Written by Sean Abley
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In this second half of my interview with ALL ABOUT EVIL’s Joshua Grannell (see the first part here), we talk about what it’s like to work with a decent budget, the trials and tribulations of independent filmmaking and EVIL’s star-studded lineup.

SEAN ABLEY: Your last short film for the Midnight Mass series was GRINDHOUSE—obviously not the Tarantino-Rodriguez flick—which was the basis for ALL ABOUT EVIL. At this point, did you create the short with an eye toward a feature?

JOSHUA GRANNELL: Yes. Definitely. GRINDHOUSE was just the kernel of an idea, and we made it in a week, just like SEASON OF THE TROLL. I wanted to see if the concept was something worth expanding upon, and decided that the quickly made short would be a good litmus test to show audiences. One of the nice things about Midnight Mass was that I always had a captive audience for my films. After some screenings, I decided that GRINDHOUSE was a story worth developing further, and set out to write the feature.

ABLEY: There are some similarities between GRINDHOUSE and CECIL B. DEMENTED in that they’re both about renegade filmmakers. I know John Waters is an inspiration to you—did that figure in when you were writing the script?

GRANNELL: John Waters is a huge influence, but I’d say that of all John’s films, GRINDHOUSE is less inspired by CECIL B. DEMENTED and more by FEMALE TROUBLE. I love the idea of ego run wild, and an unquenchable thirst for celebrity, especially when the protagonist and criminal leader is a female lead.

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