

**DIFFERENT MEANINGS OF HERO
BETWEEN CLINT EASTWOOD'S FLAG OF OUR FATHER
AND LETTER FROM IWO JIMA MOVIE**

UNDERGRADUATE THESIS

UNIVERSITAS BRAWIJAYA

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**STUDY PROGRAM OF ENGLISH
DEPARTMENT OF LANGUAGES AND LITERATURE
FACULTY OF CULTURAL STUDIES
UNIVERSITAS BRAWIJAYA**

2015

**DIFFERENT MEANINGS OF HERO
BETWEEN CLINT EASTWOOD'S FLAG OF OUR FATHER
AND LETTER FROM IWO JIMA MOVIE**

THESIS

**Presented to
Universitas Brawijaya
in partial fulfillment of the requirements
for the degree of *Sarjana Sastra***

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ABSTRACT

Herdanu. 2015. **Different Meaning of Hero Between Client Eastwood's Flag of Our Fathers and Letter From Iwo Jima Movie.** Study Program of English, Department of Languages and Literatures, Faculty of Cultural Studies, Universitas Brawijaya. Supervisor: M. Andhy Nurmansyah, M.Hum; Co-supervisor: Arci Tusita, S.S., M.Hum

Key words: *Character, Mise-en-scene, The Concept of Hero.*

In this modern era, the media to spread literary works is not only in form of written text but also in form of media that can be seen, for example movie. Movie has become one of the most popular media in literary work nowadays and also part of life. In this study, movie used as the material object are "Flag of Our Fathers" and "Letter from Iwo Jima" by Clint Eastwood. Here, will be focused on the analysis of each character to reveal the meaning of hero in the movie. Therefore, the writer will answer the problems formulation of this study about how the meaning of hero is constructed in the movie "Flag of Our Fathers" and "Letter from Iwo Jima" by Clint Eastwood?

This study uses an objective approach to analyze and interpret data. In objective approach will deeply analyze the meaning of hero on each character through the movies. This study uses a qualitative approach to describe the events clearly and systematically.

The result of this study discovers meaning the hero which manifested in some characters in the film. They are John 'Doc' Bradley, Ira Hayes, Saigo, and captain Kuribayasi. These characters think that become a hero have its own way. Although, they have to sacrifice their body and soul and their energy for their state purposes.

Finally, for the next researcher, it is recommended for students majoring on literature to analyze the character of the same material object with another approach. It can be analyzed for using psychoanalysis approach and culture studies. Besides, this study can be used as the references of the next research with another object.

ABSTRAK

Herdanu. 2015. **Perbedaan Makna Pahlawan atau Hero Pada Film Flag of Our Fathers dan Letter From Iwo Jima yang Disutradarai oleh Client's Eastwood.**

Program Studi Bahasa dan Sastra Inggris, Jurusan Bahasa dan Sastra, Fakultas Ilmu Budaya, Universitas Brawijaya. Pembimbing (1): M. Andhy Nurmansyah, M.Hum; Pembimbing (2): Arcci Tusita, S.S., M.Hum

Kata Kunci: *Karakter, Mise-en-scene, Konsep Pahlawan*

Di zaman yang telah berkembang dan modern, penyebaran karya sastra tidak hanya berupa tulisan saja tetapi dapat pula berupa media yang dapat dilihat secara visual contohnya film. Film merupakan salah satu media karya sastra yang populer pada saat ini dan juga dalam kehidupan manusia sehari-hari. Dalam penelitian ini, film “Flag of Our Fathers” and “Letter from Iwo Jima” digunakan sebagai objek material. Fokus penelitian adalah menganalisis makna hero atau pahlawan yang ada pada karakter di film tersebut. Oleh karena itu, berikut adalah rumusan masalah yang menjadi acuan dalam penelitian ini adalah bagaimana makna pahlawan atau hero terbentuk di film “Flag of Our Fathers” dan “Letter from Iwo Jima” yang disutradarai oleh Client's Eastwood?

Penelitian ini menggunakan pendekatan obyektif untuk menganalisis dan menginterpretasikan data. Dalam pendekatan obyektif akan dibahas secara mendalam mengenai makna pahlawan atau hero pada setiap karakter yang ada di film tersebut. Penelitian ini juga menggunakan metode kualitatif untuk mendeskripsikan dan menjelaskan kejadian atau peristiwa dalam analisis secara jelas dan sistematis.

Hasil penelitian ini menunjukkan bahwa makna pahlawan atau hero yang tergambar pada karakter John ‘Doc’ Bradley, Ira Hayes, Saigo, and captain Kuribayasi mempunyai makna sendiri. Mereka meyakini untuk menjadi seorang pahlawan jalan yang mereka tempuh berbeda-beda, meskipun harus mengorbankan jiwa raga dan tenaga demi kepentingan Negara.

Akhirnya, Dalam penelitian selanjutnya oleh mahasiswa jurusan bahasa dan sastra disarankan untuk menganalisis karakter dari objek material yang sama dengan menggunakan pendekatan lain seperti menganalisis dari pendekatan psycologi dan budaya yang terdapat dalam film tersebut. Selain itu, penelitian ini dapat digunakan sebagai rujukan penelitian selanjutnya dengan objek yang berbeda.

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The writer

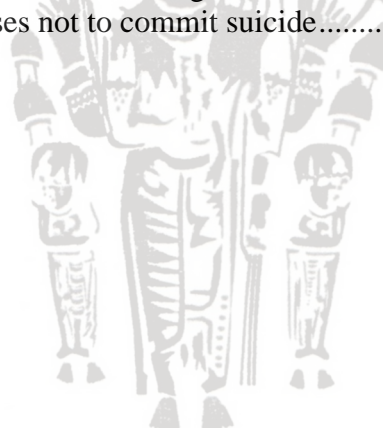
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CHAPTER I

INTRODUCTION

This chapter mainly discusses the background, problem, and objective of the study. To give detail information of the introduction, this chapter also covers the explanation of the significance of the study.

1.1 Background of the Study

Movie has become one of the most popular media in literary work nowadays and also part of life. Movie is a dominant mode of human expression. It is common that people often watch movies in daily life or daily activities. In some cases, this activity can be one of our hobbies. Movie has close relationship with mass media, especially television. Media itself is an interesting topic to be discussed in this modern and globalization era because it cannot be separated from humans' daily life or daily activities in the world. Consequently, the role of mass media shifts not only as communication media but also as the agent of social change and globalization, producing social norm, belief, ideology, and value. It means that mass media have connection with social life as the media is aimed to deliver ideology to the society. Mass media, especially movies are considered as an important art form because they entertain, educate, and inspire audience.

Movies are not the same as the book or any printed materials such as novel. Novels and movies already have certainly differences, because any printed materials like novels and movies use different media to convey stories. If the text of literary works such as novel or any printed materials speaks through language and words, then movies speak using audio-visual form. A literary work such as novels or any printed materials invite readers to freely imagination to follow the story. Readers are free to have the imagination about the image of characters, settings, and plot in the story. In addition, in a literary work is not uncommon writer managed to provoke the curiosity of the reader with their words. This is why the words are very important in a literary work. While the movie invites the audience to enjoy the story without freely imagination about characters and plot or setting. Movie has also the elements of literary work; the plot, theme, setting, and character. Movie gives the audio-visual. The representation of these literature elements via audio visual feature will provide an interesting form of media literary work. Movie is sophisticated of literary work because consist of many element of literature. Jalu (2010, para. 10) said that:

Film is therefore visual literacy (as opposed to verbal literacy), a new medium which is an extension and enlargement of the idea of literacy itself. In contemporary scholarship, everything written, for example, film scripts, are a part of the study of literature, thus film is a branch of literature.

Movie is a representation of our daily life. It portrays our environment, government, and especially societies. The film industry is an industry that is endless, such as Hollywood. Hollywood is a central of famous film industry in the world until now. Hollywood can produce about 500 movies in a year in any

kind of genres, such as thriller, drama, musical, and animation (Girlfriend, 2008, p. 17). Basically, movie is a term that includes motion pictures produced by recording images or creating images using animation techniques or special effects.

There is no doubt that those movies become trendsetter and directly affect human daily life in the world. The story that aired through the film can take the form of fiction or non-fiction. Through the film, the information can be consumed in greater depth as the film is a visual audio media.

Flag of our Fathers and *Letter from Iwo Jima* are two movies based on a real event. These movies are directed by Clint Eastwood. Clint Eastwood or Clinton Eastwood Jr was born in San Francisco California USA, May 31, 1930. Clint Eastwood is an actor, producer, composer, and film director. He is the winner of an Academy Award from the United States (www.imdb.com).

The movie entitled *Letters from Iwo Jima*, tells the story of the Japanese forces assigned to defend the island of Iwo Jima from falling into the hands of the United States in war 1944 - 1945. If Iwo Jima fell, then the island will be military base for the United States to continue its assault on mainland Japan. The movie begins with scenes of a group of Japanese archaeologists excavated a cave along the Japanese soldiers on Iwo Jima during the war, and found something buried in the ground. The scene then moves to the year 1945. The film runs through the views of two people. The first is Saigo, a lowly soldier, and the second is Kurabayashi, the commander. On the battlefield in Iwo Jima, Saigo and Kuribayashi always remembered and imagined of his family. Among their efforts to survive, flowed the sayings of love to the family through letters they wrote. On

9 February 194, American troops at Iwo Jima. In the attack is led by Kuribayashi.

He was a firm and has admired all fighting tactics by Japanese people. Many obstacles faced by Japanese, including not enough soldiers, weapons and food and many of them have dysentery. However this did not deter them to defense Iwo Jima.

Many Japanese soldiers were dead, the defense is weak and from the central office was not there to get help, then one by one Iwo Jima areas controlled by the Americans. Finally Kuribayashi called Saigo and told him to burn and bury the documents that are not known by anyone. Saigo burned all of the documents.

All Japanese soldiers were fighting for the last time, including Kuribayashi. He was hit by a grenade. Kuribayashi was taken on the hill by the soldier. Over the hill he committed suicide, before his suicide he was advised Saigo that his body was buried so no one who found him. After Saigo buried Kuribayashi, he met American soldiers. He resigned when it was shot dead by them. However Iwo Jima status has been taken over and the Japanese reactors surrendered, he was cared for and ultimately survived. Saigo was very happy because of the promise will go home to his wife finally reached.

Flag of Our Father, along with the film "Letters from Iwo Jima" are film directed by Clint Eastwood too. He created the movie from the situation or point of view American soldiers in Iwo Jima war. In contrast to the entitled "Letter from Iwo Jima" movie this emphasizes the battle scenes and the politic of American at the time. The movie tells about the political situation and the perspective on the war between America and Japan from American side. First the movie focuses on

how the political life and portrayal of six soldiers raising the flag on Mount Suribachi. Second, how the war is affecting lives of soldiers, Mike Strank, Harlon Block, John "Doc" Bradley (Medic), Ira Hayes, Rene Gagnon, and Franklin Sousley. The movie tells how soldiers in the battlefield are used as a tool in politics and their lives after the war and lost his job as a soldier. One of the phenomenal stories in the movie is during the battle for the island of Iwo Jima, U.S. forces succeeded in flying its flag on the hill of the island, Iwo Jima. The flag raising event successfully captured a war photographer and capable of making moral effect is very unusual in people of the United States. Finally, the effect of the photo of raising the U.S. flag by the American people can carried back confidence to win the war. The third soldier, John 'Doc' Bradley, Ira Hayes, Rene Gagnon were ordered to return to the Iwo Jima campaign to become the object of the U.S. government to achieve greater financial support of the war from volunteer. Meanwhile, the big stories that are stored of raising flag was still covering the three soldiers, especially for Ira Hayes, John 'Doc' Bradley, and Rene Gagnon.

Based on the explanations above, this study focuses on the meaning of *Hero* in the movies entitled *Flag of our Fathers* and *Letter from Iwo Jima* by Clint Eastwood perspective depicted in the movies. In reality, *Hero* is person who succeeds or person who excels in performing heroic deeds in a positive way, in extreme condition and situation (Zimbardo, p.1). He also derives happiness and satisfaction in performing the deed. In return, the *Hero* gets glorified by the society. The theory of objective approach by Abrams is an appropriate theory to

expose and analyze the movie. Therefore, the title of this study is *Different Meanings of Hero between Clint Eastwood's "Flag of Our Father" and Letter From Iwo Jima" Movies*. The writer hopes that an understanding of the hero is on two movies based on Clint Eastwood perspective can represent the meaning of *Hero* in the society. That actually a hero is someone who is sacrificing for the family and the country without any political element in it or Initiated without the expectation of material gain (Zimbardo, p.1).

1.2 Problem of the Study

Based on the background, the problem of this study is how the meaning of *Hero* is constructed in the movie "Flag of Our Fathers" and "Letter from Iwo Jima" by Clint Eastwood perspective?

1.3 Objective of the Study

In line with the problem of the study above, the objective of this study is to reveal and to explain the meaning of *Hero* in the movie "Flag of Our Fathers" and "Letter from Iwo Jima" by Clint Eastwood perspective.

CHAPTER II

REVIEW OF RELATED LITERATURE AND RESEARCH METHOD

2.1 Theoretical Framework

As discussed previously. Both of the “Flag of Ours Fathers” and “Letter from Iwo Jima” movies are based on real event in this world. The previous chapter explains that the purpose of this study is to reveal and to explain the meaning of *Hero* in the movie “Flag of Ours Fathers” and “Letter from Iwo Jima” by Clint Eastwood. This chapter therefore related theories and approaches in analyzing the problem of the study are explained comprehensively.

2.1.1 Movie Study

When we talk about the movie, we will not far from a theory or rules on the movie itself. The theory called movie study. When we study about movie, it is almost the same like novel, poem, and short story. Movie has the same elements as the other literary work. Movie has setting, character, atmosphere, plot, and other elements of movie like audio and visual.

Audio and visual communication is media that uses the combination sounds and images. For example as movies and TV shows. Visual elements in audio and visual includes: the scene, a set or a stage, the character or player, supporting and supplies equipment. In audio and visual elements audio includes:

narrative, dialogue, the sound of around, the sound of counterpoint, and the voice of certain effect.

2.1.2 Structural Elements of Movie

2.1.2.1 Characters

Character is very general topic when we want to discuss or to analyze literary work. Character is the most important elements in the movie because character will build up the story by creating conflict with other character in the movie. Corrigan (2004, p.42) states that;

“Characters are the individual who populate narrative and non-narrative films, they are the main characters or the minor characters, they are normally focus the action and often the theme of a movie.”

Characters populate the story by creating the conflict and even the theme of a story. Certainly characters are very important because they are the media which are used by the author to connect the reader with a piece of literary work.

Characters in the movie have different personality, character in a movie or film by her or his actions and use adjectives to convey our impressions.” In addition, Aristotle (cited in Letwinn and Stockdale, 2008, p. 53) states “a character makes a choice (preconceived by the author), acts upon that choice, and the choice and resulting action reveals the character of the individual.” Therefore, it is necessary to define a character by considering her actions and dialogues such as character’s word choice. When characters speak, they are doing at least two things “they are revealing themselves and they are also doing things to other characters” (Barnet & William Burto, 2001).

Ervin Goffman (1959, p.3) stated that there are four main types of character in a media text or production:

1. The protagonist: the protagonist in a story takes a role as the main character that is played almost all the scene in a story. Mostly, the protagonist is a character that gets the most empathy from the audience.
2. The antagonist: the antagonist is the character who represents a challenge or an obstacle to the protagonist in a story.
3. A bit player: a bit player is a supporting character that has a little part in a movie.
4. The fool: the fool is character that is used to make the movie more interesting. This kind of character is an additional character. This character sometimes uses humor to deliver the message of the movie.

2.1.2.2 Setting

Setting or background leads to understanding place, relations of time, social environment (Abrams, 1981:175). Setting or set construction building was the background for the purpose of the actual shot. Setting not always shaped building decoration but more emphasize how made the atmosphere space support and background has affirmed events so that deliver plot more interesting.

2.1.2.3 Point of view

Point of view is a central term in movie because it can give us specific way when we are watching the movie. The way people see movie will determine

his opinion about the movie itself. Usually, movies use an objective point of view.

Sometimes, there is a movie may give the other character's action through one character in a movie. As Corrigan (2004, p.42) states that point of view "refers to the position which something is seen".

2.2 Mise-en-scene

The term *mise-en-scene* is a French term for "what is put into the scene" or what is put before the camera, Corrigan (2004, p.42). It refers to the properties of cinematic image shown on scenes of movies. What is put into the scene includes lighting, setting, costumes, acting, and other character and shapes in the scene. Those all are the most important aspects of movie because movie gives the feature of audio and visual while they are all put into the scene.

Mise-en-scene refers to what appears in the scene. As stated by Abrams, *mise-en-scene* in discussions of film, refers to particular elements of film such as setting, and performance (2001,p.93). *Mise-en-scene* provides the relation between character and setting in one frame of the film. It covers the object, the lighting, and character, the angle of camera, framing, and text.

Abrams (2001, p.98) states that *Mise-en-scene* refers to what is to be filmed and how it is arranged and therefore in effect defines what framing will be.

By using framing we can see some meaning reflected on the scene of the movie, for example, the conflict shown from scene of the movie. According Abrams (2001,p.98) there are five basic shot sizes:

1) Extreme Long Shot (ELS)

Extreme Long Shot is usually used as the opening of the movie. ELS introduce the entire site, contents of the story, and the scenes. For example, the opening scene for a scene in a small cave in Iwo Jima

2) Long Shot (LS)

Long Shot shows most of large subject. Sizes (framing) LS is a picture of the whole person from the hair to the tip of the shoe. LS is used to deliver a breath of audience mood eye or objects.

3) Medium Shot (MS)

This Shot will show the subject of the hands up to the top of the head (half board), and usually the background of a movie can still be seen.

4) Close-Up (CU)

Close Up shows full image from the neck to the tip of the head. CU could also be interpreted as a composition of images that focus on the face. CU used to describe emotions or reactions to someone in a scene.

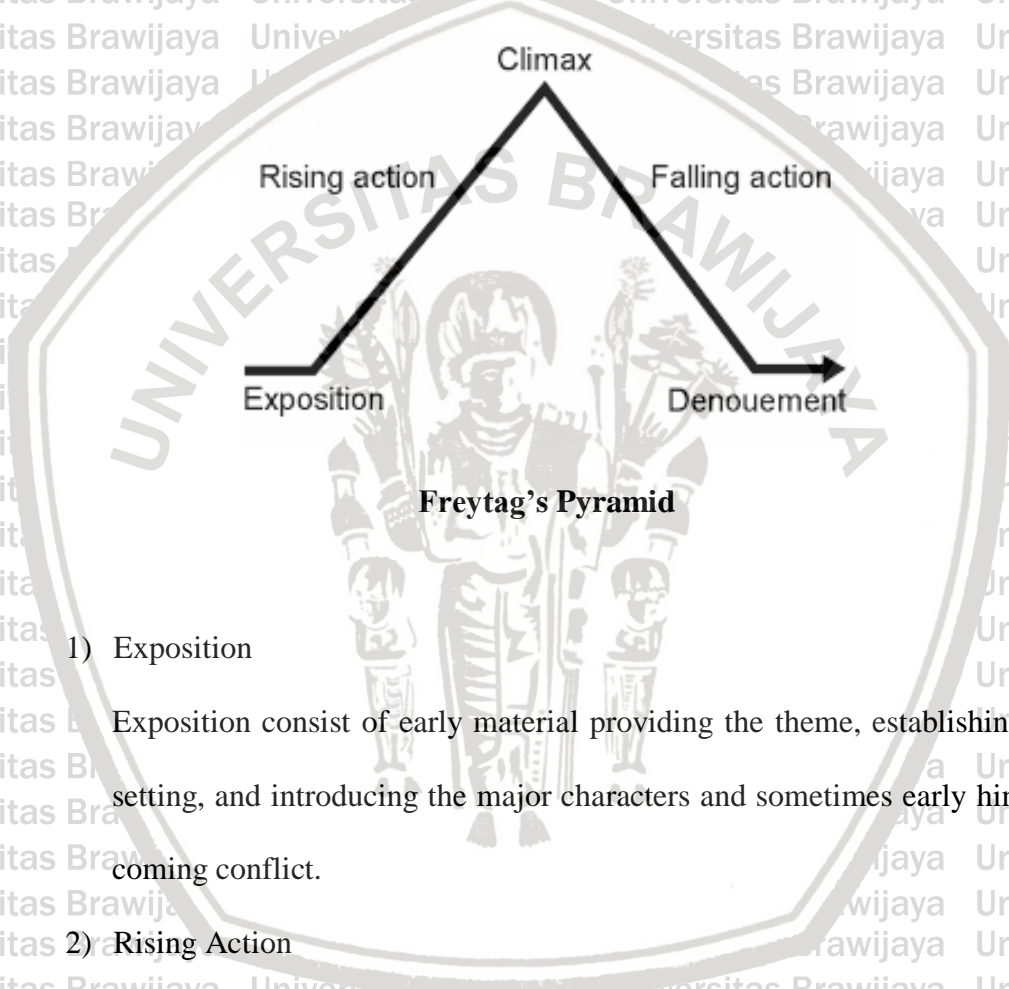
5) Extreme Close Up (ECU)

ECU power is on the immediacy and sharpness that only focus on a single object. For example, we can perform ECU for nose or eyes or eyebrows only (2001,p.98).

Shot is used to emphasize some parts in movie which has important meaning, for example, zoom shoot to the character's face means that the film wants to show the expression of the character, for example, happy, fear, surprise, disgust, and sad.

2.3 Freytag's Pyramid

Gustav Freytag's has common patterns in the plot of stories and novels or any printed media and developed diagram or pyramid to analyze them. Freytag diagrammed story's plot using a pyramid like the one shown here:
 (adapted from:<http://users.aber.ac.uk/jom/ellsa.html>)



1) Exposition

Exposition consist of early material providing the theme, establishing the setting, and introducing the major characters and sometimes early hints of coming conflict.

2) Rising Action

Rising action is an increase in tension or uncertainty developing out of the conflict the protagonist faces. Rising action usually happen the story builds and get more exciting.

3) Climax

Climax is the moment of greatest tension in a story. This is often the most exciting event. It is the event that the rising action builds up to and that the falling action follows.

4) Falling Action

Falling action is the events happen as a result of the climax and we know that the story will soon end. During the falling action, the earlier tragic force causes the falling fortunes of the hero. This culminates in the final catastrophe and invokes (emotional purgation) in the audience.

5) Dénouement

Dénouement: (*a French term, pronounced: day-noo-moh*) the ending. At this point, any remaining secrets, questions or mysteries which remain after the resolution are solved by the characters or explained by the author. Sometimes the author leaves us to think about the theme or future possibilities for the characters.

Adapted from http://users.aber.ac.uk/jpm/ellsa/ellsa_openboat3.html

2.4 The Concept of Hero

“Heroes are people who transform compassion (a personal virtue) into heroic action (a civic virtue). In doing so, they put their best selves forward in service to humanity. Hero is an individual or a network of people that take action on behalf of others or defense of integrity or a moral cause”. (Zimbardo, p.1)

Philip Zimbardo divided *Hero* action is:

1. engaged in voluntarily;
2. Conducted in service to one or more people or the community as a whole;
3. Involving a risk to physical comfort, social stature, or quality of life; and

4. Initiated without the expectation of material gain.

Based on Philip Zimbardo opinion we knows that hero is an individual or a person who is more concerned with the public interest rather than self-interest.

According to Roger Rosen and Patra Sevastiades, authors of *On Heroes and the Heroic in Search of Good Deeds*, the literary hero is used to describe the protagonist of the story. Rosen and sevastiades also say that heroes are often faced with obstacles that they prevail before the story concludes. Ibrahim Taha, author of *Heroism in Literature: A Semiotic Model* says if the central character of a story does not overcome obstacles, then they wouldn't stand out compared to the other characters in the story and thus would not be defined as a hero. A protagonist, thus, can be any character displaying any attributes, whether they are seen as a hero or an antihero, they are still classed as a heroic.

2.5 Previous Studies

Based on writer's observation, there are some researchers using topic of *Hero* as the object of study and the research on movies is often conducted.

Previously, there were some researchers using a movie as the object of study. One of the researches is *The Process of Algren's Characteristic Transformation from an American into a Samurai: in the Movie "The Last Samurai"* by Indah Kurnia (2005).

Between the writer and Indah Kurnia's thesis have the similarities in term of research. She also dissected intrinsic concerning the elements of film "*The Last Samurai*". Such as characters, conflict, plot, setting and others and she also

included cultural elements that is in the movie "*The Last Samurai*" like American culture (western culture) and Samurai culture (eastern culture). So, Indah Kurnia's thesis becomes a reference for helping the writer to expose intrinsic element in the movie "*Flag of Our Fathers*" and "*Letter from Iwo Jima*".

Indah Kurnia focused and studied about the cause and effect Algren's characters based on the conflict of culture between American culture (western culture) and samurai culture (eastern culture) in the film "*The Last Samurai*".

Therefore, this study will be different with Indah Kurnia's thesis. The writer try to find out about the meaning of *Hero* based on two different object of study.

2.6 Research Method

Research method consists of four sub chapters. They are: (1) Type of Research, (2) Source of Data, and (3) Finding the Suitable Approach and Theory, (4) Analyzing and interpreting the data, (5) conclusion. And will see more details:

2.6.1 Type of Research

Judith Preissle said that "Qualitative research is a loosely defined category of research designs or models, all of which elicit verbal, visual, tactile, olfactory, and gustatory data in the form of descriptive narratives like field notes, recordings, or other transcriptions from audio- and videotapes and other written records and pictures or films." The qualitative research study for findings is the type of research that cannot be achieved (obtained) by using statistical procedures

or other programs of quantification (of measurement). The qualitative study in general can be used for his research on of the lives, the history, social activities, and others. One of the reasons for adopting a qualitative approach is the researchers where this method can be used to find and understand what is hidden behind the phenomenon that sometimes that is difficult to be understood in an unsatisfactory manner. Strauss dan Corbin (1997: 11-13).

My research can be categorized as a qualitative research because the writer want to analyze *Letter from Iwo Jima* and *Flag of Our Fathers* movie. It is about the meaning of *hero*. Based on my writer experience in watching the movie, the writer want to interpret the meaning of *hero* by using literary, film, and cultural elements presented in the movie.

2.6.2 Source of Data

Since it is movie analysis, the source of data is the movie of *Letter from Iwo Jima* and *Flag of Our Fathers* which are directed by Clint Eastwood, produced in 2006 by warner home video. In the movie, the writer took the characters, dialogues, and culture which are relevant to my topic. To support the data, the writer also download both of movies and downloaded the movie scenario from subscene.com

2.6.3 Finding the Suitable Approach and Theory

The data of this research were analyzed through objective approach. By objective approach, the writer will focuses about intrinsic elements of film itself.

To make the finding of meaning “*Hero*” on the two films clearer, the writer will add some explanations about the concept of “*Hero*” based on literary work. The writer try to describe about character, setting, and plot based on Freytag’s diagram or Freytag’s pyramid.

2.6.4 Analyzing and Interpreting the Data

Firstly, my first step investigates the movies one by one and I watched movies several times. After that I observe and collect data based on intrinsic element of film one by one. Secondly, my step makes group the data from these two films and then I sort by the data. Thirdly, my step looks for similarities and differences between the two based on the storyline, as well as the character, Settings and plot.

2.6.5 Conclusion

In drawing the conclusion the writer tries to explain the meaning of “*Hero*” which exists in “*Flag of Our Fathers*” and “*Letter from Iwo Jima*” movie based on analyzing the two movies.

CHAPTER III

FINDING AND DISCUSSION

The use of general structuralism to analyze a literary work means the analyzing process only focus on the literary work itself e.g. intrinsic elements.

Thus, the first step is to find the literary work's structural analysis (intrinsic elements) both of the two movies, such as character. The first thing which is discussed in this chapter three is to find out the structural analysis or intrinsic elements of two movies:

3.1 Structural analysis of *Flag of Our Father* movie

The structural analysis of *Flag Of Our Father* movie starts with the characterization, which used John 'Doc' Bradley (Ryan Phillippe), Rene Cagnon (Jesse Bradford), Ira Hayes (Adam Beach), Mike Strank, Harlon Block, Franklin Sousley. They are soldier on the battlefield and they are used as a tool in the political world, and their lives after the war and lost his job as a soldier. In this study the writer only focus to two characters in the *Flag of Our Fathers* movie.

They are John 'Doc' Bradley (Ryan Phillippe) and Ira Hayes (Adam Beach).

3.1.1 Characterization of John 'Doc' Bradley (Ryan Phillippe)

As a soldier, Doc's life is not much different from the other soldiers. he spent his early years in the army camp. Doc Bradley is a very good soldier, he also has a high social sense to another soldiers. When he fought Japanese troops

on Iwo Jima he showed patriot attitude. He did not want to leave friends wounded on the battle field and he helped them as long as he could. After he decided to quit stoke touring campaign. He decided marriage a girl and married her and they were blessed with several children. Then he bought a suburban house new york. He also spent rest of his life with his family in there.

Character of John 'Doc' Bradley (Ryan Philippe) which is finding by the writer in the movie. The first is public pressure to be called a hero and the second he can not accept that his friend named 'Iggy' is dead in the battle field in Iwo Jima. As a soldier who fights on the battlefield in Iwo Jima directly, he would understand what and who once called the real hero. He felt during inappropriate referred to as a hero by many people in the United States. He realized that he was only used as a tool by leaders and local governments to look for and accumulate donations from many people to buy a stock in certain area. Besides he also realized that he was merely used as a tool as a campaign tour of the town to the city to look for and accumulate donations from American people. Those, he has a desire to stop the campaign and also hiding from the American people immediately.

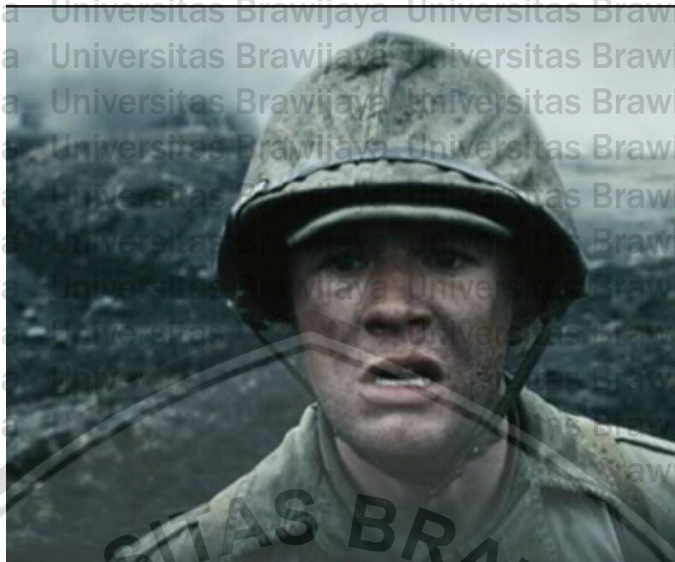


Figure 3.1 John 'Doc' Bradley looks for his friend in the battlefield.

Source: *Flag of Our Fathers* (2006), minute 00:01:10

From figure 3.1, we can see Doc's face and his emotion or expression which looks for his friend in the battle, but no one there. The camera movement in the figure is close-up (CU). The picture shows full image from the neck to the tip of the head. The picture describes emotion and reaction to someone or scene (Abrams, 2001 p.302).

The government uses John 'Doc' Bradley as a tool of politics. It was shown in the following dialogue and Do's speech in front of many people in the United States.

Governor : You know what they're calling this bond drive?
 "The Mighty Seventh".
 They might've called it. "We're flat fucking broke and can't even afford bullets because the last four bond drives came up so short.
 We just printed money instead. Our dollar is next to worthless, we borrowed so much, and nobody is lending any more. Ships aren't being built. Tanks aren't being built. Machine guns, bazookas, hand grenades, zip.

(*Flag of Our Fathers* minute 00:47:16–00:48:10)

And real heroes are those who can't go back to the Iwo Jima. Those who died in the Iwo Jima and others campaign. We beg you honor them to buy shares of war and help us win the war. Thank you.

(Flag of Our Fathers, minute 01:42:18 – 01:42:35)

The second, he could not accept that his friend named 'Iggy' is dead in the battle field in Iwo Jima. Iggy is Doc's best friend. As the people closest to Iggy, he did not believe that his friend named Iggy had died on the battlefield in Iwo Jima, until now when the Doc was the age old, he still felt that Iggy is still alive and he has assumption that Iggy is the real hero. It was shown in the following dialogue.

Doc	: Where is he? Oh, God.
His son	: He's not here, Dad He dead
Doc	: Who? Who died?
His son	: Iggy
Doc	: Christ, poor Iggy. I hadn't thought of him for years. How do you know about Iggy?
His son	: You were calling for him, when you collapsed.
Doc	: Did I ever tell you they took us swimming?
His son	: No, Dad.
Doc	: After we planted the flag, we came down off the mountain and they let us swim. It was the funniest thing. All this fighting and we were jumping around in the water like kids. That's the way I remember Iggy now.

(Flag of Our Fathers, minute 01:58:52 – 02:00:55)

In the end, he decided to stop his tour campaign to American people. Doc finally get married and have some kids who are very good and dutiful to him. In the end of his age, Doc apologizes to his children for not being a good father to

them because Doc never told the story of the war against the Japanese army in Iwojima and the story of the raising of American flag in Iwo Jima to his children.

From those dimensions of John 'Doc' Bradley, it can be concluded that Doc felt unhappy called a hero. In fact, he only made a political tool by the authorities and the government itself. In conclusion, the characterization of John 'Doc' Bradley is presented in the table 3.1 below:

Name	Characterization
John 'Doc' Bradley	Has the soul of hero Kind a person unhappy called a hero Don't believe Iggy was dead Want to apologize to his children Want to meet Iggy before he dead

(Table 3.1 Characterization of John 'Doc' Bradley)

3.1.2 Characterization of Ira Hayes

As a soldier, Ira Hayes's life is not much different from the other soldiers. He spent his early years in the army camp too. Ira Hayes is as usual soldier, but his performance is very good for being in the military. Ira Hayes is active soldier, he also help his friends in the camp military. He is Indian.

Although he is kind man in the camp military, his friends always insulted and looked down him.

There are two character dimensions of Ira Hayes which is finding by the writer. The first, Ira Hayes always haunted by feelings of guilt and suffering. This moment were shown in conversation above where at Iwo Jima Island.

Rene Gagnon : Great news!

Ira Hayes : Maybe if you live up on Camp Tarawa,

(Cause that's where we're headed)

Rene Gagnon : Not you and me. Captain Severance asked me who else was in that picture and Christ if I could remember, but it was Mike and Doc and Franklin and me and Hank Hansen but I just remembered, you were there, too.

Ira Hayes : I wasn't there. Course you were. Neither was Hank. He raised the first flag, it was Harlon Block that raised that one.

(Flag of our fathers, minute 00:37:56 – 00:38:27)

Based on conversation between Ira Hayes and Rene Gagnon, Ira Hayes it is not in the picture and there are only harlon. Rene convince that Ira is in these photos but Ira Hayes that is not sure himself who were in the photos but harlon.

Ira Hayes was guilt because his friend friend assumes that he would exist in that photo. He believes that was not him who is in the photo.



Figure 3.2 Ira Hayes felt very guilty with himself
Source: *Flag of Our Fathers* (2006), minute 00:13:58

From figure 3.2, we can see Ira Hayes's face and his emotion or expression. He felt very guilty with himself, because should not himself who is in the photo but Harlon. The camera movement in the figure is close-up (CU). The

picture shows full image from the neck to the tip of the head. The picture describes emotion and reaction to someone or scene.

The second, Ira Hayes always always had social discrimination in his life after he was not soldier again. He is Indian – American, while the white people (American) did not like white the black people (Indian). It was shown in the following dialogue.

Ira Hayes : He didn't serving me.
The waiter : I don't make the role, we don't serve Indian

(Flag of our fathers, minute 01:23:30 – 00:38:27)

Colonel : Jesus Christ, he's drunk.
Goddamn Indians
Doc : Come on, Chief. Let's get you home
Ira Hayes : That's not what I hear.
I called around, I'm not stupid

(Flag of our fathers, minute 01:34:42 – 01:35:13)

After the war in Iwo Jima, Ira Hayes eventually came out of the campaign agenda to seek funding from the photo and Ira Hayes back to his home in the Texas with Indian people . He became a farmer in the Texas. Unfortunately, he always likes get drunk and finally he dead on the stable horse because heating and hunger. The Character dimensions of John Ira Hayes are presented in the table

3.2 below:

Name	Characterization
Ira Hayes	Kind person Always haunted by guilty Social discrimination Want to meet his mother Want to defend the rights of black people (Indian)

Table 3.2 Characterization of Ira Hayes

3.1.3 Plot *Flag of Our Fathers* movie

Many definitions of the plot itself from various sources; Virgil Schoen (1966) said plot is the essential principal in the story. Dick Hartoko (1948) said the plot is by the reader in the form of a row of events in chronological order, are interrelated and causality in accordance with what happened to the perpetrators story. Reuben said plot is sequence of events or incidents of which the story is composed. Based on the information from the sources, the authors concluded that the plot is a story in the chronology of the interrelated for indicatting an existing storyline.

Plot of *Flag of ours father* movie is flashback. It means that the plot show us what happened in the past. This story began when Doc's child asked about the war in Iwo Jima when Doc hospitalized in America. from where Doc tries to recall memories when he was a war against the Japanese troops on Iwo Jima, about rise of the flag on Mount Suribachi, about politics that occurred at that time in America. from the review that the storyline is a flashback.

3.1.4 Setting *Flag of Our Fathers* movie

Settings are any information, instruction, supervision related to time, space, atmosphere and situation of the occurrence of the events in the story, Abrams (1981:175). All the information, instructions, this reference relating to time, space, atmosphere, and the situation of the occurrence of the events in the story, Abdurrosyid (2009). Based on the information of the source, setting can be divided into two groups. The first is setting of place. It means explain about the event that told in the story or movie. The second is setting of time. It means explain about when an event occurred in the story or movie.

Setting of time at *Flag of Our Father* movie is between 1944 – 1945 when American war with Japan in the Iwo Jima Island. There are tree place which has been used for setting of *Flag of Our Fathers* movie. The first place is in the camp military. The place is where the introduction of Doc Bradley, Rene Gagnon, and Ira Hayes began precisely. The second place is in Iwo Jima Island. On the island is a war going on between the American troops against the Japanese army which lasted approximately at least eight months. The third place is in American countries. Many politics happened in the country after the American army back from war in Iwo Jiwa Island.

3.2 Structural analysis of *Letter from Iwo Jima* movie

The structural analysis of *Letter From Iwo Jima* movie starts with the characterization, which used Saigo as regular army and Kuribayashi (Ken Watanabe) as a squad leader. The central characters of the *Letter From Iwo Jima*

film is actually quite a lot. However, the two main characters are Ken Watanabe, who plays Tadamichi Kuribayashi as a squad leader. He led 21,000 Japanese soldiers who defend Iwo Jima. Saigo, Saigo became the main central figure in this film because Saigo describes the state of the other Japanese soldiers who "suffer" when war Iwo Jima occurred.

