



# International Baccalaureate Form 6/FISCS

Film cover sheet: independent study

SUBMIT TO: EXAMINER ARRIVAL DATE: 30 APR (30 OCT) SESSION: April 2008

SCHOOL CODE: SCHOOL NAME:

- Type or write legibly using black ink and retain a copy of this form.
- Complete one copy of this form for each candidate.

SUBJECT: Film LEVEL: STANDARD

CANDIDATE NAME: CAND NO:

### Instructions to candidates

Please tick/check to show you have included:

- Rationale
- Script
- List of sources

Number of script pages (HL 12-15, SL 8-10): 10

Title: 'Realism in Apocalypse Now and Come and See'

Cultures examined	Films studied
USA  <del>USSR</del> USSR	Apocalypse Now Redux  Come and See

I confirm that this independent study is my own work.

Candidate's signature:

Date: 15/04/2008

I confirm that, to the best of my knowledge, the material submitted is the authentic work of the candidate.

Teacher's name:

Date: 18/4/08

Teacher's signature:

**April 2008**  
**Film**  
**Standard Level**  
**Independent Study**

## Film IS Rationale

My documentary examines two unconventional war films - 'Apocalypse Now Redux' (USA, 2001) and 'Come And See' (USSR, 1985). Both display at times a traditionally realistic side to war, making them resemble other war films. However, the two films also adopt psychological realism and incorporate a psychedelic side. In this aspect the protagonists go through a mental journey and are profoundly changed by the horrors of war. How this is achieved through film technique is the focus of this documentary.

Black screen, title in white fades in: "realism in *Apocalypse Now* and *Come and See*".

Cut to clip from *Apocalypse Now* of the planes bombing the forest with napalm.  
Slow fade to black.

Fade to Poster of *Sands of Two Jima* with John Wayne on it.  
Cut to poster of *Topgun* like a change of slide.

Fade to poster of *84 Charlie Mopic*

Fade to clip from *Saving Private Ryan* where the front of the boat opens during the D-Day landing and the soldiers are shot by a German machine gun.  
(Duration 5 seconds).

Fade to poster of *The Thin Red Line*.  
Fade to poster of *Apocalypse Now*.  
Fade to poster of *Come and See*.

Fade to picture of Coppola directing in black and white.  
The picture is turned like a page, and replaced

MARLON BRANDO from *Apocalypse Now Redux* (VO):  
"The horror...the horror..."

Audio from clip: explosion of the napalm

NARRATOR (VO):  
There are several different types of war films:  
The action adventure type that glamourises war, such as "*Sands of Two Jima*" (1949) starring John Wayne, or "*Topgun*" (1986);  
the realistic war films which adopt a documentary style, such as "*84 Charlie Mopic*" (1989);

the recent brutal realistic war films, encompassing films such as "*Saving Private Ryan*" (1998);

the philosophical type of war film which encompasses films like "*The Thin Red Line*", "*Apocalypse Now*" and "*Come and See*", which...

NANCY RAMSAY (New York Times) (VO):  
"...Like the best war films, it is harrowing, starkly realistic and at times excruciatingly vivid in detail"

NARRATOR (VO):  
*Apocalypse Now Redux*, a re-edited version which came out in 2001 of Francis Ford Coppola's

by a caption in white at the centre of a black background: "it turns Vietnam into a vast trip, into a War of the Imagination"- Chris Auty (Time Out Film guide).

Dissolve to picture of Elem Klimlov directing.

Cut to the screen being divided into two. On the left is a clip from *Come and See* where Florya is running to catch up with his comrades after having shot Hitler's picture. On the right is a clip from *Apocalypse Now* of Willard, kneeling on the boat surrounded by mist. (duration 10 seconds)

Slow Fade to black screen.

White letters are typed onto the screen making the sound of a loud machine gun firing: Realism.

Fast dissolve to clip from *Come and See* of a German dragging a woman by her hair after the barn is set on fire (duration 4 seconds).

Fade to clip from *Apocalypse Now* of the Vietnamese person with his guts ripped out after Killgore's assault (duration 3 seconds).

