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The *Boondock* director discusses his colored history in Hollywood, overcoming *Overnight*, and creating a *Saints* sequel six years later.

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By Todd Gilchrist Since the release of *The Boondock Saints* in 2000, Troy Duffy has gone from burgeoning talent to Tinseltown black sheep and back again. That film's production, thoroughly chronicled in the 2003 documentary *Overnight*, showed a young filmmaker at his best and worst - the creative captain of an ambitious, star-laden project, and a vitriol-spewing brawler with a penchant for self-destructive tirades. Most unfortunately, Duffy found himself on the receiving end of a grudge held by one of Hollywood's heavyweight producers: Harvey Weinstein, who has earned a reputation over the past two decades as an (at least) equally fickle filmmaker.

Next week, Duffy's film returns to DVD in an all-new Unrated Special Edition set, featuring a pristine transfer, improved sound and expanded extras. Speaking publicly for the first time since the release of *Overnight*, Duffy recently talked to IGN about the very public history of *Boondock Saints*, his own successes and shortcomings, and the long road to Hollywood redemption - which he hopes will end with a long and illustrious career (not to mention a *Boondock* sequel). Alternately conciliatory and combative, Duffy eagerly talked about himself, his films, and his future, and indicated that the past six years were little more than preamble for great things to come.

IGN DVD: Maybe just to start off you can talk about the differences between this 'Unrated' version of the film and the original cut.

Troy Duffy: What it is was my first cut of the film. It got rated NC-17, and there's only a few minutes difference, but it's going to be very noticeable to *Boondock* fans and it's only differences in scenes where people die. There's a lot more bloodwork, and a lot more sort of slow-motion gun ballet violence in it. I think it's only about two and a half minutes longer than the regular version. But cutting those scenes, when we got the NC-17 I challenged it with the MPAA. You go before this arbitration board called CARA and you plead your case and MPAA sends a representative over to plead their case and you plead your case and they screen the movie beforehand in front of, you know, nine 60-year old housewives that are just going to basically support whatever the MPAA wants to do. Anyway, I had to cut it to an R to get distribution; we had a deal with Blockbuster and they only release R [-rated movies]. So cutting it was like slicing up your baby; all of those shots, especially the slow-motion violence and the blood and all that, those were hard-earned shots - well-orchestrated, everybody on set had to contribute to getting those correct, and it was real hard to cut those out. I'm glad Fox is releasing this version because it's the one I originally intended. So the difference though only minute-wise is slight, it's going to be very impactful for the fans.



IGN: How much participation did you have in putting together this DVD?

Duffy: Well, it's my cut, you know. So I guess they went through the archives and found it and I'm helping them promote it, but this was all the studio's idea. So they decided what they were going to do, called me up and told me about it, and I said great - I'm in.

IGN: Did either of you discuss the possibility of further documenting the very public history of the film for this set?

Duffy: No, that's a little bit of a tricky situation. We're involved in litigation with the company that actually controls the rights, who has a deal with Fox, so I'm basically helping Fox because Fox is a great studio that we're tentatively doing the sequel with. We've sort of negotiated a deal with Fox which can't be signed until this litigation ends, so we're together. It's just that the [production company] that owns the rights that we're suing right now, we don't speak. So yeah, in terms of doing the commentary and stuff like that, I was called about ten months ago and it would muddy the waters of our lawsuit. I had to actually talk to my lawyers and they said I can't participate in anything like that. If I had sort of known at that point that Fox was going to be behind the whole thing, I probably would have participated more in terms of doing a new commentary, but unfortunately it's just a bunch of crappy law stuff.



IGN: How much does the release of the DVD sort of make you reflect on the making of the movie and all of the fallout attention generated by *Overnight*?

Duffy: (laughs) Well, yeah I guess it makes me reflect a little bit on all of that stuff. But this is six years later; this movie was released in 2000 on video by Blockbuster and it immediately was like starting a fire with the public. Still today, it's Blockbuster's highest-grossing straight-to-video title. It just did really well - as soon as *Boondock* touches the public, anyway, it does really well. So I've had six years to kind of go over the past and mistakes that I have made, and, you know, you relive them and you think about them and decide you're never going to make those again, which I've done. [But it's] six years later and now we're getting a theatrical release; I've got a bunch of film geeks working for me at the office and they've been scouring the internet to try to find some example of that happening before, and they haven't been able to find one yet, which is really cool for us.

With *Boondock*, it's like the fans sort of twisted Hollywood's arm behind its back and said "we like this," and the movie was never really given a theatrical release or a chance like that, except by Fox and that was some six years later. They had to figure out what was going on with the fan base and realize how big it was and then they responded, so the whole thing kind of happened ass-backwards as to the way it usually happens in the business. So I'm extremely happy about what they're doing. Six years later we're getting a theatrical release and an unrated version because the first one did so well. The movie is getting sort of the attention that it's deserved, at long last.

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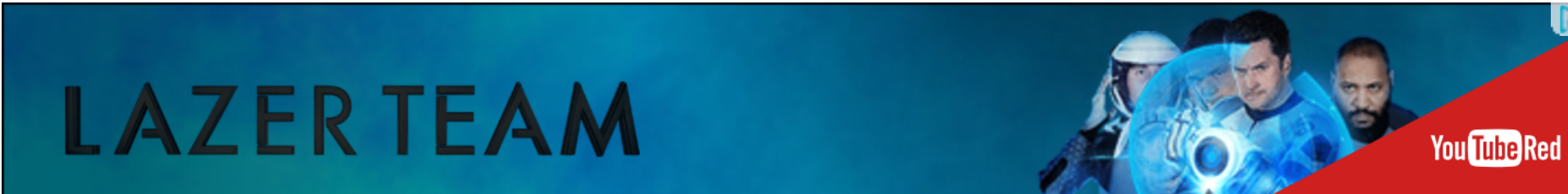
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