3.2.1 Characterization of Saigo (Kazunori Ninomiya)

Based on the movie of *Letter From Iwo Jima*. There are two character dimensions of Saigo (Kazunori Ninomiya) which are found by the writer. The first is released from military pressure to be conscription or drafted military. From the first time, Saigo hated to become soldier. This moment were shown in conversation above where at Iwo Jima island.

Saigo : Damn this island!

The American can have it. Nothing grows here. Its smell, its hot.
There are too many damn bugs and there is no water.

Soldier: This Island is part of Japan's sacred homeland

Saigo : There is nothing sacred about this island. We should just give the island to the Americans and then we can go home,

(Letter From Iwo Jima, minute 00:04:03 – 00:04:34)

The conversation above shows that Saigo never wanted to be a Japanese army. He always complain when ask to dig a trench which will used for the Japanese army strategy in the face of America. Besides that Iwo Jima is an island being arid. There is no clean water there, it is very hot air, and also it is very smell. That is why Saigo had desperation experienced. He wants to hand over course the island of Iwo Jima to the American. Besides that during received

training on the island of Iwo Jima military, Saigo were under pressure off group leaders or discriminated against continuously. This moment were shown in conversation and the picture above where at Iwo Jima Island.

Commander : Saigo, are you blind? Can't you see the target?
 Even my six years old could shoot better than you.
 Do it again?
 You are an-embarrassment! You call yourself an imperial soldier! Tonight you will clean the boots of your entire troop

(Letter From Iwo Jima, minute 00:14:30 – 00:14:52)



Figure 3.3 Saigo were under pressure and depressive from the Commander

Source : (Letter From Iwo Jima, minute 00:14:52)

From figure 3.1 about Saigo and commander. The camera movement in the figure is close-up (CU). The picture shows full image from the neck to the tip of the head. CU could also be interpreted as a composition of images that focus on the face. CU used to describe emotions or reaction to someone in a scene. In the

scene we can see how outrage a commander to Saigo. Commander outraged because Saigo can't shoot accordance with the target expected yet. Saigo was fear and afraid and Saigo can only just silent without any answer.

The second, he was very afraid to die by suicide.

Before Saigo become a soldier, he was a bread maker and seller together with his wife. Since Saigo were forced to become a japanese army .His life in the military camp at Iwo Jima always get less treatment of both of her friends even though his superiors. Saigo rarely join and communicate with another soldier. He even very difficult to adapt to the environment in military camp at Iwo Jima. The Character dimensions of Saigo (Kazumi Ninomiya) are presented in the table below:

This moment were shown in conversation above where at Iwo Jima island.

Saigo : we should be eating kasutera cakes or sandwich.

Nozaki: what?

Saigo : I ran a bakery in Ohmiya with my wife. When we could get sugar. We sold ampan and kasutera cakes

(Letter From Iwo Jima, minute 00:31:09 – 00:31:28).

When Saigo eat a meal given the military camp. Saigo suddenly recalled his wife at home who is the wife is pregnant at the time. Saigo is a pity on his wife. He actually didn't want to leave his wife at a time. But the requirements must leave Saigo from his wife. But saigo promised to his wife and son was in the pregnant that he will come back. This moment were shown in the above where pictures and conversation at Saigo's home.

Hanako : what am I going to do after you die?
 Saigo : I am not in the coffin yet
 Hanako : the men never come home. Not even a soul
 They'll never let you come home
 Saigo : don't worry
 Hanako : and now with the baby
 Saigo : can you hear me?
 It's Dad
 Listen! Don't tell anyone what I am telling you know. It's
 secret. Your Dad! Is going to come for you

(Letter From Iwo Jima, minute 00:34:43 – 00:36:28).



Figure 3.4 Saigo promised his wife and son that he will surely get back home

Source : (Letter From Iwo Jima, minute 00:36:28)

From figure 3.1 about saigo dan commander. The camera movement in the figure is close-up (CU). The picture shows full image from the neck to the tip of the head. CU could also be interpreted as a composition of images that focus on the face. CU used to describe emotions or reaction to someone in a scene. In the scene we know that Saigo very love all their families, his wife, and child who were in the womb.

During two months, the war between Japan and the American carry off the Iwo Jima in which the extraordinary physical or mental condition for Japan's troops. Japanese army started too frustrated, because the food and drink that they're almost out. It was also experienced by Saigo. In Saigo's frustrated, He start to writing a letter to his wife, Hanako.

Hanako, this letter will probably never get to you, but it comforts me to write. For five days we've been without water and food to survive. We do unspeakable things. There is no escape now. But my only concern is for you and the baby.

(Letter From Iwo Jima, minute 00:45:51 – 00:46:25)

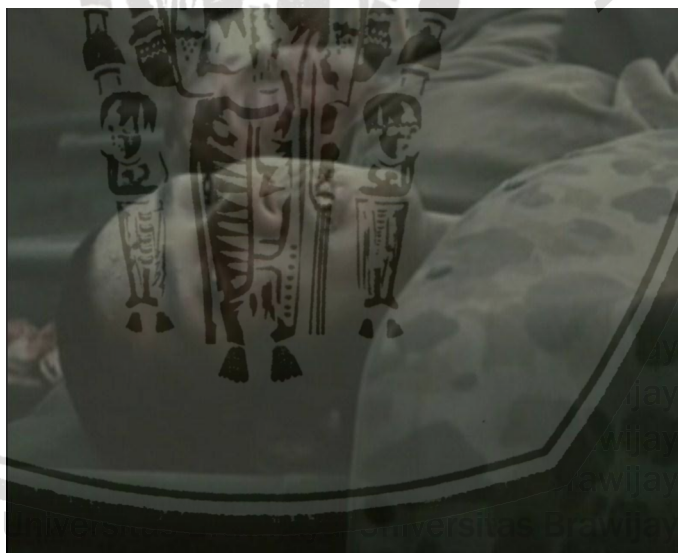


Figure 3.5 Saigo choose to stay alive
(Letter From Iwo Jima, minute 01:00:12)

Eventually saigo choose to stay alive, so he could meet his wife and son. He refused to die honorably or buzido countries like that has been done by the other

japanese army. Saigo just wanted to fulfill his promise to his wife and child that he wanted to go home and meet them. The Character dimensions of Saigo (Kazumi Ninomiya) are presented in the table 3.3 below:

Name	Characterization
Saigo (Kazumi Ninomiya)	Love his family Unhappy become a soldier Afraid of died by suicide Want to back to his home Want to meet his wife

(Table 3.3 Characterization of Saigo (Kazumi Ninomiya))

3.2.2 Characterization of Kuribayashi (Ken Watanabe)

Today, I head for the post where my men await. I am determined serve and give my life for my country. I believe I have organized everything at home, but I am sorry I wasn't able to attend to the kitchen floor before I left. I had all the intention but I had to leave without having time and I am still worried about it. So make sure to have Taro take care of it promptly.

(Letter From Iwo Jima, minute 00:03:31 – 00:03:54)

Kuribayashi is a captain with the various achievements in the world military.

Besides that he is a father figure who is very love to his family. Kuribayashi is very simple and humble the figure of captain. As he said, he still took time to mop the floor of his house. This shows that the captain have simple and humble character in his daily life. This moment were shown in conversation above where at Iwo Jima island.

Kuribayashi : what's the matter admiral? You don't look very well
 Ohsugi : it's nothing, sir.
 Kuribayashi : The water doesn't agree with me here
 Ohsugi : sorry to hear that.
 Kuribayashi : this way too your quarter.
 Kuribayashi : sorry to hear that.

Ohsugi : this way too your quarter.
 Kuribayashi : admiral, I want to make a round of the island first.
 Ohsugi : shall I fetch vehicle?
 Kuribayashi : no, let's walk. Walking is good for the health.
 It might be just you need, Ohsugi

(Letter From Iwo Jima, minute 00:06:32 – 00:06:53)

From the conversation, Captain Kuribayashi prefer to walk than having to ride in a vehicle to surround the island of iwo jima. This shows that simplicity incredible possessed by kuribayashi



Figure 3.6 Kuribayashi walk around to Iwo Jima Island
 (Letter From Iwo Jima, minute 0:16:53)

Kuribayashi had fighting spirit out of the ordinary. He was really smart for managing strategy in the war with the condition and facilities there was very little. Kuribayashi decided to are not fighting ala banzai japan with frontal assault.

Kuribayashi decided to fight or persist from in the ground. Mountain Suribachi (top mountain of the Iwo Jima) and all the island of Iwo Jima contrived similar

like a beehive. This moment were shown in conversation above where at Iwo Jima island.

Kuribayashi : there will be a major change in our strategy. We will dig caves in the Motoyama, Higashiyama, and Suribachiyama areas. We will build these underground fortifications, and fight to the end.

Admiral I : What about the beach defense?

Admiral II : But sir, the beach trances are our first line of defense. Without the beach trances, how do you expect us to win?

(Letter From Iwo Jima, minute 0:24:46 – 00:25:15)

Besides that Captain Kuribayashi also had fighting spirit that did not go off. He never are in desperate in leading japanese forces to against the although the possibility of win were very small, because at the same time also all of army Japanese and fleet that operates outside the island of iwo jima also have lost and destruction. This moment were shown in conversation above where at camp military.

Ohsugi : we are wasting time digging these tunnels. General, the island won't last five days without fleet support.

Kuribayashi : we should fight to the death! The tunnel digging may be futile. May be the stand on Iwo will be futile. May be the whole war is futile.

But, will you give up then? We will defend this island until we are dead. Until the very last soldier is dead. If our children can live safely for more one day, it would be worth the one more day that we defend this island.

Ohsugi, if you have an ounce of pride left as an officer, I beg of you go back to headquarters and ask them to support

(Letter From Iwo Jima, minute 00:38:24 – 00:39:20)

During two months a war between the Japanese army with an American soldiers. Japanese army was starting are frustrated and discouraged because the number of them to be less great with the troops. Besides that also supplies of food and drink that belongs to have been around the running out. This is the role of a captain kuribayashi, he gave the fighting spirit to his troops for war until the efflux of blood. This moment were shown in conversation above where at the cave of Suribachi.

Men, the time has come to show your true soldiers. As a member of the honorable imperial army. I trust that you will fight with honor. This island is of utmost importance to Japan. Should the island fall, the enemy will use it as their base to attack our homeland. For the mainland, for our homeland until the very last man. Our duty is to stop the enemy right here. Not one of you is allowed to die until you have killed ten enemy soldiers. Don't expect to return home alive! I will always be in front of you. Long live the imperor.

(Letter From Iwo Jima, minute 00:47:48 – 00:49:18).

Kuribayashi was born of noble families in one town of Japan. Even he had intensive military training in the United States for two years before second World War. In the United States he got many experienced especially about the strategy of American war. This moment were shown in the picture



Figure 3.7 Kuribayashi had got revolver from his American's friend
(Letter From Iwo Jima, disk 2, minute 00:23:33)

Kuribayashi also has the flavor of love that is extraordinary to more than the love of his people to his family. He also has the character of being earthy or humble to his army, it cannot be separated from his past. he also first derived from the bottom troops or cavalry. He also had a sense of humor to amuse yourself or another person being to talk. This moment were shown in conversation above where at the cave.

The battle is approaching the end and there is no more ammunition, no more water. All the survivors will engage in a general attack. I pray for the victory and safety of the empire. I bid you farewell. For the country, I could not fulfill all of my duties. Now that we have no ammunition, it is with regret that we must perish.

Kuribayashi : you made it all the way from Suribachi?

That must have been quite a journey?

You are quite soldier.

Saigo : No, sir! I am just a simple baker.

Kuribayashi : you were a baker?

Any family?

Saigo : a wife and a baby girl born last summer in Ohmiya.
I haven't met her yet.

Kuribayashi : it's strange. I promised myself to fight until death for my family. But the thought of my family makes it difficult to keep that promise.

(Letter From Iwo Jima, minute 00:46:55 – 00:48:44)

Through radio broadcasts it was announced that Japan has been losing a battle of various existing line. Then that at last second war in the island of Iwo Jima

Kuribayashi gave the last speech to the Japanese army so that they fought until the efflux of blood and did not qualify became the hero of being honorable. This moment were shown in conversation above where at the cave.

We will make a general attack. Although Japan has lost, one day our people will praise your dedication. A day will come when they will weep and pray for your soul. Be proud to die for your country. I will always be in front of you.

(Letter From Iwo Jima, minute 00:51:09 – 00:51:39)

Kuribayashi even in the end willing to commit suicide when the japanese army live a little their number and it is urgent besieged by the american soldiers. Kuribayashi had doubtful battle leadership by the commissioned officers his colleagues because before second world war, Kuribayashi always being a box-ticker or officer. This moment were shown in conversation above where at the cave.

Kuribayashi : you again! I have one more favor to ask of you.

Burry me! So that no one will find me.

Is this still Japanese soil?

Saigo : this is still Japan

(Letter From Iwo Jima, minute 00:56:06 – 00:57:53)



Figure 3.8 Kuribayashi death by suicide
(Letter From Iwo Jima, disk 2, minute 00:57:53)

The Character dimensions of Kuribayashi (Ken Watanabe) are presented in the table below 3.4

Name	Characterization
Kuribayashi (Ken Watanabe)	Love his family Love his soldier and the Nation Be brave Never give up To maintain of Iwo Jima Want to meet his son and his wife

(Table 3.4 Characterization of Kuribayashi (Ken Watanabe))

3.2.3 Plot of *Letter from Iwo Jima* movie

Plot of *Letter from Iwo Jima* movie is flashback. It means that the plot show us what happened in the past. Well, actually the evolutionary story began when the archeologist of Japan in present-day explore the caves former war at Iwo Jima. The archeologist of Japan found the bags of letters already buried a long time ago. Suddenly, the scene moved to the island of Iwo Jima in 1944 when the

island will be attacked by US. Based on the review, that the storyline or plot is a flashback.

3.2.4 Setting of *Letter from Iwo Jima* movie

Settings are any information, instruction, supervision related to time, space, atmosphere and situation of the occurrence of the events in the story, Abrams (1981:175). Based on the information of the source, setting can be divided into two groups. The first is setting of place. It means explain about the event that told in the story or movie. The second is setting of time. It means explain about when an event occurred in the story or movie.

There are two places which has been used for setting of place in the movie of *Letter from Iwo Jima*. The first place is in the Iwo Jima. The place is where the introduction of Kuribayasi, Saigo, and the Japanese army began precisely. The second place is in Suribachi mountain. On the mountain, the Japanese army set strategy and made the Suribachi mountain became an important basecamp during the war for fighting US army.

Setting of time the movie of *Letter from Iwo Jima* occurred in the range of year 1944-1945. The story revolving in the year, when the Japanese army already pushed, US one by one controlled of the islands in the Pacific Ocean occupied Japan involves Iwo Jima island. Actually, the island does have any natural resources or natural wealth, but the island is defended desperately by Japan in World War II, because if the island fall into US army, Japan will easily reached by US strategic bomber planes.



Figure 3.9 the captain Kuribayashi set strategy for Japanese Army in Iwo Jima

Source: *Letter from Iwo Jima*, minute 00:16:57

3.3 The Relationship between a Movie Scenario “the flag of our fathers” and “letter from Iwo Jima” Based on Freytag’s Pyramid

Talking about the relationship both of the movies, it cannot get in spite of the plot. The plot is relationship between the events that is because due to, (Nurgiyantoro, 2009:112). Plot was very careful thought is directly related to any events that happened. All action and reaction also deals with the character, and contribute to the story or plot.

Gustav Freytag’s has common patterns in the plot of stories and developed diagram or pyramid to analyze them. Freytag diagrammed story’s plot using a pyramid. There are five the way the story according to Gustav Freytag divided into exposition, rising action, climax, falling action and denouement.

3.3.1 Exposition “Letter from Iwo Jima” and “Flag of Our Fathers” Movie

The start of the story of this film is in 2005 at Iwo Jima when historians or Japan archeologist trying to obtain information contained in the cave on Mount Suribachi. Historians find a bunch of the letter that deliberately hoarded in the ground. In a letter or the contents of a letter that is the story of the Japanese army during wars in the end of the Iwo Jima.



Figure 3.10 the Japan archeologist found a bunch of the letter
Source: *Letter from Iwo Jima*, minute 01:02:10



Figure 3.11 When Bradley was dreaming the event of a battle in Iwo Jima
Source: *Flag of Our Fathers*, minute 00:01:53

Whereas, from figure 3.2, we can see the exposition of the movie “Flag of Our Fathers”. The start of the story of this film is when Bradley was dreaming about the event of a battle in Iwo Jima between American troops and Japan. At the time, Bradley was standing on the battle lonely. There is no man and an opponent. He tried to call his friend but none one that appeared. Until he finally awoke from his dreams with fear and his wife tried to calm him down.

3.3.2 Rising Action “Letter from Iwo Jima” and “Flag of Our Fathers” Movie

Namely in 1944 - 1945, the Japanese imperial already war pushed. US troops one by one had control of the Pacific islands in Japan. Iwojima is an island belonging to Japan which is about 1200 miles over the south of Tokyo. The island Iwojima this is actually not have any natural wealth, but this island furiously retained by Japan in World War II because if the island overpowered by US, all of Japan will easily reached by US bomber planes. Finally, Captain Kuribayashi command the Japanese army to applied ancient tactic or strategy. The ancient strategy is nest of spider for surviving from US army.

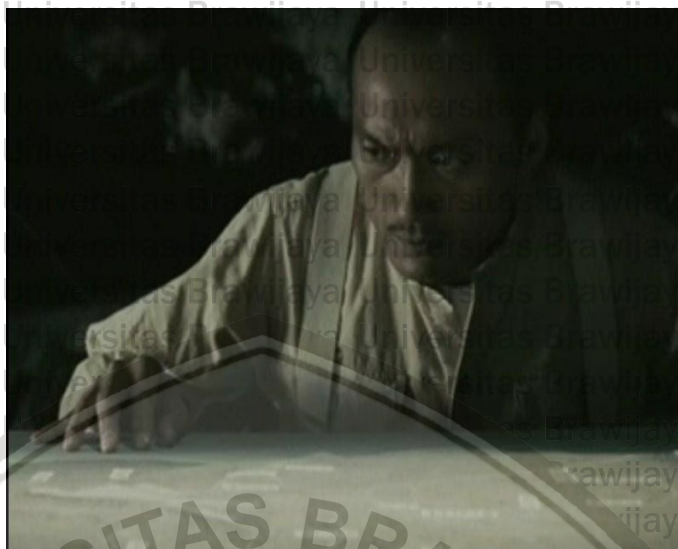


Figure 3.12 when the captain Kuribayasi set the nest of spider strategy
 Source: *Flag of Our Fathers*, minute 00:22:45



Figure 3.13 When the President saw the paper of Iwo Jima
 Source: *Flag of Our Fathers*, minute 00:06:30

Which is when the United States had bankrupt when world war II. So as to cause the people being cynical and fed up with something called war. Also many that was published in a newspaper about war, especially war which occurred in

Iwojima. The political take advantage of the situation to be used as an event to raise fund from the donator.

3.3.3 Climax “Letter from Iwo Jima” and “Flag of Our Fathers” Movie

The climax of the movie “Flags of Our Father” is when six people of US Army soldier hits a flag of the top mount Suribachi of Iwo Jima island. The battle of Iwo Jima is memorialized by a war photographer named Joe Rosenthal in his picture entitled “Raising of the U.S. Flag”. That picture describes about six peoples of US soldiers who founded the american flag on mount suribachi on 23 february 1945 although that picture just taken a year and instead of using a flag that first once hoisted by the american soldiers. That picture of traffic unit for being a photograph monumental for the state americans about the war in the Iwo Jima. That picture produced by some other mass media in america.



Figure 3.14 when they founded the American flag on mount of Suribachi

Source: *Flag of Our Fathers*, minute 00:09:56

While a climax on film “Letter from Iwo Jima” is when the captain Wakabayasi asked to Saigo to kill himself by shoot a gun on his head. Before that, he told to Saigo to the body buried with the another Japanese army. Finally after Saigo bury the bodies of the captain Wakabayasi, saigo besieged by US soldiers. Saigo confused between choose for survive and being a captive or choose end its life by Buzido way.



Figure 3.15 when the Saigo bury the bodies of captain Kuribayasi
Source: *Flag of Our Fathers*, minute 00:57:55

3.4 Significant Scenes “Letter from Iwo Jima” and “Flag of Our Fathers” Movie

The most significant scene in the movie *Flags of Our Fathers* was the raising of the American flag. This event is significant in the American history because it symbolizes the victory of the Americans in the battle of Iwo Jima. One significant point in Eastwood's movie is when Saigo was seen lying on the ground lined with wounded American soldiers and he was not recognized as an enemy.

The importance of these scene signifies the surrender of Saigo and chooses not to commit suicide in order to go home to his family.



Figure 3.16 rising of the American flag because it symbolizes the victory of the Americans

Source: *Flag of Our Fathers*, minute 00:04:25



Figure 3.17 of Saigo chooses not to commit suicide in order to go home to his family

Source: *Letter from Iwo Jima*, minute 01:00:17

3.5 Focus “Letter from Iwo Jima” and “Flag of Our Fathers” Movie

In the movie “Flag of Our Fathers”, it highlights the raising of the flag and the life of the survivors who raised the flag. The movie is not a typical war movie that centers on the battle, instead it shows the significance of the flag raising. The movie did not show where the enemies or did not emphasize on the battle itself, instead focused on the effect of the on the survivors of the flag raisers. The movie showed how the surviving soldiers were abused by the government to sell war bonds to finance the war.

The movie “Letters From Iwo Jima” focused on the battle for Iwo Jima during the World War II. It showed how the soldiers tried to defend the Iwo Jima island from the Americans army. It showed what Japanese soldiers mean by dying with honor. The movie is not focused on only one character but focused on the different response of the soldiers on the battle. Unlike in the *Flags*, the focus is on the three survivors of the war. In the *Flags*, the Japanese soldiers were seen but they are faceless. It was seen that there are firing from bunkers and tunnels but the people firing were not seen. In the *Letters*, it showed the strategic plan of the officers of the Japanese soldiers in the counter attack to the Americans but the Americans were not also seen.

3.6 Comparison and Contrast “Letter from Iwo Jima” and “Flag of Our Fathers” Movie

The scene in the black-and-white appeared in both movies of Clint Eastwood. It was shot on Iwo Jima which is considered as a part of Tokyo City in Japan. In both movies, the brutal effect or extreme effect of the war was shown. A man whose arm was blown off in explosion and Japanese soldier staring at the man face who was exploded was focused in detail.

The “Flags of Our Fathers” movie highlights is when the flag raising of the six American in Iwo Jima which was shown in the Letters of Iwo Jima at a distance. The American perspective focused the lives of the six men during and after the battle while the Japanese perspective featured the nobility of the soldiers. The movies on the battle in Iwo Jima showed that the Japanese and American armies consist of noble men with selfish and morally disgusting decisions.

The Flag of Our Fathers has displayed the character of heroism, the idea of patriotism, and the effectiveness of war. Letters from Iwo Jima explored the same premise more philosophical. Terribly lack of supplies and starving, the Japanese soldiers excavates and eagerly waited the arrival of the American troops. Many of the Japanese soldiers suffered dysentery. Some of them know that their fleets have been damaged. The American patriotism displayed in the Flags of Our Fathers was planned and well-intentioned but established on half-truths. The Japanese patriotism showed in Letters from Iwo Jima was a force one basing from honor, fear and oppression. The greatest honor of a Japanese soldier was to die in defending the land of their country.

The Letters of Iwo Jima also showed how Americans killed Japanese soldiers cruelly. It was shown that even the Japanese soldiers surrender, Americans still kill them. It was also shown how the soldiers commit suicide instead of being killed. The cautious expression of doubts and brutal signs of humanity are presented in dialogues between the young soldiers. General Kuribayashi has doubted his knowledge on wars but never doubted to carry his duty until death. Unlike Saigo that he prioritize his family instead of sacrificing his life in the battle.

The character of Saigo is different from Ira Hayes in the movie *Flags of our Fathers*. Ira Hayes, who is an Indian reserve, acted by Adam Beach had found home and comfort and marines and has an interesting character in the movie. Hayes portrayed a loyal soldier because he has considered the US Marines as his family. Hayes was one of the Marines who raised the flag and has survived the battle. The role of "Doc" Bradley was the highlight of the *Flags of Our Fathers*. In the movie, it was seen how Bradley risks his life by crawling in a lethal crossfire to help a wounded soldier. This act of Bradley has nothing to do with heroism and patriotism but it shows that war is not only dying for one's country but also dying for a friend.

The *Flags of the Fathers* depicts the war in a colorless battle scenes in flashbacks in the Letter in Iwo Jima, it was in present appearing in black-and-white shots with a tint of green uniforms and some colorized flashbacks. The movies show and optimistic sensibility when the American troops attacked the Japanese knowing that there is a possibility for them to die but they fought and

tried to survive unlike the Japanese soldiers that the defense of Iwo Jima is a mission that they can not turn their backs to and would rather commit suicide than surrender.

3.7 American and Japanese values by Clint Eastwood Perspective

The Japanese soldiers display the character of fighting with honor. For them to fight with honor is to die in the battle. They know that there is no way to win the battle but some of the soldiers have the courage to die instead of surrendering. Some of the soldiers like Saigo depict the character of giving importance to family than dying in the battle that is hopeless. The Japanese perspective movie shows the other side of the battle. It demonstrates patriotic acts and heroic acts on the part of the Japanese soldiers. On the American perspective, the movie demonstrates patriotism in the way the American troops gave their full loyalty to their country that with them knowing the consequences of the battle for Iwo Jima.

CHAPTER IV

CONCLUSION AND SUGGESTION

In this chapter provides conclusions from the finding and suggestions for the improvements on future research.

4.1 Conclusion

The Flags of Our Fathers movie displays how the surviving soldiers were exploited by the US government after the war. The movie shows that soldiers do not fight to become heroes instead fight for nationalism and patriotism. *The Letters From Iwo Jima* movie is a unique American-made war movies the displays the battle from the losers point of view and it considered the American to be the enemy. The movie showed the how the Japanese officials strategically fought the enemies and lead his people until death displaying the true meaning of fighting with honor.

Both, *The Flag of Our Fathers* and *The Letters from Iwo Ima* displayed in a way the value of war and family at the same time. Also, the movies showed a two-sided view of the battle which is very important in order for the viewers to fully understand the real battle scenario that had happened or real event.

War movies are now a famous genre. The two movies of Clint Eastwood showed a different trend of war movies. It did not focus on the battle itself, unlike other war movies, but on the effects of war to the soldiers who fought and its impact to the society. Client Eastwood give us a clear point of view that winning a

battle is not just killing all enemies. A soldier can be a winner depending on what he believes in.

Basically no troops or soldiers were called heroes wanted to. If soldiers take part in combat, that all they do for country. The soldiers always are available to their friends. In combat, that is actually soldier; they are to save a fellow worker. Every soldier stands beside a hero. In the context, James Bradley said that the soldiers must be looking at one every other soldier a hero to himself. The meaning of Hero in reality is very different with dictionary. Hero occupy a class of nouns to the signification a person of extraordinary valour, fortitude or enterprise

It is very difficult to determine what standard that can be used to someone so that she or he can describe as a Hero. Like “The Flag of Our Father” movie for example. Someone can be said as a hero when he or she was already won a fight in the battle of war. Other case, the meaning of Hero which indicated in the film a Letter From Iwo Jima. Somebody it can be said as a Hero when he willing to sacrifice wealth and soul and rude to defend the country and although the lives of his people as the stakes. James Bradley said:

4.2 Suggestion

This research entitled “Different meanings of Hero between Clint Eastwood’s Flag of Our Fathers and Letter from Iwo Jima” movie the writer researched this film with the common theory of structural approach. So that, many another element, like as intrinsic and extrinsic on elements of a literary work only

very few exposed. The writer gives advice to other researchers. You can find the meaning of Hero by one movie. Like "Letter from Iwo Jima" movie. You can analyze the movie by using culture studies approach or psychological approach



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APPENDICES



1
00:01:00,351 --> 00:01:16,408
Corpsman!

2
00:01:21,081 --> 00:01:23,332
For God sakes! Corpsman!

3
00:01:27,128 --> 00:01:43,018
Corpsman!

4
00:01:46,523 --> 00:01:49,691
Honey, what's wrong?

5
00:02:05,792 --> 00:02:09,378
Every jackass thinks he knows
what war is.

6
00:02:10,547 --> 00:02:13,006
Especially those
who've never been in one.

7
00:02:14,300 --> 00:02:16,552
We like things nice and simple,

8
00:02:17,220 --> 00:02:20,973
good and evil, heroes and villains.

9
00:02:21,349 --> 00:02:23,892
There's always plenty of both.

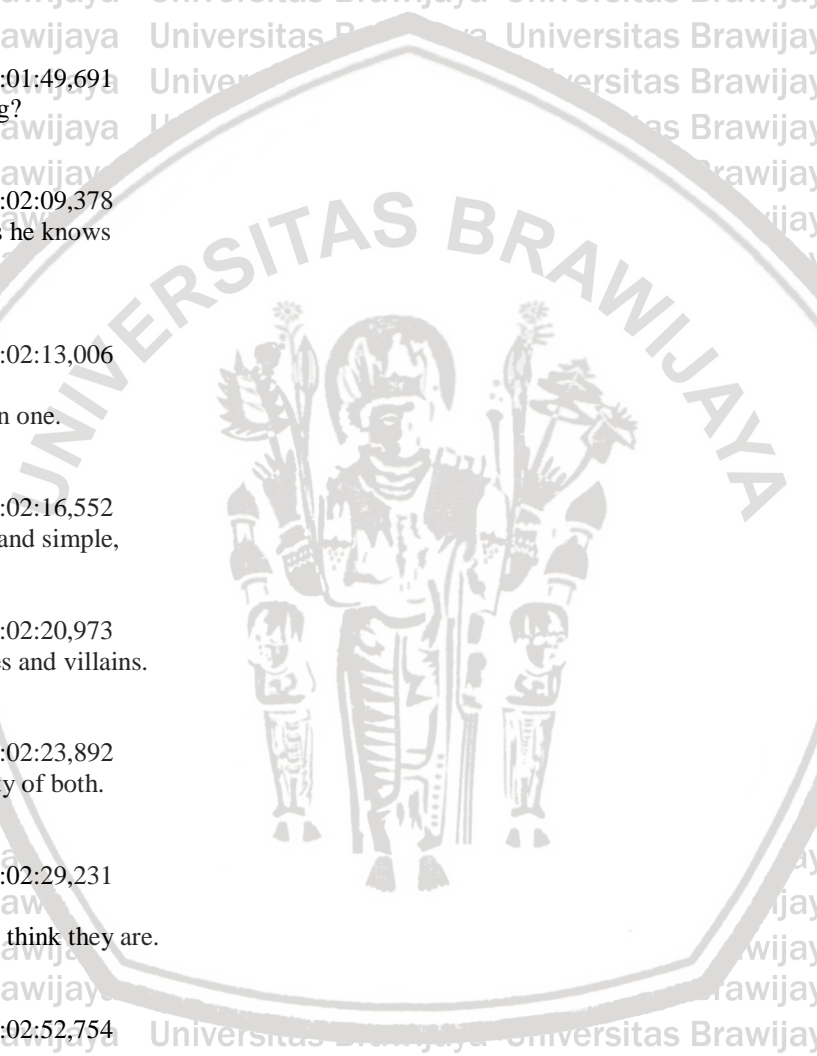
10
00:02:25,520 --> 00:02:29,231
Most of the time,
they are not who we think they are.

11
00:02:47,876 --> 00:02:52,754
Where is he?

12
00:02:54,549 --> 00:02:57,426
Where... Where is he? Where is he?

13
00:03:00,013 --> 00:03:01,597
Mr. Bradley?

14



00:03:03,933 --> 00:03:06,310

Mr. B? You okay?

15

00:03:06,394 --> 00:03:08,896

-Where is he?

-Where is who?

16

00:03:09,355 --> 00:03:12,608

Where is he? Where did he go?

Where... Where is he?

17

00:03:12,692 --> 00:03:14,943

All right. Just stay right here, okay?

18

00:03:14,986 --> 00:03:17,863

I'm gonna call an ambulance.

It'll be okay.

19

00:03:19,699 --> 00:03:21,241

Where is he?

20

00:03:24,412 --> 00:03:28,957

Most guys I knew would never talk
about what happened over there.

21

00:03:29,167 --> 00:03:32,377

Probably 'cause they're
still trying to forget about it.

22

00:03:32,462 --> 00:03:36,798

They certainly didn't
think of themselves as heroes.

23

00:03:39,761 --> 00:03:42,429

They died without glory.

24

00:03:42,847 --> 00:03:45,182

Nobody has taken their pictures.

25

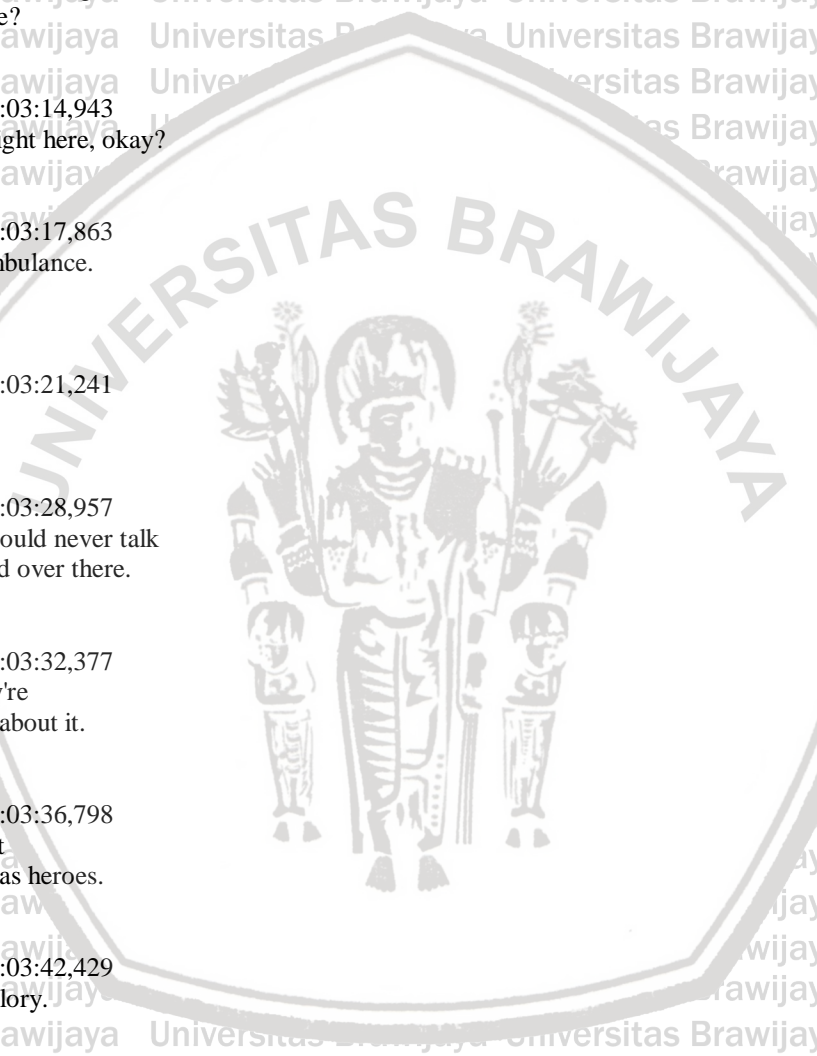
00:03:45,725 --> 00:03:48,310

Only their buddies knew what they did.

26

00:03:48,394 --> 00:03:51,313

I'd tell their folks



they died for their country.

27

00:03:52,649 --> 00:03:54,566

I'm not sure that was it.

28

00:03:54,651 --> 00:03:57,069

Now, there were plenty other photos
taken that day.

29

00:03:57,153 --> 00:03:59,780

but none anybody wanted to see.

30

00:03:59,822 --> 00:04:02,157

What we see and do in war,

31

00:04:03,326 --> 00:04:06,828

the cruelty, is unbelievable.

32

00:04:08,248 --> 00:04:11,124

But somehow

we gotta make some sense of it.

33

00:04:11,292 --> 00:04:14,795

To do that,

we need a easy to understand truth

34

00:04:14,837 --> 00:04:17,005

and damn few words.

35

00:04:19,342 --> 00:04:20,884

Film's ruined.

36

00:04:20,969 --> 00:04:24,346

I don't know. This one looks all right.

37

00:04:28,851 --> 00:04:31,144

And if you can get a picture...

38

00:04:34,190 --> 00:04:39,528

Now, the right picture
can win or lose a war.

39

00:04:39,821 --> 00:04:42,030

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You're gonna want to see this.

40
00:04:43,116 --> 00:04:44,533

Look at Vietnam.

41
00:04:44,575 --> 00:04:46,952

The picture of that
South Vietnamese officer

42
00:04:47,036 --> 00:04:51,206

blowing that fella's brains
out of the side of his head, whammo!

43
00:04:52,208 --> 00:04:53,750

That was it.

44
00:04:54,210 --> 00:04:56,044

The war was lost.

45
00:04:57,422 --> 00:05:00,215

We just hung around
trying to pretend it wasn't.

46
00:05:02,218 --> 00:05:06,471

Took a lot of other pictures that day.
None of them made a difference.

47
00:05:09,267 --> 00:05:11,059

Thanks. Appreciate it.

48
00:05:21,946 --> 00:05:24,573

Sounds ridiculous, but it happened.

49
00:05:25,742 --> 00:05:27,159

Country was bankrupt.

