side on my screen and literally copy the pictures from the FrontPage version into the Word document scrolling through the script page by page. Some might ask at this point in time, why doesn't she just use the PDF version to create the eBook/Palm versions... the answer is because with the dialog centered and with the forced line breaks in that dialog, the formatting on the eBook/Palm is awful and very difficult to read. I need a 'clean' document that is totally left-aligned and it's much easier to replace the pictures than it is to take out all those line breaks in the dialog. Also by pulling the pictures directly from the FrontPage/Web version, they remain at the larger size and can be viewed much better on the eBook/Palm screens. Once I'm sure everything is in order, I save it as an HTML file. From there I open up my eBook RocketWriter software and import the HTML file into it. I think export the file and the eBook version is complete. Then I do the same process with the iSilo Palm software. This process takes me anywhere from 1-2 hours.

Now that all the various versions are complete, I can work on the website itself. I update the main index page and the Season 8 Episode Guide page. The English version of the episode is ready to post. I also update Lucia's artwork pages with the larger versions of pictures. This process takes me about an hour.

In the meantime, I've sent the html files to the various translators. This year the translators have made my job 100 times easier. They are able to use my html files with the links for the pictures already intact and they make corrections to the top links to point to their directory structure so I only have to do minor tweaking to the files, put the link on the main index page and those versions are ready to go also.

All in all, it takes me between 8-15 hours of solid work to produce the final product.

CAROL: I've put up a preview of Virtual Reality: The picture of Lucia's that is "Xena though Gabrielle's Eyes" is the rough draft she sent and will be replaced with her final copy.

MISSY: (Final Options) I could not remember if we were supposed to send txt or rtf - so I sent both. *(Final copy for post production.)*

NARRATOR: And the process begins again.

MISSY: (My Brother's Keeper) Sue - does this cover the scroll issue?

SEPTEMBER 16, 2002

CAROL: I think that's everyone from graphics so we now be using the old Chakkie <g>

LUCIA: I am back and did another version for "Xena through Gabby eyes" Now please take a look and chose what is better, this one or the previous version.



First Version



Final Version

MISSY: BINGO. (At least for me. (g)) it is absolutely gorgeous, and perfectly captures what I was thinking when I wrote that section. Great job, Lucia! The armor is amazing. (g)

SEPTEMBER 19, 2002

NARRATOR: The artwork for episode two is chosen for illustration.

LUCIA: I Thought in doing the illustrations as follow:

1- for this text" Xena pulls a dagger from nowhere and whips it over Gabrielle's head. It slices the candle in two and sends the lit end to the floor, dousing it. The room goes dark, but not silent.

2- Ares and Anubis with the chakram

3- for this text: Ares sits up and dangles his legs off the edge of the roof. He looks out into the darkness, past the crowd, past the torches.

ARES (CONT'D)

Where are you, Xena? I can feel you out there... I know you can feel me calling you. Ares lifts the Dark Chakram and looks up at the moon through it.

4- Xena and Gabby kissing in front of Ares.

5- The last scene.

I am not sure if I made a good choice, please suggestions are very welcome. the problem is if I left some important scene without a illustration.

MISSY: The important scenes for me in this one were the Xena/Gab scene where Xena tells Gab they have to entomb Ares, the scene between them on the ship, for Gab, the scene where she is not sure she can touch the good chakkie, and the end scene. But I like your choices, because the others can be done with screen caps - Judi, in fact - that moment for Gab when she's not sure she can touch the chakkie is probably somewhere in Legacy - right around where Xena's washing her hands.

SEPTEMBER 21, 2002

LINDA: I've fiddled around with the cover for AMITH Pt2 and added some extra pictures. This one is a little better I think.



First Version



Final Version

SEPTEMBER 22, 2002

NARRATOR: We've learned to be a little flexible.

DENISE: Given that Sappho is written, and to keep us on schedule, I would like to propose that we move Sappho to eps 3 and 4 and slip Toris into 5. It gives us a really nice honest-to-God cliffhanger that should keep people talking and coming back for the next set. It will also give Missy a chance to breathe a bit since this new job is keeping her hopping pretty well.

