

Making Apocalypse Now

Episode 26: The Myth Ending



Forward

By **CINEMATYLER**

Thanks so much for your support! What was so interesting about making this episode in particular is that when you think of Coppola's struggle to find the ending of *Apocalypse Now*, you're probably thinking of that famous last-minute decision to intercut Kurtz's death with the water buffalo sacrifice. But what I found fascinating was learning that Coppola actually felt like he had already solved the ending—before that realization hit.

In this episode, we're introduced to a figure who had been quietly influencing things from afar: Dennis Jakob. I had no idea he was supplying Coppola with all these mythological texts while the production was happening, and somehow it just makes perfect sense. If you're out

in the jungle making a massive, unfinished movie and trying to figure out what it's really about while you're shooting it, of course it helps to have someone back home injecting these ancient storytelling ideas into the process.

What's so interesting is how Jakob's influence started to bring in themes and structures from myths like *The Golden Bough*, *The Fisher King*, *From Ritual to Romance*, and *The Waste Land*. And when you think about *Apocalypse Now* as a kind of journey into the heart of darkness—into humanity's primal nature—employing these ancient storytelling devices sort of recontextualizes everything. It adds a layer that, in a way, legitimizes the film's focus on the primal, and shows how deeply rooted its themes are in something much older than just war.

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CHARACTERS



Francis Ford Coppola:

The Hero. A director coming off the massive success of *The Conversation* and *The Godfather* parts I and II is about to embark on a journey that will test his limits—physically, mentally, and spiritually. Will he change the film industry? Will he survive?



Marlon Brando:

The Mega-Star. Brando's career leading up to *Apocalypse Now* left him jaded with the industry and acting in general. With a string of paycheck movies under his belt, Coppola would offer the biggest paycheck yet for the least amount of work. Coppola wasn't sure what he wanted to do with the character that the entire story led to. Could Brando save the ending of the movie?



Jerry Zeisler (Assistant Director):

The Left-Hand. Along with playing one of the most mysterious characters in the movie, Zeisler would assist Coppola in completing his vision. He would give everything to the project, including giving up his chance to rest by staying behind during the hiatus to make sure the production was getting back on its feet.



Dennis Jakob:

The Guru. An old friend from UCLA would be vitally important in guiding Coppola toward the mythology that would be needed to heighten this story and solve the problem with the ending that had plagued Coppola for years.

The Myths

INTRODUCTION

During the final stage of *Apocalypse Now*, Coppola didn't know how to end the movie. Under pressure, he turned to myth and literature for inspiration. He later said he imagined "the classic myth of the murderer who goes up the river, kills the king, and then himself becomes the king," calling it "the granddaddy of all myths."¹ This gave him a structure focused on death and rebirth, not a typical war climax. He drew ideas from *The Golden Bough* by Frazer, *From Ritual to Romance* by Weston, and Eliot's *The Waste Land*, which he said was "so apt for the conclusion of the story."¹

The Golden Bough had the idea of a king who must die for renewal, *From Ritual to Romance* linked sacrifice to healing a wounded land, and Eliot showed a world emptied of meaning. These texts shaped the ritual death of Kurtz and turned the ending into a symbolic transformation.



The Golden Bough by J. M. W. Turner

The Golden Bough

JAMES GEORGE FRAZER

What It's About

The Golden Bough (1890) is a book about myths and old religions, written by Scottish anthropologist James Frazer. He wanted to understand why so many ancient stories and rituals were about life, death, and rebirth. Frazer looked at harvest festivals, fertility ceremonies, and tribal sacrifices from all over the world. He saw the same pattern again and again: a sacred king would be killed to bring life back to the land.²

This king wasn't just a leader—he was a symbol of a god. His death was seen as a way to help crops grow and renew the community. Frazer compared it to the seasons, where winter leads to spring, and a dying god brings new life. This idea—that gods and kings were sacrificed on purpose—was shocking at the time, especially when Frazer compared it to the story of Christ.³ But it had a big impact on literature and psychology. The book includes many examples of strange rituals, sacred rulers, and harvest gods. Frazer believed these stories showed how ancient people thought killing the king was how you kept life going.³

Frazer begins The Golden Bough with a story about a forest near Lake Nemi in Italy, where a sacred orchard was dedicated to the goddess Diana. Here, there was a strange rule—whoever killed the priest-king became the new priest-king.³ The man who held the job had killed someone to get it, and he knew someone else would try to kill him next. He spent his days walking the woods with a sword, always watching for an attack. The title The Golden Bough comes from this story. To challenge the priest-king, you had to break off a golden branch from a special tree before the fight.

