

Making Apocalypse Now

Episode 27: The Carabao Ending



Forward

By **CINEMATYLER**

Thanks so much for your support! I've been weirdly excited about doing this episode for a long time. I think it's because the subject matter, while definitely controversial, is also strangely exciting in how it all came together.

As much as the slaughter of the water buffalo remains one of the most talked-about aspects of *Apocalypse Now*, what's often overlooked is the almost mythic way Coppola arrived at the idea to cut between that and Kurtz's death. It feels like something he discovered right in the moment. It's like an epiphany born out of desperation and years of uncertainty over how to end the movie. That simple yet powerful juxtaposition somehow resolves one of the movie's biggest questions: how do you create a finale that can stand alongside all the unforgettable sequences that came before it?

What made this episode especially exciting to explore was

drawing the line all the way back to the silent movies that inspired Coppola to pursue film like *October: Ten Days That Shook the World*, and specifically, the moment in Eisenstein's *Strike* where a bull's slaughter is intercut with a massacre. It somehow brings the movie and Coppola's career up to that point full circle.

It really shows how much Coppola believes in cinema's power to express what words can't. And in making this connection, I also realized he had used a similar approach at the end of *The Godfather*, which, in a way, gave him the freedom and reputation to take on *Apocalypse Now* as a movie under his complete control.

Somehow, this episode feels like a triumphant resolution not just to the movie, but to Coppola's entire process in making it.

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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?



Dean Tavoularis (Prod. Design):

The Designer. His creative eye will breathe life into the surreal world of *Apocalypse Now*. Working on multiple large locations at once (including the construction of a giant temple) could make a person lose their mind, but Tavoularis keeps cool under pressure.



Jerry Zeismer (Assistant Director):

The Left-Hand. Along with playing one of the most mysterious characters in the movie, Zeismer 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.

Understanding Cañao

IFUGAO TRADITION

In the final moments of *Apocalypse Now*, a water buffalo is ritually killed by a group of Indigenous Filipinos. This scene wasn't staged for the movie. It was part of a real ceremony that director Francis Ford Coppola and his crew witnessed while filming in the Philippines. The group performing the ritual was from the Ifugao people, an Indigenous community from Northern Luzon. They had been hired to work on the set and live near the filming location. When they held a traditional celebration called a Cañao, Coppola asked for permission to record it and use the footage to shape the movie's ending.

What Is a Cañao?

A Cañao (also spelled Kanyaw or Kañao) is a traditional community ritual practiced by the Indigenous peoples of the Cordillera region in Northern Luzon, Philippines—especially the Ifugao. It's a celebration that brings people together to mark major life events: weddings, funerals, house blessings, peace pacts, harvests, healing ceremonies, and more. Each Cañao is a mix of spiritual tradition, social gathering, and cultural identity. Think of it like a big community event that's also sacred.

The ceremony almost always involves the sacrifice of an animal. It could be a chicken, pig, or even a water buffalo (also known as a "carabao" in the Philippines). The animal is offered to the spirits or deities, especially Kabunyan, a sky god worshipped by many Cordillera groups. The sacrifice is seen as a way to ask for blessings, healing, guidance, or protection.

The ritual is led by priest figures called mumbaki, who chant ancient prayers and perform a kind of fortune telling. These chants call on the spirits of ancestors and deities to witness the ceremony and help guide its outcome. Community members gather to help, feast, and celebrate together. There's music from drums or gongs, rice wine called tapuy, traditional dancing, and storytelling. Everyone contributes. It's not just for one family—it's for the whole village.

How the Ceremony Works

The family hosting the Cañao decides the purpose and size of the celebration (for example, a simple healing ritual or a grand wedding feast). They get the animal(s) to be sacrificed. Often, they might raise a pig or cow themselves or gather resources to buy one. These animals are treated with respect and care beforehand, since they are going to become an offering to their god. The date is scheduled according to signs or practical needs, and the host gives out invitations through the community. Neighbors and relatives are expected to come and help. In the days leading up to the event, everyone contributes. Men might chop firewood and set up a ritual space. Women pound rice and prepare other food. Jars of rice wine are fermented or readied. The atmosphere is full of excited cooperation as the village gets ready for the big day.³

On the day of the ritual, the animal is brought out before the community. There may be earlier ceremonies, like chanting or a wine-sharing ritual in the priest's house. A mumbaki might examine the liver or bile of a chicken or pig for signs. If the

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signs are good, the ceremony goes forward.