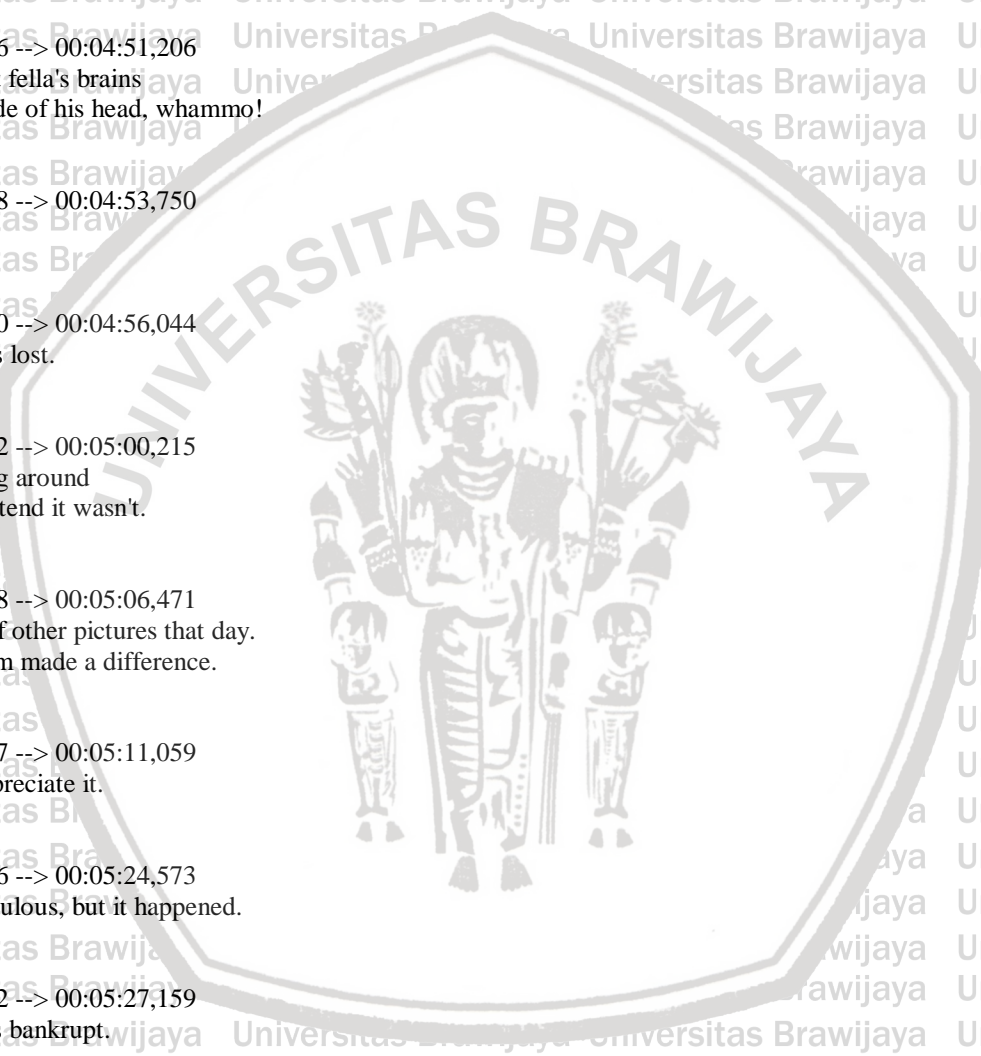
50
00:05:27,243 --> 00:05:30,912

People were becoming
cynical and tired of war.

51
00:05:45,303 --> 00:05:47,304

Oh, my Lord, that's Harlon!

52



00:05:47,388 --> 00:05:48,430

Where?

53

00:05:48,514 --> 00:05:52,476

Right there.

Planting that flag, that's your brother.

54

00:05:52,560 --> 00:05:54,853

Ma, all you can see is his behind.

55

00:05:54,937 --> 00:05:58,815

And that's his. I powdered
and diapered it, I know my son.

56

00:05:59,192 --> 00:06:01,735

That's him. Go get your father.

57

00:06:01,819 --> 00:06:05,030

Daddy, Ma's got a picture
of Harlon's keister in the paper.

58

00:06:05,114 --> 00:06:07,783

You watch your mouth, young man.

59

00:06:21,589 --> 00:06:23,090

Thank you.

60

00:06:25,760 --> 00:06:30,138

One photo, almost all on its own,
turned that around.

61

00:06:30,890 --> 00:06:33,767

It's on the front page
of every major paper.

62

00:06:33,810 --> 00:06:37,979

Over 200 dailies and they're
all flooded with requests for prints.

63

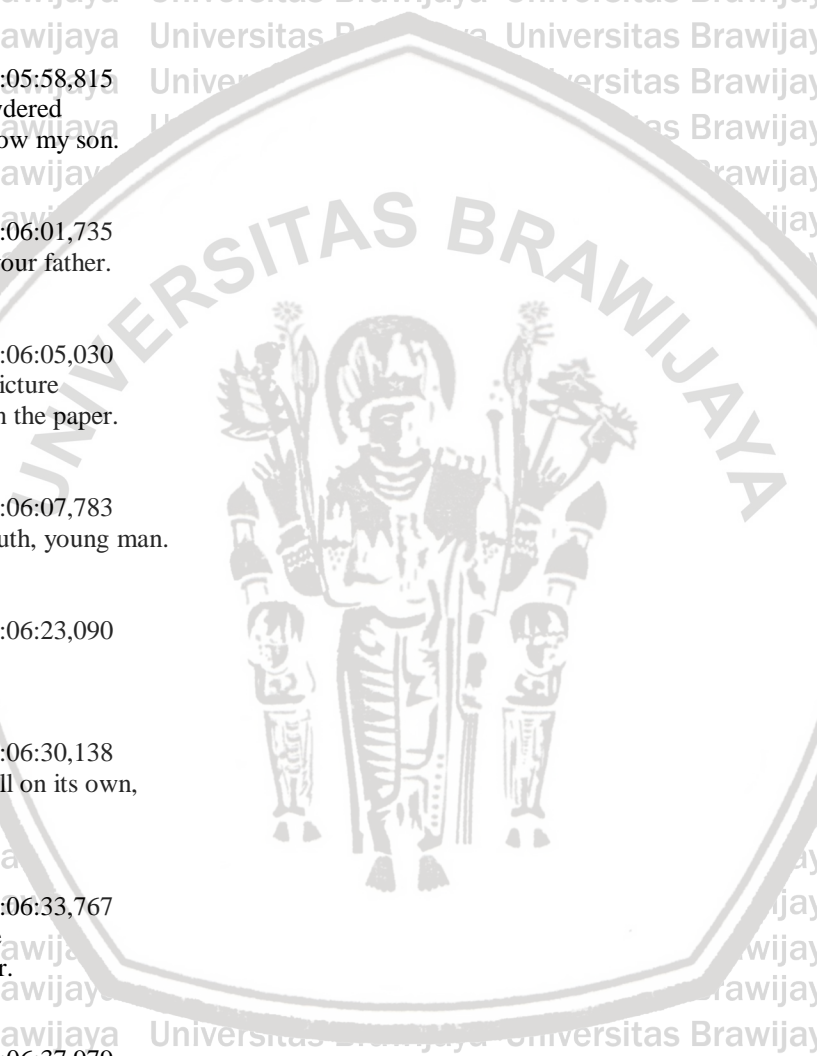
00:06:39,482 --> 00:06:41,858

I think we might have found it.

64

00:07:32,410 --> 00:07:42,043

Corpsman!



65
00:07:42,086 --> 00:07:44,129
-I gotta go get him.
-Oh, no, you don't.

66
00:07:44,213 --> 00:07:45,547
lggy, I gotta go.

67
00:07:45,631 --> 00:07:46,756
I have a whole different theory.

68
00:07:46,841 --> 00:07:49,718
He wants medical attention bad enough,
he'll come to us.

69
00:07:49,760 --> 00:07:53,054
Shut up and crawl over here,
you lazy son-of-a-bitch!

70
00:07:53,556 --> 00:07:55,056
As soon as that flare goes out.

71
00:07:55,099 --> 00:07:57,684
-Crap. Okay, well, I'll go with you.
-No.

72
00:07:57,727 --> 00:07:59,060
You're actually gonna leave me here?

73
00:07:59,103 --> 00:08:02,481
I'll be right back,
just shoot some people. I gotta go.

74
00:08:15,661 --> 00:08:16,912
Oh, God.

75
00:08:17,622 --> 00:08:19,122
Okay, it's okay.

76
00:08:19,207 --> 00:08:20,457
Don't touch them. Don't touch them.

77
00:08:20,541 --> 00:08:22,542



Get your hands out of there.
Let me do that. I'll do it, okay?

78
00:08:22,585 --> 00:08:25,086
Don't look. Keep your head back.
Keep your eyes on me.

79
00:08:25,171 --> 00:08:28,965
All right, look at me.
I'll get it. I'll take care of it.

80
00:08:29,050 --> 00:08:32,177
We'll get this bandage on you.
We'll get you taken care of, v

81
00:08:32,261 --> 00:08:34,429
And we'll get you down to the bottom,
all right?

82
00:08:34,472 --> 00:08:36,598
Look, you're gonna be fine.

83
00:08:37,767 --> 00:08:39,100
It's okay.

84
00:08:39,936 --> 00:08:41,728
I'll do that. I'll do that.

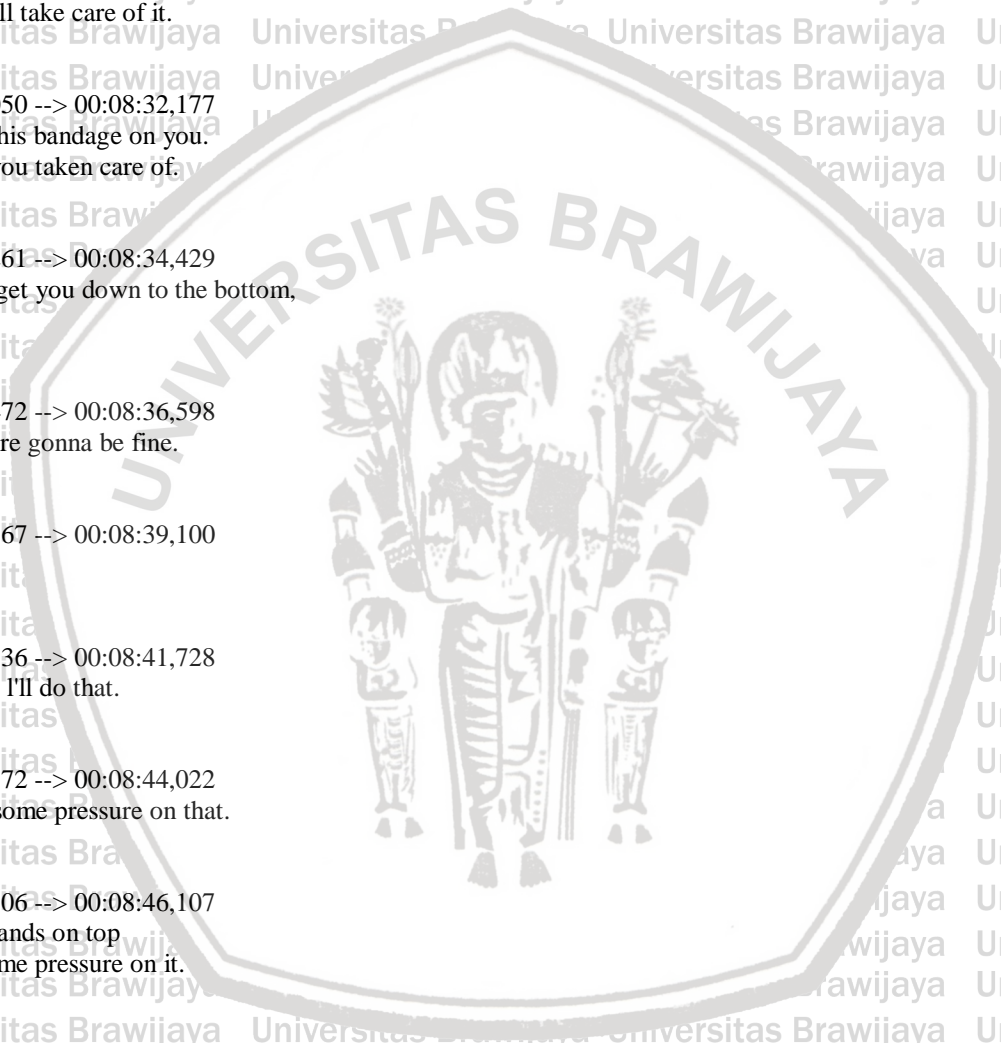
85
00:08:42,772 --> 00:08:44,022
Here, put some pressure on that.

86
00:08:44,106 --> 00:08:46,107
Put your hands on top
and put some pressure on it.

87
00:08:46,150 --> 00:08:48,109
Keep your head back. Keep breathing.

88
00:08:48,194 --> 00:08:50,612
Keep looking at me, all right?
Just keep looking at...

89
00:08:56,369 --> 00:08:57,452
Doc.



90
00:08:59,413 --> 00:09:05,877
Help me.

91
00:09:19,850 --> 00:09:21,810
All right. Okay.

92
00:09:30,319 --> 00:09:31,945
How's that feel?

93
00:09:32,905 --> 00:09:35,657
-It feels good.
-It does? All right.

94
00:09:35,741 --> 00:09:37,492
-Good.
-All right.

95
00:09:37,994 --> 00:09:41,121
I'm gonna go get a stretcher and get
you down to the beach. I'll be right back.

96
00:09:41,163 --> 00:09:42,622
I'm all right.

97
00:09:43,291 --> 00:09:45,792
Go and help someone who's hurt.

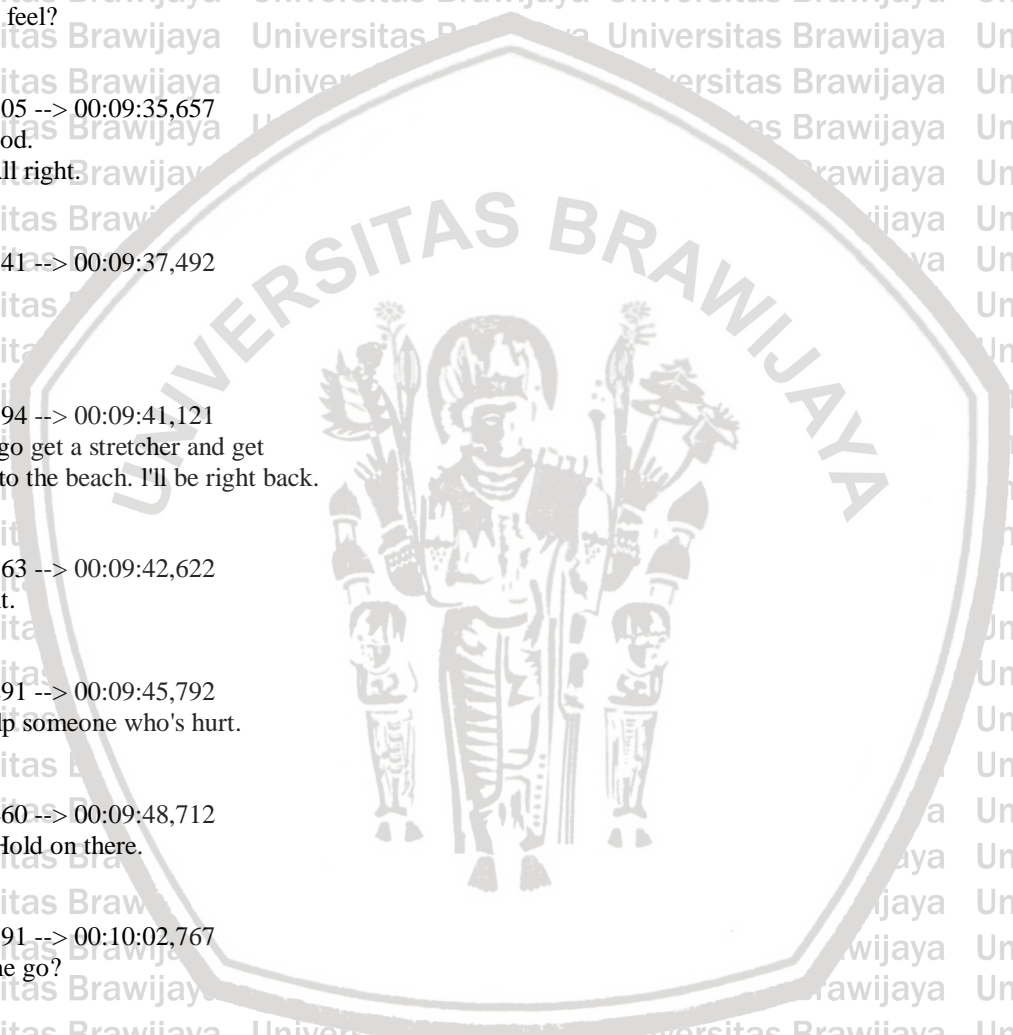
98
00:09:46,460 --> 00:09:48,712
All right. Hold on there.

99
00:10:00,891 --> 00:10:02,767
-Where'd he go?
-Who?

100
00:10:02,852 --> 00:10:05,145
The guy who was right here, Ignatowski.
Where did he go?

101
00:10:05,187 --> 00:10:07,856
-I think you jumped in the wrong hole.
-I didn't jump in the wrong hole!

102



00:10:07,940 --> 00:10:10,692

He was right here,
now where the hell is he?

103

00:10:11,527 --> 00:10:15,822
lggy!

104

00:10:15,865 --> 00:10:18,199
You shut up. You want every Jap
on the island shooting at us?

105

00:10:18,242 --> 00:10:19,701
lggy!

106

00:10:39,889 --> 00:10:41,598
Holy shit.

107

00:10:44,393 --> 00:10:46,519
They expect us to climb this?

108

00:10:49,357 --> 00:10:51,399
Or something just like it.

109

00:10:58,699 --> 00:11:01,242
So, where you think they're sending us?

110

00:11:01,327 --> 00:11:03,953
I think it's the desert, Franklin.

111

00:11:04,914 --> 00:11:06,706
Well, that makes no sense at all.

112

00:11:06,749 --> 00:11:08,750
Well, it's just military psychology.

113

00:11:08,834 --> 00:11:11,670
They always train you for the desert
on a volcano.

114

00:11:13,839 --> 00:11:16,758
Now you're just having fun with me.

115

00:11:17,093 --> 00:11:18,927



Harlon, take your men right.

116

00:11:19,011 --> 00:11:20,595

-Watch for Bedouins.

-Yes, sir.

117

00:11:20,680 --> 00:11:23,682

-What's a Bedouin?

-It's a guy with a camel.

118

00:11:25,017 --> 00:11:28,895

Well, Jeez Louise,

maybe we are going to the desert.

119

00:11:29,271 --> 00:11:34,067

Now, you tilt that to the right, but
what if the bullet comes from the left?

120

00:11:34,443 --> 00:11:38,446

Bullets don't come from the left.

You know any left-handed Japs?

121

00:11:39,156 --> 00:11:42,200

That makes about as much sense
as you showering with your shoes on.

122

00:11:42,284 --> 00:11:44,452

You don't even know why you do it,
do you?

123

00:11:44,495 --> 00:11:46,746

'Cause I don't tell you
mean I don't know?

124

00:11:46,789 --> 00:11:48,873

You do it 'cause Mike does it.

125

00:11:49,333 --> 00:11:50,875

I'll ask him.

126

00:11:51,877 --> 00:11:53,420

So you cut hair back home?

127

00:11:53,462 --> 00:11:54,587



Some.

128

00:11:55,089 --> 00:11:57,424

Training to be a barber, are you, Doc?

129

00:11:57,466 --> 00:11:59,801

No, I just studied it a little.

130

00:12:01,178 --> 00:12:03,513

But not in barber school?

131

00:12:04,014 --> 00:12:05,140

Nope.

132

00:12:06,308 --> 00:12:08,643

-Gosh.

-Let me guess, Hayes is winning.

133

00:12:08,728 --> 00:12:12,105

Chief, I had very little to do
with Sitting Bull's death,

134

00:12:12,148 --> 00:12:14,733

so maybe you could stop
taking it out on me.

135

00:12:14,817 --> 00:12:18,570

Different tribe. The Pimas fought
on the side of the white man.

136

00:12:18,654 --> 00:12:21,156

-See, now that's smart.

-That is smart.

137

00:12:21,198 --> 00:12:24,325

Yeah. Worked real good for us.

138

00:12:24,410 --> 00:12:26,035

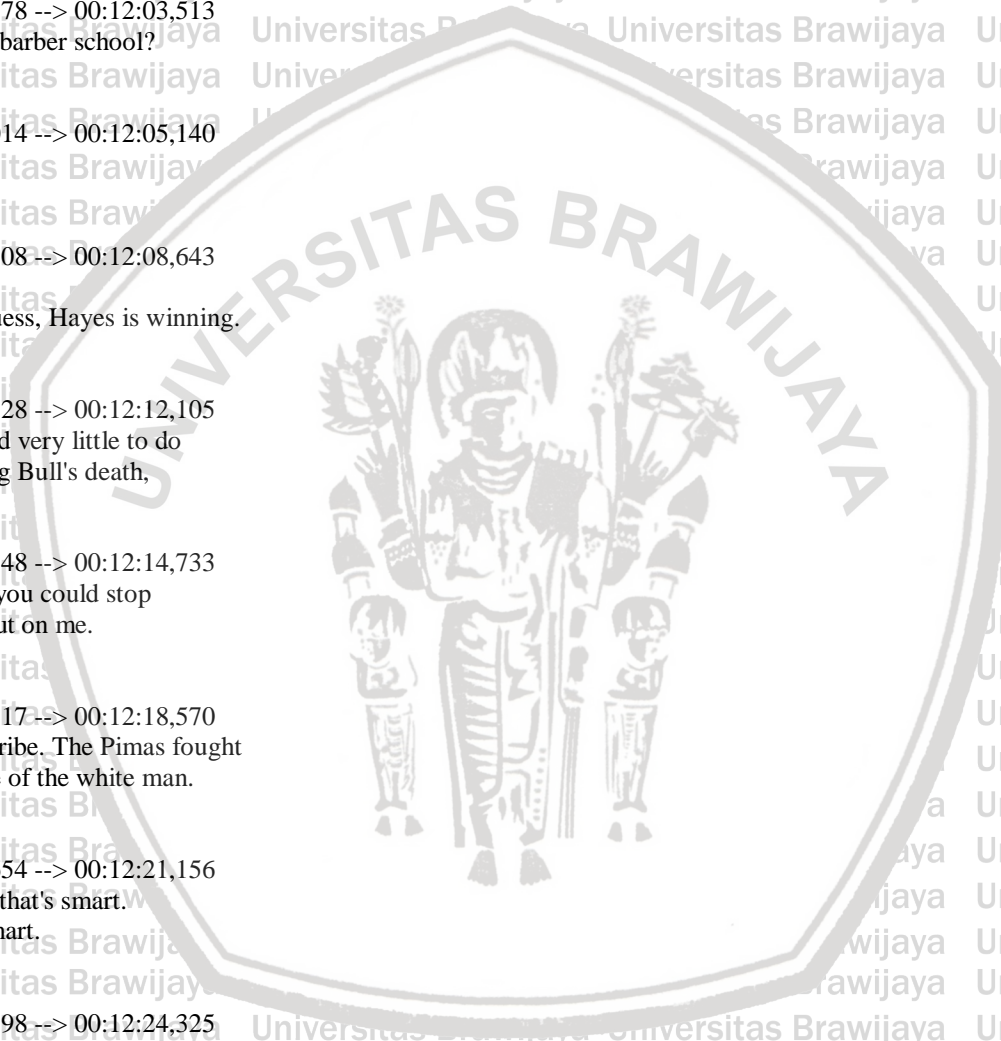
Good luck, fellas.

139

00:12:26,120 --> 00:12:27,996

Hey, good night, Lindberg.

140



00:12:28,080 --> 00:12:32,000

Dead bodies.

He cuts hair on dead bodies.

141

00:12:32,334 --> 00:12:34,878

What? Even I knew that.

142

00:12:36,839 --> 00:12:39,215

-Who's in?

-Oh, I'm in. I'm in.

143

00:12:40,009 --> 00:12:43,470

It must be a lot easier with them
not moving around and all.

144

00:12:43,512 --> 00:12:45,138

-There's that.

-Yeah.

145

00:12:46,015 --> 00:12:47,599

You know what I been thinking?

146

00:12:47,683 --> 00:12:50,602

Well, they been telling us
we need to buddy up

147

00:12:50,686 --> 00:12:53,229

and I think we'd make
pretty good buddies.

148

00:12:53,314 --> 00:12:54,856

And how do you figure that?

149

00:12:54,940 --> 00:12:57,942

Well, you know,
in that we have a lot in common.

150

00:12:59,904 --> 00:13:02,155

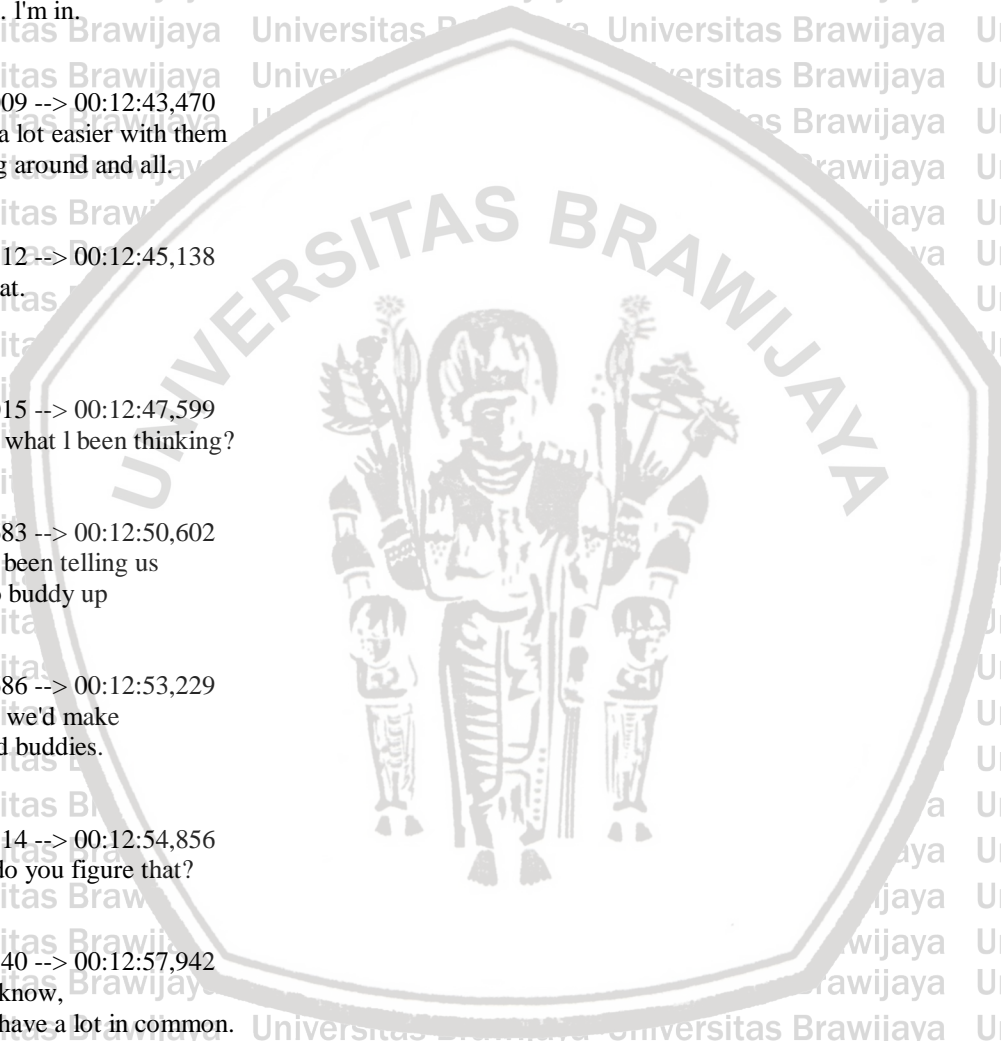
So, why do you cut dead people's hair,
anyway?

151

00:13:02,198 --> 00:13:04,741

I'm studying to work in a funeral home.

152



00:13:06,952 --> 00:13:09,370

You tell a lot of people that?

153

00:13:09,413 --> 00:13:13,208

You actually chose the Marines because they got the best uniform?

154

00:13:13,250 --> 00:13:17,378

No sense being a hero if you don't look like one.

155

00:13:19,548 --> 00:13:20,715

Jacks.

156

00:13:22,468 --> 00:13:23,593

Queens.

157

00:13:23,677 --> 00:13:24,928

Shit.

158

00:13:26,597 --> 00:13:29,140

Do anything on that reservation but play cards, Chief?

159

00:13:29,225 --> 00:13:32,602

All right, listen up, you sorry bunch of leathernecks!

160

00:13:34,230 --> 00:13:35,772

We practice going over the side tomorrow

161

00:13:35,856 --> 00:13:37,357

which means we ain't long for this piece of rock.

162

00:13:37,399 --> 00:13:38,900

All right!

163

00:13:39,401 --> 00:13:42,362

One more thing, any man who doesn't have his masturbation papers in order

164

00:13:42,404 --> 00:13:44,739



better get them signed by tomorrow
night or he ain't going overseas.

165

00:13:44,824 --> 00:13:46,908

-I got mine already.

-Oh, yeah. I'm square.

166

00:13:46,992 --> 00:13:49,536

Wait. Why am I just hearing about this?

167

00:13:49,578 --> 00:13:52,247

That's horseshit, Franklin. I don't have
to repeat everything twice for you.

168

00:13:52,331 --> 00:13:55,542

No, I didn't hear nothing
about no masturbating papers.

169

00:13:55,584 --> 00:13:57,585

Heard they were running short.

170

00:13:58,587 --> 00:14:01,631

You know, nobody tells me nothing.

That's real nice, guys.

171

00:14:01,715 --> 00:14:03,842

All right, get your ass over
to the officer in charge of records.

172

00:14:03,926 --> 00:14:05,760

Maybe he got some more left.

173

00:14:06,929 --> 00:14:09,305

-Leave your smokes. I'll play for you.

-Thanks, Mike.

174

00:14:09,390 --> 00:14:12,642

Listen, he calls you an idiot,
you take it like a man, okay?

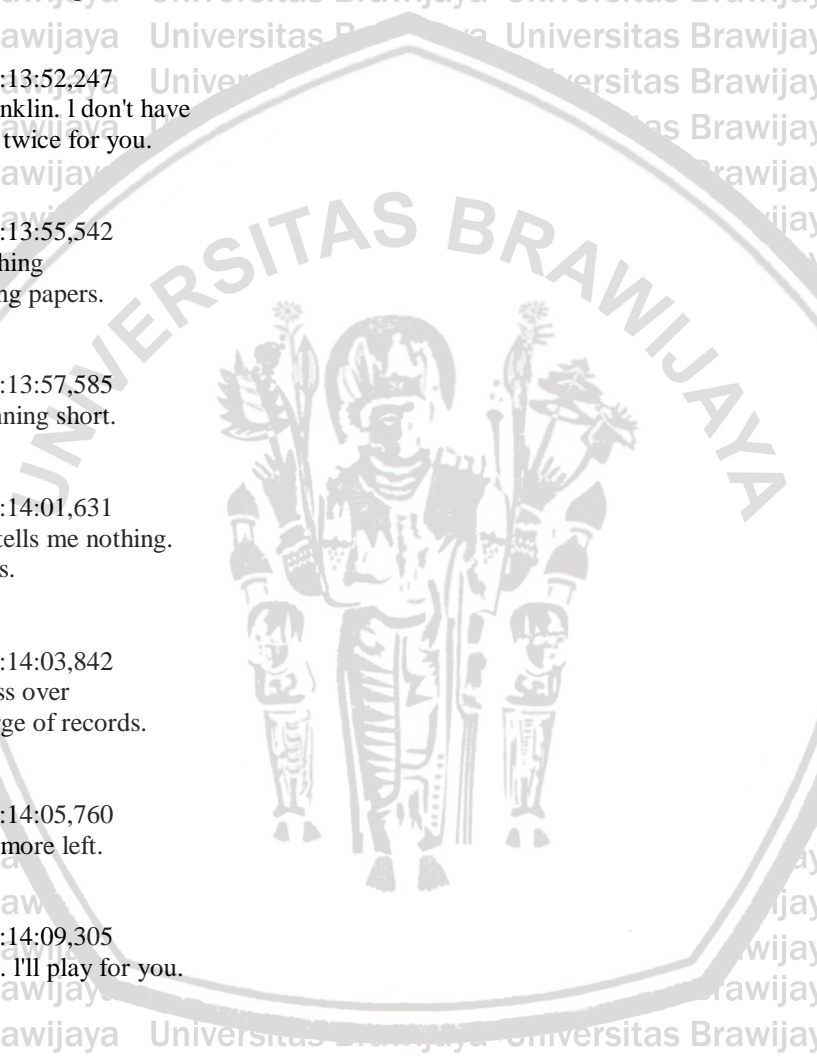
175

00:14:12,726 --> 00:14:14,686

Just do not leave without signing them.

176

00:14:14,770 --> 00:14:17,188



-I appreciate it, Sergeant.

-You got it.

177

00:14:22,903 --> 00:14:25,947

What the hell happened to your hair,
Rene?

178

00:14:26,991 --> 00:14:28,616

Look like a goddamn corpse.

179

00:14:33,455 --> 00:14:36,624

Three points of contact on that rope
at all times.

180

00:14:37,167 --> 00:14:39,794

Next four. Over the side.

181

00:14:40,754 --> 00:14:42,589

Let's go. Keep moving.

182

00:14:43,299 --> 00:14:45,300

Next four, over the side.

183

00:14:45,384 --> 00:14:47,302

Just keep your eye
on the guy below you.

184

00:14:47,344 --> 00:14:48,678

That's all you gotta look at.

185

00:14:48,762 --> 00:14:50,805

Watch me, Doc, just watch me.

186

00:14:50,890 --> 00:14:54,517

Keep three points of contact
on the rope at all times.

187

00:14:56,729 --> 00:14:59,022

You see? No big thing.

188

00:14:59,481 --> 00:15:02,859

Just one step at a time and keep
your hands on the vertical rope.



189

00:15:02,943 --> 00:15:05,361

Remember, once you're in the boat
move away from the rope.

190

00:15:05,446 --> 00:15:08,448

Just make sure you keep three points
of contact on the rope.

191

00:15:08,490 --> 00:15:09,657

I got him!

192

00:15:09,700 --> 00:15:11,409

All right, get that man out of the water.

193

00:15:11,493 --> 00:15:12,952

Give me a hand.

194

00:15:13,996 --> 00:15:15,163

Grab his pack.

195

00:15:15,247 --> 00:15:16,331

Don't worry about him, Doc.

196

00:15:16,415 --> 00:15:18,583

All right, quit skylarking! Keep it moving!

197

00:15:18,667 --> 00:15:20,001

He'll be fine.

198

00:15:21,128 --> 00:15:23,838

Our target, Island X,

199

00:15:23,881 --> 00:15:28,217

is an ugly, smelly,
dirty little scab of rock called Iwo Jima.

200

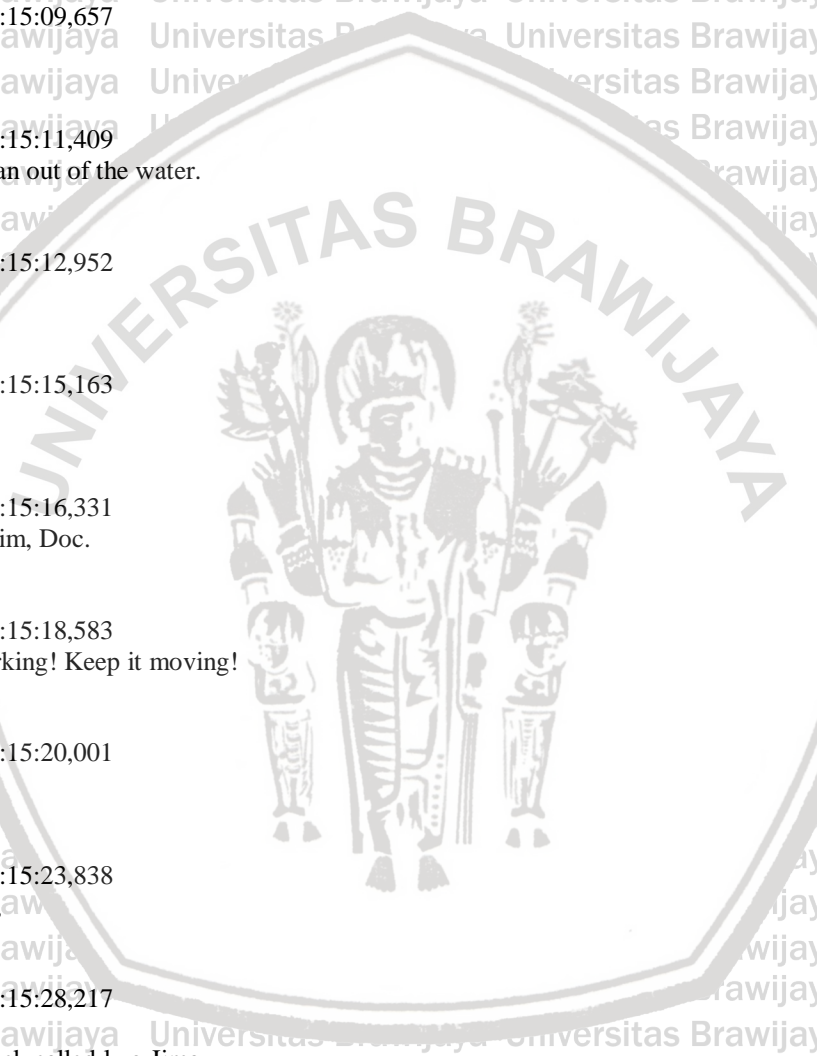
00:15:29,053 --> 00:15:32,221

It means "Sulfur Island,"
which accounts for the smell.

201

00:15:33,557 --> 00:15:36,517

Looks sort of like a burnt pork chop,
you ask me.



202
00:15:37,353 --> 00:15:39,187
After 20 straight days of bombing

203
00:15:39,271 --> 00:15:41,648
you won't find a blade of grass
or a twig on it.

204
00:15:41,690 --> 00:15:44,233
It wasn't that pretty to start with.

205
00:15:44,318 --> 00:15:45,485
Captain?

206
00:15:45,527 --> 00:15:49,155
Iwo's just five-and-a-half miles long,
two-and-a-half wide.

207
00:15:49,198 --> 00:15:52,367
There's a lump down at the bottom.
That's Mount Suribachi.

208
00:15:52,409 --> 00:15:54,535
On the maps in front of you
the island is white.

209
00:15:54,578 --> 00:15:56,162
Not much of it.

210
00:15:56,830 --> 00:15:59,707
The black dots represent
known enemy emplacements.

211
00:15:59,792 --> 00:16:02,168
Coastal defense guns,
dual-mount dual-purpose guns,

212
00:16:02,211 --> 00:16:03,711
covered artillery emplacements.

213
00:16:03,754 --> 00:16:05,964
Rifle pits, foxholes, antitank guns

214



00:16:06,048 --> 00:16:09,884

machine guns, blockhouses, pillboxes,
and earth-covered structures.

215

00:16:09,969 --> 00:16:12,804

I don't see any barracks
or any other structures.

216

00:16:12,888 --> 00:16:14,347

That's right.

217

00:16:14,390 --> 00:16:16,265

And we still don't know why.

218

00:16:16,350 --> 00:16:19,143

Now, this isn't just any island to them.

219

00:16:19,228 --> 00:16:23,564

This isn't Tarawa, Guam, Tinian,
or Saipan.

220

00:16:23,649 --> 00:16:26,776

This is Japanese soil, sacred ground.

221

00:16:27,277 --> 00:16:30,071

Twelve thousand Japanese defenders
in eight square miles.

222

00:16:30,114 --> 00:16:32,615

They will not leave politely, gentlemen.