Frazer believed this was a real ritual. To him, it showed how some ancient people thought about power and religion. The king wasn't just a ruler—he was a sacrifice. His death was supposed to help the land and the people survive. Frazer said you could see this same pattern in other stories, like Osiris in Egypt or Adonis in Greece. A god dies, then comes back, and the world is renewed.³

The Golden Bough

JAMES GEORGE FRAZER

Why It Matters to Apocalypse Now

deeper, maybe even Vietnam itself. It feels like Willard and Kurtz are re-enacting an ancient ceremony in the jungle.²

The Golden Bough appears in Kurtz's room, and its ideas play a big role in the movie's ending. Kurtz has made himself a god-like leader among the Montagnard people. He rules like a sacred king, deep in the jungle, knowing his time will end with his death. He's gained great power, but at a heavy moral cost. Now he waits for someone to come and end it.

Willard becomes that person. While the tribe performs a ritual animal killing outside, Willard creeps into Kurtz's temple with a machete. When he kills Kurtz, it's shown as more than just a mission—it's a ritual sacrifice to the gods of war and horror.

In Frazer's terms, the old king dies so a new cycle can begin. After Kurtz is killed, his followers bow to Willard, as if he's now the new king. Frazer wrote that to the people watching, the one who kills the god becomes the god. By using this idea, Coppola turned the movie's ending into a mythic ritual. Kurtz's death isn't just about war—it's about cleansing something

The Fisher King

What It's About

The Fisher King is a character from old Arthurian legends. His story is about a king who has been badly wounded, and because of that, his kingdom has become a wasteland. In these stories, the Fisher King is the last person guarding the Holy Grail. He has a wound that won't heal—usually in the thigh or groin—and it keeps him weak and in pain. Since the king's health is tied to the land, his injury causes everything around him to die. The fields dry up, the rivers shrink, and nothing will grow.

The king usually can't walk, so he spends his time fishing near his castle. That's why he's called the Fisher King.⁵ He's stuck in this broken state, waiting for someone to heal him.

The legend says that healing only comes when a brave knight—like Percival or Galahad—comes to the castle and asks the right question. In some versions, it's "Whom does the Grail serve?" or "What ails you, O King?" Once the question is asked, or the knight completes a task, the king is healed and the land becomes whole again.⁵ But if the knight stays silent, the curse stays in place.

The Fisher King story is really a symbol of how a broken leader causes everything around him to fall apart. His wound stands for a loss of strength, purpose, or morality—and that damage spreads to his kingdom. The land can only be healed by an act of kindness, understanding, or purity. That's why the story is about more than just a magical object—it's about emotional and spiritual healing too.

This legend is part of the larger Grail stories, like Chrétien de Troyes' *Perceval* and later versions. Scholar Jessie Weston believed the Fisher King myth came from old fertility rituals, where the health of the king was tied to the land's survival.

Other writers used the story in different ways. T. S. Eliot used the Fisher King in *The Waste Land* to show how society felt lost and broken after World War I. Even today, the Fisher King remains a strong image of a world in decay because its leaders—or its values—are wounded and waiting to be healed.

The Fisher King

Why It Matters to Apocalypse Now

In *Apocalypse Now*, Colonel Kurtz is like a modern version of the Fisher King. He rules over a jungle compound that feels dead and broken. There are heads on stakes, dead bodies in the mud, and a sense that all hope or meaning has disappeared.

Kurtz isn't physically wounded, but he's deeply damaged inside. The horrors of war and the choices he's made have poisoned him. Like the Fisher King, his inner damage has spread to everything around him. His followers perform violent rituals, and any sense of morality is gone. His fortress is a kingdom of fear, cut off from the rest of the world—just like the Fisher King's land was cut off from life and growth.