Dissolve to CU of Florya's burnt uncle. (duration 3 seconds)

1979 blockbuster '*Apocalypse Now*', bears many similarities with '*Come and See*'.

NARRATOR(VO):

The latter was directed by Russian director Elem Klimlov and came out in 1985. Like *Apocalypse Now*, it follows one male protagonist's evolution through the horrors of war, balancing a realistic aspect to war, with a psychological realistic side to war.

COPPOLA(VO):

'My film is not a movie, my film is not about Vietnam, it is Vietnam, its what it was really like, it was crazy'.

Fade in "Flight of the Valkyries" by Wagner.

NARRATOR(VO):

One of the most apparent ways of portraying realism in the two films is to shock the viewer through scenes of gore and horrors of war. These make the audience side with the protagonists who are disturbed by these - and therefore enable the use of psychological realism.

Both the films show the horrors of war by portraying them to be everywhere.

Dissolve to clip from *Apocalypse Now* of explosions going off around Killgore on the beach, where he is standing up, whilst the others are crouching down. (15 seconds)

Dissolve to CU of narrator talking to camera.

Dissolve to black screen with "psychological realism" being typed on it with silenced bullet sounds.

Slow fade to narrator in a muddy trench walking and talking directly to camera, which is tracking out. He is wearing a soldier's green uniform, which he will continue wearing throughout the entire documentary.

Cross dissolve to clip from *Apocalypse Now* where the soldiers at Dollon Bridge ask Roach the mortar shooter, for his help. He listens for the

attention',

NARRATOR (VO):  
which is also reinforced through...

IOAN ALLEN (VO):  
'...the sheer density of the soundtrack. There's complex use of those five channels of sound and the subwoofer'.

Fade out *Flight of the Valkiries* by Wagner.

NARRATOR:  
However, realism in *Come and See* and *Apocalypse Now* only serves as a basis for the exploration of what...

NARRATOR continues in (VO):  
...the two films are really after: psychological realism.

Fade in "The End" by the Doors.

NARRATOR:  
The psychological realism aspect of the films focuses on the experiences of the characters, showing how they are affected individually by the horrors of war. This is achieved in several ways, sound being one of them, as the sound changes according to whose perspective is adopted.

WALTER MURCH (VO):  
In the scene where the character Roach comes over to hook the coup de grace to one of the Vietnamese who was heckling him from

Dissolve to shot of the dead bodies hanging in Kurtz's temple in *Apocalypse Now*. (duration 4 seconds)

Cut to shot of barbed wire, everything else being out of focus. The focus is changed and through the barbed wire we have CU of narrator talking the camera.

Cut to Clip of the soldiers along with the tank that resembles a shark landing on the beach after Killgore's attack. (duration 15 seconds)

Clip from archive of the sound crew using the PBR for sound (duration 6 seconds).

Slow fade to clip of the bullets flying over the cow in *Come and See*. (duration 7 seconds)

Clip of Willard walking in the tropical forest when he is collecting mangoes with chef. (duration 11 seconds)

NARRATOR:  
*Apocalypse Now* and *Come and See* also use sound as a way to show realism. Francis Ford Coppola...

WALTER MURCH(VO):  
...wanted the sound to be faithful to the sound of that particular war, which had a unique sound...technically because of the kind of weapons that were used that had not been used in earlier conflicts.

RANDY THOM - post production recorder(VO):  
'In order to keep it as authentic as we could, Francis had one of these PBRs'.

NARRATOR(VO):  
Similarly to *Apocalypse Now*, *Come and See* used real bullets in order to perfectly re-create the sound of gunfire.

Sound from clip: the machine gun firing

Narrator (VO):  
However, in the way of realism in sound *Apocalypse Now* also uses surround sound, creating...

IOAN ALLEN(VO):  
'...ambiences that make you feel you're there but don't draw your

Vietnamese voice that is shouting abuse at them.  
(duration 15 seconds)

Vertical wipe to narrator still in trench coat.

Cross dissolve to clip from *Apocalypse Now* of the helicopters flying at the beginning of the film, which gradually dissolves to Willard in his hotel room looking at the synthesised fan.  
(duration 15 seconds)

Horizontal wipe to MS narrator talking to camera walking while walking towards it. He stops to say these lines.