223

00:16:32,700 --> 00:16:34,784

It's up to us to convince them.

224

00:16:35,327 --> 00:16:38,121

The 28th will land here at Green Beach.

225

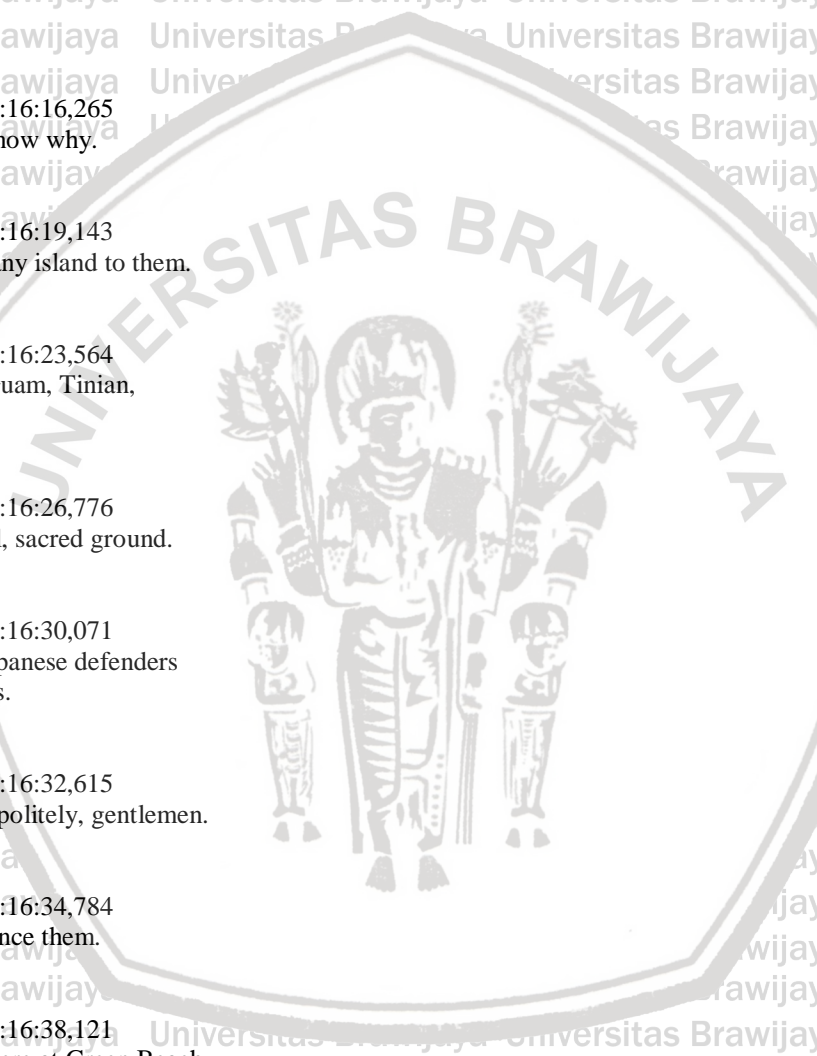
00:16:38,205 --> 00:16:41,249

The 8th Ammo Company
will land here to re-supply.

226

00:16:41,291 --> 00:16:43,251

The Suribachi's guns
are the biggest problem.



227
00:16:43,335 --> 00:16:45,044
They can hit any point on the island.

228
00:16:45,087 --> 00:16:47,463
We're sitting ducks
until we take them out.

229
00:16:47,548 --> 00:16:49,090
That's our job.

230
00:16:49,174 --> 00:16:53,177
We cut across the island, right at the
base, slit its throat, lop off its head.

231
00:16:53,262 --> 00:16:54,804
And we take that mountain.

232
00:16:54,888 --> 00:16:57,557
We take that mountain,
we take their big guns.

233
00:16:57,599 --> 00:16:59,350
We take their eyes.

234
00:17:12,614 --> 00:17:14,615
Okay, I'm heading in. Follow me.

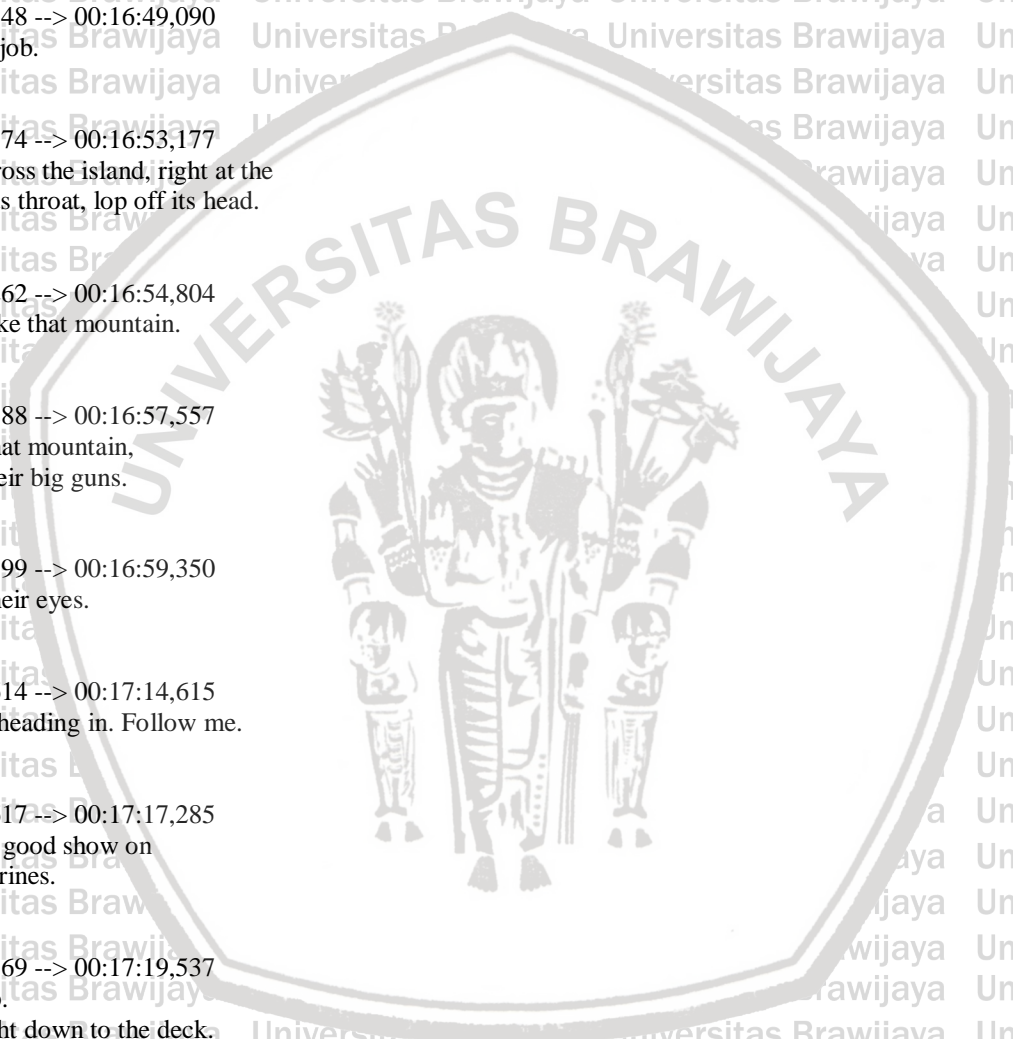
235
00:17:15,617 --> 00:17:17,285
Let's put a good show on
for the Marines.

236
00:17:17,369 --> 00:17:19,537
Close it up.
Take it right down to the deck.

237
00:17:34,720 --> 00:17:36,179
Yeah, boys!

238
00:17:40,309 --> 00:17:42,477
Man overboard portside!

239
00:17:51,487 --> 00:17:52,695



See him?

240

00:17:55,407 --> 00:17:56,657

Throw me a line!

241

00:17:56,700 --> 00:17:58,326

He's right there.

242

00:17:58,535 --> 00:18:00,661

-Where is he?

-Watch out, watch out, watch out.

243

00:18:01,580 --> 00:18:03,748

Hawaii's that way!

244

00:18:07,294 --> 00:18:10,755

Just keep paddling, Mac,
we'll catch you on the way back!

245

00:18:11,381 --> 00:18:13,883

Hold on, they're gonna lower a raft!

246

00:18:15,177 --> 00:18:16,677

They're not gonna stop.

247

00:18:16,720 --> 00:18:17,845

What?

248

00:18:18,347 --> 00:18:21,307

None of them are. They can't.

249

00:18:28,190 --> 00:18:30,608

So much for "No man left behind."

250

00:18:38,033 --> 00:18:39,617

-Sir.

-Come on in.

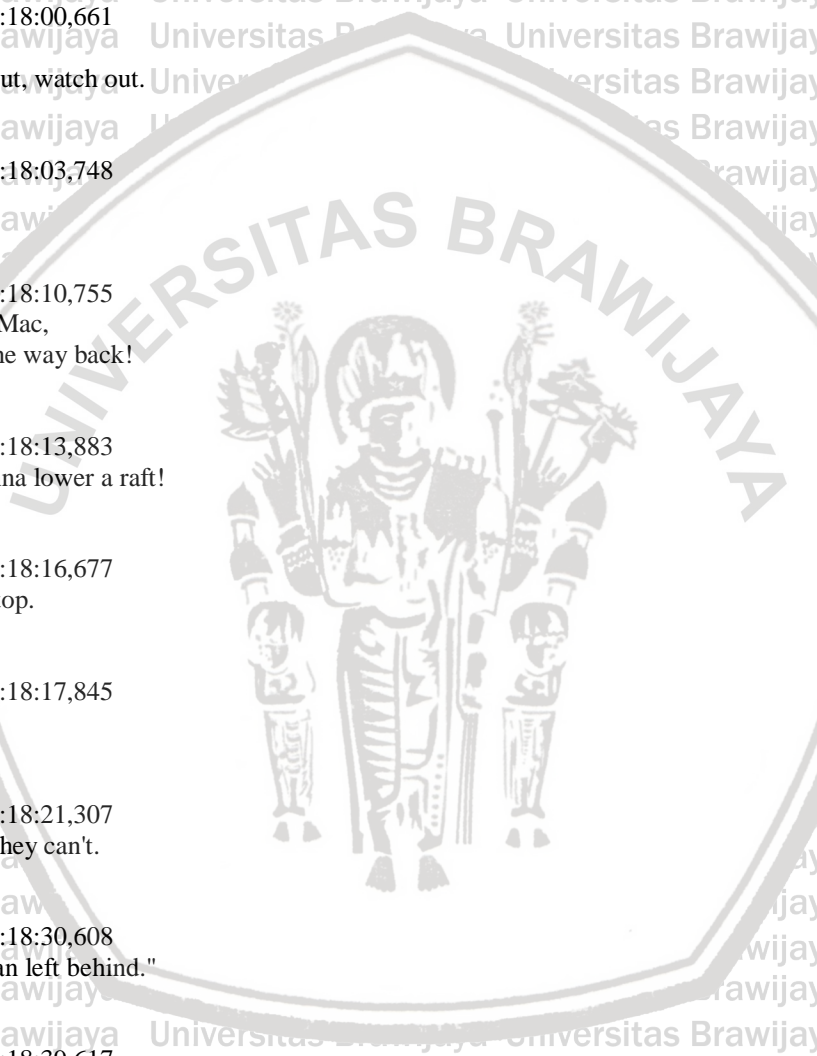
251

00:18:39,993 --> 00:18:42,036

Look, I've had to make
a few other changes.

252

00:18:42,079 --> 00:18:44,997



I'm promoting you to platoon sergeant.

253

00:18:46,667 --> 00:18:49,335

-Thank you, sir. I appreciate it.

-You bet.

254

00:18:49,837 --> 00:18:53,214

Trouble is, I already told my men
I'd see them through this.

255

00:18:53,298 --> 00:18:55,466

That your
James Cagney impersonation?

256

00:18:55,551 --> 00:18:57,385

'Cause I've heard better.

257

00:18:57,886 --> 00:19:00,096

Well, I'll keep practicing, then.

258

00:19:01,140 --> 00:19:02,932

Look, this isn't
your first time through this.

259

00:19:03,016 --> 00:19:05,935

-You don't need to prove anything.

-No, sir.

260

00:19:07,813 --> 00:19:09,188

You're not the best sergeant
I've ever had.

261

00:19:09,231 --> 00:19:11,232

you're just the best one
that's still walking.

262

00:19:11,316 --> 00:19:13,109

-Block's a good man.

-Yes, sir, he is.

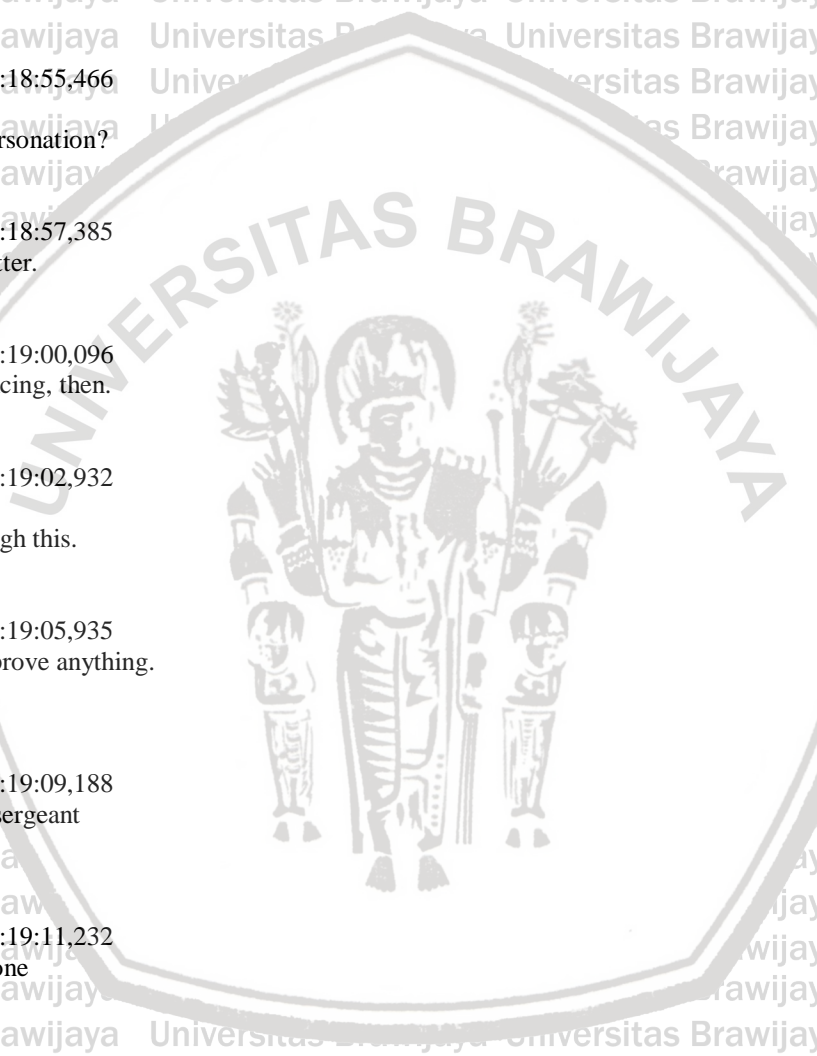
263

00:19:13,193 --> 00:19:15,361

The men know him, he can step right in.

264

00:19:17,948 --> 00:19:20,449



You know,
I have actually thought this through.

265

00:19:20,534 --> 00:19:23,536

Platoon sergeant puts you further away
from the bullets.

266

00:19:23,579 --> 00:19:26,080

I already gave them my word, sir.

267

00:19:26,123 --> 00:19:28,040

I told them I'd bring them all home
to their mothers

268

00:19:28,083 --> 00:19:31,043

which means I already lied to half
of them. Can't lie to the rest.

269

00:19:34,756 --> 00:19:37,258

-How are your men?

-They'll do fine.

270

00:19:38,427 --> 00:19:40,261

Except maybe Gagnon.

271

00:19:40,596 --> 00:19:42,430

Our own Tyrone Power?

272

00:19:43,348 --> 00:19:48,227

Yes, sir. He's a good man, just might be
better use further back from the lines.

273

00:19:50,063 --> 00:19:52,064

I'll use him as a runner.

274

00:19:53,025 --> 00:19:54,775

All right. Thank you, sir.

275

00:19:54,860 --> 00:19:56,527

Now get out of here.

276

00:20:03,368 --> 00:20:06,287

Hear the good news, Doc?

We're going in with the first waves.



277
00:20:06,330 --> 00:20:09,415
Hey, you do that again
I'll take your head off!

278
00:20:09,458 --> 00:20:11,167
Fucking dominoes.

279
00:20:11,919 --> 00:20:15,755
Iggy, have you ever heard news
you considered to be bad?

280
00:20:16,340 --> 00:20:18,466
The first ones off the ship, Doc.

281
00:20:18,508 --> 00:20:20,635
Means we don't go over
the side of the ship.

282
00:20:20,677 --> 00:20:23,471
We hop on a tractor,
they drive us right there.

283
00:20:23,513 --> 00:20:25,765
Oh, shit, that is good news.

284
00:20:25,807 --> 00:20:27,725
You see? What'd I tell you?

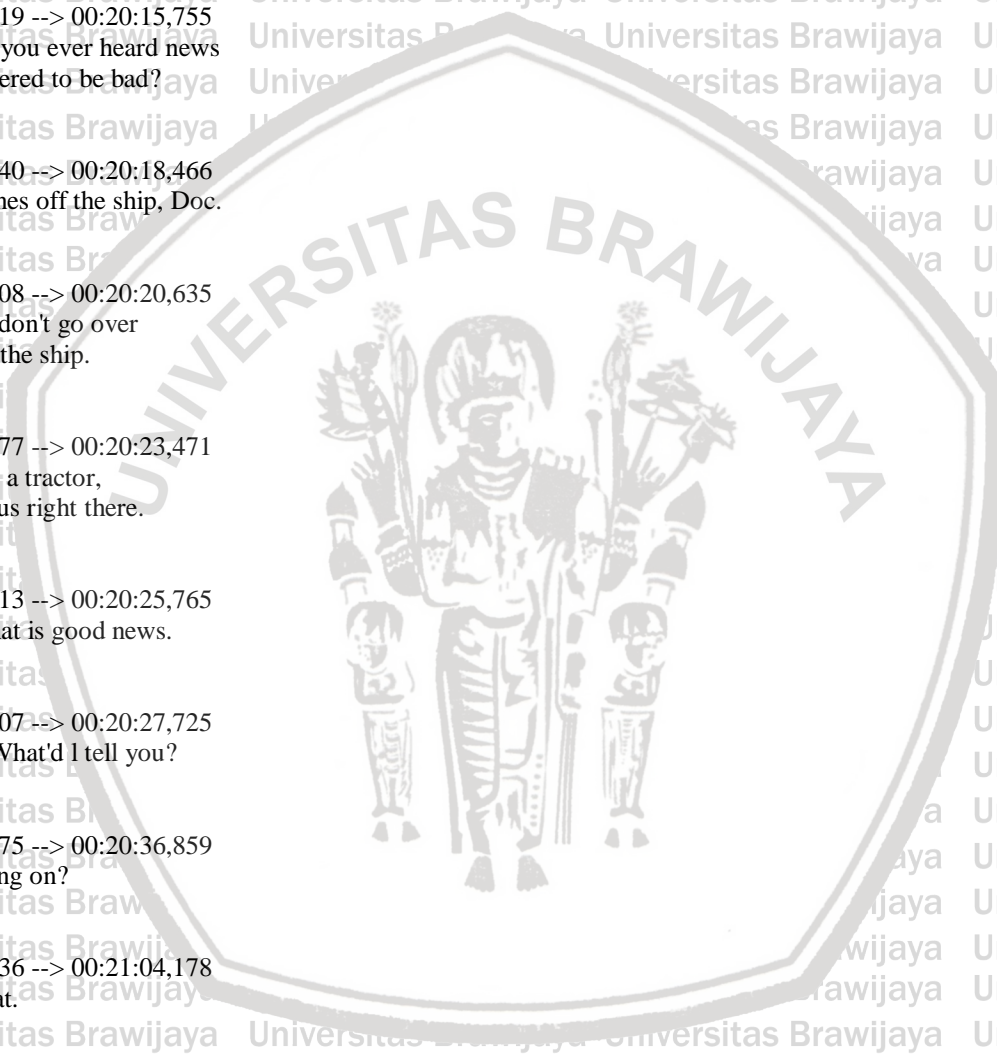
285
00:20:35,275 --> 00:20:36,859
What's going on?

286
00:21:02,636 --> 00:21:04,178
Look at that.

287
00:21:05,013 --> 00:21:06,180
We're killing them!

288
00:21:06,223 --> 00:21:08,057
We're killing them, Doc.

289
00:21:34,751 --> 00:21:37,378
I was promised 10 days of shelling.



290
00:21:37,462 --> 00:21:40,631
You're giving me three
and saying that's the best you can do?

291
00:21:40,716 --> 00:21:43,884
I don't give a shit! My men hit
that beach with less than 10

292
00:21:43,969 --> 00:21:46,721
and I'll be taking them home
to their mamas in buckets!

293
00:21:49,433 --> 00:21:51,058
Yeah, I know exactly why.

294
00:21:51,101 --> 00:21:53,894
Because every Navy man with
a scrambled egg on his chest

295
00:21:53,979 --> 00:21:56,981
wants to offload us here
and sail to Japan

296
00:21:57,065 --> 00:21:59,358
so they can be there for the big finish,

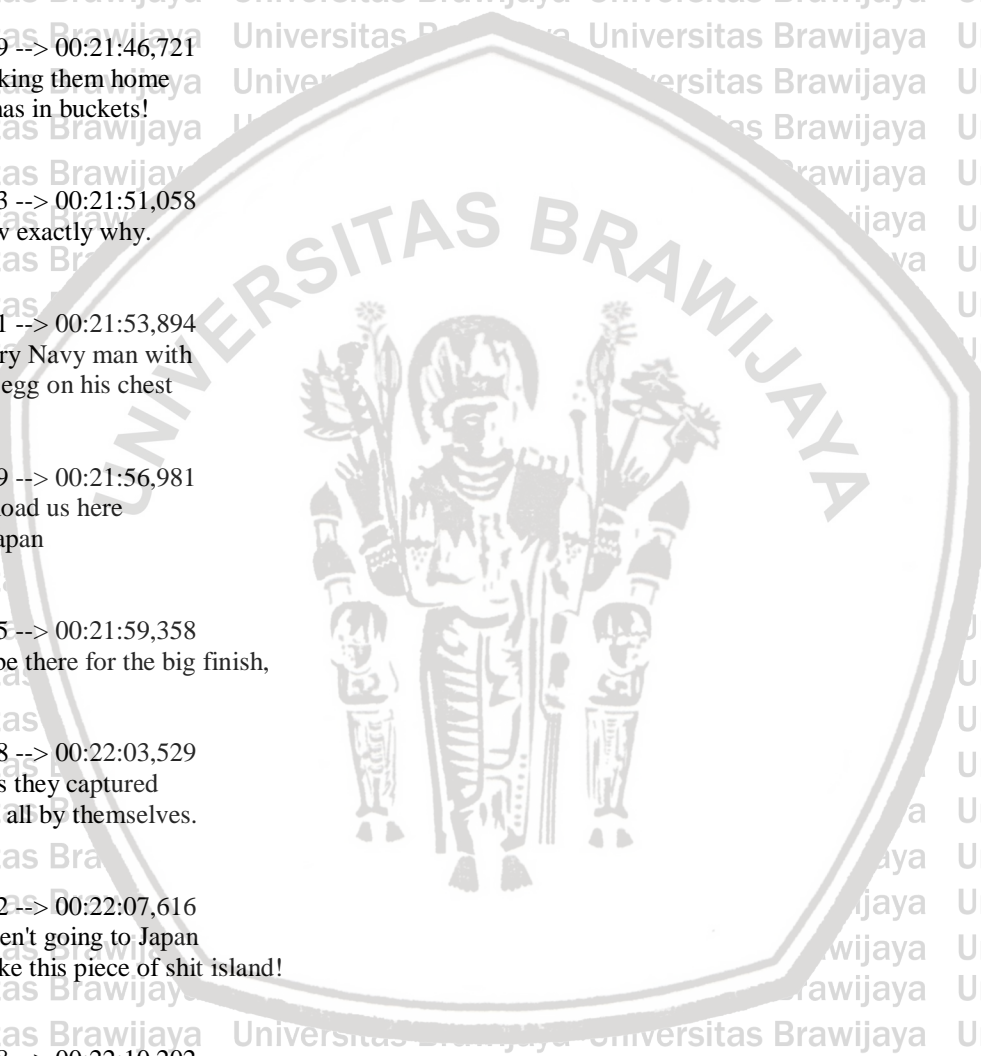
297
00:22:00,068 --> 00:22:03,529
tell their kids they captured
the Emperor all by themselves.

298
00:22:03,572 --> 00:22:07,616
Well, you aren't going to Japan
unless we take this piece of shit island!

299
00:22:08,118 --> 00:22:10,202
These little pricks are dug in!

300
00:22:13,415 --> 00:22:17,918
Okay, appreciate that, Jim.
Three days is a fucking beautiful thing.

301
00:22:24,092 --> 00:22:26,177
Sharpen your knife or bayonet?



302
00:22:26,762 --> 00:22:28,012
I'm okay.

303
00:22:29,348 --> 00:22:30,681
Sharpen your knife or bayonet?

304
00:22:30,766 --> 00:22:33,601
Jesus, Iggy, just leave me alone,
all right?

305
00:22:34,102 --> 00:22:37,605
How about you guys? Knife? Bayonet?
Kick in the ass?

306
00:22:38,106 --> 00:22:41,025
How about you, Doc?
Sharpen your knife?

307
00:22:41,818 --> 00:22:43,819
You sharpened it three times already.

308
00:22:43,904 --> 00:22:46,697
Well, then I better make sure
I didn't nick it.

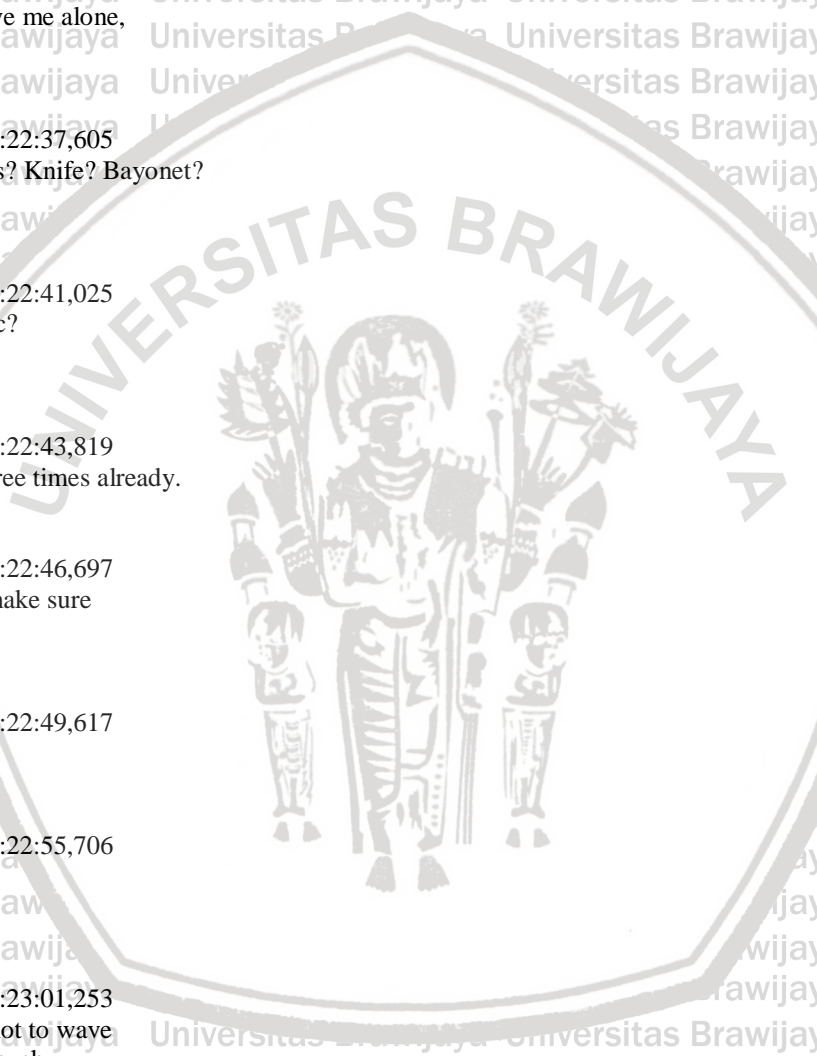
309
00:22:48,200 --> 00:22:49,617
Good man, Doc.

310
00:22:54,081 --> 00:22:55,706
-Hey, Doc.
-Yeah.

311
00:22:57,751 --> 00:23:01,253
When we land, try not to wave
this kit around too much.

312
00:23:01,296 --> 00:23:03,422
They got sharpshooters
that are trained to look for them.

313
00:23:03,465 --> 00:23:05,508
And they know that
if they take out a corpsman



314
00:23:05,592 --> 00:23:08,052
another dozen Marines
will die unattended. All right?

315
00:23:08,136 --> 00:23:09,470
Okay, Mike.

316
00:23:16,144 --> 00:23:17,645
Yeah, right there.

317
00:23:48,677 --> 00:23:50,928
Close the damn door. For God's sake.

318
00:23:51,012 --> 00:23:53,139
Yeah, like that's gonna help.

319
00:23:59,438 --> 00:24:01,272
That your girlfriend, Chief?

320
00:24:03,275 --> 00:24:05,860
Bet she's a pretty
damn good-looking squaw.

321
00:24:05,944 --> 00:24:09,488
Bet you're missing her,
and that little wigwam of yours.

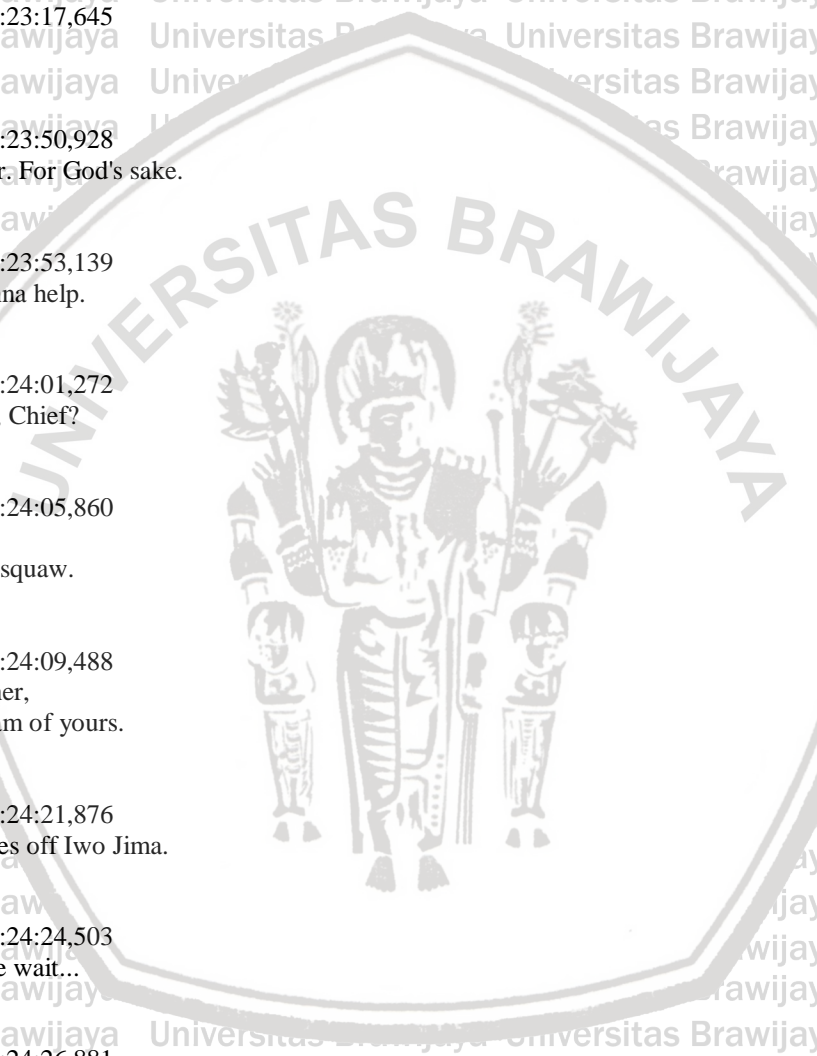
322
00:24:18,915 --> 00:24:21,876
Welcome, all Marines off Iwo Jima.

323
00:24:22,544 --> 00:24:24,503
We have a long-time wait...

324
00:24:24,546 --> 00:24:26,881
It's what they do to prisoners,

325
00:24:30,051 --> 00:24:33,053
-at least the lucky ones.
-Jesus.

326
00:24:34,014 --> 00:24:38,893
If I were you, cowpokes, I wouldn't think



about waving a white bandanna.

327

00:24:38,977 --> 00:24:43,522

Poor Marines, so far from home
for no good reason.

328

00:24:44,816 --> 00:24:48,319

Think of your girls back home,
waiting for you.

329

00:24:48,403 --> 00:24:51,405

But a girl cannot stay home every night.

330

00:24:51,448 --> 00:24:54,617

So who do you think
they're with tonight?

331

00:24:55,452 --> 00:25:00,372

And will she let him kiss her?
And will he comfort her at your funeral?

332

00:25:00,832 --> 00:25:05,211

This sweet music is to make you think
of your girls back home

333

00:25:05,253 --> 00:25:07,379

who are missing you.

334

00:25:07,422 --> 00:25:10,341

This is all for now.

I'll see you tomorrow night.

335

00:27:27,062 --> 00:27:28,228

Gunners!

336

00:27:35,111 --> 00:27:38,072

Move, let's go!

Let's go, get up on the berm!

337

00:27:45,205 --> 00:27:46,747

Gunners!

338

00:27:57,801 --> 00:27:59,551

We're clear!



339
00:28:02,597 --> 00:28:04,223
Get up the berm!

340
00:28:06,643 --> 00:28:08,727
Baker Company, move out!

341
00:28:08,770 --> 00:28:10,437
-Seen Second Platoon?
-I don't see them.

342
00:28:10,480 --> 00:28:12,022
First Squad, move it out!

343
00:28:12,107 --> 00:28:13,774
God, this place reeks.

344
00:28:27,455 --> 00:28:29,790
-Go, go, go!
-Move out!

345
00:28:29,833 --> 00:28:34,795
Go, go, go, go! Go, go! Go! Go, go!
Drop your packs! Go!

346
00:28:35,964 --> 00:28:37,297
All clear!

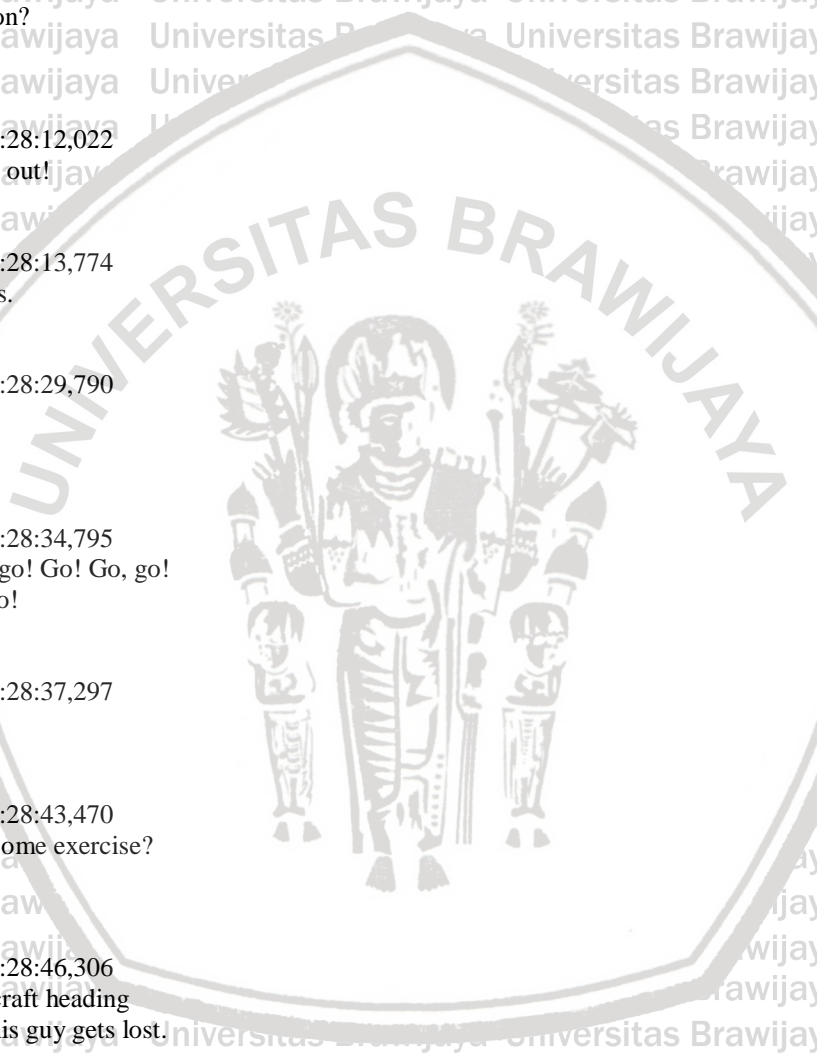
347
00:28:41,136 --> 00:28:43,470
-Jesus, you needed some exercise?
-He got lost.

348
00:28:43,513 --> 00:28:46,306
A hundred landing craft heading
for one beach and this guy gets lost.

349
00:28:46,349 --> 00:28:48,392
Now I'm glad we did.
Jesus, what a mess.

350
00:28:49,102 --> 00:28:51,520
Any theories why they ain't shooting?

351



00:28:52,689 --> 00:28:54,773

It's getting on my nerves.

352

00:28:54,816 --> 00:28:56,900

Maybe they're all dead.

353

00:28:57,360 --> 00:29:00,404

What do you think, Doc?

You think they're all dead?

354

00:29:23,720 --> 00:29:26,847

Mike, take six men
and bring that gun onto the beach.

355

00:29:26,931 --> 00:29:30,267

Second Platoon, let's move out!
Stay down. Come on.

356

00:29:30,769 --> 00:29:32,519

Move! Move!

357

00:30:10,141 --> 00:30:12,100

-Get down!

-Take cover!

358

00:30:13,394 --> 00:30:14,728

Move out!

359

00:30:38,586 --> 00:30:40,587

Cover fire! Pour it on!

360

00:30:43,424 --> 00:30:46,593

Ray, shift your fire to the right, now!

361

00:30:55,979 --> 00:30:57,187

Corpsman!