When Captain Willard arrives, it feels like the Grail knight reaching the cursed castle. He's there with a question—he wants to understand who or what Kurtz has become—and a task. But instead of healing Kurtz, Willard's mission is to kill him. This flips the old legend. The only way to fix things is not to cure the king,

but to remove him. After Kurtz dies, the chaos quiets down. The tribe lowers their weapons. It's like the fever breaks, and the jungle can finally breathe again.

The Fisher King story adds another layer to Kurtz's character. He's not just a villain—he's a broken leader. His ideals, like the values of America or the military, have been twisted and destroyed. When Kurtz says "The horror... the horror..." it sounds like a man mourning the ruin of everything around him. It's like the Fisher King seeing what his pain has done to the land. And when Willard kills him, it feels like a final release—like a wounded king finally being set free.

This moment isn't just about completing a mission. It feels like a dark ritual to cleanse something that's gone rotten. Coppola said he thought of "the Fisher King from *The Golden Bough*" when planning the ending, so this myth was clearly on his mind. It helps turn the story into more than a war movie. The ending becomes a quest to lift a curse by facing the damage caused by a sick and fallen leader.

From Ritual to Romance

JESSIE L. WESTON

What It's About

From Ritual to Romance (1920) is a book by Jessie L. Weston about the legends of the Holy Grail and King Arthur. Weston believed that these medieval stories came from much older fertility rituals that existed before Christianity.⁶ She argued that the knights' quests and the magical Grail were actually based on ancient ceremonies meant to bring life back to the land. Weston linked the Grail stories to myths about nature gods, seasonal changes, and the idea of kings being tied to the health of the earth.

One example is the Fisher King. Weston thought his need for healing was a leftover piece of old rituals where a king's power had to be renewed each year—or where a dying king was replaced to keep the land fertile. The idea of a “waste land,” where everything dies because the king is wounded, comes from these older myths. When the king or god is weak, the earth suffers too. Only through a ritual—like the Grail quest—can balance be restored and life return.⁶

Weston's book looks at anthropology and folklore to support her ideas. She uses Frazer's *The Golden Bough* and other

research to show that the Grail stories come from much older traditions. Her main point is that the Grail quest—and the healing of the Fisher King—is not just a Christian story. It's a hidden “ritual of rebirth” that would have made sense to ancient people.

Weston says the Grail, which later became known as the cup of Christ, might have started as a symbol of plenty from fertility cults. She even links it to a magical cauldron from Celtic myth that could bring people back to life. She also talks about the bleeding lance in Grail stories. In Christian legend, it's the spear that pierced Christ, but Weston points out it could also be a symbol of fertility from older myths.⁶

Her view is that these stories were Christian on the surface, but underneath they carried very old ideas—spring rituals, sacrifices for the land, and the theme of life returning through death. Some scholars didn't agree with all of Weston's ideas, but her book had a big impact. T. S. Eliot said *From Ritual to Romance* helped shape his poem *The Waste Land*. For most readers, Weston's message is simple: the Grail legends are a mix of ancient ritual and medieval storytelling—a blend of old myths about survival through sacrifice.

From Ritual to Romance

JESSIE L. WESTON

Why It Matters to Apocalypse Now

Jessie Weston's ideas helped shape how *Apocalypse Now* ends. Coppola read *From Ritual to Romance* while making the movie and said he “found a lot concerning that theme” of killing the king and moral sacrifice.(2) You can see Weston's influence in how the final scene plays out like a ritual. Kurtz's compound is often called a temple, and it looks and feels like an old altar waiting for a sacrifice.

The night Willard kills Kurtz, the editing shows something important. As Willard moves through the dark with a machete, the tribe outside performs a ritual slaughter of a water buffalo. There's drumming, chanting, and firelight. It feels like a fertility rite—but this one mixes life and death. This kind of scene fits right into Weston's theory. It's a ritual where a sacred figure is killed to renew the cycle. Kurtz is that figure—the “king” being sacrificed. The blood from both deaths connects the two acts, turning them into a violent kind of cleansing.

By using the Grail myth inside a Vietnam War story, Coppola turned Willard's

mission into a dark version of a Grail quest. Willard travels upriver, like a journey into the underworld, to reach Kurtz's hideout—a ruined Grail castle filled with horror. His goal is to end the curse that Kurtz has brought to the land. Weston's work helps us see that this isn't just about killing a man. It's the final step in a symbolic journey. Willard goes through trials along the river—each stop is like a test, the way knights faced challenges in old stories. At the end, he reaches a kind of harsh truth.