The animal is killed quickly and respectfully, often with a single blow. In the case of the carabao seen in *Apocalypse Now*, it was struck in the spine at the base of the neck.¹ The blood is saved and sometimes used in further ritual acts. The meat is then distributed. Different parts are given to different families or honored guests. In some cases, people run excitedly into the jungle with their share, shouting with joy.¹

The day continues with cooking, feasting, dancing, and more chanting. Traditional rice wine is passed around. The energy shifts between sacred focus and communal celebration. Children might play with animal parts like hooves, and elders pass on stories. When the meat is gone and the rituals are finished, the event quietly comes to an end. The spirits have been honored. The balance between the human and the spirit world is restored.

Cañao in *Apocalypse Now*

When Coppola was filming *Apocalypse Now* in the Philippines, he hired members of the Ifugao community to work on set and appear in the movie. They brought their culture with them. In September 1976, they held a real Cañao to honor their traditions. Eleanor Coppola wrote about the event in her production diary. She and a small crew were allowed to respectfully film some of the ceremonies, including a long overnight chant, the killing of pigs, and the ritual sacrifice of a carabao.²

Jerry Ziesmer, a member of the crew, described the reaction: “The killing of the water buffalo and the

assassination of Kurtz brought out both revulsion and fascination among the cast and crew... In a matter of ten minutes the whole carcass...had been cut apart and given out to the Ifugaos. Where the dancers and water buffalo had been was now empty of all people. The festival was over.”¹

The ceremony wasn't originally part of the plan for the ending. But when Coppola saw it, he realized it held deep emotional and symbolic power. The chants, the firelight, the dancing, and the sacrifice created a feeling that words couldn't capture. He decided to intercut this footage with the fictional assassination of Colonel Kurtz. The real-world ritual gave weight to the movie's final moments.



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Themes of Sacrifice and Rebirth

The Cañao is about more than just tradition. It's a ceremony of transformation. A life is given so that blessings can come. It marks a moment of passage—whether it's healing after illness, joining two people in marriage, or sending off the dead. Life, death, and renewal are all tied together.

That's why the ritual fit so powerfully into the end of *Apocalypse Now*. Willard killing Kurtz isn't just an execution—it's a kind of offering. Something ends so something else can begin. The intercutting of the carabao and Kurtz deepens that idea. It suggests that what we're watching isn't just violence—it's ritual. Coppola wasn't using the Ifugao ceremony for shock. He was using it to say something bigger about war, humanity, and the cost of transformation.

Understanding the Cañao helps us understand the movie. It reminds us that what we see on screen came from a real culture, with real meaning. And that meaning shaped the final moments of one of the most haunting movies ever made.

Soviet Montage

EISENSTEIN

Francis Ford Coppola's *Apocalypse Now* ends with something truly shocking: a real water buffalo is slaughtered on camera, intercut with the fictional killing of Colonel Kurtz. It's a brutal finale that burns into your memory. But Soviet filmmakers like Sergei Eisenstein were using bold editing to create meaning beyond the individual shots a century ago.¹

What is "Montage" in Film?

In simple terms, montage means editing shots together in a way that builds new meaning from their sequence. It's about how one image follows another to make the audience think or feel something extra.² Early Soviet filmmakers discovered that the order of shots can completely change our perception. In the 1920s, Lev Kuleshov showed people the same blank face after different images – a bowl of soup, a coffin, a woman on a couch – and viewers "saw" the actor express hunger, grief, or desire based solely on the pairing.³ The footage of his face never changed, but the context did. That experiment was the first hint of montage's power.

Eisenstein's Five Types of Montage

Sergei Eisenstein took these ideas and ran with them. He defined five basic methods of montage editing, each with a different purpose. Here's a quick rundown with simple examples:

Metric Montage:

Cutting based on a set time interval, no matter

what's happening in the shot. The edit has a steady, mechanical rhythm.⁵ This can create suspense or pressure by its very timing. Think of a bomb-defusal scene that cuts every second to the ticking timer. Your heart rate goes up because the cuts themselves feel like a countdown.

Rhythmic Montage:

Cutting based on the action or movement within the shots, rather than a strict clock.⁵ The pace of the editing follows the visual rhythm. A calm moment uses longer shots; intense motion uses quick cuts. In a car chase or fight scene, the faster the cars speed or the more punches thrown, the faster the cuts.