362

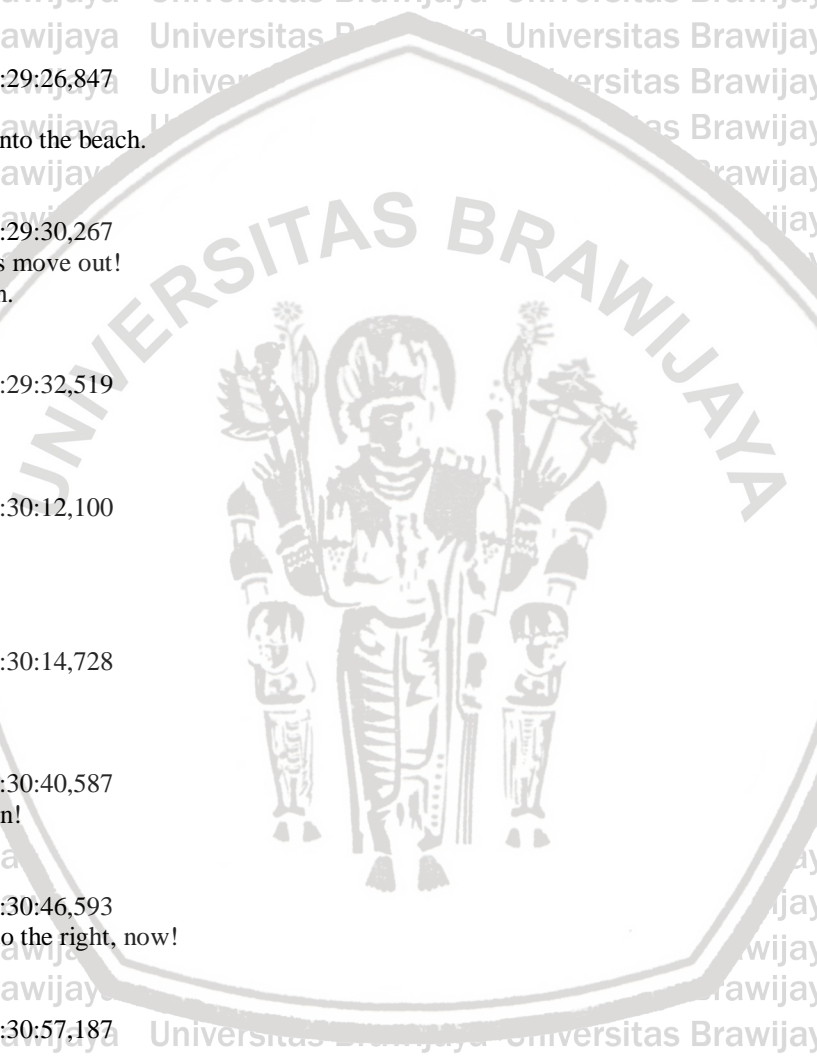
00:30:59,232 --> 00:31:02,484

I'm gonna sling your arm
and then I'll give you a shot for the pain!

363

00:31:03,444 --> 00:31:05,779

Move, move! Off the beach!



364

00:31:05,864 --> 00:31:07,531
Take cover!

365

00:31:24,799 --> 00:31:26,466
You got a girl back home, Marine?

366

00:31:26,509 --> 00:31:29,177
We're gonna make sure
she sees you, all right?

367

00:31:29,262 --> 00:31:31,763
I need pressure on this wound!

368

00:31:39,105 --> 00:31:40,981
Where's the fire coming from?

369

00:31:51,743 --> 00:31:53,493
Where are they?

370

00:31:54,329 --> 00:31:56,538
Look for a flash, shoot at it!

371

00:31:57,707 --> 00:31:59,041
Let's go, let's go!

372

00:32:16,851 --> 00:32:19,186
Twelve o'clock, take out the bunker!

373

00:32:20,355 --> 00:32:21,688
You're over!

374

00:32:32,033 --> 00:32:34,326
Third Squad, forward! Move!

375

00:32:45,797 --> 00:32:47,673
Where are they, sir?

376

00:32:47,715 --> 00:32:50,884
We got ten o'clock!
Ten o'clock, pillbox! Sergeant!

377

00:32:52,428 --> 00:32:55,055

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-Sergeant! I think I can clear that out.

-What?

378

00:32:55,139 --> 00:32:56,765

All right, you go. Here.

379

00:32:56,849 --> 00:32:59,559

Take these. Check your weapon.

380

00:32:59,644 --> 00:33:01,561

Yeah? Go! Cover!

381

00:33:01,604 --> 00:33:03,021

Cover him!

382

00:33:09,070 --> 00:33:10,529

Cover, cover!

383

00:33:16,077 --> 00:33:17,577

Son-of-a-bitch.

384

00:33:22,709 --> 00:33:24,292

Let's go! Go!

385

00:33:24,377 --> 00:33:25,752

Move it out!

386

00:33:28,965 --> 00:33:30,590

Go, go, go!

387

00:33:33,594 --> 00:33:35,262

Down, down, down!

388

00:33:54,073 --> 00:33:55,365

It's clear.

389

00:33:55,450 --> 00:33:56,825

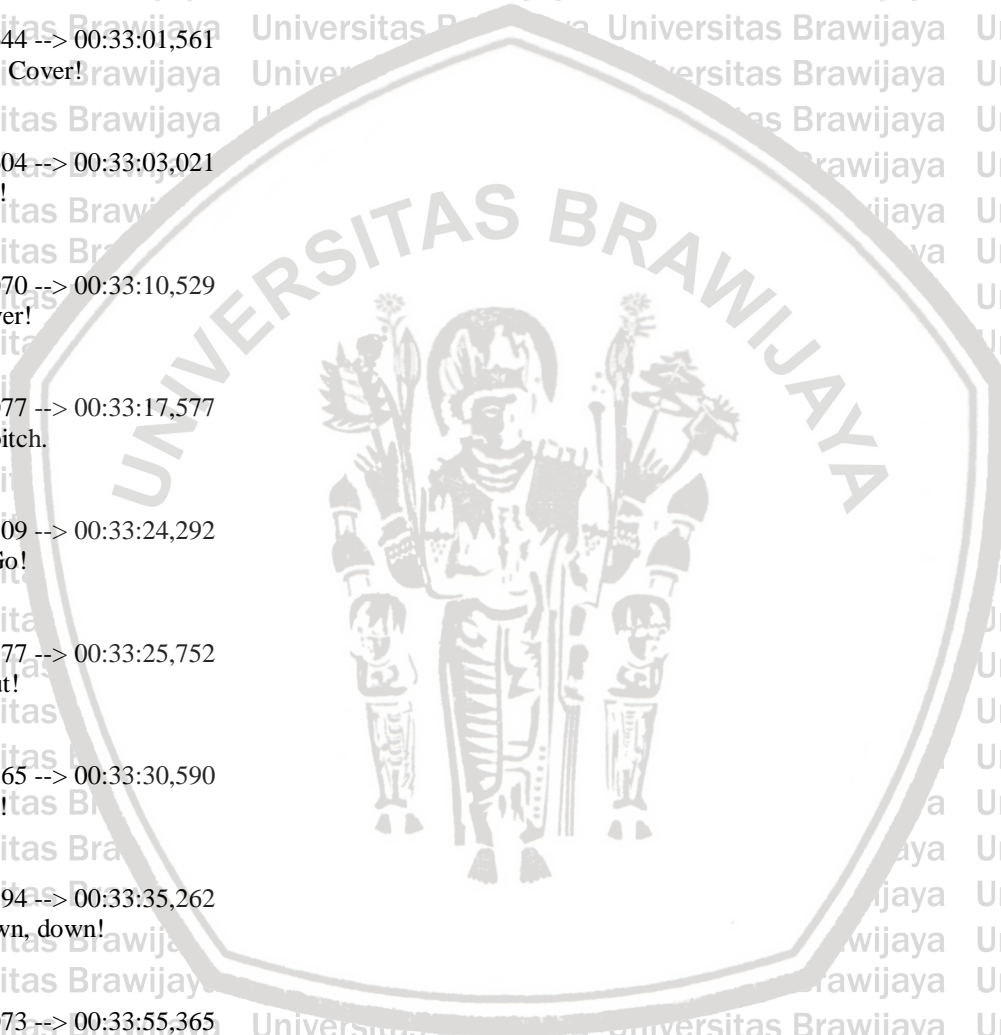
Good work.

390

00:34:05,293 --> 00:34:06,877

I thought you said it was clear!

391



00:34:06,961 --> 00:34:08,295

It was!

392

00:34:14,135 --> 00:34:17,345

Shit, I guess they're not in there firing at us then.

393

00:34:18,681 --> 00:34:20,140

Lindberg!

394

00:34:20,224 --> 00:34:21,349

Yeah!

395

00:34:21,434 --> 00:34:22,934

Light it up!

396

00:34:26,064 --> 00:34:27,314

I'll cover you, Ice!

397

00:34:27,398 --> 00:34:31,318

Don't cover shit! There's already enough people shooting!

398

00:34:31,360 --> 00:34:34,488

One bullet and this thing goes up like a Roman candle!

399

00:34:34,530 --> 00:34:36,615

Go! Shift fire!

400

00:34:36,657 --> 00:34:37,949

Shift your fire!

401

00:34:37,992 --> 00:34:40,368

Go, go! Shift your fire!

402

00:34:40,661 --> 00:34:42,913

Shift your fire!

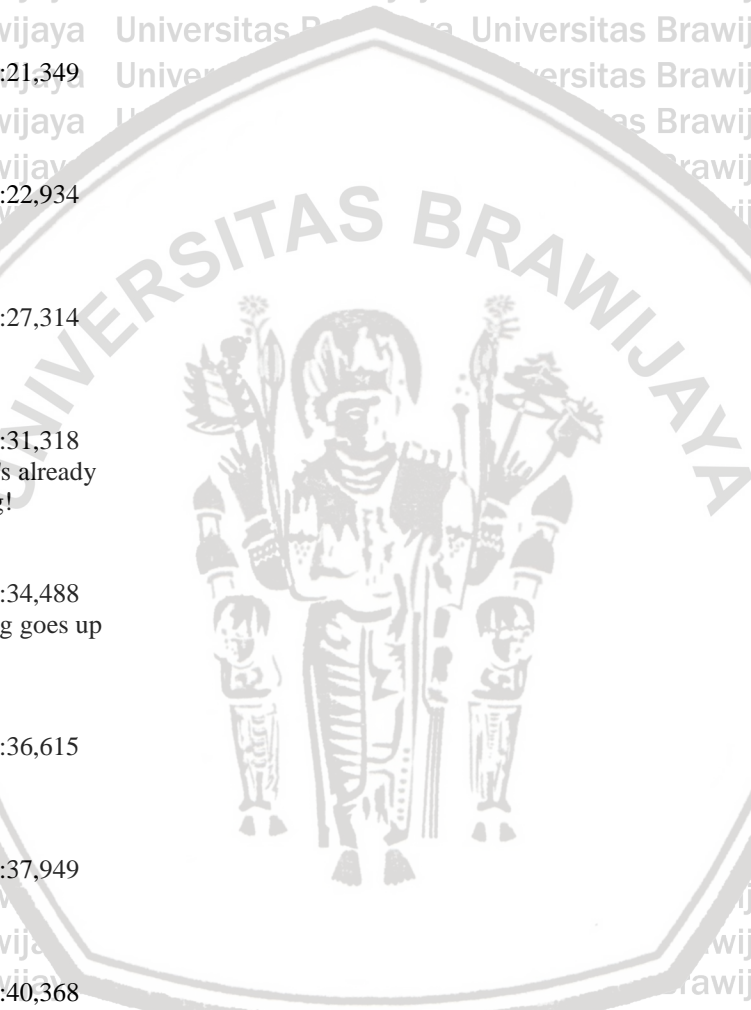
403

00:34:48,461 --> 00:34:50,337

Go! Move it out!

404

00:35:17,532 --> 00:35:20,200



Hit the deck!
Stay down! Wait for support!

405
00:35:21,494 --> 00:35:23,745
Is this a bad battle or what?

406
00:35:23,830 --> 00:35:25,872
It's a fucking slaughter.

407
00:35:36,843 --> 00:35:38,552
Christ Jesus!

408
00:35:45,393 --> 00:35:48,353
Get a machine gun team
set up over here, now!

409
00:35:53,234 --> 00:35:55,152
Thank God! Tanks!

410
00:35:55,236 --> 00:35:58,155
Runner! Get those tanks up here!

411
00:35:59,991 --> 00:36:01,241
Oh, shit.

412
00:36:01,868 --> 00:36:03,160
Get down!

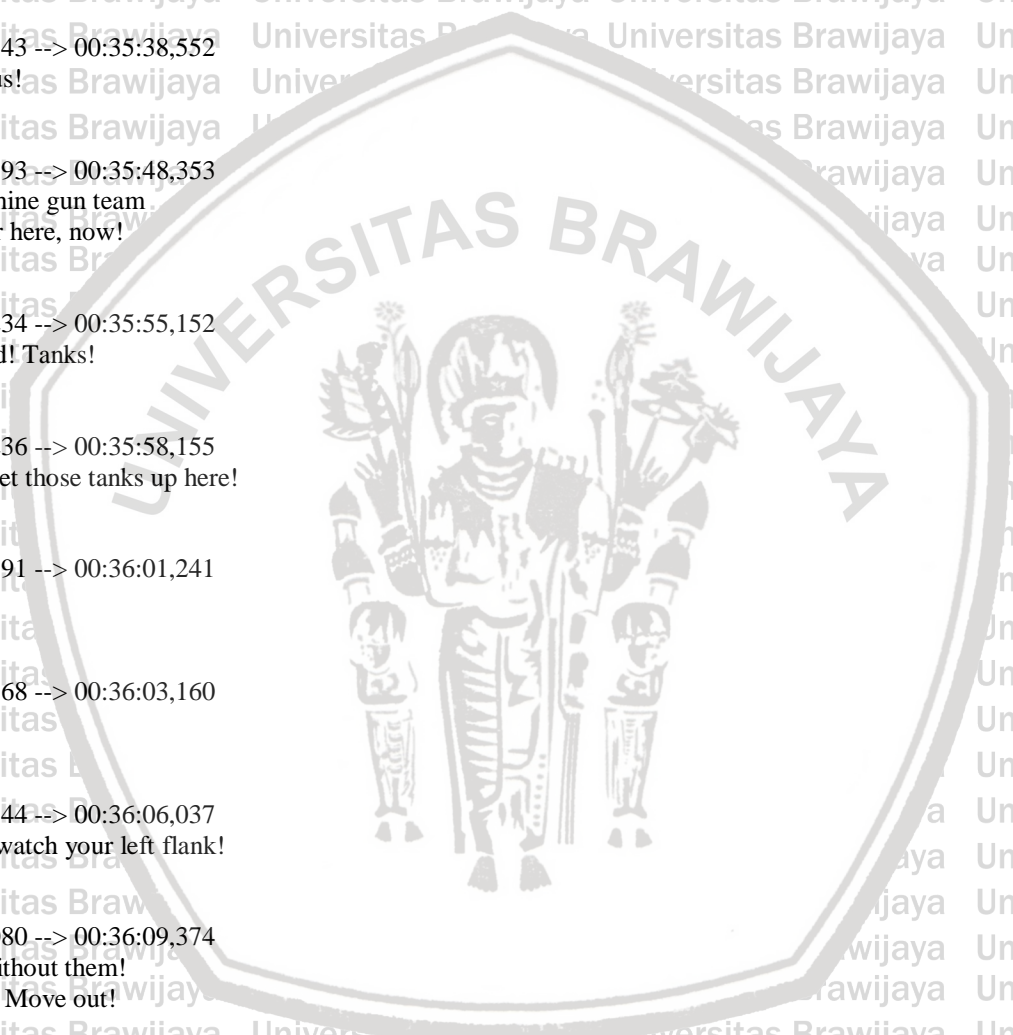
413
00:36:03,744 --> 00:36:06,037
Corporal, watch your left flank!

414
00:36:06,080 --> 00:36:09,374
Let's go without them!
Move out! Move out!

415
00:36:36,485 --> 00:36:38,904
Iggy, you gotta lift your side,
he's gonna roll off.

416
00:36:38,946 --> 00:36:40,405
Got it, Doc!

417
00:36:43,618 --> 00:36:44,910



Incoming!

418

00:36:50,708 --> 00:36:52,792

Move, move, move, move!

419

00:37:20,738 --> 00:37:22,239

Keep moving!

420

00:37:22,323 --> 00:37:24,991

Get that LVT up on the beach!

421

00:37:26,327 --> 00:37:27,661

Keep moving!

422

00:37:33,834 --> 00:37:35,961

You're next, pal,
we're getting you out of here.

423

00:37:40,508 --> 00:37:41,800

Move it!

424

00:37:56,691 --> 00:37:58,024

Great news.

425

00:37:59,485 --> 00:38:03,363

Maybe if you live up on Camp Tarawa,
'cause that's where we're headed.

426

00:38:04,991 --> 00:38:06,283

Not you and me.

427

00:38:06,367 --> 00:38:08,868

Captain Severance asked me
who else was in that picture,

428

00:38:08,953 --> 00:38:10,704

and Christ if I could remember,

429

00:38:10,788 --> 00:38:13,873

but it was Mike and Doc and Franklin
and me and Hank Hansen

430

00:38:13,958 --> 00:38:16,710

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but I just remembered,
you were there, too.

431

00:38:21,757 --> 00:38:23,258
I wasn't there.

432

00:38:23,342 --> 00:38:24,884
'Course you were.

433

00:38:24,927 --> 00:38:27,387
Neither was Hank.
He raised the first flag.

434

00:38:27,471 --> 00:38:29,264
It was Harlon Block that raised that one.

435

00:38:29,348 --> 00:38:32,183
Shit. I told them it was Hank.

436

00:38:32,977 --> 00:38:35,729
You weren't there, Mr. Smart Ass,
how'd you know it was Harlon?

437

00:38:35,771 --> 00:38:38,481
-You tell them it was me?
-No. Like I said, I just remembered.

438

00:38:38,566 --> 00:38:40,567
Good, keep your mouth shut.

439

00:38:41,027 --> 00:38:43,278
They know there was somebody else,
you can see it in the picture.

440

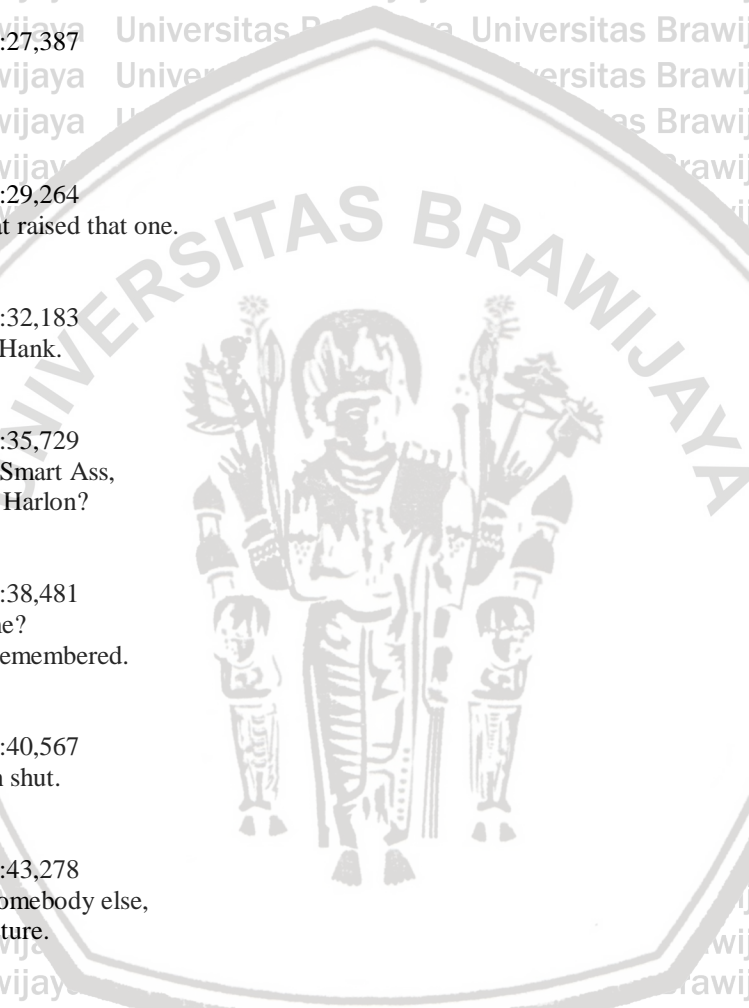
00:38:43,362 --> 00:38:44,446
Then pick someone dead.

441

00:38:44,530 --> 00:38:46,323
They don't want somebody dead,
you dumb redskin,

442

00:38:46,407 --> 00:38:48,783
they want to ship us back to the States.



443

00:38:49,243 --> 00:38:51,036
What did I tell you?

444

00:38:53,497 --> 00:38:55,040
I wasn't there.

445

00:38:55,082 --> 00:38:56,583
-You hear?
-All right.

446

00:38:57,418 --> 00:38:59,044
Just settle down.

447

00:39:00,254 --> 00:39:03,423
-I'm not going anywhere.
-You're not going anywhere.

448

00:39:39,460 --> 00:39:41,169
Who the hell says?

449

00:39:45,257 --> 00:39:47,092
This is horseshit.

450

00:39:50,679 --> 00:39:52,305
You wounded, son?

451

00:39:52,681 --> 00:39:53,890
No, sir.

452

00:39:53,974 --> 00:39:57,644
Well, did you take out a nest of Japs
butt-naked with your bare hands?

453

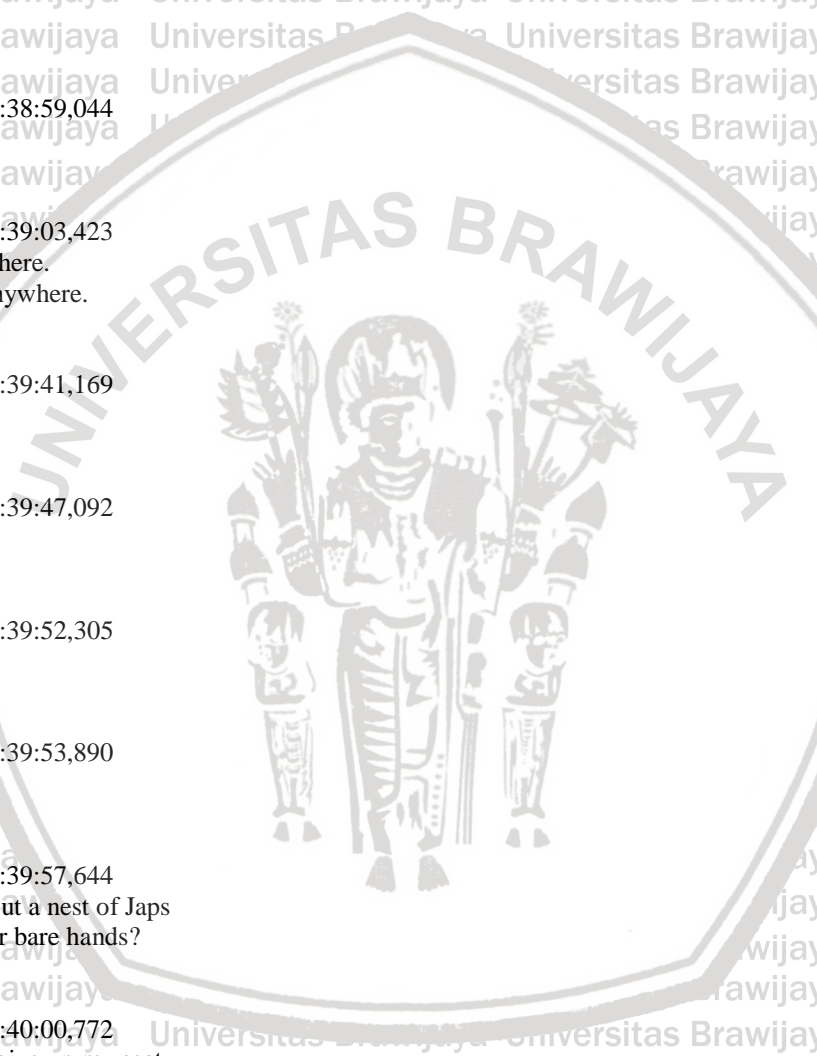
00:39:57,686 --> 00:40:00,772
'Cause if I'm gonna give up my seat
to a hero

454

00:40:00,815 --> 00:40:02,690
he better have
a good goddamn story to tell.

455

00:40:02,775 --> 00:40:04,150
No, sir.



456
00:40:04,193 --> 00:40:07,821
Then enjoy it, 'cause they'll forget you
before Christmas.

457
00:40:33,639 --> 00:40:36,182
The sixth man, you got a name?

458
00:40:36,225 --> 00:40:38,309
Sorry, still don't remember.

459
00:40:38,352 --> 00:40:42,021
It's a damn shame, 'cause I promised
the Major you'd know who it was.

460
00:40:42,064 --> 00:40:44,190
Fact, you not knowing
throws a doubt on you

461
00:40:44,275 --> 00:40:46,526
being one of the flag-raisers yourself.

462
00:40:46,610 --> 00:40:49,446
Since no one wants to be embarrassed,
the moment you land

463
00:40:49,530 --> 00:40:51,364
they'll turn you around,
ship you off to Okinawa

464
00:40:51,449 --> 00:40:54,159
in time to meet your buddies
on the beach.

465
00:40:54,201 --> 00:40:57,871
So, why don't you stop screwing
with me? Give me a damn name.

466
00:41:16,056 --> 00:41:18,558
Gangway! Gangway!
Let's go, let's go! Gangway!

467
00:41:18,642 --> 00:41:22,228
Where the hell is that son-of-a-bitch?



Hayes! Hayes?

468

00:41:22,730 --> 00:41:24,522

Hayes, get your red ass over here!

469

00:41:24,565 --> 00:41:26,441

Make me look like I don't know
what my own men are doing

470

00:41:26,525 --> 00:41:28,693

with a flag the size
of my mother's house?

471

00:41:28,736 --> 00:41:30,695

God damn it, Ira,
you shouldn't have lied to me.

472

00:41:30,738 --> 00:41:33,072

You made me look like
a complete asshole.

473

00:41:33,115 --> 00:41:35,909

We're gonna miss you around here.
Good luck.

474

00:41:42,666 --> 00:41:45,001

Now your name's in the paper, too.

475

00:41:49,381 --> 00:41:52,509

Just heard your doctor say
we're postponing your operation.

476

00:41:52,593 --> 00:41:54,677

You're being shipped back
to the mainland.

477

00:41:54,762 --> 00:41:58,681

Everybody who saw that picture
thought planting the flag meant victory.

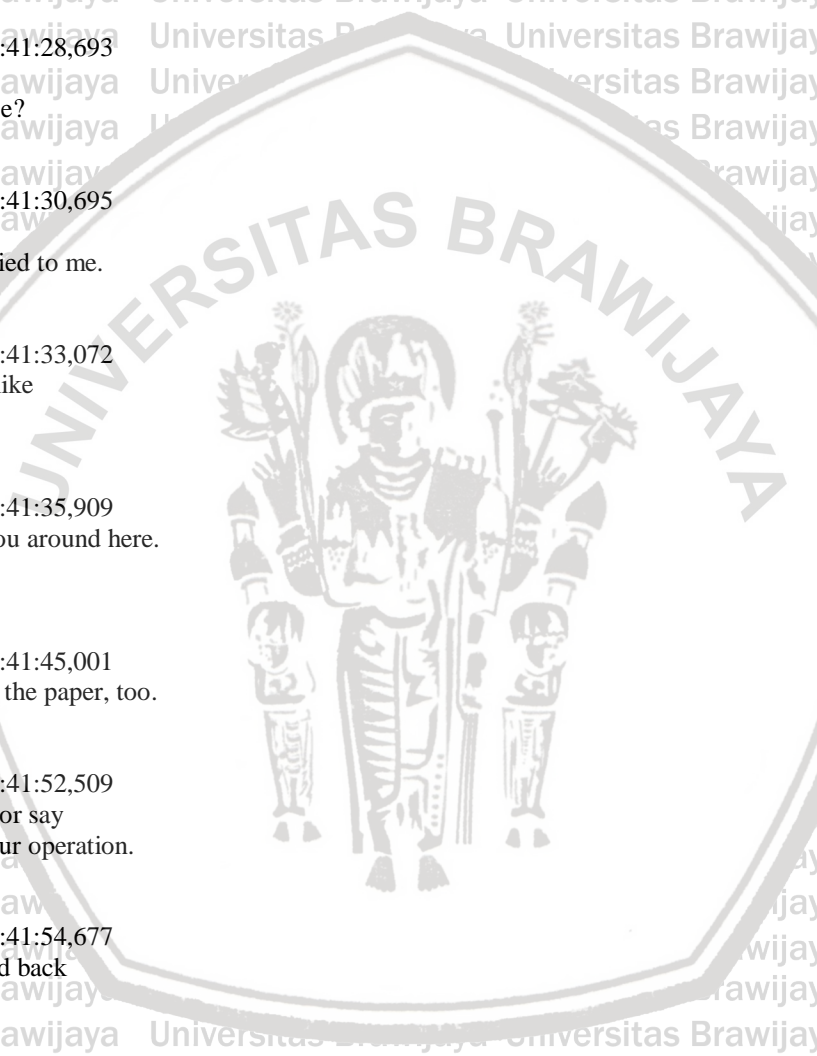
478

00:41:59,767 --> 00:42:02,477

That's all they wanted to know. Victory.

479

00:42:03,479 --> 00:42:07,774



Within a few weeks of that picture being taken, half the men in it were dead.

480

00:42:07,816 --> 00:42:11,653

Mrs. Hansen! Mrs. Hansen!
Did you know Hank was a hero?

481

00:42:11,737 --> 00:42:13,863

-Are you proud of him, Mrs. Hansen?
-What was he like as a boy?

482

00:42:13,948 --> 00:42:15,031

Look this way, please, ma'am.

483

00:42:15,115 --> 00:42:16,324

What do you have to say
about your son?

484

00:42:18,869 --> 00:42:21,955

But somehow being a part of it
meant something.

485

00:42:22,748 --> 00:42:27,460

Looking at it, you could believe
their sacrifice was not a waste.

486

00:42:31,966 --> 00:42:34,884

Yeah, I might have thought
that was Harlon, too.

487

00:42:34,969 --> 00:42:36,135

It is.

488

00:42:37,638 --> 00:42:41,057

Belle, their names are right here.
It's not him.

489

00:42:42,142 --> 00:42:46,771

And he would be alive
and sitting right here if it wasn't for you.

490

00:42:47,481 --> 00:42:51,109

You think about that
when you look at his picture, Ed.



491

00:43:58,552 --> 00:44:00,887

And I need to rush home and change

492

00:44:00,971 --> 00:44:04,849

because there's the Governor's banquet
and then there's the parade.

493

00:44:04,892 --> 00:44:08,144

Imagine, the Governor is coming here
to meet us.

494

00:44:08,228 --> 00:44:10,063

Now, I'm wearing blue so, if...

495

00:44:10,105 --> 00:44:12,357

-Are you going to change?

-We interrupt this program to bring you

496

00:44:12,399 --> 00:44:13,941

a special news bulletin
from CBS World News.

497

00:44:14,026 --> 00:44:18,071

A press association has just announced
that President Roosevelt is dead.

498

00:44:18,113 --> 00:44:20,698

The President died
of a cerebral hemorrhage.

499

00:44:20,741 --> 00:44:25,119

All we know so far is that the President
died at Warm Springs in Georgia.

500

00:44:26,413 --> 00:44:28,748

Further updates every hour.

501

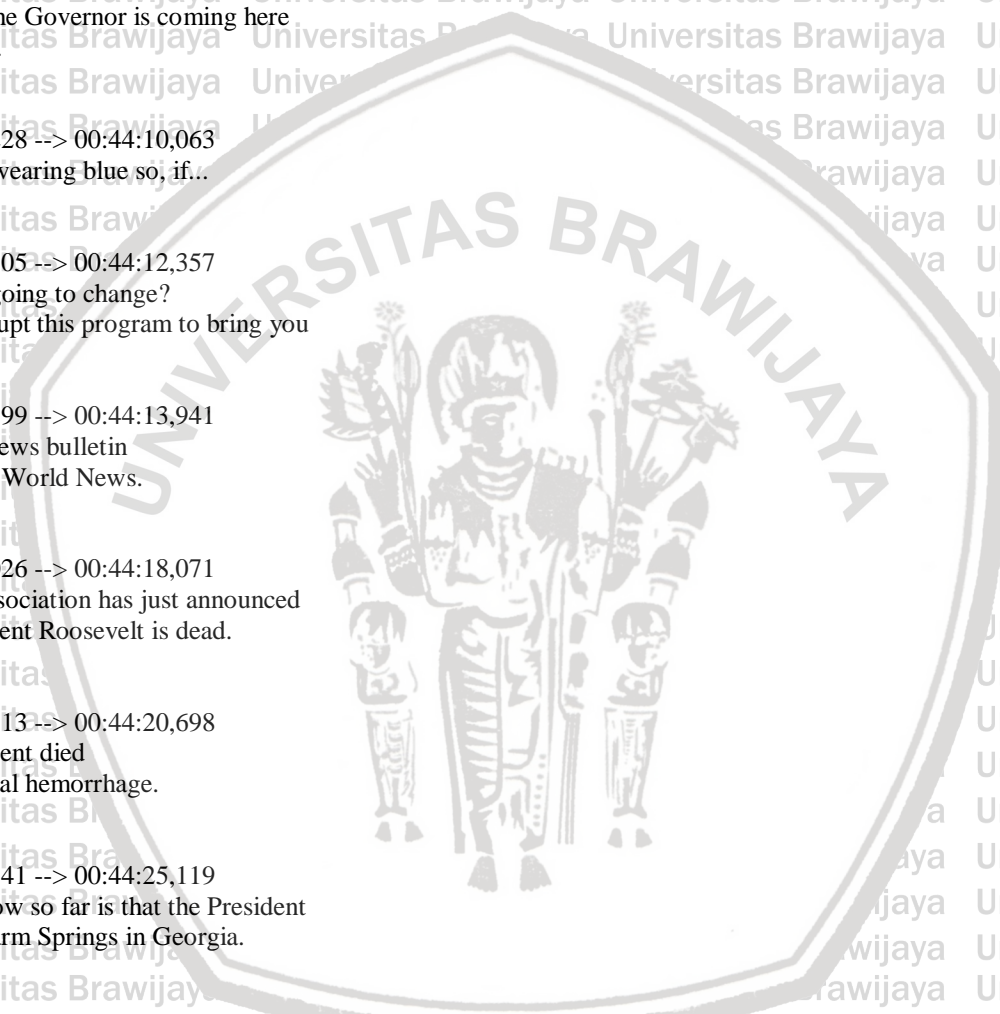
00:44:28,916 --> 00:44:31,084

Temperatures will remain
the same today.

502

00:44:31,168 --> 00:44:34,045

in the mid-30s to low 40s
with clear skies.



503
00:44:34,088 --> 00:44:35,421
Hello?

504
00:44:36,131 --> 00:44:38,257
Yes. Of course.

505
00:44:39,009 --> 00:44:42,136
No, we understand. It wouldn't be right.

506
00:44:44,181 --> 00:44:45,515
Thank you.

507
00:44:49,353 --> 00:44:52,522
Here he is, gentlemen.
Senator Boyd, Senator Robson.

508
00:44:52,606 --> 00:44:56,275
Senator Haddigan. I'd like you to meet
Private First Class Ira Hayes.

509
00:44:56,402 --> 00:44:58,277
Damn good to meet you.

510
00:44:58,362 --> 00:45:00,738
Proud to make your acquaintance, son.

511
00:45:05,536 --> 00:45:06,703
Sorry?

512
00:45:08,622 --> 00:45:11,332
That's Pima Indian talk, boy,
don't you know your own language?

513
00:45:11,417 --> 00:45:14,043
Took forever to memorize
the damn gibberish.

514
00:45:14,128 --> 00:45:17,630
Sorry, I've been away from
the reservation too long, Senator.

515
00:45:23,554 --> 00:45:24,887



-Doc.

-Ira.

516

00:45:24,972 --> 00:45:27,932

And now, the heroes of Iwo Jima!

517

00:45:27,975 --> 00:45:31,269

-That's you.

-Go, go, go, go. Go.

518

00:45:31,311 --> 00:45:33,020

Please welcome

519

00:45:33,731 --> 00:45:37,358

Navy Corpsman John "Doc" Bradley,

520

00:45:38,610 --> 00:45:42,071

Private First Class Ira Hayes,

521

00:45:43,449 --> 00:45:47,410

Private First Class Rene Gagnon!

522

00:46:17,024 --> 00:46:19,859

Holy shit.

523

00:46:20,444 --> 00:46:23,404

Come in, come in, come in.

Bud Gurber, Treasury Department.

524

00:46:23,489 --> 00:46:25,114

-Rene Gagnon.

-Bud Gurber.

525

00:46:25,199 --> 00:46:27,867

-You showing the boys the sights?

-We saw a hell of a ball game.

526

00:46:27,910 --> 00:46:30,203

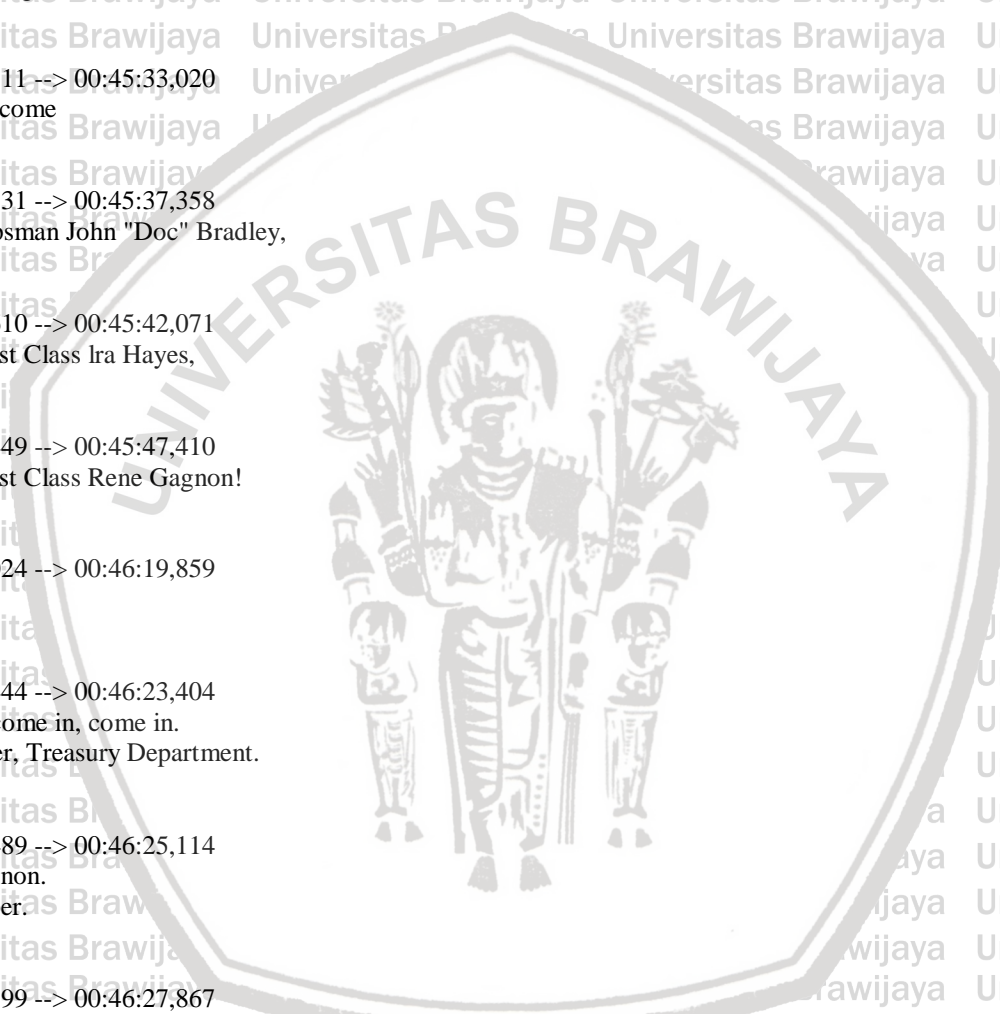
That's great.