When Kurtz says, “The horror...” it's like a twisted version of a knight finally understanding the truth of the Grail. But here, the truth is the darkness inside humanity. Coppola doesn't show the Grail directly, but Kurtz's papers and strange objects could be seen as his version of it. Weston's ideas let us read the ending as part of a mythic cycle. Willard becomes both the one who kills the king and someone who could take his place.

There's a moment where Kurtz's writings are handed to Willard—like passing a cup of knowledge or poison. But Willard doesn't take Kurtz's place. He leaves instead. That choice breaks the cycle of violence instead of repeating it. This

From Ritual to Romance

JESSIE L. WESTON

ending keeps the mythic pattern Weston described, but adds modern questions about morality and power. Her mix of ritual and story gave Coppola a way to turn the end of the movie into something deeper—a symbolic rite of passage that connects war to myth.

The Waste Land

T. S. ELIOT

What It's About

The Waste Land (1922) is a famous poem by T. S. Eliot that shows a world falling apart. It's about decay, confusion, and the deep need for renewal. Eliot wrote it after World War I, at a time when Europe felt drained and broken. People had lost faith in old beliefs, and the world seemed empty and worn out.

The poem doesn't tell a clear story. Instead, it moves from voice to voice and scene to scene. One part might be about London streets, the next about a myth or a conversation in a bar. The jumps feel sudden and jumbled. This broken structure matches the poem's message: the modern world has lost its center. People feel alone, cut off, and unsure what anything means anymore.

Symbolically, The Waste Land uses many of the same myths we've talked about. Eliot even included footnotes pointing to The Golden Bough and From Ritual to Romance. The main image in the poem is a dead, barren land that needs rain—just like the world of the Fisher King.⁷ Eliot starts with the line, "April is the cruellest month," showing that even spring brings

no joy, only pain in a lifeless world.

The poem is filled with signs of infertility and loss. There are dry bones, a woman who can't have children, and rivers with no water. Everything feels empty. People seem lost, their relationships feel cold or broken, and the greatness of the past is just a distant memory. Still, there's a deep desire for healing. The poem brings up the Grail quest and Eastern ideas, as if it's searching for something that can fix the broken world. Near the end, there's a hint of a storm—a possible sign of life returning—and the final word is "Shantih," a Sanskrit word that means peace.

In the end, The Waste Land is about a world that's fallen apart and the hope that something might bring it back to life. Eliot digs through old stories and beliefs, trying to find a way to feel whole again.

The Waste Land

T. S. ELIOT

Why It Matters to Apocalypse Now

The mood and images in *The Waste Land* show up in *Apocalypse Now*, especially in the scenes at Kurtz's compound. Coppola knew Eliot's poem well—Kurtz even reads from *The Hollow Men* in the movie. The camera also shows *The Golden Bough* and *From Ritual to Romance* among Kurtz's books.

Eliot's idea of spiritual emptiness is brought to life in the movie. The Vietnam we see is a kind of wasteland. Villages are destroyed, the jungle is full of fire and darkness, and the soldiers look lost—just like the people in Eliot's poem who drift through life with no direction. By the time Willard reaches Kurtz, the world feels strange and dreamlike. It's no longer just a war zone—it's a place that feels broken in the same way Eliot's world did.

Kurtz's compound feels like Eliot's wasteland brought to life. It's full of fear, emptiness, and people waiting for some kind of meaning or redemption. The native worshippers and the ritual sacrifice look like something out of an ancient rite—but set inside a modern nightmare.

Kurtz himself could be a character from Eliot's poems. He's well-read and quotes literature, but inside, he's completely broken. He's a hollow man—full of fear and insight at the same time.

He even recites lines from Eliot: "We are the hollow men, we are the stuffed men." The Photojournalist echoes Eliot too, shouting, "This is the way the fucking world ends! Not with a bang but with a whimper!" This connects the movie directly to Eliot's view of the world ending—not with a huge, dramatic moment, but with a quiet, empty collapse. Kurtz's final breath—"the horror"—is a perfect example. After all the chaos, his death is silent and eerie. That's pure Eliot.