Tonal Montage:

Cutting to sustain a mood or emotional tone.⁵ The images may be linked by a common feeling or atmosphere. The editing supports that vibe, whether it's tranquil or tense. For example, in *The Revenant* (2015) there's a sequence where a character's steamy breath fades into a shot of a misty sky, then a shot of smoke from a fire – different images, same chilly tone.⁵ The slow, gentle cuts keep us immersed in a quiet, somber mood.

Overtonal Montage:

A mix of metric, rhythmic, and tonal – layering all those elements to push the emotional intensity even further.⁵ This is a more complex, almost abstract technique. The idea is to hit the audience on multiple levels at once (tempo, action, mood). Imagine of a movie's climax where the editing combines frenetic cuts, dramatic music, and powerful imagery all at once. The shower scene in

Soviet Montage

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Psycho (1960) is a great example. The rapid slashes of the knife, screeching violins, and frantic cuts create pure terror. It's metric (fast cuts), rhythmic (following the stabbing motions), and tonal (sustaining panic) all at the same time.

Intellectual Montage:

This one matters most for *Apocalypse Now*. Intellectual montage means editing together two unrelated images to spark a new idea in the viewer's mind.⁵ Instead of matching content, it clashes content to create a metaphor or message. The classic example is Eisenstein's *Strike* (1925). He cuts between footage of workers being massacred and footage of a bull being slaughtered.⁵ By "smashing" those shots together, a third meaning emerges: the workers are being treated like animals. The audience connects the dots automatically. In *Apocalypse Now*, Kurtz's ritual execution is intercut with a buffalo's sacrifice, implying Kurtz is a kind of human sacrifice or that war is as brutal and primitive as an animal slaughter.

Intellectual Montage: Collision = Idea

Eisenstein believed that the most powerful editing isn't the smooth kind that just tells a story, it's the collision of images that produces new meaning. He argued that when two shots collide, the viewer's mind does the work of interpreting their relationship, and that "collision" sparks an idea or emotion that neither shot could convey alone.³ In his view, montage was a sort of visual dialectic: one shot is the thesis, the next shot is the antithesis,

and out of their conflict the audience perceives a new synthesis – a new thought or insight.³

For example, in October (1928), Eisenstein wanted to criticize the Russian provisional leader Alexander Kerensky. How to do it? Not with dialogue, but with montage. In one famous sequence, Kerensky ascends a grand staircase to assume power. Eisenstein then cuts from Kerensky to a mechanical peacock automaton, and then to a statue of Napoleon.⁴ No title card or narrator is needed to tell us what that means. By juxtaposing those images, the film basically shouts, "Kerensky is a vain peacock, strutting like he's Napoleon." It's a scathing visual metaphor delivered in three quick shots.



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Another example: *Battleship Potemkin* (1925) features the Odessa Steps massacre, where a peaceful crowd is brutally attacked by soldiers. Eisenstein uses montage to amplify the horror. We see a mother shot in the stomach, then a baby carriage rolling down the steps, then rows of marching boots, then terrified faces, all in rapid succession.¹ The terror and outrage we feel come not from one single image, but from the compound effect of all those images crashing into each other. Eisenstein's goal was exactly that: use editing to provoke the viewer's feelings and convey ideas (about injustice, brutality, revolt) on a visceral level.

Intellectual montage is all about making the audience think and feel through contrasts. Eisenstein saw film editing as a language: just as words put together can mean more than each word alone, shots cut together can express ideas that aren't literally shown. It's a technique that forces you to pay attention and draw conclusions – sometimes without even realizing it.

Modern Uses of Montage

So, do we still see these kinds of montage tricks in modern movies? Absolutely. Even if most directors aren't making silent Soviet propaganda, the core idea of intellectual montage – colliding images to communicate something – is alive and well. In fact, you've probably felt it in recent films without realizing it.