MISSY: That makes sense to me, especially since the Toris ep and the Ares ep have a similar level of emotion/tension - and it would make more sense to separate them. Also - if Sue is doing her dramedy idea for six, I think the Toris ep would work better along side that being as Toris is now 20 or 30 or whatever it is years older than she is.

CAROL: It does make a lot of sense and with TN's mostly written, no sense in putting more pressure on y'all if it's not necessary.

TNOVAN: Okay folks...that's fine by me. I will start posting AMITH P1 for comments tomorrow.

SUE: I am, so it works very well for me

NARRATOR: And try to remember continuity and flow from ep to ep.

SUE: Shit...one problem.

Missy forgot to mention the scrolls in her episode. She was going to bring it up in the teaser of the Toris ep. But now the Toris ep is pushed forward, and I *think* (IMHO) that Gabrielle would know that her scrolls were missing way before then.

So, if there any way of mentioning the scroll in like a brief sentence in TN's Sappho ep, it would be cool.

MISSY: Okay - they I will also slide that ep a little lighter, to lead in to yours, Sue. The other four eps of the first sequence are all pretty dramatic.

CAROL: Is the scrolls comment a throwaway comment to tweak Ares and explain them left in the vault or something that is pertinent to your ep Sue? If it's the former, having it show up as a passing comment in Muses or Toris would work I think.

MISSY: It is a tweak that is just something left over from the Ares ep. It does set up the Toris ep because it foreshadows Xena's meeting someone else in this time from her former life. I think it can stay where it is - but either way is fine with me.

SUE: It's not so much a throwaway ep as it is an integral part of the canon of TXS. And as the conversation this past spring showed, a good deal of our audience is Janice/Mel fans. They're very sure to remember the scrolls if I did (and I saw that episode a grand total of ONE time, given that I detest Mel).

We've kept as best we can as close to TXS as we can, and the scrolls are something important that was inadvertently left out. Bringing it up in the next episode told everyone we really didn't forget. I know they're gonna ask about them.

CAROL: I don't think it's that important of an issue that it can't be mentioned in the 5th episode. If we went strictly canon, then Ares should have been literally entombed because he rose from one in TXS. We are so beyond canon at this point that I think it's great we hit on some of the issues but it's not a do or die thing for us. If they ask, we can play coy and just say wait a bit...you'll find out about them soon enough.

MISSY: Which never made sense, because he's immortal, and should not have been literally entombed unless he was into using a tomb to snooze in. (g) It makes kind of a fun reveal, when you don't really expect it in this case.

SEPTEMBER 23, 2002

NARRATOR: AMITH begins to be posted to the list in parts.

TNOVAN: (*A Muse in the Hand – Part 1*) Okay folks...I know most of you won't get to this until later my time, but I'm off to run errands and I thought I'd post the teaser now in case anyone was around.

TNOVAN: (*A Muse in the Hand – Part 1*) ACT ONE S1/S2

TNOVAN: (*A Muse in the Hand – Part 1*) ACT ONE S3 Everyone on the island is just a TOUCH confused at the moment<G>

CAROL: Still working for me T. One question though...can you post complete Acts instead of individual scenes? I think it would flow better in reading through it.

LUCIA: I like the tease and the way the story is going. I have only one doubt. Is it really necessary that couple talking about Sappho and revealing the likeness with Gabrielle? Wouldn't be more interesting to let we readers discover it by ourselves I mean, would be interesting to let everybody trying to understand what is happening and feeling a little confused like Xena and Gabby and only discovering Sappho likeness when they meet each other. What do you think TN?

TNOVAN: I'll be happy to look at it Lucia, but in reality, TPTB teased the viewers with a Sappho episode, where Renee would be playing dual roles, I think that's what people are expecting. So I don't think it's any big shock to hear that

MISSY: Yeap - that was the exact premise of the first act of the real Sappho script - only we did it as a dual role, where both X and G were being mistaken for someone else. (Sappho and her partner.) The thing was - we set it up so that X and G knew going in that they were doubles, so the audience was 'in' on the joke but the other characters were not.