By using ideas from *The Waste Land* and *The Hollow Men*, Coppola turns *Apocalypse Now* into more than just a Vietnam story. It becomes a larger reflection on moral and spiritual collapse. The war has destroyed everything—values, sanity, and hope. What once seemed like a mission or a cause now lies in ruins. Eliot wrote about the same feeling after World War I. He talked about saving "fragments" from the wreckage of culture. Coppola shows a similar world—broken, confused, and searching for meaning.

The Waste Land

T. S. ELIOT

But Eliot's poems also suggest that healing might be possible—through water, thought, or turning inward. At the end of the movie, Willard kills Kurtz but doesn't take his place. He drops his weapon and leaves. It's not a happy ending, but it might be a small act of redemption. As Willard sails away, it rains. The film shows a Buddha's face, peaceful and still. This final image feels like a quiet return to reflection. It echoes the way Eliot's poem ends—with a longing for peace.

In the end, Eliot gave Coppola a way to show not just the end of a story, but the collapse of an entire moral world. That's why the ending of *Apocalypse Now* feels so heavy and haunting.

The King of the Wood

What It's About

The “King of the Wood” is a mythic figure from the story that gave The Golden Bough its name. We mentioned it earlier, but here’s a clear explanation on its own. In the ancient town of Nemi in Italy, there was a sacred grove dedicated to the goddess Diana. A strange rule governed this place: the priest of Diana—called the King of the Wood—could only get the job by killing the priest before him in a fight.³

Once he became king, he lived with the constant threat that someone else—usually an escaped slave hiding in the grove—would try to kill him next and take his place. This wasn’t just a symbol. It was a real, deadly fight. The role came with honor and maybe even a belief in magical power, but it had to be earned and defended with violence.

To ancient people, this strange custom may have had a magical or sacred meaning. Frazer believed the priest-king was like a spirit of the forest or a god of plants and growth. His life was tied to the health of nature. If he got old or weak, the forest might suffer too—so someone stronger had to kill him to keep the land alive.

There was also the idea that killing the king passed his power to the killer. That’s where the phrase “the murderer becomes the king” comes from. The “Golden Bough” itself was part of the test. Before the fight, the challenger had to pull a golden branch from a sacred tree. That showed he was worthy to fight the king.

Frazer saw this story as the clearest example of ritual king-killing. It was like a rule from another world: only someone who could take the golden bough and win the fight could take the throne. The violence never stopped, but it kept the goddess Diana’s sacred forest in the hands of someone strong. Even if the ritual didn’t happen exactly as told, the story became a powerful symbol. The King of the Wood shows how fragile power is—and how real kingship might demand the ultimate price. It’s a myth that turns leadership into a deadly contest.³

The King of the Wood

Why It Matters to Apocalypse Now

The myth of the King of the Wood has a clear influence on *Apocalypse Now*. Coppola said he based the ending on “the myth of the murderer who kills the king and then himself becomes the king.” That’s the King of the Wood in a nutshell. In the final scene, Willard plays the role of the challenger, and Kurtz is the reigning king. Like the old myth, Kurtz has made himself the ruler of a forest kingdom—in this case, a jungle compound in Cambodia. He knows his time will end with violence. He’s been waiting for someone to come and kill him.

Willard’s slow approach with a machete feels just like the challenger sneaking up on the armed priest. When he strikes, the film cuts between the killing and the tribe’s ritual outside. There’s lightning, drumming, and fire—it feels like a sacrifice that had to happen. One writer called Kurtz a “saturnine, toxic king, ready to die and, just maybe, be reborn.” That captures who he is—a dark, doomed ruler whose death might open the way for something else, or at least end his brutal reign.

After Kurtz dies, his followers bow to Willard. In their eyes, he’s the new king—he killed the old one, so he takes his place. That’s how the myth goes. But Willard doesn’t stay. He drops Kurtz’s manifesto in the mud and walks away. He refuses to take the crown. By doing that, he breaks the cycle. He doesn’t become the next Kurtz.

This twist is important. Coppola follows the old pattern—the killer becomes king—but then stops short. Willard chooses not to join that violent tradition. *Apocalypse Now* ends with a question: can you escape this cycle, or are you always doomed to repeat it? Willard’s final choice—leaving with Lance and spilling no more blood—doesn’t give a clear answer. But it leaves room for hope. Maybe the cycle can end.