The bar's there, help yourself.

527

00:46:30,287 --> 00:46:32,246

I got some briefing sheets for you here,



528

00:46:32,331 --> 00:46:34,165
just some simple things
we want you to say.

529

00:46:34,208 --> 00:46:37,710
Mostly, "Buy bonds,"
can't say that too often.

530

00:46:37,795 --> 00:46:39,962
Itineraries, those are changing
every couple minutes.

531

00:46:40,047 --> 00:46:42,548
Everybody wants to meet you guys.

532

00:46:42,591 --> 00:46:45,968
I got women sending up envelopes
with stockings in them,

533

00:46:46,053 --> 00:46:49,263
notes written in lipstick. We won't
mention that to the press, am I right?

534

00:46:49,348 --> 00:46:51,808
Have a drink, for Christ's sake.

535

00:46:51,892 --> 00:46:54,227
My God, what you boys
must have seen over there.

536

00:46:54,311 --> 00:46:56,020
I've been watching the newsreels.

537

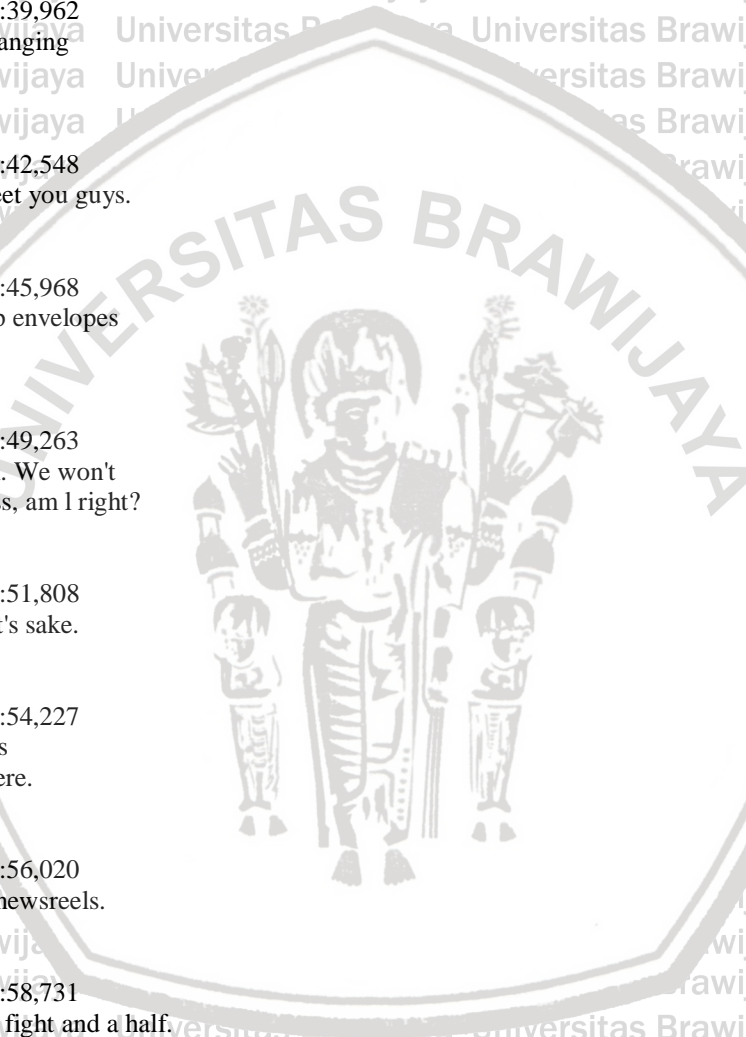
00:46:56,063 --> 00:46:58,731
Jesus Christ, that was a fight and a half.

538

00:46:59,733 --> 00:47:03,694
So, we got a hell of a lot of money
to raise, not a lot of time.

539

00:47:03,737 --> 00:47:05,822
White House tomorrow,
then we trot you over



540

00:47:05,906 --> 00:47:07,448
to shake hands with
a couple of hundred Congressmen

541

00:47:07,533 --> 00:47:09,075
who won't pull a penny
out of their pockets.

542

00:47:09,117 --> 00:47:10,409
Politicians and actors.

543

00:47:10,452 --> 00:47:11,577
You put them in a restaurant together,

544

00:47:11,620 --> 00:47:13,538
they'd die of old age
before picking up the check.

545

00:47:13,580 --> 00:47:16,541
Then New York City, Times Square,

546

00:47:16,583 --> 00:47:19,585
dinners with various hoi polloi,
then Chicago...

547

00:47:19,670 --> 00:47:21,587
Who are these "Gold Star Mothers"?

548

00:47:21,630 --> 00:47:24,882
That's what we're calling the mothers
of the dead flag-raisers.

549

00:47:24,925 --> 00:47:26,801
You present each mother with a flag,

550

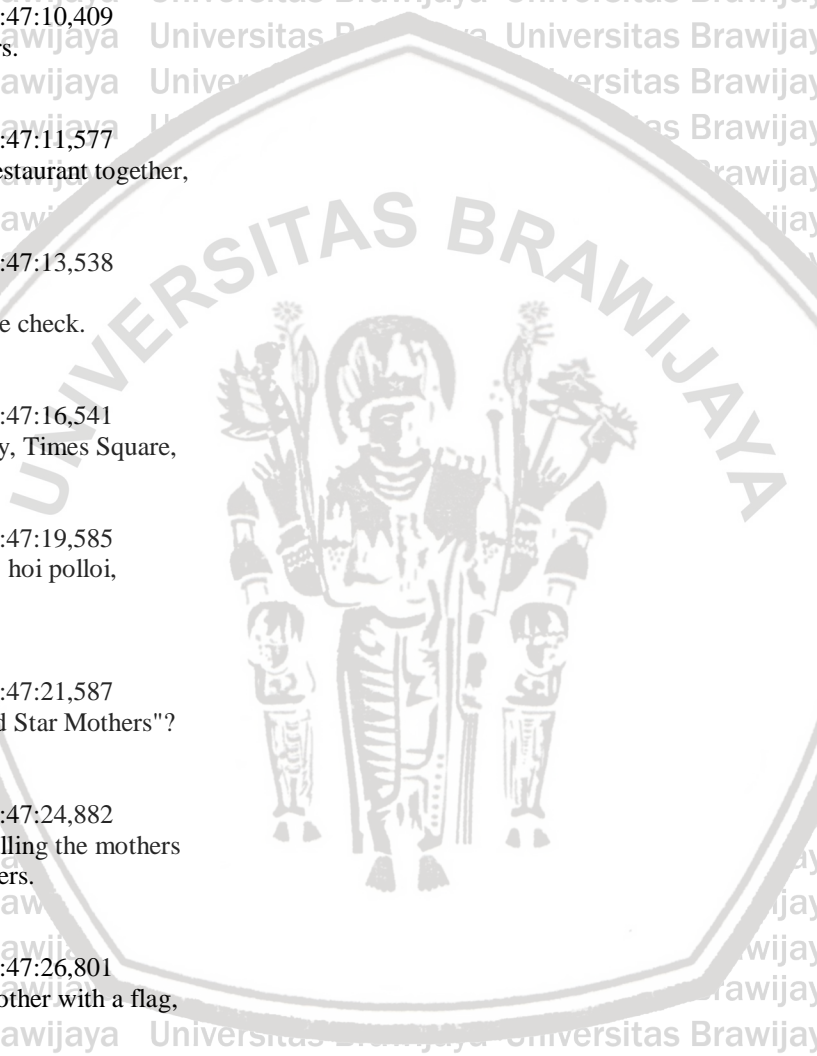
00:47:26,885 --> 00:47:29,428
they say a few words,
people will shit money.

551

00:47:29,471 --> 00:47:31,013
It'll be so moving.

552

00:47:31,098 --> 00:47:33,766



But this says Hank Hansen's mom.

553

00:47:33,851 --> 00:47:36,310

Lovely woman. She knows how close you and her son were.

554

00:47:36,395 --> 00:47:37,770

He wrote home about you.

555

00:47:37,855 --> 00:47:40,439

She is very, very much looking forward to meeting you.

556

00:47:40,482 --> 00:47:42,608

Hank wasn't in the picture.

557

00:47:43,652 --> 00:47:44,861

Sorry?

558

00:47:45,737 --> 00:47:47,864

Hank didn't raise that flag.

559

00:47:48,282 --> 00:47:50,533

He raised the other one, the real flag.

560

00:47:50,617 --> 00:47:54,120

The what? The real...

The real flag? There's a real flag?

561

00:47:54,204 --> 00:47:55,788

Yeah, ours was the replacement flag.

562

00:47:55,831 --> 00:47:58,207

We put it up when they took the other one down.

563

00:47:58,292 --> 00:48:01,043

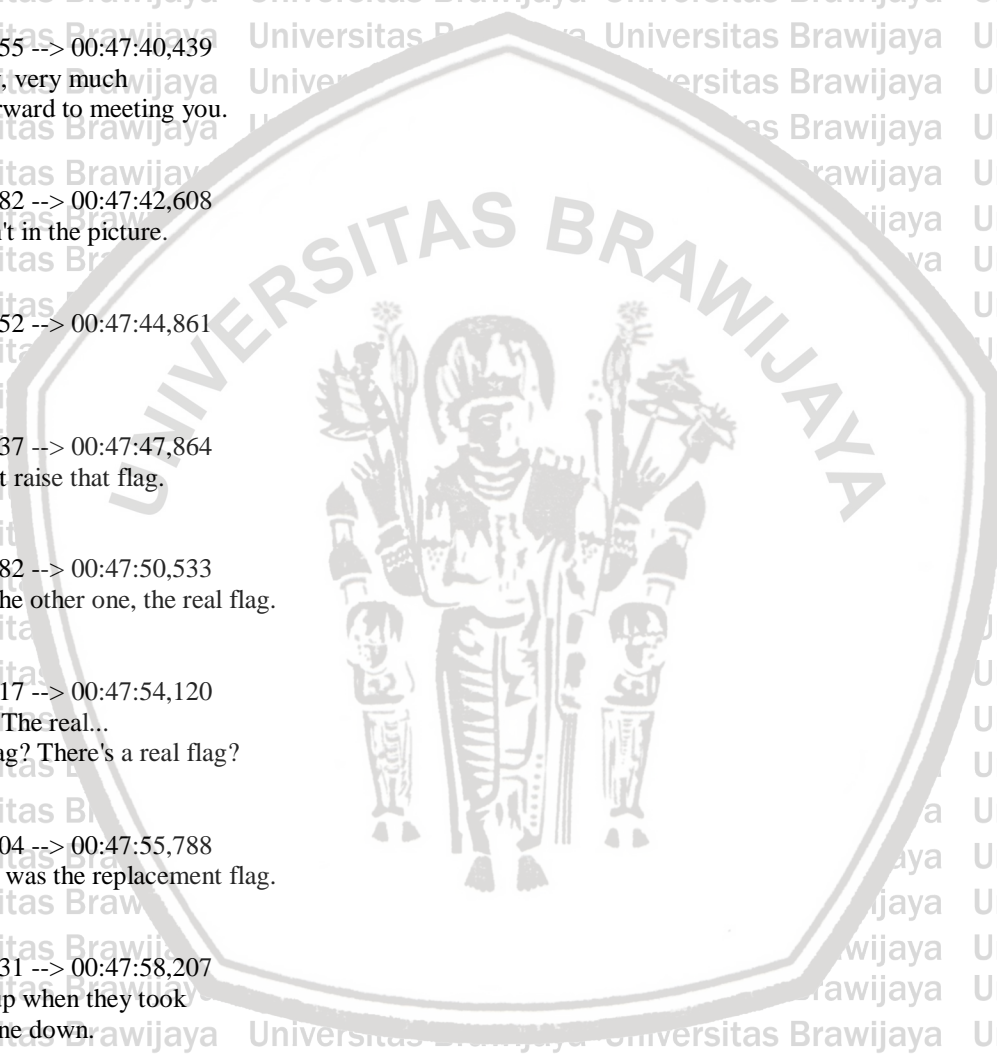
Am I the only one getting a headache here? You know about this?

564

00:48:01,128 --> 00:48:03,129

It was after it was already in the papers.

565



00:48:03,213 --> 00:48:04,630

The mothers had already been told, Bud.

566

00:48:04,715 --> 00:48:07,842

That's it, that's beautiful.

Yeah, that's beautiful.

567

00:48:07,926 --> 00:48:09,093

Yeah, why tell me?

568

00:48:09,136 --> 00:48:11,804

I'm only the guy that has to explain it to 150 million Americans.

569

00:48:11,889 --> 00:48:13,639

Who is in the goddamn picture?

570

00:48:13,682 --> 00:48:15,641

Are any of you guys in the goddamn picture?

571

00:48:15,726 --> 00:48:17,643

Yeah, we're in the goddamn picture.

572

00:48:17,686 --> 00:48:20,813

Six guys raising a flag over Iwo Jima. Victory is ours.

573

00:48:20,856 --> 00:48:22,273

You're three of them, right?

574

00:48:22,316 --> 00:48:25,443

This was the fifth day, sir. The battle went on for 35 more.

575

00:48:25,485 --> 00:48:28,738

Well, what'd you do, raise a goddamn flag every time you stopped for lunch?

576

00:48:28,822 --> 00:48:30,406

Can I hit this guy?

577

00:48:30,490 --> 00:48:32,909



You know what, I don't give a shit,
you're in the picture.

578

00:48:32,993 --> 00:48:35,536
you raised the flag,
that's the story we're selling, boys.

579

00:48:35,621 --> 00:48:39,332
Are you deaf? Hank isn't in the picture.
Harlon is in the picture.

580

00:48:39,374 --> 00:48:41,083
Well, who the fuck is Harlon?

581

00:48:41,168 --> 00:48:45,379
Harlon Block. That's whose mother
should be here if anyone's should be.

582

00:48:45,839 --> 00:48:49,717
You know, I think this whole damn thing
is a farce, you ask me.

583

00:49:09,112 --> 00:49:11,697
You know what they're calling
this bond drive? The Mighty Seventh.

584

00:49:11,740 --> 00:49:12,782
They might've called it the

585

00:49:12,866 --> 00:49:14,617
"We're Flat Fucking Broke
And Can't Even Afford Bullets"

586

00:49:14,701 --> 00:49:16,327
"So We're Begging For Your Pennies"
bond drive,

587

00:49:16,370 --> 00:49:19,205
but it didn't have quite the ring.
They could've called it that, though,

588

00:49:19,289 --> 00:49:21,290
because the last four bond drives
came up so short



589

00:49:21,375 --> 00:49:23,459
we just printed money instead.

590

00:49:23,543 --> 00:49:25,711
Ask any smart boy on Wall Street,
he'll tell you

591

00:49:25,754 --> 00:49:28,923
our dollar is next to worthless,
we borrowed so much.

592

00:49:29,007 --> 00:49:31,842
And nobody is lending any more.
Ships aren't being built.

593

00:49:31,885 --> 00:49:35,721
Tanks aren't being built. Machine guns,
bazookas, hand grenades, zip.

594

00:49:35,764 --> 00:49:38,891
You think this is a farce?
You want to go back to your buddies?

595

00:49:38,934 --> 00:49:41,394
Well, stuff some rocks in your pockets
before you get on the plane

596

00:49:41,478 --> 00:49:43,771
because that's all we got left
to throw at the Japanese.

597

00:49:43,855 --> 00:49:46,273
And don't be surprised if your plane
doesn't make it off the runway

598

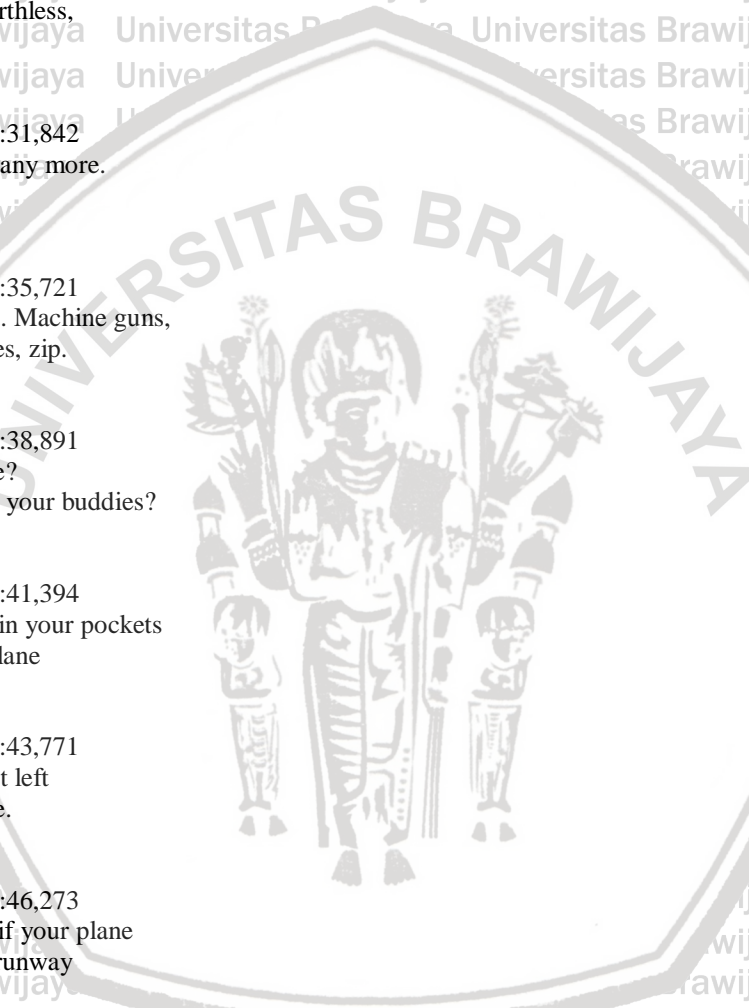
00:49:46,358 --> 00:49:48,067
because the fuel dumps are empty.

599

00:49:48,151 --> 00:49:50,903
And our good friends, the Arabs,
are only taking bullion.

600

00:49:50,946 --> 00:49:53,280
If we don't raise \$14 billion,



601
00:49:53,365 --> 00:49:57,076
and that's million with a "B,"
this war is over by the end of the month.

602
00:49:57,119 --> 00:49:59,620
We make a deal with the Japanese,
we give whatever they want

603
00:49:59,705 --> 00:50:01,580
and we come home,
because you've seen them fight,

604
00:50:01,665 --> 00:50:04,041
and they sure as shit ain't giving up.

605
00:50:04,084 --> 00:50:05,793
\$14 billion.

606
00:50:05,877 --> 00:50:09,088
The last three drives
didn't make that much all together.

607
00:50:11,591 --> 00:50:12,883
People on the street corners,

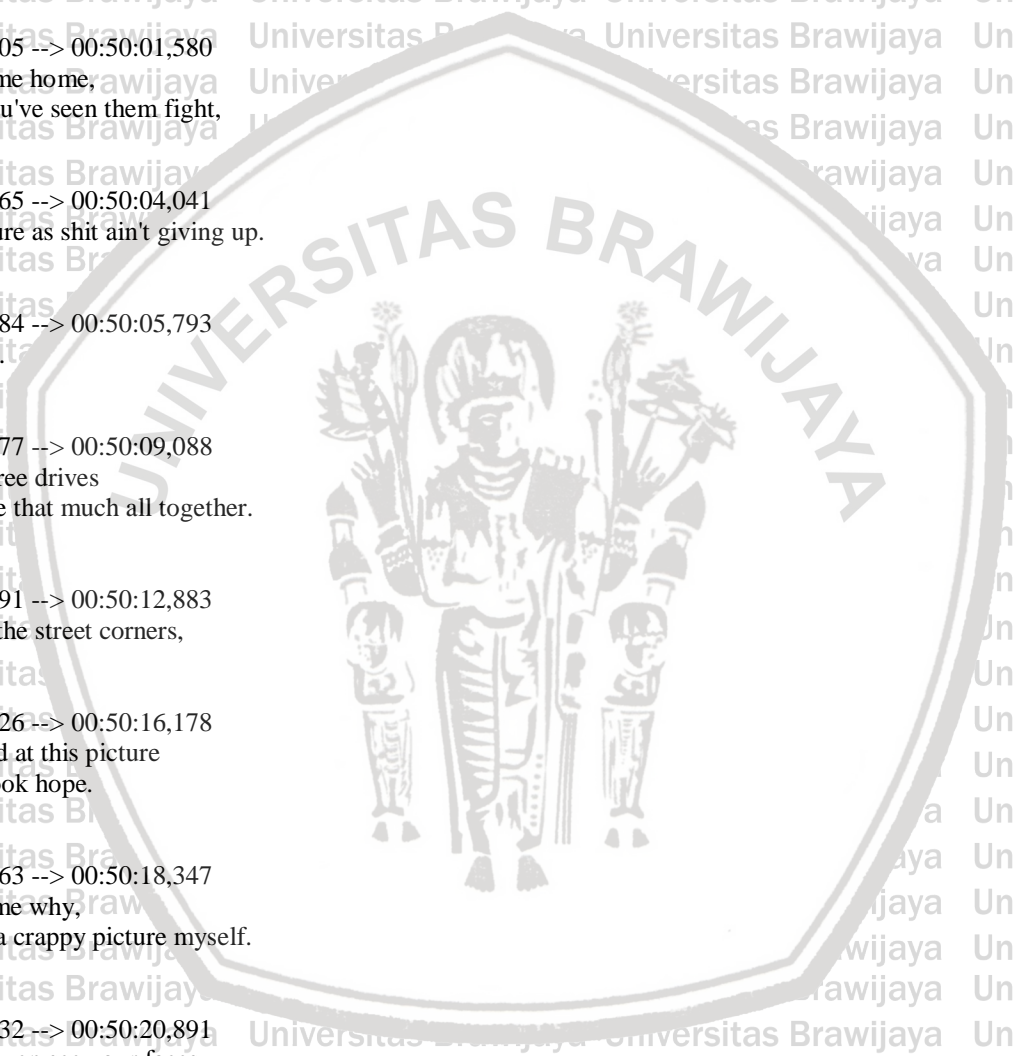
608
00:50:12,926 --> 00:50:16,178
they looked at this picture
and they took hope.

609
00:50:16,263 --> 00:50:18,347
Don't ask me why,
I think it's a crappy picture myself.

610
00:50:18,432 --> 00:50:20,891
You can't even see your faces.

611
00:50:20,934 --> 00:50:24,770
But it said we can win this war,
are winning this war,

612
00:50:24,855 --> 00:50:27,189
we just need you to dig a little deeper.



613

00:50:27,274 --> 00:50:28,941
They want to give us that money.

614

00:50:28,984 --> 00:50:30,985
No, they want to give it to you.

615

00:50:31,069 --> 00:50:33,863
But you, you don't want to ask for it.
You don't want to give them hope.

616

00:50:33,947 --> 00:50:37,283
You want to explain about
this person and that flag.

617

00:50:37,951 --> 00:50:39,994
Well, that's your choice.

618

00:50:40,746 --> 00:50:44,582
Because if we admit we made a
mistake, that's all anybody'll talk about

619

00:50:44,624 --> 00:50:46,542
and that will be that.

620

00:50:56,261 --> 00:50:57,428
Gentlemen.

621

00:50:59,222 --> 00:51:01,140
Mr. President, here they are.

622

00:51:01,224 --> 00:51:04,226
-Well, hello. Good to see you.
-Mr. President.

623

00:51:04,311 --> 00:51:05,811
Damn good to see you, boys.

624

00:51:05,854 --> 00:51:08,814
Heard you had a hell of a fight
on your hands out there, hell of a fight.

625

00:51:08,857 --> 00:51:09,982
Yes, sir.



626
00:51:10,067 --> 00:51:13,611
Ira, you're off the Gila River Reservation
in Arizona, am I right?

627
00:51:13,653 --> 00:51:15,488
Yes, Mr. President.

628
00:51:15,530 --> 00:51:19,116
Being an Indian,
you are a truer American than any of us.

629
00:51:19,659 --> 00:51:21,994
Bet your people are proud to see you
wear that uniform.

630
00:51:22,037 --> 00:51:23,454
Very proud, sir.

631
00:51:23,955 --> 00:51:25,081
They should be.

632
00:51:25,165 --> 00:51:28,834
Well, I want to thank you for coming all
this way to Washington to help us out.

633
00:51:28,919 --> 00:51:30,753
You fought for a mountain in the Pacific,

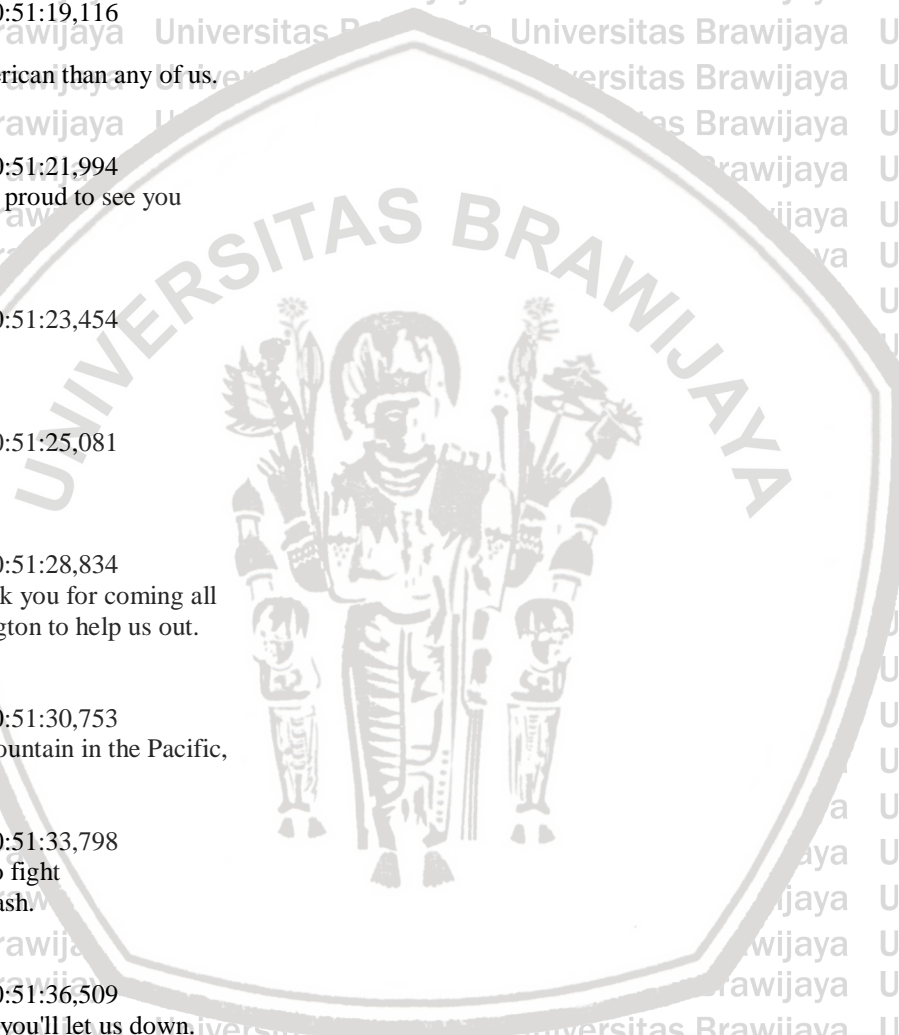
634
00:51:30,837 --> 00:51:33,798
now we need you to fight
for a mountain of cash.

635
00:51:33,840 --> 00:51:36,509
-And I don't expect you'll let us down.
-No, sir.

636
00:51:36,593 --> 00:51:38,469
Good. Go get it.

637
00:51:38,720 --> 00:51:40,763
That's the end of this ceremony.

638



00:51:40,847 --> 00:51:45,267

Let's take a look at this famous photo over here, see if I can pick you out.

639

00:51:45,352 --> 00:51:47,728

My gosh. There you are.

640

00:51:56,696 --> 00:52:01,200

Boys. Boys, this one's on me. To those who can't be with us.

641

00:52:01,910 --> 00:52:03,202

Yes, sir.

642

00:52:05,831 --> 00:52:09,667

Excuse me, Mr. Gagnon.

May we have your autograph?

643

00:52:11,294 --> 00:52:12,545

I suppose.

644

00:52:13,797 --> 00:52:15,548

And your name is?

645

00:52:16,091 --> 00:52:17,758

I don't know about you, but I get the impression

646

00:52:17,843 --> 00:52:19,593

I'm drinking with the wrong heroes.

647

00:52:19,678 --> 00:52:23,681

You're such a hero.

I feel honored to be in your presence.

648

00:52:24,141 --> 00:52:25,724

That's just not true.

649

00:52:28,520 --> 00:52:31,897

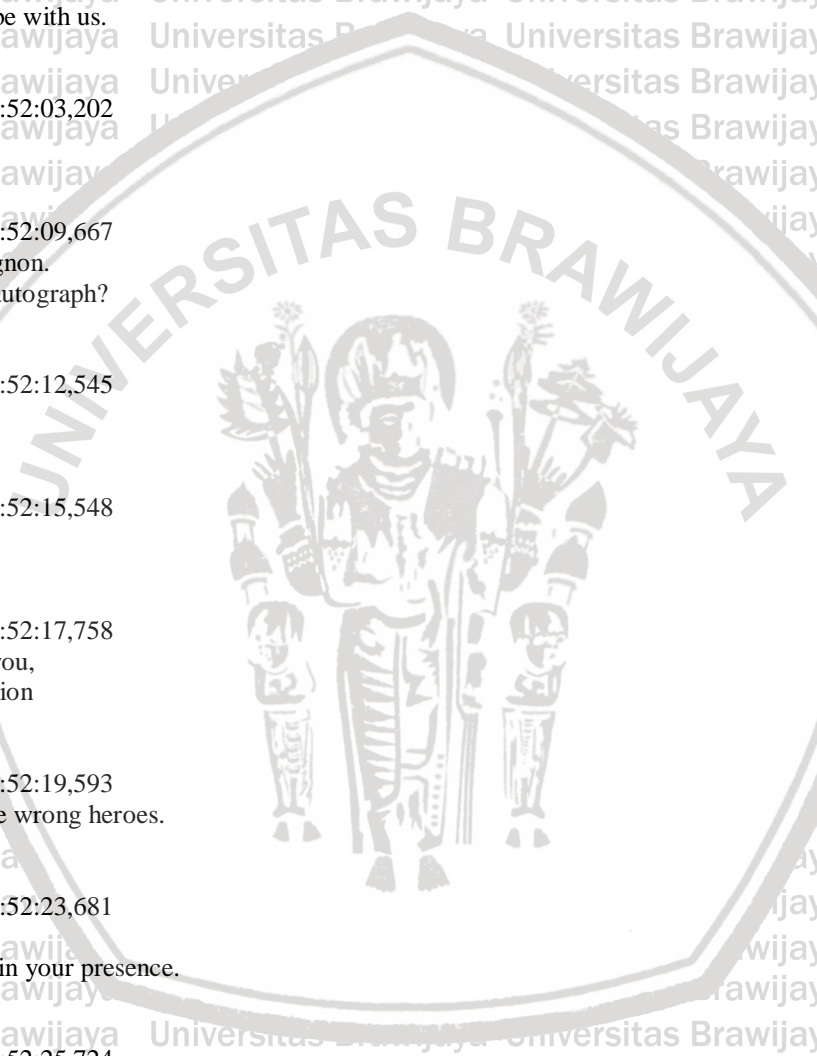
That's professional work.

Here, to professionals.

650

00:52:42,367 --> 00:52:45,077

Here they are. You're the guys



in the photograph, right?

651

00:52:45,162 --> 00:52:46,745

I heard you were on the train.

652

00:52:46,830 --> 00:52:48,747

Let me shake your hands,
John Tennack.

653

00:52:48,790 --> 00:52:50,541

John Bradley.

654

00:52:50,584 --> 00:52:53,419

These boys are with me, Harvard
and Yale types, didn't fight a lick.

655

00:52:53,461 --> 00:52:55,212

Pappies all rich sons-of-bitches.

656

00:52:55,255 --> 00:52:57,715

Boys, shake hands
with some real war heroes.

657

00:52:57,757 --> 00:52:59,466

Excuse me for one moment.

658

00:52:59,968 --> 00:53:01,594

You can buy them a drink
while you're at it.

659

00:53:01,678 --> 00:53:04,597

That's right. Drinks for these men
all the way around.

660

00:53:04,681 --> 00:53:07,266

And you're the other one, aren't you?
John Tennack, Tennack Homes.

661

00:53:07,392 --> 00:53:09,435

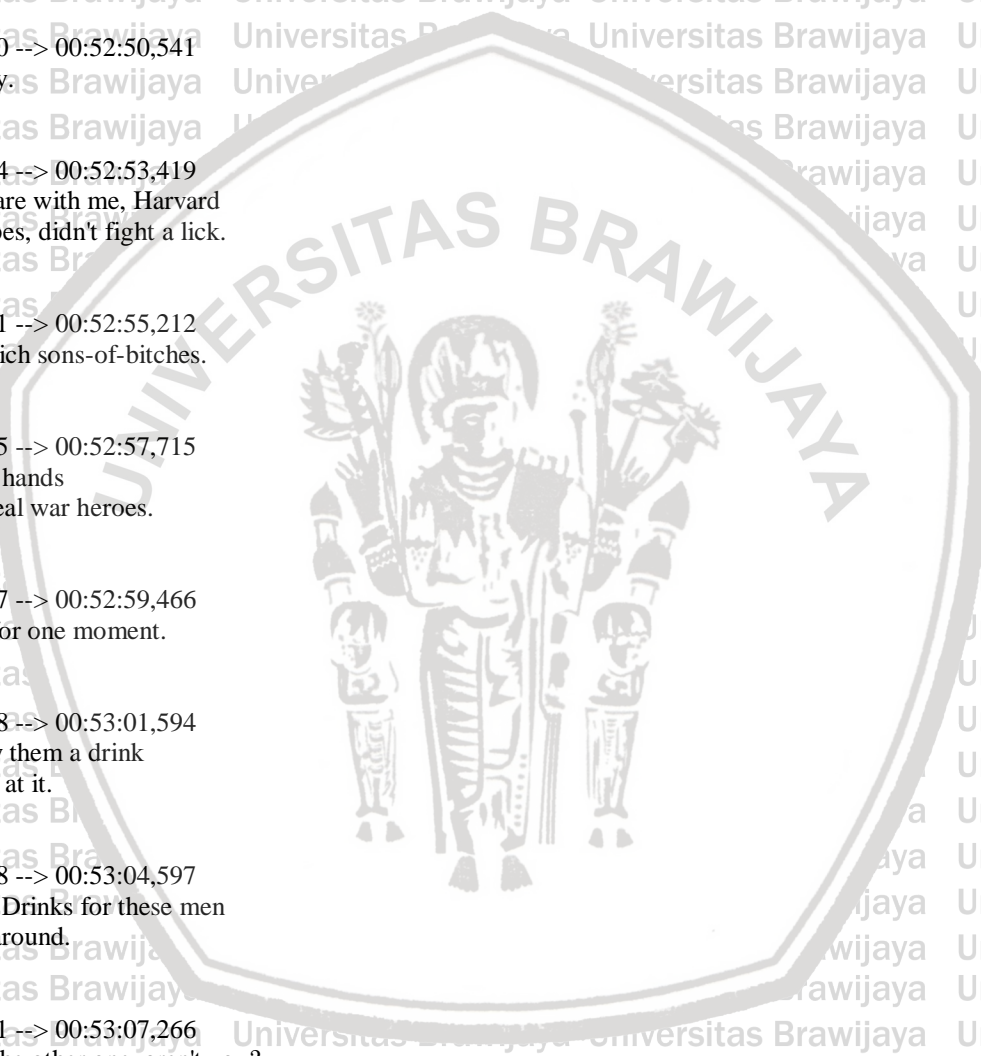
-Rene Gagnon.

-Pleased to meet you.

662

00:53:09,477 --> 00:53:12,188

Have a drink, come on.



And here's my card.

663

00:53:12,272 --> 00:53:14,106

Listen to me, Rene,

664

00:53:14,191 --> 00:53:16,942

when you get finished
being famous you come see me

665

00:53:16,985 --> 00:53:19,820

because if you can sell bonds,
you can sell homes.

666

00:53:19,905 --> 00:53:23,157

Now, they're not gonna build homes
anymore, they're gonna deliver them.

667

00:53:23,241 --> 00:53:25,034

-You heard of prefab homes?
-No, sir.

668

00:53:25,118 --> 00:53:29,121

Well, you will. And you hang on to that
card and you come see me, you hear?

669

00:53:29,164 --> 00:53:30,956

-All right?
-Certainly will.

670

00:53:38,840 --> 00:53:40,174

All right.

671

00:53:48,391 --> 00:53:50,601

This sure takes it, huh, Doc?

672

00:53:52,145 --> 00:53:54,980

If Mike and the guys could see us.

