

1. One of the most important qualities of a successful writer/director is the ability to take criticism to heart and then have the ability to change and improve your idea for the better. Successful writers and directors can admit when someone else is right.
2. Highlander 2 and Blade Trinity were both productions that suffered from a dispute over creative differences during the filmmaking process. The creative problems on Blade Trinity were not solved. The star Wesley Snipes and director David S. Goyer had creative differences but due to Snipes' contract he was required to take part in the film. The result is a film some consider to be subpar although I highly enjoy the trilogy of Blade films, and will agree that the third is the weakest entry in the franchise, however I did not view it as a failure. I thought it was very entertaining but it definitely could have closed the Blade saga on a much higher note had the main star and director put their differences aside and worked together. As an actor myself, I would have done anything the director asked of me. I would have compromised ideas and tried to understand his vision and devote myself to his vision in order to create a better final product. As a director, knowing that big name stars bring in the money at the box office more than anything else in the industry (besides mega franchises a la Star Wars, Marvel, etc.) I would have had a sit down and lengthy discussion with Mr. Snipes to see what he envisioned for the third film. Especially considering his performance and star power is the main reason for the success and acclaim of the first two films in the series. There are times when actors need to take a step back and listen. The same thing goes for directors. Egos need to be put aside to create the best product. Not always but in this circumstance Goyer needed to yield to Snipes' vision. This would allow the pampered star to behave more professionally on the set, which would in turn have a positive effect on the entire cast and crew, resulting in a more cost-efficient and timely shoot. If Snipes was not an A-lister at the time of Blade Trinity's production (this was actually the height of his career, it's been rock bottom since) then I believe more collaboration, discussion, and compromise would have taken place between David S. Goyer and said actor (non A-lister). The creative problems on Highlander 2 were financial. They were solved through compromise. The production was halted halfway through and producers decided to cut what footage had been used to try and assemble it into a feature-length motion picture. The result: a disaster. However director Russell Mulcahy refused to settle for this result. He secured his own financial backing and re-shot new sequences for a Renegade Version of the film. Star Christopher Lambert was not required to come back for re-shoots but he agreed with the director's new vision and helped ensure that Highlander 2: The Renegade Version would be a vast improvement over the first attempt to make the sequel. The most important thing in the film industry is collaboration. Film crews that are collaborative from top to bottom have much better chances at making successful films, or at least staying true to the overall idea of the vision for the project whereas film crews where collaboration is an issue usually suffer from arguments, disagreements, and other shortcomings that affect the outcome of the film.
3. Highlander: The Renegade Cut is so unique because it is one of the few films that is basically just a remake of a film that didn't get produced in the proper format. Highlander 2 was a jumbled mess of edited footage. It's very rare that a director will secure financing for the film himself or through private means, this was done by the director Russell Mulcahy. The Renegade Cut is also very unique because very rarely do movie stars come back and re-shoot a film that was a disaster or even attempt to fix it. They do not have the time. Their egos are usually elsewhere, they don't want to admit they were involved with a bust. The fact that the star Christopher Lambert willingly came back to re-shoot the Renegade Cut is only proof that with successful and innovative collaboration, anything is possible in the film industry.
4. Compromise and collaboration are two of the most important things when it comes to producing a film efficiently and successfully. If people can't work together, can't put their egos aside to sacrifice for the larger vision, the movie, then the production will be tumultuous as in Highlander 2 and Blade Trinity. If everyone is focused on the vision at hand and trying to create the best final product of the film possible, and also very important, everyone KNOWS and PLAYS their roles accordingly, then the production should be a success.
5. Being able to take criticism is not only an important attribute of any filmmaker, it is an ESSENTIAL attribute. If you can't take criticism and listen and learn from others then you will not be a successful director. All the greats (Scorsese, Nolan, Spielberg, etc.) took constructive criticism from others in order to improve their work in order to make it their filmographies some of the most successful, admired, and respected in the world.

ESSAY:

Troy Duffy's experience making *Boondock Saints* was similar in ways yet also different from Werner Herzog's experience making *Fitzcarraldo*. Both productions were tumultuous, but for different reasons. These directors are very different. First of all, Werner Herzog is one of the most respected filmmakers in the world, and has been for decades. Troy Duffy was a bartender who had never written a screenplay and just happened to write a screenplay inspired by something he saw at his apartment, that was craved by Hollywood and the industry. This screenplay, *The Boondock Saints*, basically made him an overnight success, hence the title of his film, *Overnight*. His ego became enlarged to the highest degree and resulted in him insulting just about everyone who was considered for the project (actors that were not cast, etc.). Troy Duffy's frequently used abrasive behavior on the set and this caused tension for the crew and people involved in making the production. Unlike *Overnight*, Werner Herzog was not the problem for the tumultuous effect on his production, rather it was that of his actor in the main role playing *Fitzcarraldo*, Klaus Kinski. The natives where the film was being filmed hated Kinski and a chief even offered to kill Kinski for Herzog, although Herzog needed Kinski to complete filming for the production so he declined to have him killed. Both these sets involved one person acting like a total fool and compromising the shoot of the entire production. In *Overnight*, it was the director Troy Duffy, whose lewd and abrasive behavior upon achieving overnight success would eventually send him in a downward spiral where he would spend all the money he made from the project. In *Fitzcarraldo*, after the original lead Jason Robards became ill and could not return to set, Kinski was cast in the role and infuriated just about everyone on the set. The crew and especially the native people in their respective countries loathed Kinski enough they even offered to kill him for Werner Herzog. The director needed him for the shoot to finish his project so he said declined the offer. Who knows what he would have said had Kinski's portion of the filming and scenes been wrapped up prior to that offer.