Even though Willard walks away, the whole story between him and Kurtz follows the pattern of the King of the Wood. Kurtz’s final words—“The horror, the horror”—can be seen as his way of facing the brutal truth he’s lived by. He understands that in his world, power comes through violence, and every king must be ready to die by the same sword he once used. It feels like, in the end, Kurtz sees his life as part of an old, bloody story. Coppola’s choice to end

The King of the Wood

the movie this way—instead of with a big battle—makes the final scene feel more like a ritual than an action scene.²

By using the King of the Wood myth, Coppola turns the characters into symbols. Kurtz isn't just a colonel who went rogue—he's a figure of broken, dangerous power that must be destroyed. Willard isn't just a soldier doing a job—he's the one chosen to carry out a dark tradition, even if he doesn't want it. That's why the ending stays with people. It feels bigger than the plot—it touches something ancient. One writer said the film "performs The Golden Bough as a final act," with Vietnam as the setting and Willard as the challenger.⁹

And that brings up a question the film never fully answers: to stop evil, do you have to become a killer yourself? Like many old myths, *Apocalypse Now* doesn't give a clear answer. But by using the language of myth—through Frazer, Weston, Eliot, and ancient ritual—it turns a war story into something much deeper: a story about the cost of ending violence through violence.

Selected Comments

KURTZ IMPROV



@madahab64

I imagine that at some point we'll get another version of *Apocalypse Now*. There is footage that could be reinstated, such as the creepy baby bassinet floating down the river that turns out to be loaded with explosives and a boat adrift adorned with monkey heads. It all looks like something out of a Werner Herzog film. When the "Full Dossier" version was released I bought it just to hear Brando doing a full recitation of *The Hollow Men*. The more hallucinogenic the film gets the better, with exception of the French plantation and the stranded Playboy bunnies sequences. At least Coppola had the wisdom to discard the latter. But I will always prefer the original theatrical cut. When I first saw the film I wasn't sure whose severed head that was. I figured that it was either Chef or Dennis Hopper. The latter just vanishes and we're never told what happens to him, but it's a safe assumption that he was part of the ornaments decorating Kurtz's temple. I don't understand why that scene with Brando reading the *Times* magazine article was removed from the Final Cut version. Given how much Brando cost you'd think they'd want to get their money's worth. It's a good scene. Anything that makes Willard's mission less black and white adds an element to this otherwise simple story, especially in regards to the murky objectives we had in Vietnam. Even as a kid in the early 70's this event was way off my radar. It must have been a nightmare.



@michaelhall2709

"No one knew if we had just witnessed one of the great performances of an illustrious career, or an experiment that didn't quite work." Fifty years later, critics and audiences are still wondering. At the time of the film's release reviews that called it either a masterpiece or an abject failure seemed united in the consensus that it derailed in its third act, and that Brando's performance was a self-indulgent disappointment. These days, time and distance have lent it some respectability. Maybe the film would have benefited from another actor (it's interesting to contrast Brando's portrayal with that of John Malkovitch's Kurtz in the 1991 TNT adaptation of *"Heart of Darkness"*), or a Brando who didn't show up for work uncooperative and a hundred pounds overweight. But the performance is now iconic, in the sense that it's almost impossible to imagine it going down any other way.

Selected Comments

KURTZ IMPROV



@en21b

I always felt Kurtz wanted Willard to take his place. To "Charlie Mike", continue the mission. Kurtz was tired, spent, he had had enough of all that Vietnam and his life had become. Kurtz had kept Willard subdued to talk to him and make Willard see things the way Kurtz saw things. Kurtz always struck me not just as a military leader of the Montagnard Army but also as a de facto father figure. Especially after seeing the Redux version of the film. Brando's interaction with the kids really made this idea stick out to me. But Kurtz wanted Willard to continue to take care of these people after he was gone. Obviously Kurtz's wishes did not come to fruition because we see Willard leaving in the PBR with Lance after killing Kurtz.

Anyway, that is my thought process on the ending. I love these videos Tyler. I look forward to them religiously. Thank you for all your hard work.