Cut to clip from *Come and See* starting from Glasha yelling at Florya in the forest to the shot of Florya surrounded by a red sky, with the ringing sound around him.  
(duration 10 seconds)

Dissolve back to MCU narrator who is standing

the barbed wire, all of the sound disappears completely. Although you see explosions going off in the background, all you hear is what's inside Roach's head.

NARRATOR:  
In Roach's case for example, we see that the Vietnam war has changed him into a ruthless professional assassin. Likewise...

RANDY THOM (VO):  
The whole beginning of the movie is Captain Willard's point of view...the reason to use a synthesised helicopter is that's the way Captain Willard is hearing it, and that's his brain we're listening to.

NARRATOR:  
So in Willard's case the use of subjective sound in this sequence reinforces what the jump cuts portray, which is his loss of grip on reality, as he is no longer able to stop thinking about the war.

NARRATOR :  
Sound is also used to create psychological realism in *Come and See*.

NARRATOR (VO):  
For example after the bombing of the forest by the Germans, another sound is inserted: the ringing in Florya's ears in order to show that he has gone temporarily deaf.

NARRATOR:



still and talking  
directly to camera.

The two films therefore  
switch between objective  
sound - in other words  
what is happening on the  
screen, or realism - and  
subjective sound where  
they convey the reaction  
of the characters to the  
situation they are in, so  
more to the point  
psychological realism.

Slow fade to narrator on  
a director's chair in  
full shot, turned round  
to talk to camera. He  
claps a director's  
clapperboard.

Another way in which *Come  
and See* and *Apocalypse Now*  
adopt psychological  
realism is through acting  
choreography.

Cut to clip from  
*Apocalypse Now* of Willard  
doing some breathing  
exercises while drunk in  
his hotel room in the  
beginning of the film.  
(duration 5 seconds)

NARRATOR (VO):  
In *Apocalypse Now* for  
example we notice an  
important contrast between  
the moves and breathing  
exercises that Willard  
performs while drunk in  
his hotel room, and those  
that he performs before  
killing Kurtz. The latter  
being far more composed  
and structured compared  
with the rather pathetic  
ones in his hotel.

Horizontal halfway wipe  
confining the previous  
clip to the left side of  
the screen. The right  
side of the screen is a  
clip Willard doing the  
breathing exercises  
before he enters Kurtz's  
chamber to kill him.  
(duration 15 seconds)

Cut back to MCU narrator  
still in director's chair  
talking to camera.

NARRATOR:  
Through acting  
choreography Coppola is  
therefore able to  
communicate the evolution  
of Willard as a character,  
and therefore the impact  
that the horrors of war  
have had on him.

Similarly, Florya's acting

in *Come and See* reveals what Florya is experiencing.

Cut to clip from *Come and See* of the briefing of the Byelorussian troops by Kossatch, where after a pan of the soldiers' glum faces, we see Florya's excited expression. (duration 10 seconds)

NARRATOR (VO):  
During the briefing of the resistance troops in the forest, after a slow pan of the soldiers' unemotional faces, we see Florya's enthusiastic and excited expression. Klimlov therefore uses other people's facial expressions to give more emphasis and distinction to Florya's character.

Fade Montage of shots of Florya:  
MS of Florya after having spoken to his burnt uncle. CU when he sees the nazi woman die in an accident in the forest. MS when he is looking at the Germans they find underneath the bridge.

In order to reflect the apprehension of Florya as he is faced with the horrors of war, Klimlov also used a hypnotist to put Alexei Kravchenko into a trance, and to - in Klimlov's words : 'inject him with content which he did not possess, ''

Cut to full shot of narrator sitting in a make-up lounge.

NARRATOR:  
Both films also achieve psychological realism through the make up of their protagonists.

Fade to montage of shots from *Come and See* showing Florya's ageing face: MS of him in the carriage leaving his village. Dissolve to CU of his face after the bombings in the forest. Dissolve to CU of his face once he finds the nazis under the bridge.