That was a deliberate decision - because we didn't want X and G to spend act one scratching their heads along with everyone else.

TNOVAN: (*A Muse in the Hand – Part 1*) ACT TWO.

SEPTEMBER 24, 2002

LUCIA: Here goes Xena and Gabby under the candle light. I couldn't decide which one to chose so... Also I will do the candle falling down. I am late with the artworks because I was having trouble to make them kiss, but now I solved and I hope to get them done till Friday if it is okay with Carol.

MISSY: I love the expressions on their faces in this. It really captures the emotion in the relationship.

JUDI: I like this Lucia...its waffy...means Warm And Fuzzy Feeling <g>

MARSHA: Wow! Beautiful Lucia. Just getting caught up here. Great start TN. I agree with the banter...it is great to see them so at ease and playing.

SUE: Holy Moly, Lucia!!!!!! These ROCK!!! Wow. Wow wow wow.

Damn, I need them drawn into quarters so I can keep up with all the damn new wallpapers you're drawing!!!

MISSY: Why not use them as literal wallpaper, Sue? (g) Print em out, and plaster a wall with 'em.

SEPTEMBER 25, 2002

LINDA: These make me smile <g> . A lovely moment. Gorgeous Lucia.

TNOVAN: That's it exactly...it's a very telling piece. Well done Lucia

TNOVAN: (*A Muse in the Hand – Part 1*) ACT THREE

TNOVAN: (*A Muse in the Hand – Part 1*) ACT FOUR

MARYD: Ooh ahh this is getting very serious! More please <g>

MARSHA: T that is so not nice a place to leave us. Very good.

DENISE: Think it's bad for this list... the viewers are gonna get a three or four week break right there.

LUCIA: WOW, it will be hard to wait for the continuation. Well done TN! <g> There are a lot of sweet moments, specially when Xena recognized Gabby.

TNOVAN: there was no way that Xena wasn't going to know 'her' Gabrielle.<g>

LUCIA: When I read I thought "UHOH will she kiss them in order to know who is who?" I am glad she didn't need to do that <g>

TNOVAN: ROTFLOL....and have EVERYONE in the Xenaverse screaming for my head...I think not<G>

DENISE: Honey, they wouldn't need to scream... we'd give it to them. <g> Now don't you feel loved?

LUCIA: Here goes the scene where Xena slices that candle.

MARYD: Oh wow <g> This is absolutely wonderful! It's a gorgeous montage <g>

SUE: Whoo boy. Is it warm in here or what?

TNOVAN: That's very cool Lucia.

DENISE: Yep, this would be another BOING moment! <g> Great job!

MISSY: wwwoooooo! I love it.

LINDA: Wow, Lucia....very nice indeed <g> Most enjoyable, TN and what an ending <g> this will cause alot of chat on the list <g>

SEPTEMBER 26, 2002

MARYD: Lucia that is wonderful!

CAROL: What she said!!

LUCIA: Thanks Carol... sorry I am late again L

CAROL: No problem Lucia. Don't kill yourself doing them. I can work around them so you have extra time if you need them for the next few episodes.

SEPTEMBER 27, 2002

LUCIA: I am doing the artwork where Xena and Gabby kiss in front of Ares. Well, I made first them kiss and it is it that I am sending here, I will add Ares tomorrow when I will make the artworks where he appears. After that kiss I didn't have a heart to make Ares artwork to put there, I have to rest a little so the emotions from the kiss don't interfere on Ares emotions.

DENISE: And then there are just those times when there are no adequate words.

MISSY: Holy cow!

LUCIA: Oops! I noticed that there is a little problem on Gabby's hand on Xena's neck. I will fix it tomorrow when I will add Ares.

JUDI: Nice Lucia <g>

DENISE: Hey, T! Any chance you can send part one to the list this weekend so I can start my edit? Please and thank you, dear.

