DIE HARD

The terrorist scene is similar to a scene toward the end of ‘African Magic’ only that it all happen inside an airplane. The archetype is the way John McClane was not preparing to work as a police his profession that Christmas even, his target was to meet with his family and reconcile the issue. Same way, Godwin innocently deceived into cocaine trafficking because he was badly looking for a job after his college degree and eventually lured into traditional Juju against the faith he profess initially and become an international wanted criminal and when arrested change to international hero.

Herzog’s philosophy of film is like do or die affairs because if one lives without accomplishing one's dream, such fellow is as good as a dead person, so he inferred that it is rather better to die than living unfulfilled. He believes that everybody in life has a dream or something they like to show the world, but the different between him and those people is ‘articulation’ in his own side he takes dedicated step toward achieving his dream while many other dreamers never try or tried and retreat because of obstacle that confront them.

Herzog shows many difficulties he encounter in the process of filmmaking which he confirm crazy but for the fact that producing the film is only what he lives for, so he has no alternative than to forge ahead even in the faces of all obstacles. He explained all unexpected filmmaker should be expecting that may alter proposed schedule in locations, which will invariably affect time and money initially budgeted for the project. Actors may retreat, or face unforeseen contingencies that may call for re-shooting when there is a necessity to replace an actor or actress.

He sorted for local resources to complete the project both the crew and actors as things began to take new shape and the project must continue. His method was the same as the guerrilla filmmaker who has no sufficient finance for his project but sourcing all means available and using every opportunity at his disposer to achieve his dream. I had a similar scenario in 1994 when I hosted a group of an individual filmmaker for a TV show from the city in my village for a soap opera production. We together sourced for local actors and actress, I provided local foods for all the crew and actors, places to sleep because we were unable to afford a hotel. Instead of Generator, we had to wait or stop shooting when there is no electricity because electric supply is not constant in Nigeria.

There is no much different in Herzog’ film and other filmmakers because every filmmaker must be prepared for unexpected in location, most especially this day when no place is saved from one disorderliness to the other,

 in all our cities across the globe.