673

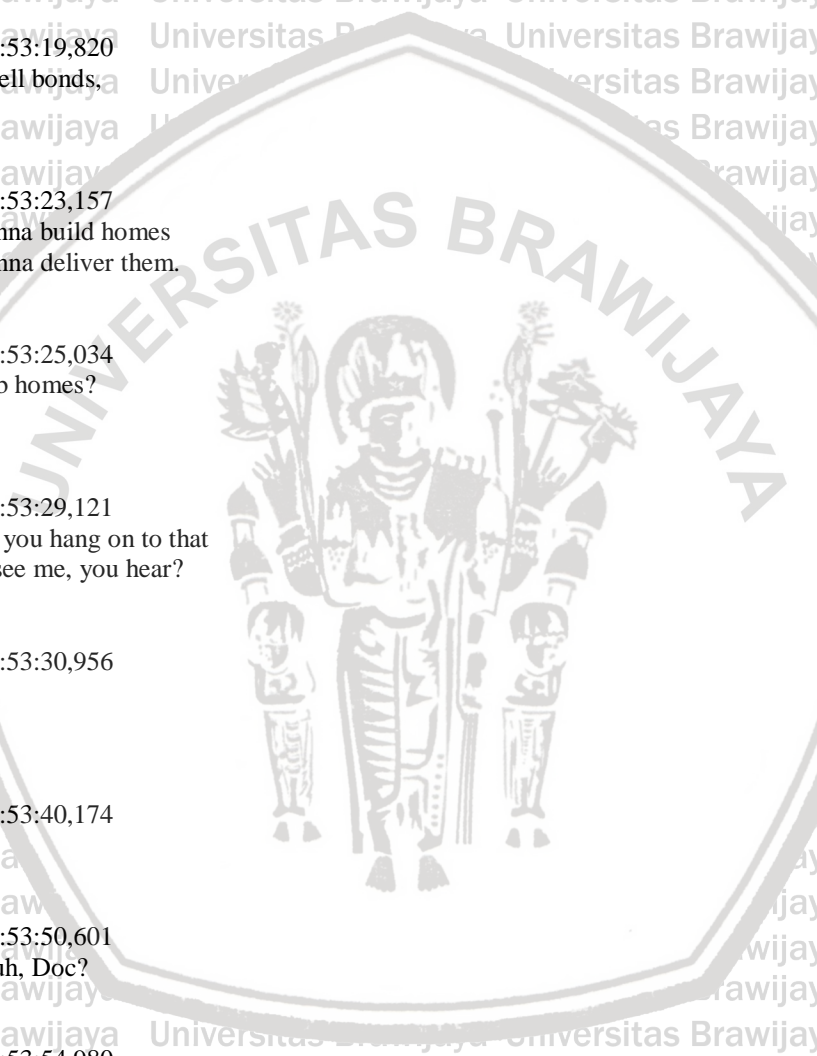
00:53:56,191 --> 00:53:58,776

Yeah, they'd hardly believe it,
would they?

674

00:54:01,238 --> 00:54:02,655

Harlon!



675
00:54:05,825 --> 00:54:07,243
Franklin!

676
00:54:10,872 --> 00:54:13,290
Can you imagine Franklin

677
00:54:14,584 --> 00:54:16,377
on this train

678
00:54:17,545 --> 00:54:22,549
eating at the dining car
with all the silver?

679
00:54:26,972 --> 00:54:29,098
We shouldn't be here, Doc.

680
00:55:04,634 --> 00:55:08,387
There's gonna be a Hallelujah Day

681
00:55:08,430 --> 00:55:12,266
When the boys
have all come home to stay

682
00:55:12,350 --> 00:55:16,228
And a million bands begin to play

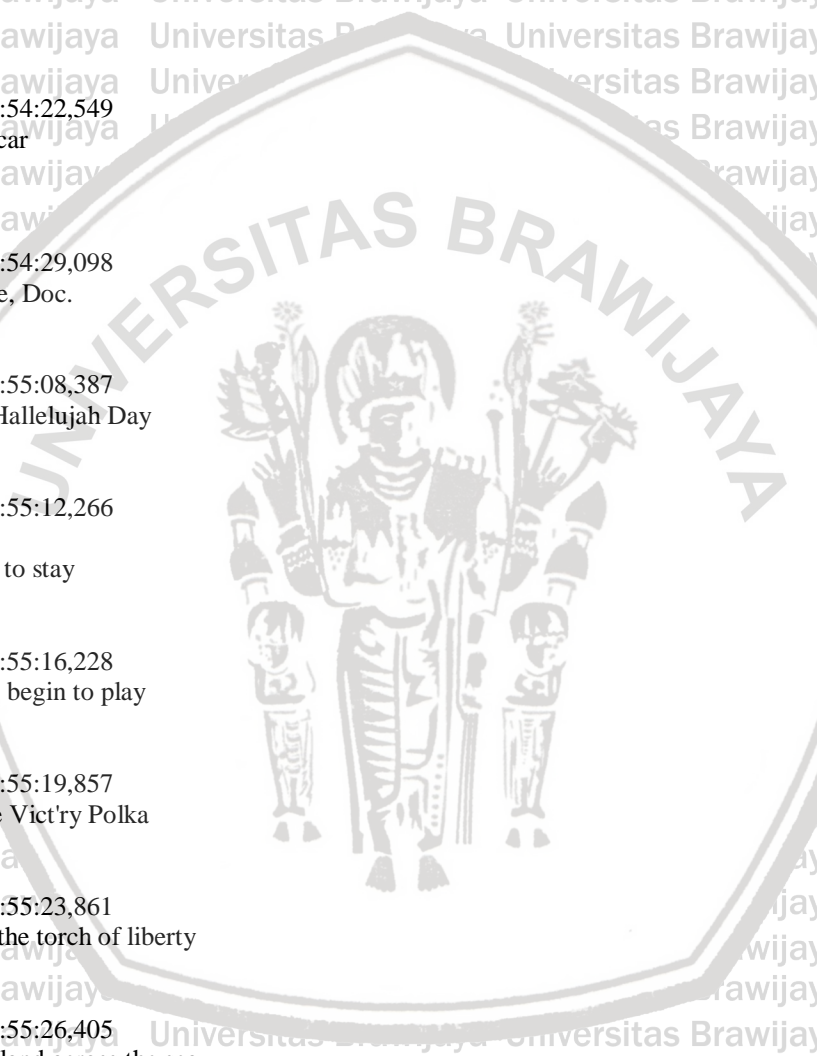
683
00:55:16,313 --> 00:55:19,857
We'll be dancing the Vict'ry Polka

684
00:55:19,899 --> 00:55:23,861
And when we've lit the torch of liberty

685
00:55:23,903 --> 00:55:26,405
In each blacked-out land across the sea

686
00:55:26,489 --> 00:55:29,908
Ira! Hey, Ira!
We heard the picture was posed!

687
00:55:29,951 --> 00:55:30,993
What?



688

00:55:31,077 --> 00:55:33,287

We heard you posed the picture!

689

00:55:33,371 --> 00:55:34,621

Hey, Doc!

690

00:55:42,797 --> 00:55:45,049

We're bigger than life, Doc!

691

00:55:45,091 --> 00:55:46,717

And we'll heave a mighty sigh

692

00:55:46,760 --> 00:55:50,554

When each gal can kiss the boy
she kissed goodbye

693

00:55:50,597 --> 00:55:54,308

And they'll come marching down
Fifth Avenue

694

00:55:54,392 --> 00:55:58,604

The United Nations in review

695

00:55:58,646 --> 00:56:02,358

When this lovely dream
has all come true

696

00:56:02,442 --> 00:56:08,489

We'll be dancing the Vict'ry Polka

697

00:56:13,078 --> 00:56:14,161

Good job.

698

00:56:14,245 --> 00:56:15,412

Thank you.

699

00:56:24,381 --> 00:56:25,964

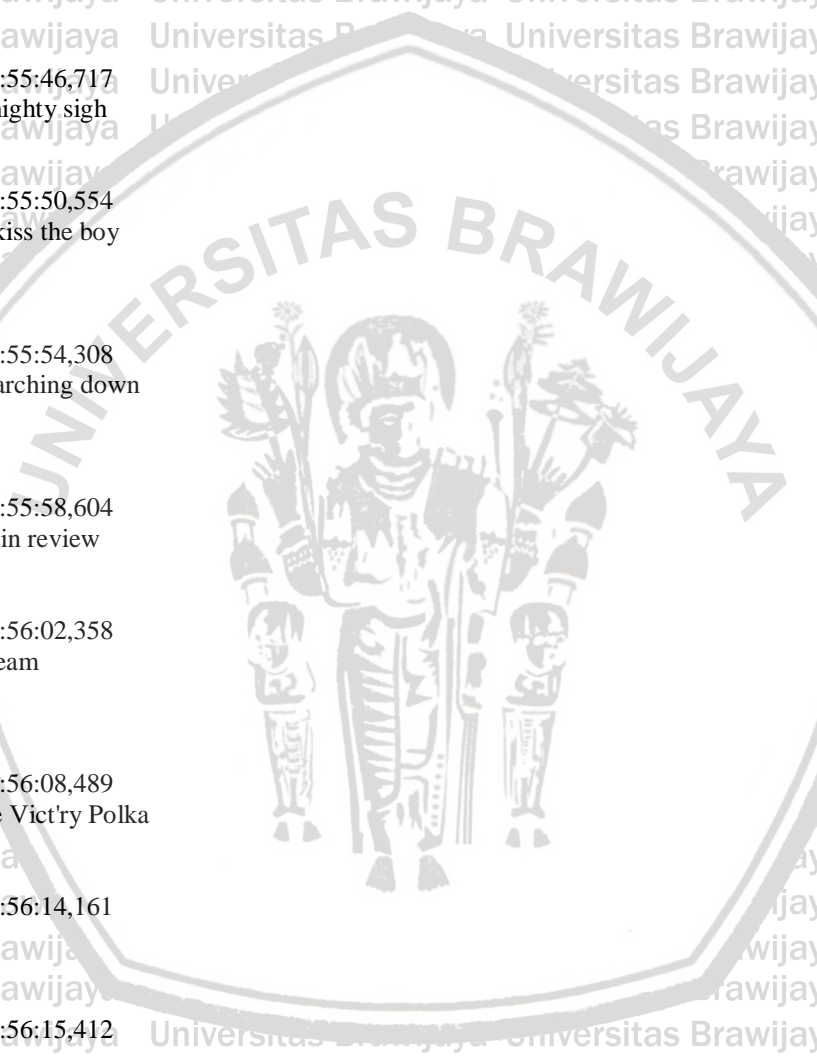
Thank you, girls!

700

00:56:26,007 --> 00:56:27,424

And now,

701



00:56:28,468 --> 00:56:31,929
here are the men
you've been waiting to meet,

702
00:56:31,971 --> 00:56:33,847
the men in white.

703
00:56:33,932 --> 00:56:37,976
Right behind me here,
the heroes of Iwo Jima,

704
00:56:38,019 --> 00:56:41,480
Private First Class Rene Gagnon,

705
00:56:41,523 --> 00:56:43,982
Private First Class Ira Hayes,

706
00:56:44,025 --> 00:56:47,361
and Navy Corpsman
John "Doc" Bradley!

707
00:56:59,833 --> 00:57:01,208
Thank you.

708
00:57:05,422 --> 00:57:08,924
It's good of you people to come out
tonight in support of the war effort.

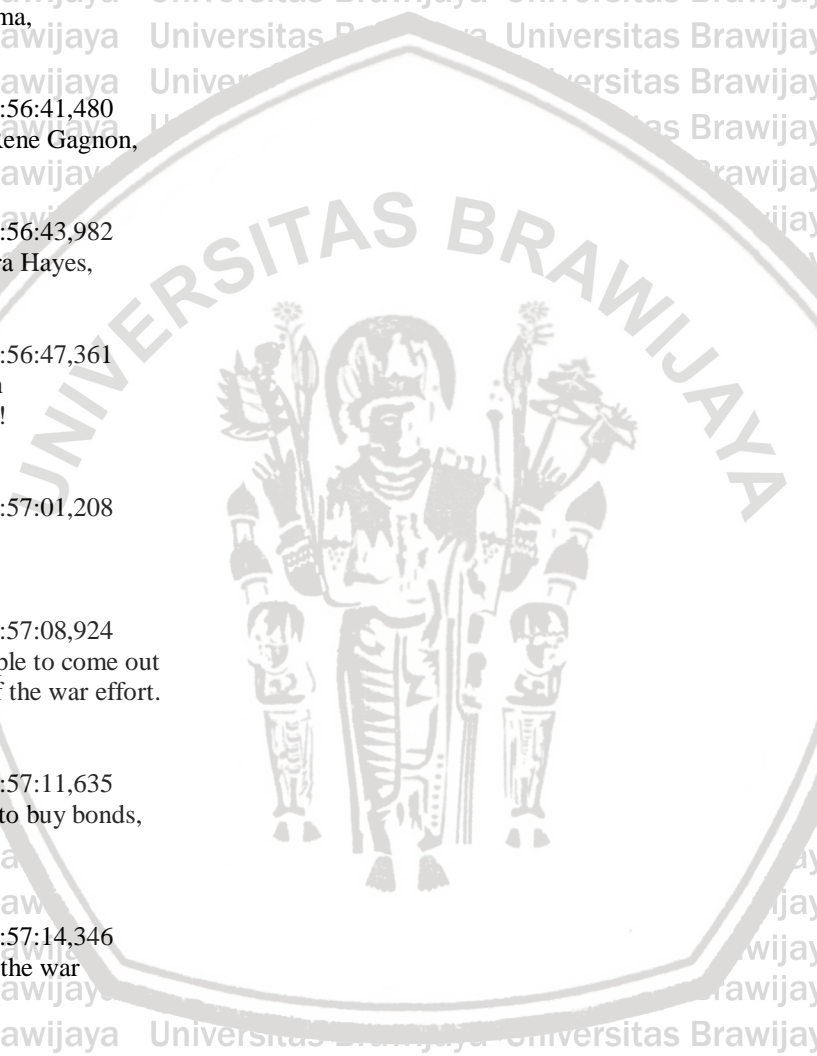
709
00:57:09,008 --> 00:57:11,635
We really need you to buy bonds,
that's for sure.

710
00:57:11,678 --> 00:57:14,346
'Cause we can't win the war
without your help.

711
00:57:14,431 --> 00:57:18,058
As far as us being the heroes
of Iwo Jima,

712
00:57:19,102 --> 00:57:20,811
that's just not the case.

713
00:57:21,479 --> 00:57:23,397



We really didn't do much at all.

714

00:57:23,481 --> 00:57:25,065

Especially him.

715

00:57:25,817 --> 00:57:27,317

Especially me.

716

00:57:28,194 --> 00:57:30,696

I was just a runner. That's it.

717

00:57:31,990 --> 00:57:33,740

We put up a flag.

718

00:57:33,825 --> 00:57:37,661

The pole we attached it to was heavy,
so it took a number of us.

719

00:57:37,704 --> 00:57:40,038

We had our picture taken doing it.

720

00:57:41,082 --> 00:57:44,835

The real heroes are dead on that island.

721

00:57:45,378 --> 00:57:48,922

And we'd appreciate it if you bought
bonds in honor of them. Thank you.

722

00:58:06,399 --> 00:58:08,400

Jump on any grenades, Ira?

723

00:58:09,068 --> 00:58:12,196

Take out any machine gun nests
I missed?

724

00:58:12,238 --> 00:58:14,740

At least I fired my weapon.

725

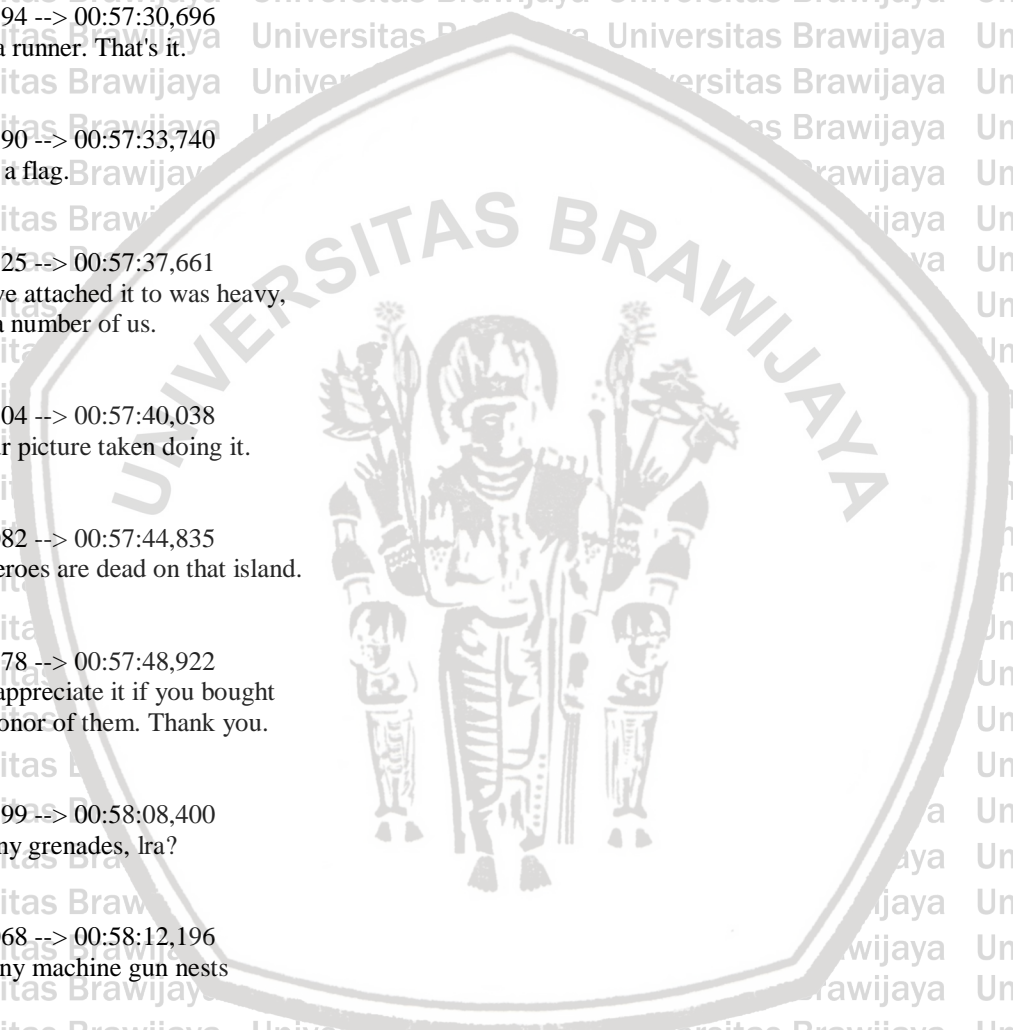
00:58:14,782 --> 00:58:16,116

All right, knock it off.

726

00:58:16,201 --> 00:58:18,118

You hit anything



or were you too drunk then, too?

727

00:58:18,203 --> 00:58:19,286

What?

728

00:58:19,913 --> 00:58:22,039

Guys! Come on!

729

00:58:22,081 --> 00:58:24,416

Stop it. Knock it off.

730

00:58:44,270 --> 00:58:49,024

The tall man with the high hat
will be coming down your way

731

00:58:49,108 --> 00:58:52,277

Get your savings out
when you hear him shout

732

00:58:52,320 --> 00:58:54,780

"Any bonds today?"

733

00:58:54,864 --> 00:58:57,783

Any bonds today?

734

00:58:57,867 --> 00:59:00,369

Bonds of freedom that's what I'm selling

735

00:59:00,453 --> 00:59:01,787

Any bonds today?

736

00:59:01,829 --> 00:59:05,207

Rene, right here.

Sit between these two boys.

737

00:59:05,833 --> 00:59:08,627

Here comes the freedom man

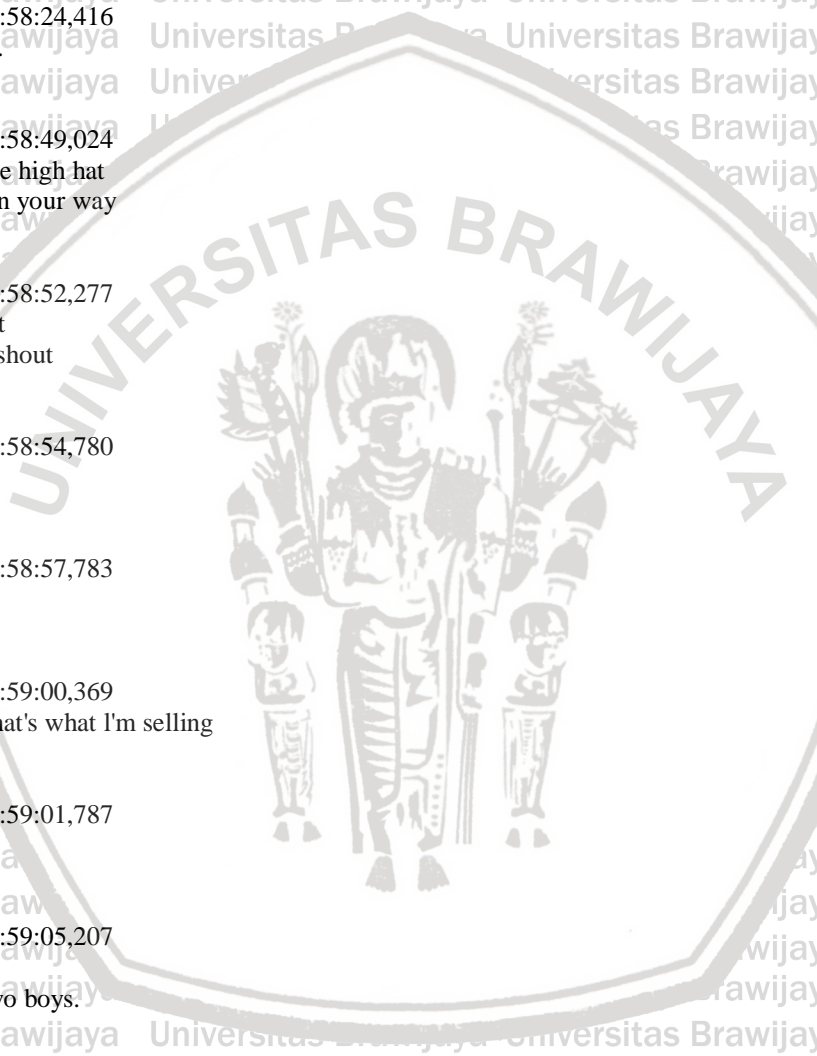
738

00:59:08,670 --> 00:59:13,757

Asking you to buy
a share of freedom today

739

00:59:16,302 --> 00:59:19,054



...for us and they need our help.

740

00:59:19,514 --> 00:59:23,517

And, if you think about it,
I think you'll realize

741

00:59:23,601 --> 00:59:28,522

that buying more bonds
is not just the right thing to do.

742

00:59:28,815 --> 00:59:30,691

but the only thing to do.

743

00:59:32,318 --> 00:59:35,362

Yes, this war has gone on too long.

744

00:59:36,573 --> 00:59:40,492

We have given too many lives.
And its cost...

745

00:59:40,577 --> 00:59:42,911

-Chocolate or strawberry, sir?
-Strawberry.

746

00:59:42,996 --> 00:59:45,330

...has been far too high.

747

00:59:45,415 --> 00:59:47,332

But if we waver now,

748

00:59:47,375 --> 00:59:52,170

if we don't dig deep and give more
than we think we can.

749

00:59:52,213 --> 00:59:55,299

then those sacrifices would be wasted...

750

00:59:55,341 --> 00:59:56,758

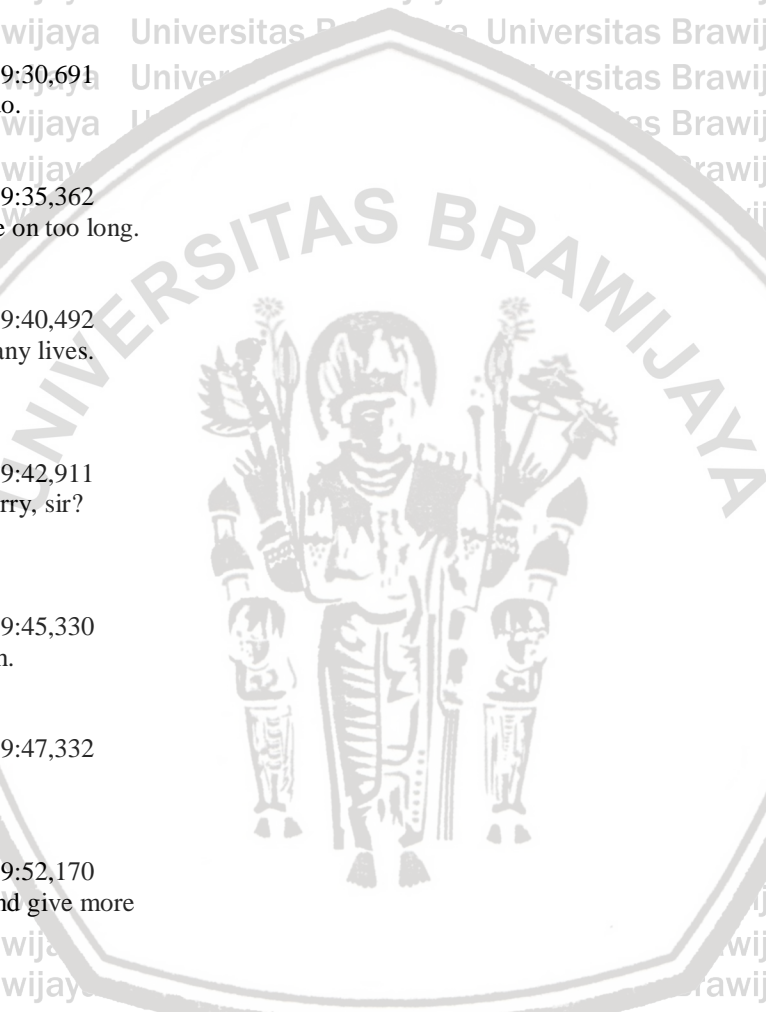
Chocolate or strawberry, sir?

751

00:59:56,843 --> 00:59:59,386

...and those lives lost in vain.

752



01:01:38,111 --> 01:01:41,154

Let's move! Go, go!

753

01:02:03,052 --> 01:02:05,887

Easy Six, this is Easy Two, over.
Where the hell are our tanks?

754

01:02:05,972 --> 01:02:08,515

Stuck in the sand.
Captain says you're to go without them.

755

01:02:08,599 --> 01:02:09,891

Christ.

756

01:02:10,476 --> 01:02:13,311

That's real good work
you're doing there, Rene.

757

01:02:14,981 --> 01:02:17,107

All right, prepare to move out.
Pass the word.

758

01:02:17,150 --> 01:02:19,943

Second Platoon! Move! Move! Move!

759

01:02:19,986 --> 01:02:23,363

All right, Second Platoon, on your feet!
Let's move out!

760

01:02:23,448 --> 01:02:24,781

Jackass.

761

01:02:24,824 --> 01:02:26,450

Let's move out!

762

01:02:28,202 --> 01:02:30,996

Go, go! Move, move, move!

763

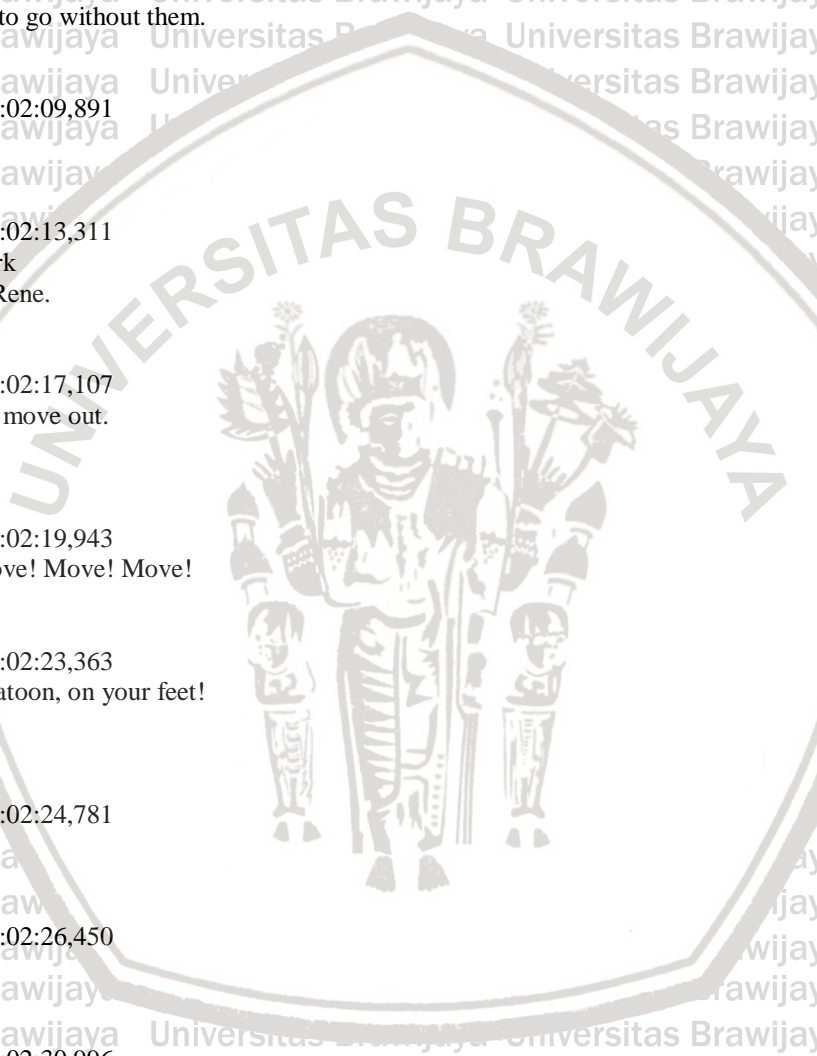
01:02:33,875 --> 01:02:48,805

Corpsman!

764

01:02:50,683 --> 01:02:53,185

Second Platoon, move out!



765
01:02:58,024 --> 01:02:59,191
Doc!

766
01:03:00,443 --> 01:03:02,360
Doc, get out of there!

767
01:03:10,870 --> 01:03:12,454
Corpsman!

768
01:03:13,372 --> 01:03:14,664
Doc!

769
01:03:22,924 --> 01:03:24,800
Doc, get the hell out of there!

770
01:03:32,266 --> 01:03:34,017
May I have your attention, please.

771
01:03:34,060 --> 01:03:39,731
Train number 48 with service
from New York City, Boston,

772
01:03:39,816 --> 01:03:43,693
Rochester, New York,

773
01:03:43,736 --> 01:03:48,114
Toledo, Ohio, and South Bend, Indiana
is now arriving on Track 7.

774
01:03:48,199 --> 01:03:52,202
Train number 48 now arriving
on Track number 7.

775
01:03:52,245 --> 01:03:54,287
Okay, let's go. Let's go.

776
01:03:57,792 --> 01:03:59,835
-Come on, boys.
-Let's go.

777
01:04:00,294 --> 01:04:02,671
-Watch your step, ma'am.
-Thank you very much.



778
01:04:23,693 --> 01:04:27,487
Ladies and gentlemen,
may I present the heroes of Iwo Jima.

779
01:04:30,032 --> 01:04:32,784
Navy Corpsman John "Doc" Bradley.

780
01:04:34,954 --> 01:04:37,831
Private First Class Ira Hayes.

781
01:04:39,000 --> 01:04:41,751
And Private First Class Rene Gagnon.

782
01:04:42,795 --> 01:04:45,046
Rene! That's my boyfriend!

783
01:04:46,799 --> 01:04:48,717
Who the hell is that?

784
01:04:48,801 --> 01:04:50,135
I don't know.

785
01:04:50,219 --> 01:04:52,220
-Rene, is that your girl?
-Hey, what do they call you?

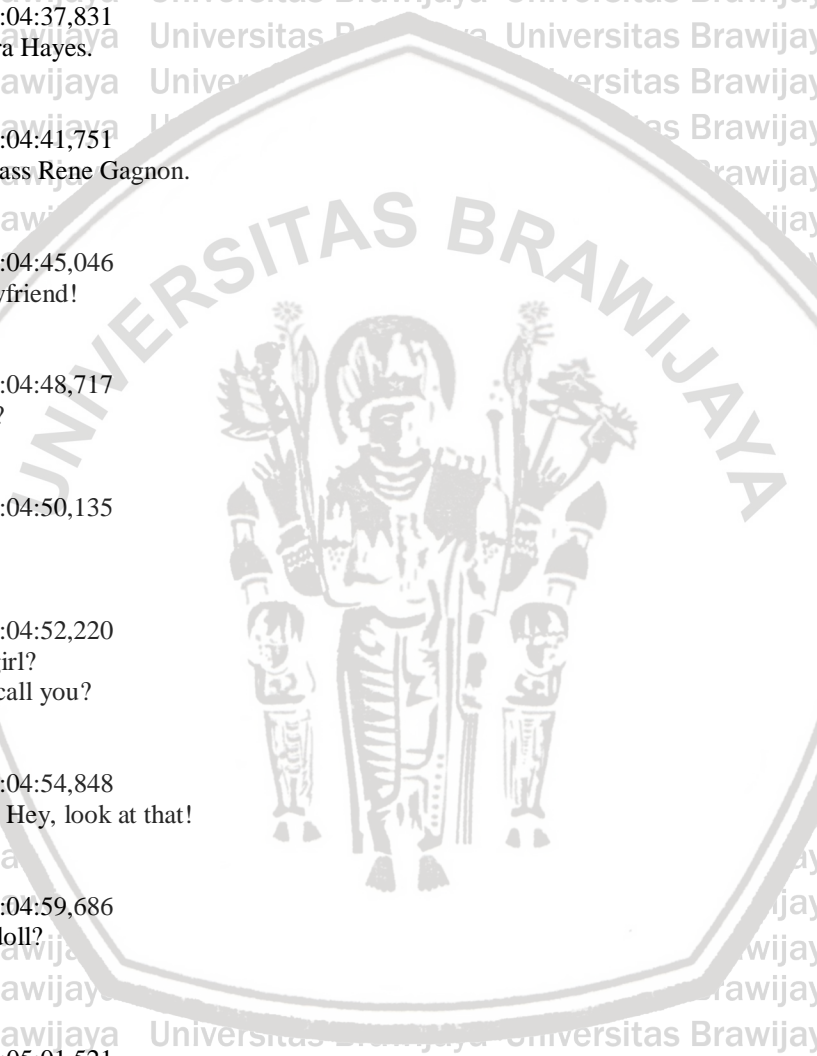
786
01:04:52,305 --> 01:04:54,848
How about a photo? Hey, look at that!

787
01:04:57,435 --> 01:04:59,686
What's your name, doll?
What's your name?

788
01:04:59,770 --> 01:05:01,521
Hey, she's a beauty.

789
01:05:08,070 --> 01:05:09,988
Let's go find a saloon.

790
01:05:20,541 --> 01:05:23,293
Smile, boys.
Give them their money's worth.



791
01:05:24,545 --> 01:05:27,255
Hey, Doc, how's the tour going for you?

792
01:05:28,966 --> 01:05:30,050
Thank you.

793
01:05:30,134 --> 01:05:31,718
Where exactly are you staying?

794
01:05:31,802 --> 01:05:34,179
-I'm not sure yet.
-Just forget about that.

795
01:05:46,525 --> 01:05:48,693
Senator, I'd like you to meet
Corpsman John Bradley.

796
01:05:48,778 --> 01:05:50,528
-Doc, right?
-Yes, sir. Nice to meet you, Senator.

797
01:05:50,571 --> 01:05:52,030
Good to meet you, young man.

798
01:05:52,114 --> 01:05:54,950
Now, we appreciate everything you've
done and everything you're doing.

799
01:05:55,034 --> 01:05:56,785
-Thank you, sir.
-Quite all right.

800
01:05:56,869 --> 01:05:58,495
This is Captain White.

801
01:05:59,455 --> 01:06:01,706
-Colonel Johns.
-We're proud of you, Corpsman.

802
01:06:01,749 --> 01:06:03,333
And then Colonel McCartney.

803



01:06:03,376 --> 01:06:05,794

-Major General Green.

-Nice to meet you.

804

01:06:08,881 --> 01:06:10,882

Senator, this is

Private First Class Ira Hayes.

805

01:06:10,925 --> 01:06:12,300

Of course!

806

01:06:12,718 --> 01:06:16,388

Now I hear you used a tomahawk
on those Japs. Is that true, Chief?

807

01:06:16,472 --> 01:06:17,931

No, sir.

808

01:06:18,015 --> 01:06:21,059

Well, tell them you did,
makes a better story, huh?

809

01:06:22,645 --> 01:06:24,729

-Attaboy.

-This is Captain Green.

810

01:06:26,565 --> 01:06:27,774

John?

811

01:06:28,234 --> 01:06:32,237

Madeline Evelley. I recognize you from
all the photographs. I'm Hank's mom.

812

01:06:33,572 --> 01:06:37,242

It's so nice to meet you, ma'am.

Hank was always talking about you.

813

01:06:37,284 --> 01:06:39,744

This is PFC Rene Gagnon.

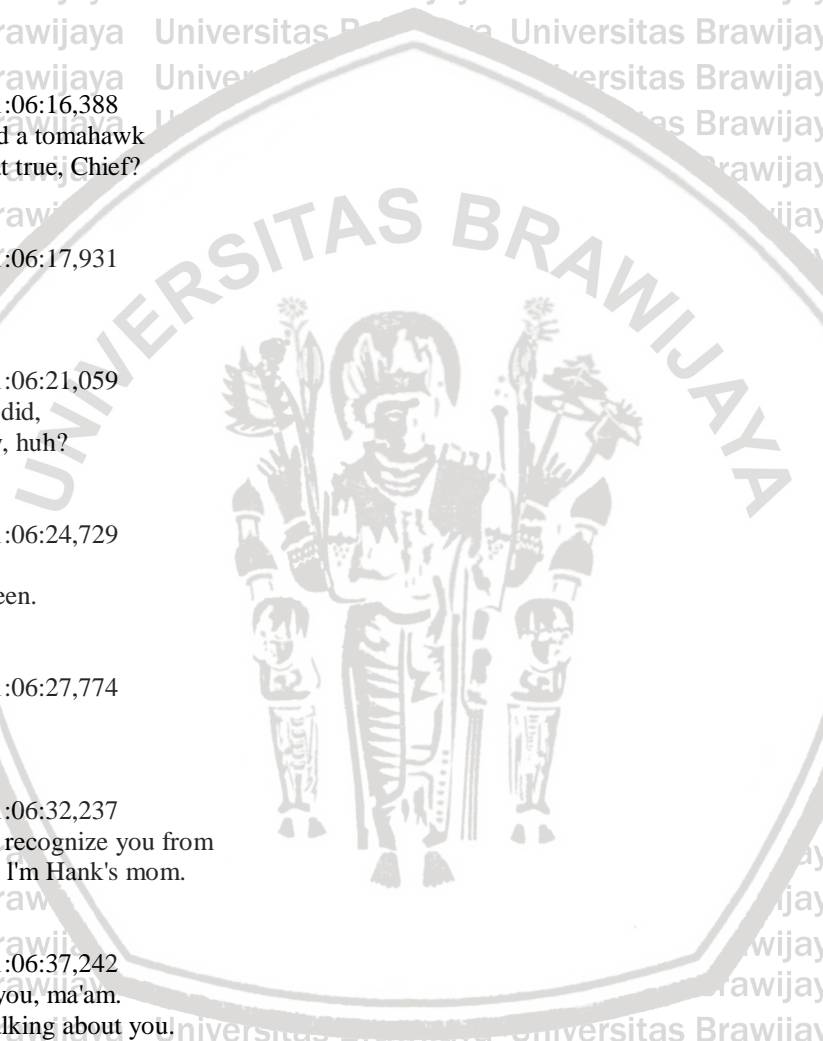
814

01:06:39,829 --> 01:06:42,622

Pleasure to meet you, son.