TNOVAN: I'll start posting part two tomorrow morning.

MISSY: Hey T - I don't think DaemonEye wants part 2 - just the whole part 1 so she can start fussing with it.

LINDA: WOW...very nice indeed <g>

MARYD: Oh wow <g> Verrrry nice.

SEPTEMBER 28, 2002

CAROL: Great job Lucia!

LUCIA: I add Ares and fixed the kiss. I thought you might like the revised version of the deep kiss, here it goes.

JUDI: Very very nice Lucia <g>...

SUE: Holy WOW!!!!

MISSY: heh heh heh..... I like his facial expression. Good job, Lucia!

TNOVAN: Guys, real life is keeping me offline. So if I don't respond to posts please don't think I'm not paying attention. I am, but my mind is not really on working right now.

MARYD: He is not a happy boy <g>

LUCIA: No, he wants to crack some heads (Gabby's) and rip out some hearts (Xena's) <g>

LINDA: Most excellent <g> I love the look on his face.

LUCIA: I noticed that Ares was not very good so I revised him. Please Carol, post this one.

DENISE: Oh my.....if looks could kill.....

MARYD: Oh my Ares is REALLY not a happy boy <g> This is great Lucia <g>

SEPTEMBER 29, 2002

MISSY: Sue and I were talking about teasers last night, and I suggested we send one or two of Lucia's artworks, or a piece of the artwork to the chat list as sort of a 'caption this' - 'what do you think is going on here?' sort of contest. (g)

DENISE: Think we should do half shots..... like just the candle being cut in half, or just Ares with that snarly expression. Why make it easy? <g>

LUCIA: I can do some samples for you to see if you want.

MISSY: We've got a month, why not? (g)

MARYD: It's a good idea <g> A little frustration is good for the soul.

LUCIA: What about these ones? You can choose.



LUCIA: Here goes Ares calling for Xena. "Where are you Xena?"

JUDI: Oh I like that Lucia...very very nice <g>

MISSY: Lucia, this is totally brilliant.

DENISE: OH. MY.

CAROL: Excellent job on all the artwork Lucia!!! Sorry for the late feedback but Denise was keeping me mighty busy with stuff <g>

SEPTEMBER 30, 2002

LINDA: Mmm I like this very much <g>

MARYD: Ooh just got home from work <g> Very very nice Lucia! The artwork is just brilliant.

SUE: Holy CROW that's spooky, Lucia! It's like looking at a damn PICTURE! Wow.

LUCIA: I send the last ones tomorrow, the last scene is more complicate than I thought but I get it already drew and I will paint tomorrow because I can't do it this late in the night. Sorry.

CAROL: No problem Lucia <g>

OCTOBER 01, 2002

LUCIA: Here goes the final scene "Going Away"

DENISE: Very nice, Lucia!

CAROL: Terrific Lucia!! You did an awesome job on it...Xena's expression is perfect and the detail in Gab's hair is amazing.

JUDI: Yea!!!!!!...no damn dragon <g>...very nice Lucia

LINDA: Great work Lucia - a lovely image indeed <g>

MARYD: This is excellent Lucia! Beautiful work as always.

OCTOBER 02, 2002

LUCIA: Here goes Ares and Anubis.

JUDI: I like that Lucia very nice

TNOVAN: Wonderful art for this ep. I'm sorry I haven't said much before but as always your art is wonderful.

LINDA: Awesome Lucia, <g>

OCTOBER 04, 2002

MISSY: This one and the one of Gab and Xena walking away - without that tattoo - are wonderful.

Sorry I didn't comment earlier - I've been out of town.

OCTOBER 05, 2002

LUCIA: I couldn't resist to change the focus on that artwork <g> BTW I thought that it is good to be Argo and even envy her, call me crazy!



OCTOBER 06, 2002

MARYD: ROFL! You envy Argo? Lucia is there something you need to tell us? <g>

MISSY: Hehehehehe... maybe she should also be winking.