NARRATOR (VO):  
*Come and See* uses this much more than *Apocalypse Now*, as throughout the film there is an accentuation in the increasing age of Florya's face, reflecting the impact that the horrors of war have had on him.

Cut to CU of reflection of narrator in a mirror in the makeup room. He

NARRATOR:  
The use of make up in

starts putting camouflage face paint on.

Dissolve to clip of Lance putting on the camouflage face paint. Chief asks him why he puts the face paint on and he replies. (duration 6 seconds)

Dissolve to clip of Willard on the boat before he is about to assassinate Kurtz. (Duration 6 seconds)

Slight fast forward of the clip until he disappears into the water, only for his head to emerge from the water in CU. (Duration 10 seconds)

Cut to narrator in full shot walking around Vietnamese statues.

Fade to montage of the different superimpositions of Willard's head with the statue, in chronological

*Apocalypse Now* for the purpose of psychological realism is done through camouflage face paint, which represents the conversion of the characters to a level of insanity.

NARRATOR (VO):  
For example, the fact that Lance is putting on the face paint comes as confirmation that he has indeed gone mad.  
LANCE: "They're everywhere chief".

NARRATOR (VO):  
When Willard puts on the face paint, it is to assassinate Kurtz, which emphasises his isolation from the US army.  
CAPTAIN WILLARD: "They were gonna make me a major for this, and I wasn't even in their fucking army anymore".

Mise en scene also plays an important part in creating psychological realism. The shot of Martin Sheen's head emerging from the water surrounded by mist and lightning, represents a rebirth of the character, confirming his transition from a US army captain to a warrior.

NARRATOR:  
The film also conveys this through the gradual superimposition of

NARRATOR continues (VO):  
Willard's head with the Vietnamese statue - the

order of the film, showing that his head starts off on the other side of the frame, and ends with his head merged with the statue's.

Cut to full shot of narrator walking in snow and surrounded by it. He is talking to camera.

Fade to clip of Glasha and Florya struggling to walk through the swamp. (duration 7 seconds)

Fast fade to clip from *Apocalypse Now* which is a montage of the river following Chief's death. (duration 20 seconds)

Cut to full shot of narrator on a small motor boat, which he is driving himself, going upriver.

two being at opposite ends of the screen in the beginning when Willard is in his hotel room, and ending up being superimposed when Willard and Lance drive off in the boat at the end.

Narrator:  
Mise en scene is also used for the purpose of psychological realism.

NARRATOR (VO):  
In *Come and See* Glasha and Florya's struggle to walk through the swamp to get to the island, emphasises their desperation.

Mise en scene is also used for this purpose in *Apocalypse Now*. An obvious example of this being the metaphorical journey upriver, which not only represents Captain Willard's progression in his mission, but also represents the evolution of his character, as it is drifting further and further away from the norms of the army, and getting closer to the wild side of him.

NARRATOR:  
As Washington Post critic Rita Kempley said about Klimlov's *Come and See*, it 'taps into that hallucinatory nether world of blood and mud and escalating madness that Francis Coppola found in '*Apocalypse Now*.' ''

*Apocalypse Now* and *Come*

MS of narrator, still in boat talking to camera.

MCU of narrator still in boat talking to camera.

Cut to full shot of the narrator starting the motor by pulling on the starter cord.

Cut to shot from behind the boat containing the narrator of it going upriver into a dark forest.

Slow fade to black screen, upon which the credits starts appearing.

and See display realism through the use of sound, and gore to immerse the viewer in the atmosphere of war.

The psychological realism aspect of the film serves the purpose of reflecting the impact of the horrors of war on the characters, and is achieved through mise en scene, sound, choreography, and make up.

Realism and psychological realism complement each other. While realism shows the horrors of war, psychological realism shows the impact that these have on the characters - in other words, realism sets the scene and psychological realism explores the deeper aspect to it.

While realism places the films into the war movie genre, psychological realism slots them into the more poetic and philosophical subcategory of this genre, as summed up by Jamie Russel

Jamie Russel (VO):  
'What Coppola tries to give us - and critics have always remained divided over whether he succeeds or not - is a glimpse into the dark heart of humanity itself to the accompaniment of Wagner and the thud, thud, thud of Helicopter rotor blades.'

