Effects of war revealed in Apocalypse Now

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hospital. Willard says, "They must move on to his mission. When they will not submit, he shoots the woman himself, to eliminate the need for a decision. Is he being ruthless or being a humanitarian? As he said himself, the soldiers in Vietnam try to justify their existence by filling the enemy full of bullets — then giving him a bandaid. When Willard overcomes this ideology and institutes death — he is more humane or less? Like Charles Foster Kane, it was not that Willard was "ever brutal. He just did brutal things." The lack of emotion and morality, brought on by this regression, eliminates the possibility that Willard was brutal — he was merely functioning. "Doing what has to be done," as Kurtz explains his methods in war.

The kind of blatant violence portrayed in the film is new to motion pictures (the documentary about Vietnamese Hearts and Minds has real footage of atrocities), but Apocalypse Now offers a new utilization of violence — not only does it shock you, it also is so constructed as to affect you personally as it does the men in the war.

One of the major ambiguities in the film is the character of Kurtz. Up to the meeting of Willard with this virtual god of the interior inhumanity, the story is a dream steeped in realistic details. But then the sheer unreality of Kurtz — an almost mythic figure — is disturbing. The feel developed in the preceding two hours new wavers, and the film inches along, the audience not knowing whether the experience of the film will be fulfilled, doubt remaining even after it is all over.

Eisner Kurtz is a symbolic representation of the ultimate human理想 (some of his theories about war and killing are fascinating, because either they are truly profound, or they are crazy — they are probably all very true) for the regressed human, and that is why they frighten us so much) or he is a poorly drawn character who must be drowned in mystery to give him a pseudo-mythical mystique.

His ideas support the former suppositions, but the ambiguity remains. In any case, his many statements are consistently correct from a sociopathic (i.e., primal) perspective. For example, the secret of victory in war, he claims is to be "moral" and at the same time be able to utilize...primordial instinct to kill without judgment, feeling, passion." He praises the genius and will to murder (a concept inter lect) and who can say that deep down he is not right? Or is he (Who is to say that, while his goals were uncomprehensible, Adolf Hitler's methods were incorrect in the physical sense) Covpol makes little of Kurtz's ideas, and markets him with the label of madness and one wonders whether Kurtz is to be reinforced and mold, in an animistic sense. Perhaps this kind of downplaying is to respect human strengths of the movie, the horror that the war-regressed living brings to us, and the very real sensation (this is method of the first film that truly conveys it of what it feels like to need the jungle, even though you don't want it, and to know that you can never be the way you were before.

If it is flawed, and it is, then Apocalypse Now is also one of the most affecting films there has ever been on the experience of "you can never go home again." — Kevin Cunningham

Movies

This week's LSC lineup:

! Death on the Nile, Fri., 7 & 10, 26-100.
! The China Syndrome, Sat., 7 & 10, 26-100.
! Psycho, Sun., 6:30 & 9, 26-100.

Music

! The Inlifters and The Lonely Boys Fri. and Sat at The Space, 76 Batteryman St., Boston.
! Kleen Kvet and The Trademarks Fri. and Sat. at Cantone's, 69 Broad St, Boston.
! The Rings and The Jetts Fri. and Sat. at The Cbj, 823 Main St., Cambridge and the	
! Chick Corea and Gary Burton at the Berklee Performance Center, Sunday, Oct. 21, at 7.30pm. Tickets are $9.20 & $8.50.

Theatre

MIT Dramashop presents an Evening of One-ACT Plays on Wed. — Fri., Oct. 17-19 at 8:00 pm. Guest-directed by Jean Genet and The Love of Don Perlimpin and Belsa in the Garden, by Federico Garcia Lorca will be presented at the Agassiz Theatre, near Harvard Square. There will be a short critique after each performance. Admission is free and open to the public. For more information, call the MIT Drama Office at 253-4456.

The MIT Shakespeare Ensemble presents The Winter's Tale, October 18-23 in the Saun (Student Center), all performances at 8:00 pm. Tickets (all numbered) are $8.50, with $1 off for students (at any institution), and 50 cents off per ticket for a group of 10 or more. All other nights all seats $2.50.

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DISCUSSIONS WITH TECHNICAL STAFF

DEMONSTRATIONS
- Image Processing Analysis
- Computer Graphics
- Chase of Ability and Design Capability

DISPLAYS
- Space Shuttle controls
- Chemistry
- Geographic local levels
- Chess
- Finite Element
- Co-ordinates
- A computer capable of simulating single macromolecular system
- Apollo Crew
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Robert Duaval as the war-loving Lt. Col. Kilgore.