One filmmaker who uses this technique often is Darren Aronofsky. In Aronofsky's *Requiem for a Dream* (2000), every time the characters get high,

the film launches into a rapid-fire montage of extreme close-ups: eyes dilating, drugs dissolving, syringes, pills, a gas stove lighting, etc. Each shot lasts only a blink (around 9 frames each, less than half a second) and comes with its own jarring sound effect.² These aggressive smash-cuts do more than show how they take drugs – they make you feel the rush and the chaos of addiction. The montage itself becomes the message: the characters are trapped in a repetitive, frantic cycle, and you experience a mini version of their high and crash through the editing. It's very much in the spirit of Eisenstein's intellectual montage (combined with metric timing for that rapid rhythm) – disorienting the audience to put us in the characters' headspace.²

Another recent example comes from the Oscar-winning *Everything Everywhere All At Once* (2022). This movie is filled with expressive editing techniques, but one sequence stands out as a direct descendant of Soviet-style montage. In the climax, the protagonist Evelyn hurtles through dozens of alternate universes in a matter of seconds. The film essentially smash-cuts through a rapid slideshow of Evelyn's different lives – chef, opera singer, kung-fu master, etc. – each image flickering by almost too fast to register.⁶ The shots are wildly different (one moment she has hotdog fingers in a weird world, the next she's a piñata, then a rock, then an action hero, and so on), yet they're all centered on her face and emotions as she experiences this mind-bending journey.⁶ The result is that we feel the overwhelming chaos of infinite possibilities. It's a head-spinning montage that conveys the film's big idea – the fragmentation of self across the multiverse –

Soviet Montage

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purely through conflicting imagery. In a few seconds of audiovisual collage, we emotionally get what it's like to have your reality splintered into many pieces.

two things, and let them create the meaning. It's film editing as a powerful form of expression that can leave you thinking about it long after the movie has ended.

Filmmakers today continue to use these techniques, sometimes in new contexts. Christopher Nolan, for instance, often cross-cuts multiple storylines not just for parallel action, but to draw out thematic connections consider how Dunkirk interweaves three timeframes, or how Inception layers dream worlds. The editing creates a larger idea out of disparate threads. Music videos and movie trailers also lean heavily on montage. Trailers frequently collide contrasting scenes like moving from one moment a quiet dialogue to the next a montage of explosions and quick images to convey the film's range and hook our emotions in a short time. It's essentially intellectual montage in miniature: the juxtaposition of calm and chaos in a trailer can suggest a deeper theme (e.g. "this story starts peaceful but descends into war"). Even a pop music video might cut from, say, a performer singing on a street to flashing images of protests, nature, or other symbolic visuals, all to evoke feelings or commentary beyond the lyrics.

The bottom line is that the language of montage is everywhere in modern editing. We might not always notice it consciously, but we definitely feel it. A well-placed cut can speak volumes. It can compare two ideas, shock us with a contrast, or silently draw a connection that resonates. Apocalypse Now's finale works the way it does because of this legacy. By intercutting those two deaths, Coppola tapped into a cinematic technique that goes back to Eisenstein: show the audience

SOURCES

Endnotes

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Selected Comments

THE MYTH ENDING

E

@ericchantz4275

An absolutely fantastic presentation, as usual! I also remember an interview with Coppola, where he mentions the importance (as told him by Dennis Jakob) of Jungian analyst Mircea Eliade's "The Myth of the Eternal Return." I'd love to hear more about Jakob.



@tmrezzek5728

Dennis Jakob! Roger Corman hired Jakob to film location work for The Terror. When Jakob returned the camera equipment, Corman saw some Civil War costumes in Jakob's car. Jakob confessed he'd also been using the equipment (but his own film) for a UCLA project. Corman just laughed it off and complimented Jakob on his resourcefulness.

T

@ThirdSpectrum

I always loved when Jack Nicholson was asked about working with Brando when they filmed the western movie The Missouri Breaks he basically said "he's a great actor, but I would never want to work with him again"



@Marzipan-B

Happy to see others feel the same way I do about Brando. The film is so good he doesn't wreck it but I can't help but imagine the many other actors who would have done their job, would've been happy to do so and would have made better Kurtzs. We got a spoiled, overweight man sweating in shadows. Having not even been bothered to read a one hundred page book was just so disrespectful.



@MrTired666

Was Brando worth it? Of course he was... it wouldn't have been the same if it wasn't him. Sometimes pain leads to a greater outcome. I'm sure Coppola would agree

R

@Ruylopez778

Agreed. Brando was the 'shitty and pretentious'. Equal parts saviour and nightmare. He exposed a lot of flaws that elevated the end result. Maybe he was a prick, but a sensitive one at that, who could pinpoint problems and see through bullshit. Brando was smart enough to fix the ending - perhaps even by accident - despite his cynicism towards Hollywood. Worth every penny. Being out of shape may not have been intentional, but it forced Coppola into a better direction.

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