Fade out "The End".

Filmography:

"Come and See", directed by Elem Klimov.

"Apocalypse Now Redux", directed by Francis Ford Coppola.

References:

"Hearts of Darkness, A Filmmaker's Apocalypse": This was used for information on the making and releasing of *Apocalypse Now*. This source is also from where the Francis Ford Coppola quote originates.

DVD special features from "*Apocalypse Now - The Complete Dossier*":

"The Post Production of *Apocalypse Now*": This was useful for the Walter Murch and Randy Thom quotes.

"A Million Feet of Film: The Editing of *Apocalypse Now*":

"The Music of *Apocalypse Now*": This was useful for understanding the underlying ideas behind the music used throughout the film.

"Heard Any Good Movies Lately? The Sound Design of *Apocalypse Now*": This was useful for the Walter Murch quotes, such as the one on page 3, situated 2 minutes 35 seconds into that documentary, as well as the one about Roach on page 5 (6 minutes 5 seconds into documentary) Ioan Allen such as the one about ambiances on page 4 (9 minutes 15 seconds into documentary) as well as the one on density of the soundtrack page 3 (14 minutes 14 seconds into the documentary), and Randy Thom such as PBR quote page 3 (6 minutes 47 seconds into documentary) and the one on page 5 (10 minutes 43 seconds into the documentary).

"The Final Mix"

"PBR Streetgang": This was useful for information on acting.

"The Color Palette of *Apocalypse Now*": This was background information on the technical aspects of *Apocalypse Now*, such as the dye transfer process used.

<http://query.nytimes.com/gst/fullpage.html?res=950DE2DE1F30F93AA25750C0A96F948260>: This source helped me to establish the main war movie genre's subcategories that I list on page 1 of the script in order to situate *Apocalypse Now* and *Come and See* in the broader context.

<http://www.newsweek.com/id/93119>: This source helped me to understand the evolution of realism in the war film genre, and Vietnam war movies' contribution to this.

[http://www.epinions.com/content\\_2757795972](http://www.epinions.com/content_2757795972): This source gave examples of realistic war films, helping me to compare *Apocalypse Now* with it.

<http://rogerebert.suntimes.com/apps/pbcs.dll/article?AID=/19990108/REVIEWS/901080302/1023>: This source helped me to understand the subcategory of war films that *Apocalypse Now* and *Come and See* belong to, and is also why I listed "The Thin Red Line" as an example of this subcategory.

<http://query.nytimes.com/gst/fullpage.html?res=9C02E7D7113CF93BA15752C0A9679C8B63&scp=1&sq=Filmmakers+Who+Prized+Social%2C+Not+Socialist%2C+Reality&st=nyt>: This source is where I found both the Nancy Ramsay quote that is on the first page of my script, and the Washington Post quote which is on page 9.

[http://en.wikipedia.org/wiki/Come\\_and\\_See](http://en.wikipedia.org/wiki/Come_and_See): This is where I found the name of the Washington Post critic to whom the quote on page 9 is attributed, as the name was not given in the previous source.

[http://www.jeremysilman.com/movies\\_tv\\_va/come\\_see.html](http://www.jeremysilman.com/movies_tv_va/come_see.html): It is from this source that I found out that a hypnotist was used on Alexei Kravchenko, which I mention on page 7.

Pym, John, "Time Out Film Guide" - Time Out Guides Ltd, 2003: It is from this source that I got the Chris Auty quote page 2.

Russel, Jamie, "Vietnam war movies", Pocket Essentials, Great Britain 2002: This was useful for looking at *Apocalypse Now* in the Vietnam war movies context. This source is also where the Jamie Russel quote on page 10 comes from.

Slocum, J. David, "Hollywood and war - the film reader", Routledge, USA 2006: This provided background information on *Apocalypse Now*.

Westwell, Guy, "War cinema - Hollywood on the front line", Wallflower Press, Great Britain 2006: This provided background information on *Apocalypse Now*.