@matthewrikihana6818

I was moved to see Brando working alongside the children outside the converted shipping container. Getting them to move to the side, I'm not sure all he said to the kids, but I clearly heard him say "haere mai" to one. This, I believe, is Tahitian as it is very close to the NZ Maori language which I teach in. "Haere mai" means come here. I can imagine the comfort Marlon was experiencing being surrounded by tamariki (children) who reminded him of his Te Tiaroa island home. I, as a Te Reo Maori (language) speaker, enjoyed this insight into Brando's psychology.

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BRIAN GRANILLO	David Morales	gioscoto	Jeffrey Jackson
Bryan M.	David Russell	Graeme Neil Reid	Jens Sylvester Wese-
Buttercup	David Sheffield	Grant Schweitzer	mann
Calum Young	David Spake	Gregor P	JHH2
Caracasaurian	David Stanaway	Grep O'Matic	Jim Raden
Cary McManus-Davis	David Thornthwaite	halfsquatch	JimBob Patey

Patrons

THANK YOU!!!

jittisoolt	Lesley	oof	Rune Olsen
Joel Shapiro	Lily Blanchard	Oran Carroll	Ryan Ellis
Joey	Logan	Orapher	Sam Dickson
John Cusack	LonerD	P K	Sam Harwood
John David Levy	loose wire	Paolo Barbolini	Sam Naji
John Donaldson	Loren Greenblatt	Patrick Delaney	Samuel Fundingsrud
John Edge	Luis Romero	Paul	Samuel Handwich
John Harris	Lurlear	Paul Dickinson	Samuel McAlpine
John Libal	Makabe Rokurota	Paul John Showalter	Scott Rehorn
john w ortiz	Make Stuff	Paul Spence	Seamus Lavan
john zatezalo	Manon Raja	Paul Thomas	Sean Doyle
Johnny North	Mark Baumgardner	peter eisenstein	Sean Vale
Jon Mobley	Mark Hammer	Peter Runkel	Shannon Mullins
Jon Payne	Marshall Crawford	Pineapples	Stefan Johnson
Jon Power	Martin Forchemer	POP	Stephen Glenn
Jonathan R Charles	Martin Kirsch	Pop Culture Minefield	Steve Katz
Jordan	Matt	w Keith and Gerry	Steve Wyshywaniuk
Jordan B. Anderson	Matt -	Quincy Battieste	Steven Medcraft
Jose Islas	Matt Colville	quirkformity	Stuart Schwartz
Joseph	Matt Finnegan	Ragin' Canadian	Syd
Joseph Dillman	Matthew Bouchard	Raja Thiagarajan	Taylor DeLuca
Juan Pablo Coronado	Matthew Weinstein	Ramble	Tenderloin Stew
Justin Gaudet	Mauro V	Reilly Maresca	The Brad Show
Kadath	mcceri	Rex Dotson	thomas bookallil
Ken Duncan	Michael Andre	Richard Goodwin	Thomas Chen
Kevin Boyd	Michal Krupka	Richard Mawle	Todd Peterman
Kevin Griffin	Mike Bird	Richard Millett	tony stone
Kevin Ramirez	Minna	Rick OBrien	Tord Nytn
kevin Shumbera	Mistre_Stevnes	Rob Gilleece	Totoro
Kheng Lai Tan	MrMcKonz	Rob Williamson	Trev Goldring
Kieran Kenney	Narrative Roux	Robert	Trevor Blohm
Kieran Stephens	Neither-Neither	Robert Decker	Trevor Ramirez
Konstantin Bredyuk	nicholas barragan	Robert Scharba	unos hombres buenos
Kurt Hibchen	Nikita Liamzine	Rodney	VAUCHER AR-
Kyle F. Valle	nikki johnson	Roger Dyer	CHITEKT
lee jones	Noah Smith	Ron	Victor LaValle
Lee Young	Nolan Raymond	Ross	Viktor Puchinger
Leo Leigh	Oblomov	Royce Stephens	Walker Pedersen

Patrons

THANK YOU!!!

warren blyth
Will Turpin
William Cawfield
William Dickey
William Tompkins
woodruff phillips
Xenia Nobl
Zach Newland
Zachary Sersland
ZeosPantera
Zerj
Zeropayton
zeroswitch
Zig
Zrath Smiley
Zveebo
tota