LINDA: LOL- This is great. I wonder what she's thinking <g>

LUCIA: In fact I thought that but it is hard to do it because the other eye is on the other side and it is not visible, so if I shut the eye it looks like she is with her eye shut only, I tried and it doesn't work well.

After doing so many Ares I realized that the first Ares I did was not very good so I made some changes. Please Carol post this one if still have time

OCTOBER 07, 2002

TNOVAN: (*A Muse in the Hand – Part 2*) At Denise's request... Part Two Act 1

OCTOBER 08, 2002

TNOVAN: (*A Muse in the Hand – Part 2*) Part Two Act 2

TNOVAN: (*A Muse in the Hand – Part 2*) Part Two Act 3

LUCIA: Here goes the last artwork for Final Option, it is the scene on the boat when Xena realized she has to put an end on Ares

LINDA: Awesome <s> wish I could do the hair like that <g>

MISSY: I really like this. Despite everything, it was a tough decision for Xena, and I think you nailed the emotions on both Xena and Gab.

MARYD: Ooh very nice - Xena's anguished expression is spot on. Good work

DENISE: WOW!

SUE: This rocks!

OCTOBER 09, 2002

CAROL: Wow Lucia...awesome job!

NARRATOR: And the process starts yet again.

DENISE: Missy, Can you please repost the beat sheet for the Toris ep again with details on exactly how the ending plays out? This will give Sue the chance to start on her ep while you are up to your eyeballs in circuits and diagrams, and away from your internet access.

Sue, once Missy posts it can you possibly start on your ep once TN finishes up Muses please?

MISSY: As requested. Begin forwarded message: and this is the teaser. TN, I need to know if you have Gab recover completely at the end of your ep, or do I have to either mention it or time jump them a little at the beginning of mine.

SUE: I thought mine wasn't due till mid November??

DENISE: Your due date is 11/06. But if you could start yours while Missy is away, it would help keep everything on schedule.

CAROL: If you could start it in the next week, it would just give us the opportunity to get a bit back on the original schedule and maybe get ahead like we planned before the season starts. We know M is working on hers but was still going to try to put it in ahead of schedule if she could. If y'all could do that as we go along it would help things immensely instead of waiting for the deadlines to get here. Real life seems to be hitting everyone so if and when we have the chance to jump ahead, we are just trying to do it.

TNOVAN: Yup she's fine...a little stiff and sore...and hinting for a massage, but fine<G>

MISSY: Okay - then I can have her still being a little sore, and that'll work?

SUE: I just asked Denise if this was the episode airing nearest the Winter Holidays (and found that it was), so I'm going to do it this way: Since this is the episode where Gabrielle convinces Xena that she (Xena) isn't "getting too old for this", I'm going to do the episode to the "tune" of "The Twelve Days of Christmas".

CAROL: Here are the first 3 episodes up for preview. Lucia's working on episode 3 so her pics aren't included yet.

NARRATOR: Once the ep goes up for final review, the director (that would be Denise) and the producer (that would be Carol) go over it one more time, just to be sure everything looks right and is ready to go. Since this is about the sixth read-thru, not everything gets caught (i.e. "knickers" instead of "nickers" in AMITH2), but mistakes still get found (i.e. breasting a hill, as opposed to cresting a hill in AFTH...) Carol sits with all her versions opened, and waits patiently in IM for Denise to send her corrections. All told, it takes about two hours for the final look see.

Once that is done, the episode is given the green light. And Carol locks it up and puts it to bed, until its Wednesday night airing time rolls around. Attention then goes to the next episode in the works.

The readers can now see the incredible amount of time and effort that goes into putting out a quality product that we are all very proud to have our names attached to. As much as the staff would love to be able to put out twenty-two episodes a season, real life just doesn't let us do that. We still have job, families, sickness and emergencies that we have to work around. So we would like to take a minute to say thanks for reading, and for understanding that some things are just beyond our control.



DISCLAIMER

The producer and director thought this would be a piece of cake.
Shows you what TPTB know <g>.