Thanks for everything.

815



01:06:42,707 --> 01:06:44,541

-My pleasure.

-Not at all.

816

01:06:44,917 --> 01:06:48,920

Ira, I'd like you to meet Mrs. Strank,
Mike's mom.

817

01:07:03,352 --> 01:07:04,894

It's all right.

818

01:07:05,688 --> 01:07:08,231

When I got the telegram, I...

819

01:07:09,525 --> 01:07:12,152

I don't know what I'm trying to say here.

820

01:07:13,904 --> 01:07:18,450

Knowing he was with you that day
and seeing him in that photograph,

821

01:07:19,160 --> 01:07:22,328

I don't know why it makes me
feel better, but it does.

822

01:07:22,913 --> 01:07:25,749

-It's so silly, isn't it?

-No, it's not.

823

01:07:26,625 --> 01:07:29,169

How are you, son?

Thank you very much.

824

01:07:29,795 --> 01:07:33,423

We're the largest furniture wholesaler
in Illinois.

825

01:07:33,466 --> 01:07:35,300

Thank you. Excuse me.

826

01:07:35,926 --> 01:07:38,887

-I'll make sure he calls.

-Well, thank you. Thank you.

827



01:07:40,264 --> 01:07:41,681

Are you Rene?

828

01:07:42,433 --> 01:07:43,725

Yes, ma'am.

829

01:07:48,481 --> 01:07:50,273

I'm Franklin's mother.

830

01:07:54,111 --> 01:07:56,404

It's an honor to meet you, ma'am.

831

01:07:58,324 --> 01:08:00,617

I'm Pauline, Rene's girlfriend.

832

01:08:02,912 --> 01:08:04,496

Would you mind?

833

01:08:12,421 --> 01:08:14,297

Paper said that's Hank,

834

01:08:15,257 --> 01:08:17,342

and I honestly can't tell.

835

01:08:18,010 --> 01:08:21,805

It's horrible of a mother
not to know her own son, isn't it?

836

01:08:21,847 --> 01:08:23,681

But that's him, isn't it?

837

01:08:25,851 --> 01:08:28,269

Well, to be honest, ma'am,
it happened so quick,

838

01:08:28,354 --> 01:08:29,813

and with everything that was going on

839

01:08:29,855 --> 01:08:32,690

it's kind of hard to remember
who was where.

840

01:08:34,610 --> 01:08:35,819

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But...

841

01:08:38,239 --> 01:08:40,573

Yeah, I think...

I think that's where he was.

842

01:08:40,658 --> 01:08:42,200

That's Hank.

843

01:08:42,243 --> 01:08:43,618

Thank you.

844

01:08:44,203 --> 01:08:45,578

Excuse me.

845

01:08:47,540 --> 01:08:49,666

I'm so sorry for your loss.

846

01:08:53,963 --> 01:08:55,296

Excuse us.

847

01:09:10,855 --> 01:09:12,522

Take him outside.

848

01:09:14,525 --> 01:09:15,775

I'm Pauline.

849

01:09:15,860 --> 01:09:18,862

-Very nice to meet you.

-Hi, nice to meet you.

850

01:09:20,447 --> 01:09:23,116

He was the best Marine I ever knew.

851

01:09:24,285 --> 01:09:25,660

Thank you.

852

01:09:35,379 --> 01:09:38,339

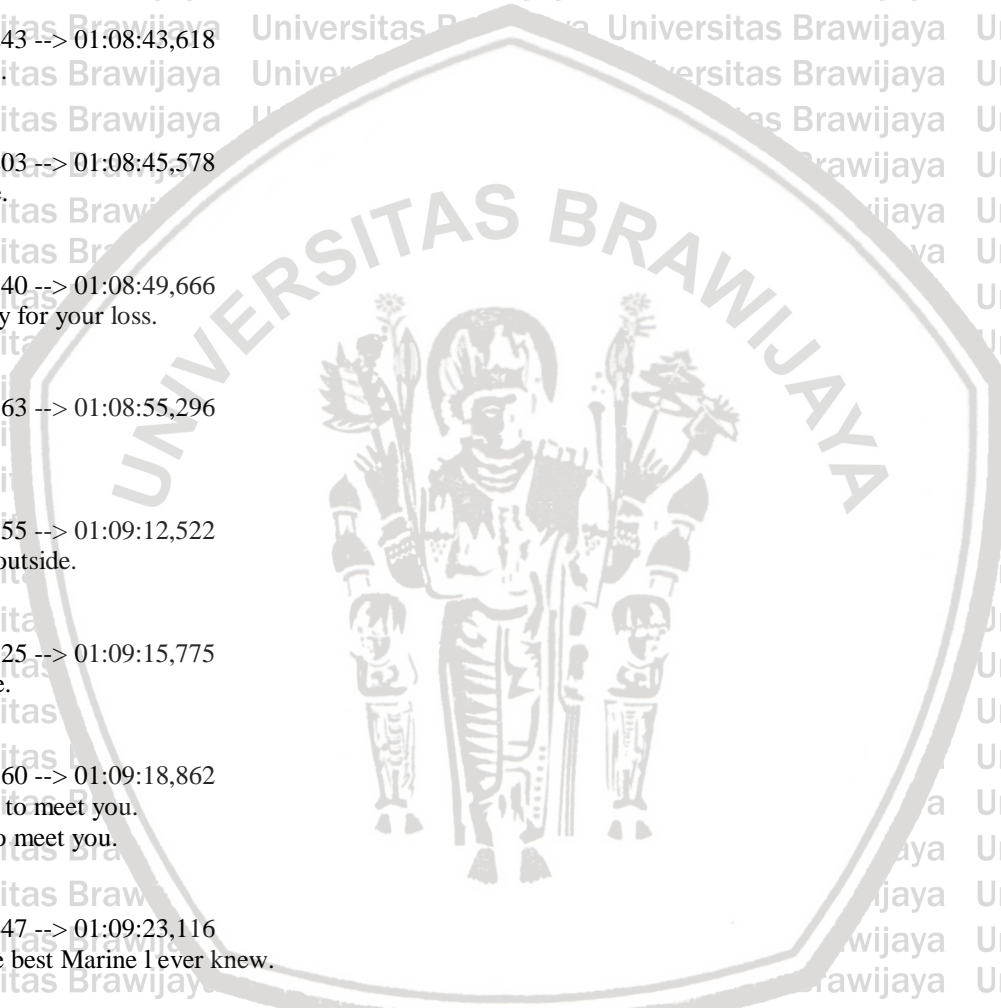
-You okay, Chief?

-Oh, Christ!

853

01:09:38,424 --> 01:09:39,924

I'm okay.



854
01:09:40,009 --> 01:09:43,720
Yeah, you look it.
You're gonna screw this up, aren't you?

855
01:09:43,762 --> 01:09:46,139
You're gonna screw it up for all of us.

856
01:09:47,224 --> 01:09:48,558
I've got him.

857
01:09:48,601 --> 01:09:50,476
Get some sleep, Ira.

858
01:11:17,106 --> 01:11:18,523
-Mike?
-Yeah?

859
01:11:19,191 --> 01:11:20,525
-You see this?
-What?

860
01:11:20,609 --> 01:11:22,944
-Mike!
-Oh, shit, go!

861
01:11:29,285 --> 01:11:31,035
He's killing me!

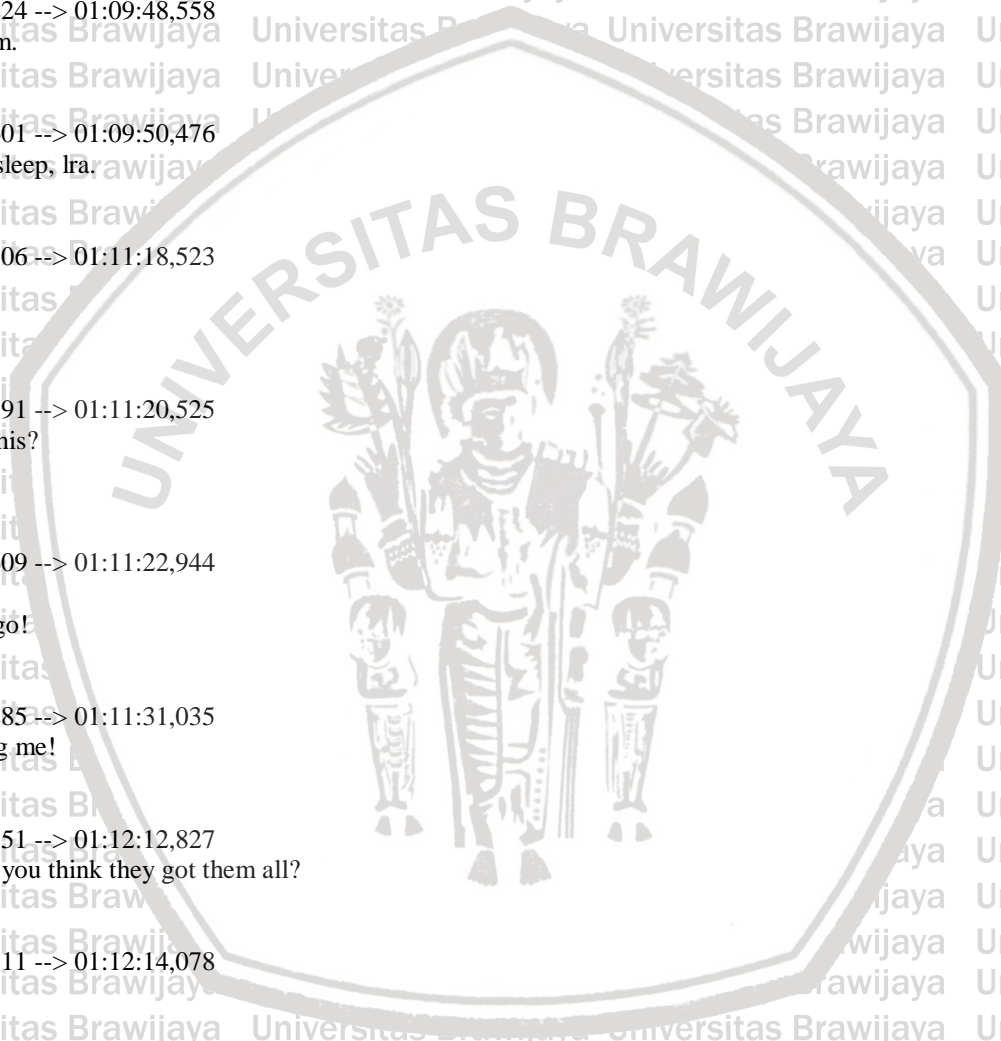
862
01:12:10,951 --> 01:12:12,827
Hey, Doc, you think they got them all?

863
01:12:12,911 --> 01:12:14,078
What?

864
01:12:14,580 --> 01:12:17,582
Well, they're not shooting at us.
Maybe we killed them all.

865
01:12:17,624 --> 01:12:19,042
Or they ran off in the night
or something.

866



01:12:19,084 --> 01:12:21,044

Or they're waiting for us
to start climbing.

867

01:12:21,086 --> 01:12:23,880

Third Platoon!

Grab your gear, we're going up the hill.

868

01:12:23,922 --> 01:12:26,007

-Just us?

-Yeah, just us, Igg.

869

01:12:26,091 --> 01:12:28,634

All right, Third Platoon, move!

870

01:12:28,719 --> 01:12:30,386

I tag along?

871

01:12:30,429 --> 01:12:33,639

Yeah, you can lead the way if you want.

Get a good shot of my face.

872

01:12:33,724 --> 01:12:36,100

It's your ass.

I'm gonna make famous, Hank.

873

01:12:36,185 --> 01:12:38,436

Hey, that'll work for me, too.

874

01:12:40,773 --> 01:12:42,273

Lieutenant,

875

01:12:42,900 --> 01:12:45,777

if you make it to the top, put this up.

876

01:12:45,861 --> 01:12:47,111

Yes, sir.

877

01:12:53,619 --> 01:12:56,245

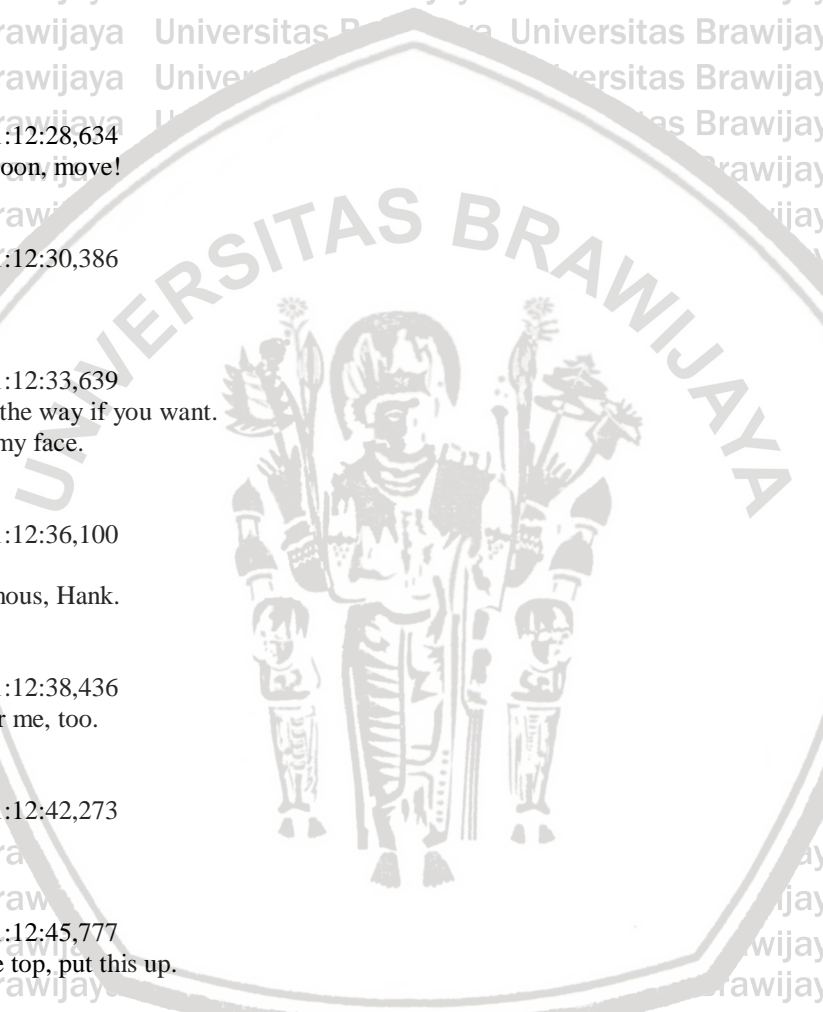
Don't worry, Igg.

They never shoot at the first patrol.

878

01:12:56,288 --> 01:12:57,914

-They don't?



-No.

879

01:12:58,415 --> 01:13:01,501

They want us to go up to the top, signal to the others that it's okay,

880

01:13:01,585 --> 01:13:03,586

then shoot everybody else as they come up the mountain.

881

01:13:03,629 --> 01:13:05,546

-Really?

-Yeah.

882

01:13:05,631 --> 01:13:07,632

Unless of course they want to make an example of us

883

01:13:07,716 --> 01:13:09,300

and discourage all the others.

884

01:13:09,385 --> 01:13:11,928

I think you're full of crap, you know that, Hank?

885

01:13:11,970 --> 01:13:13,221

Really?

886

01:13:14,014 --> 01:13:15,515

Jesus.

887

01:13:17,267 --> 01:13:19,102

Thank God that ain't us.

888

01:13:31,573 --> 01:13:32,824

Told you.

889

01:13:35,077 --> 01:13:37,620

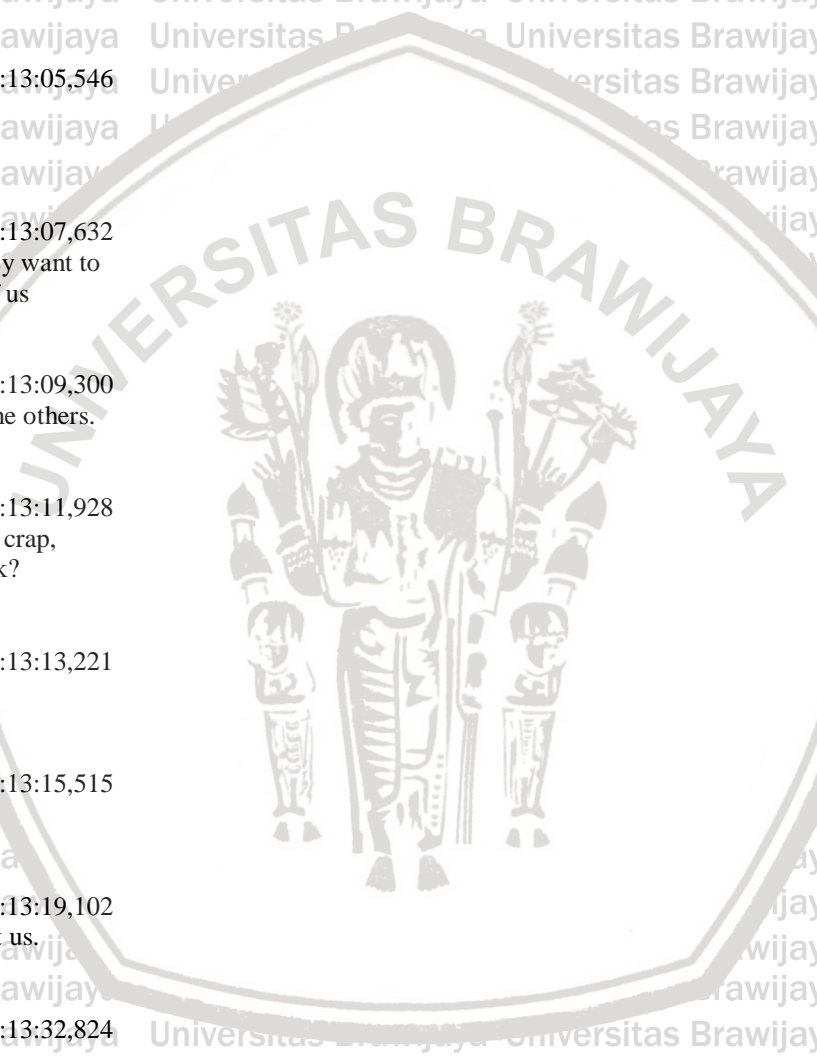
Boots, spread them out

and put them on a line.

890

01:13:37,663 --> 01:13:40,456

Set up a perimeter! First Squad!



891

01:13:46,130 --> 01:13:48,005

-Hank? Find me a pole.

-Yeah.

892

01:13:51,844 --> 01:13:53,553

Let's put this flag up.

893

01:14:00,352 --> 01:14:01,644

Watch it.

894

01:14:02,438 --> 01:14:03,771

Right over here.

895

01:14:09,194 --> 01:14:11,654

Right here. That's good. That's good.

Right here, right here.

896

01:14:11,697 --> 01:14:13,906

Got that end? Hold that steady.

897

01:14:15,159 --> 01:14:16,492

Lindberg.

898

01:14:18,829 --> 01:14:20,955

-Hey, who's got rope?

-Right here.

899

01:14:25,043 --> 01:14:26,878

Give me something. Yeah, good.

900

01:14:26,920 --> 01:14:28,171

That work?

901

01:14:33,010 --> 01:14:34,552

Do it, fellas.

902

01:14:36,472 --> 01:14:37,805

Keep it coming.

903

01:14:44,396 --> 01:14:47,648

USMC! USMC!

904



01:14:48,734 --> 01:14:49,901
Shit, look at that!

905
01:15:24,436 --> 01:15:26,103
Jeez, look at that.

906
01:15:33,946 --> 01:15:36,197
Get down! Take cover!

907
01:15:36,949 --> 01:15:38,199
Cover with that .30!

908
01:15:38,283 --> 01:15:41,369
-Watch it! Twenty yards down, Hank!
-You see them?

909
01:15:42,246 --> 01:15:45,957
-I got about 20 yards, left side.
-Lindberg, get the flamethrower!

910
01:15:47,167 --> 01:15:49,835
-Boots, you see them?
-Cover right!

911
01:15:50,379 --> 01:15:53,172
-About 20 yards down! Duck one!
-You see them?

912
01:15:53,257 --> 01:15:55,258
Keep the cover on!

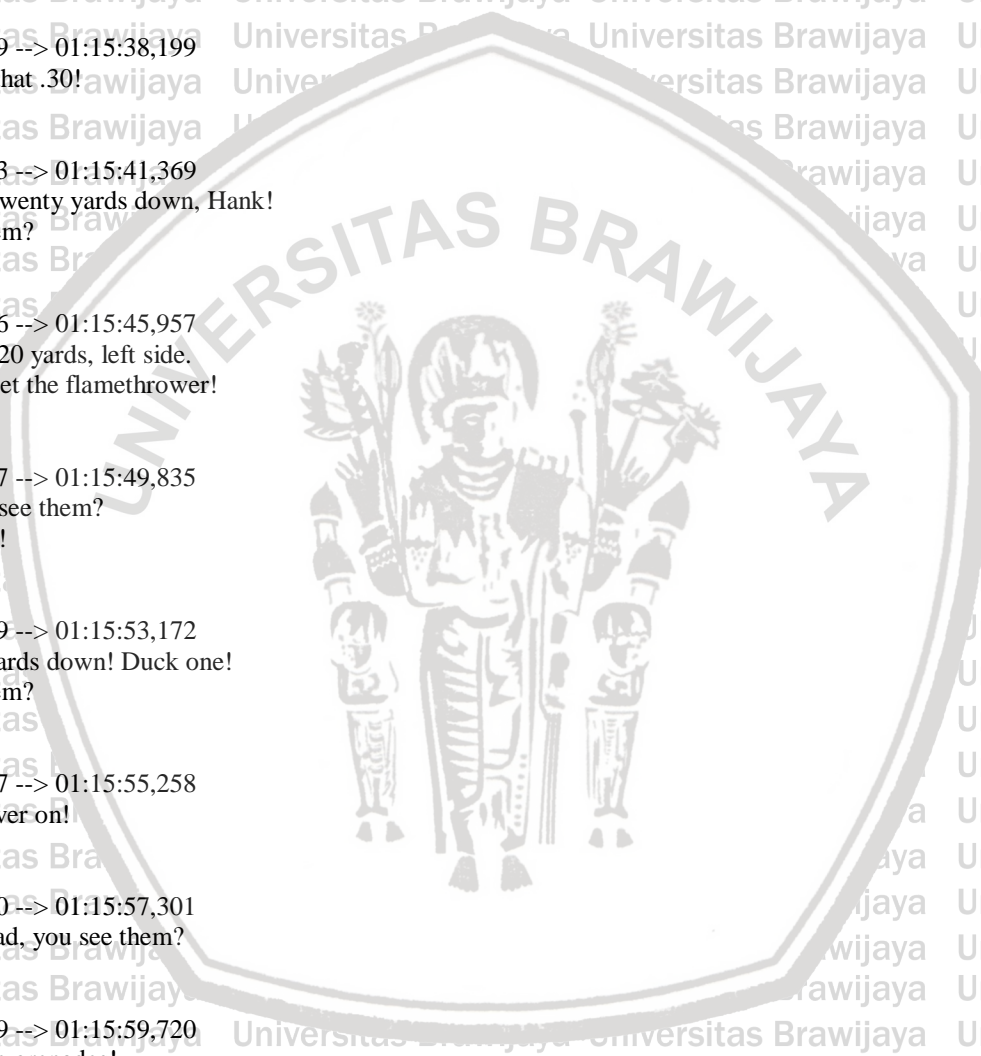
913
01:15:55,300 --> 01:15:57,301
Second Squad, you see them?

914
01:15:57,719 --> 01:15:59,720
Get me some grenades!

915
01:15:59,805 --> 01:16:01,222
I see them!

916
01:16:12,526 --> 01:16:13,651
You see them?

917



01:16:13,694 --> 01:16:15,903

Right flank, over to the right!

918

01:16:19,324 --> 01:16:21,200

Cover me, I'm going down!

919

01:16:21,618 --> 01:16:22,827

Careful, lggg.

920

01:16:22,911 --> 01:16:23,911

Easy.

921

01:16:25,998 --> 01:16:26,998

All clear!

922

01:16:35,215 --> 01:16:38,676

Okay, guys, who wants to be famous?

923

01:16:41,013 --> 01:16:42,930

Yes, sir. Right away, sir.

924

01:16:43,015 --> 01:16:45,725

-God damn it. Strank!

-Sir?

925

01:16:45,809 --> 01:16:48,185

They want a phone line run up to the top of the mountain.

926

01:16:48,270 --> 01:16:50,104

Let me guess, they picked us.

927

01:16:50,188 --> 01:16:53,065

Second Platoon, let's go.

Get some exercise.

928

01:16:58,780 --> 01:17:01,240

Let's go! Get off your ass.

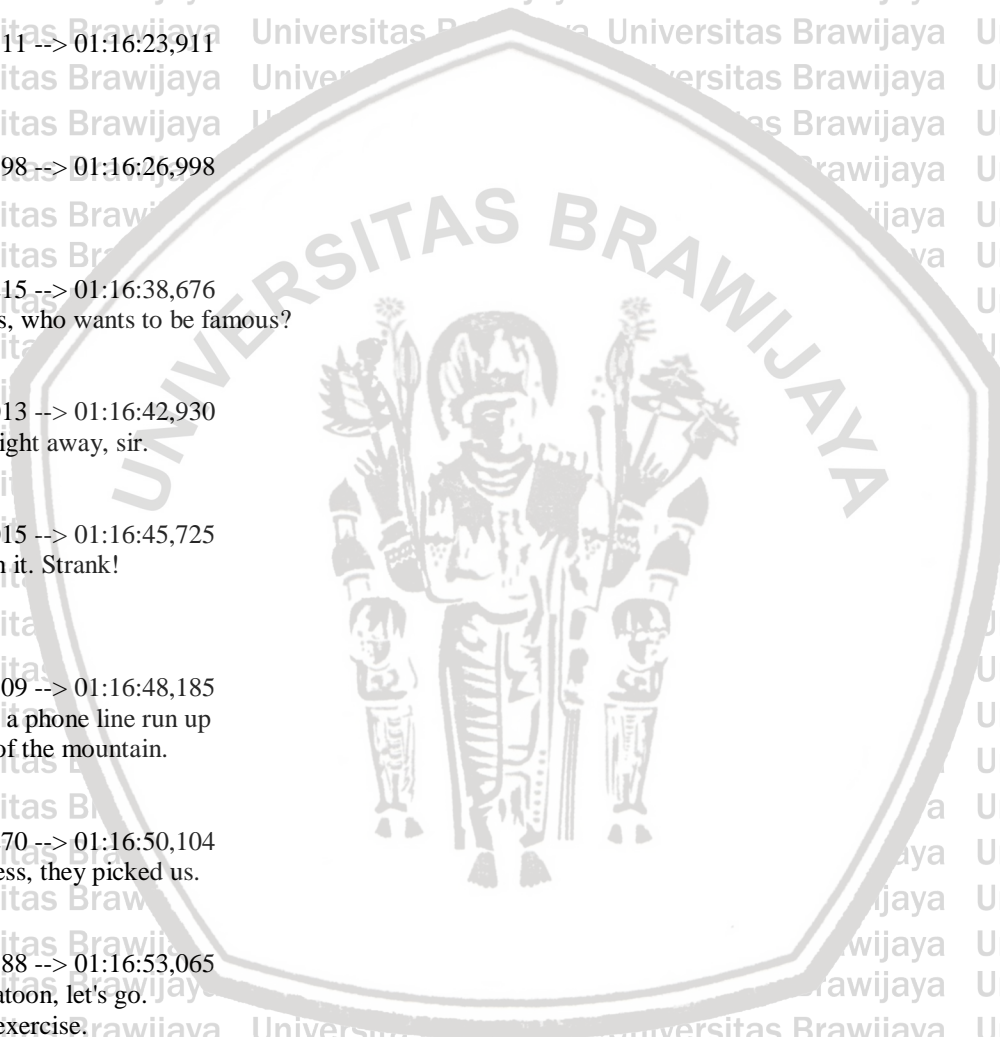
929

01:17:05,370 --> 01:17:06,954

Oh, shit!

930

01:17:07,331 --> 01:17:10,625



Hope it still works,
'cause you're not getting mine!

931

01:17:11,209 --> 01:17:13,586

-Get Forrestal!

-All right, then.

932

01:17:17,424 --> 01:17:19,759

I don't know whose idea it was,
Mr. Secretary.

933

01:17:19,843 --> 01:17:24,055

Well, it was goddamn brilliant.

I want that flag, Holland.

934

01:17:24,097 --> 01:17:26,390

Mark my words,
raising that son-of-a-bitch

935

01:17:26,433 --> 01:17:29,602

means a Marine Corps
for the next 500 years.

936

01:17:30,520 --> 01:17:32,438

I want that flag.

937

01:17:33,398 --> 01:17:36,233

Yes, sir.

I'll make sure no one touches it.

938

01:17:36,276 --> 01:17:38,110

You can count on me.

939

01:17:39,071 --> 01:17:42,740

Fuck that. That flag belongs
to the men in this battalion.

940

01:17:42,783 --> 01:17:45,409

That son-of-a-bitch thinks
that our men died taking this ground

941

01:17:45,494 --> 01:17:48,537

so we could hand over our flag
to some politician to pin to his wall?

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942

01:17:48,580 --> 01:17:50,748
He's out of his goddamn mind!

943

01:17:51,833 --> 01:17:54,126
Get me that flag,
and find another one to replace it.

944

01:17:54,211 --> 01:17:56,420
You've gotta be shitting me.

945

01:17:56,505 --> 01:17:57,755
Gagnon!

946

01:17:59,132 --> 01:18:00,883
Get your ass over here.

947

01:18:06,682 --> 01:18:09,517
Hey. Hi, fellas. How's it going?

948

01:18:12,938 --> 01:18:15,231
Missed a beautiful shot, Joe.

949

01:18:16,149 --> 01:18:18,025
It's that kind of day.

950

01:18:39,506 --> 01:18:41,966
-Hey, Mike.
-Hell of a view, Lieutenant.

951

01:18:42,968 --> 01:18:44,301
Lieutenant!

952

01:18:50,475 --> 01:18:52,643
Captain says he wants that flag.

953

01:18:53,812 --> 01:18:55,229
He wants this flag?

954

01:18:55,313 --> 01:18:56,480
Yes, sir.

955

01:18:57,816 --> 01:19:00,359

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-We just put the damn thing up.

-Yes, sir.

956

01:19:00,986 --> 01:19:03,070

Some kind of flag shortage?

957

01:19:03,155 --> 01:19:05,531

He wants you to put this one up instead.

958

01:19:12,080 --> 01:19:13,330

Hey, Mike.

959

01:19:15,167 --> 01:19:17,084

Do me a favor and put this up, will you?

960

01:19:17,169 --> 01:19:18,627

Yes, sir.

961

01:19:18,670 --> 01:19:20,588

All right, let's find a pole.

962

01:19:23,008 --> 01:19:24,967

Take the flag down, boys.

963

01:19:25,969 --> 01:19:27,511

Captain's orders.

964

01:19:29,306 --> 01:19:31,098

You heard him, let's do it.

965

01:19:33,727 --> 01:19:34,935

There you go.

966

01:19:35,020 --> 01:19:37,021

Lordy, she's a heavy one.

967

01:19:41,526 --> 01:19:44,236

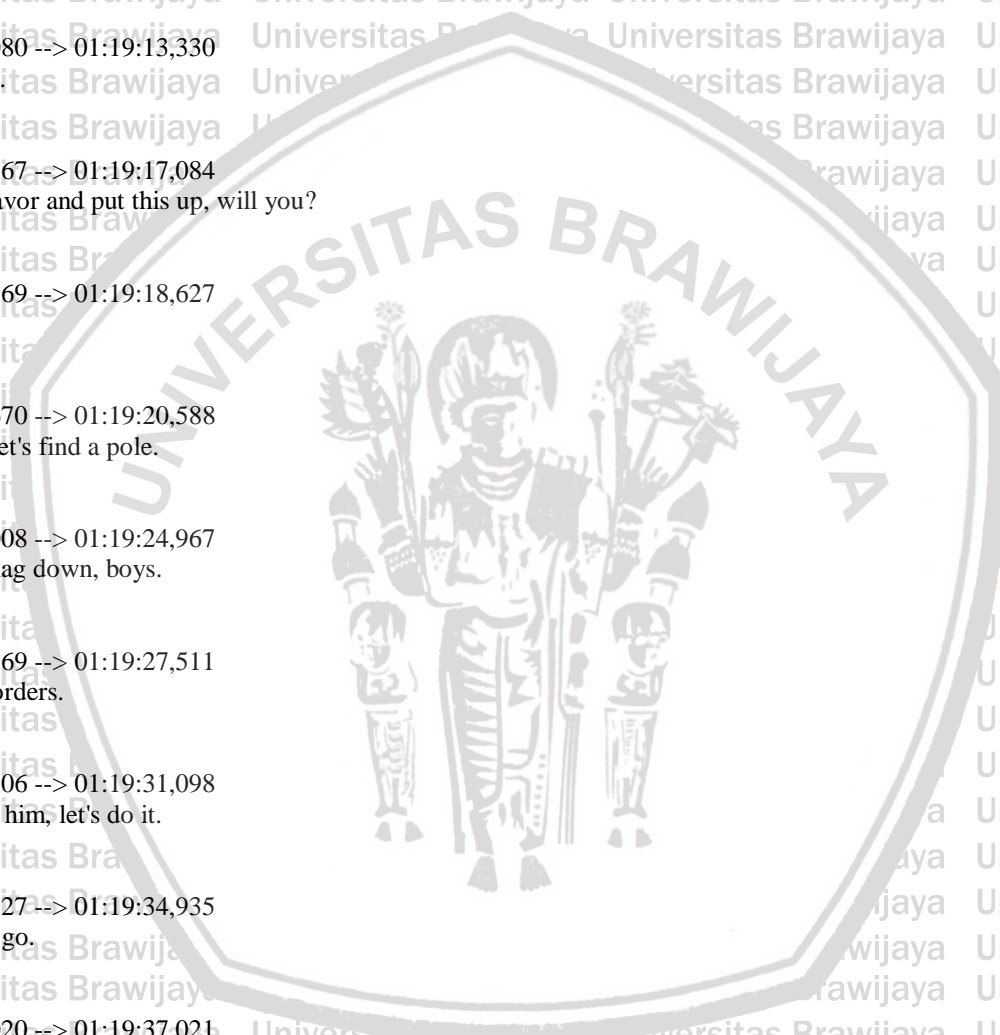
All right, hang on. Put this on.

968

01:19:50,202 --> 01:19:51,368

One hell of a view, huh?

969



01:19:51,453 --> 01:19:54,455

Good view from up here.

Yes, I'd say so myself.

970

01:20:03,590 --> 01:20:04,715

All right.

971

01:20:08,553 --> 01:20:11,764

-Not in your way here, am I, Joe?

-Nah, I'm fine, thanks.

972

01:20:11,848 --> 01:20:14,225

Hey, Doc,

you wanna give us a hand here?

973

01:20:18,313 --> 01:20:20,940

Oh, Jesus, Bill, here she goes.

974

01:20:21,024 --> 01:20:22,441

Ready? Ready?

975

01:20:22,526 --> 01:20:23,776

Let's go.

976

01:20:26,738 --> 01:20:27,905

You get it?

977

01:20:31,618 --> 01:20:34,703

I don't know.

I wish I could've seen their faces.

978

01:20:37,040 --> 01:20:39,583

Nobody even noticed
that second flag going up.

979

01:20:42,712 --> 01:20:46,799

Everybody saw that damn picture
and made up their own story about it.

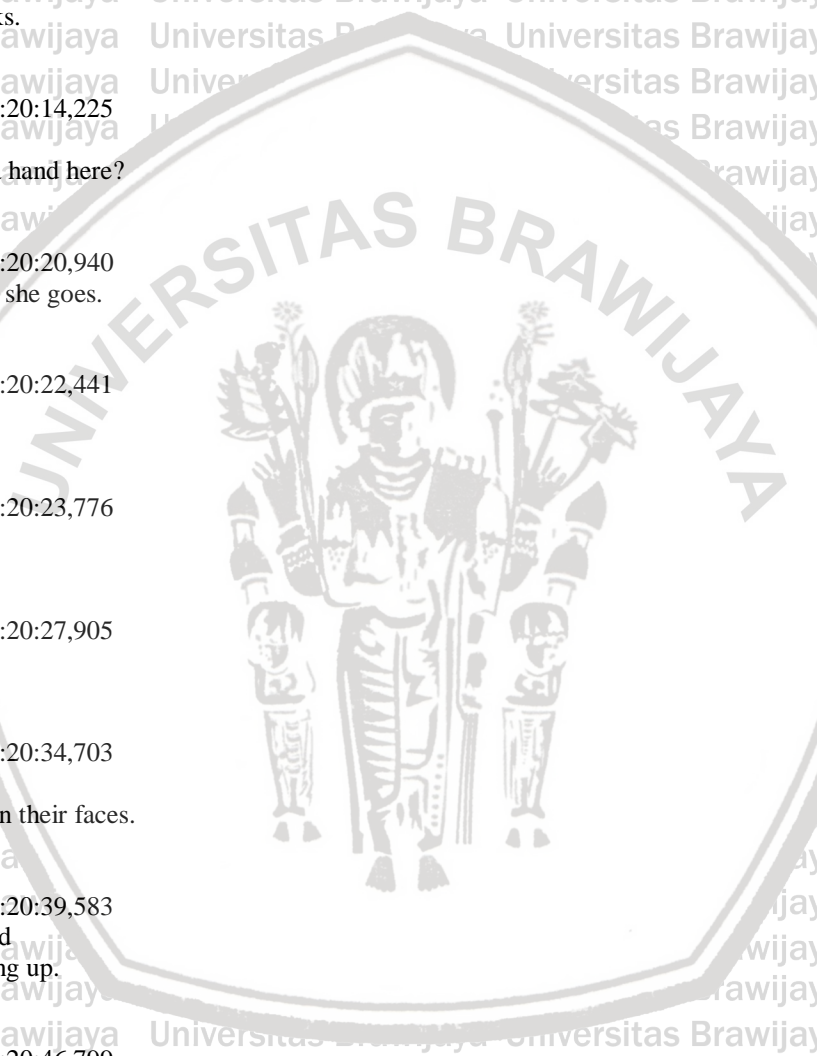
980

01:20:47,342 --> 01:20:50,010

But your dad and the others
knew what they had done

981

01:20:50,095 --> 01:20:52,179



and what they had not done.

982

01:20:54,224 --> 01:20:56,141

All your friends dying.

983

01:20:56,810 --> 01:21:00,563

it's hard not to be called a hero
for saving somebody's life.

984

01:21:01,565 --> 01:21:03,983

But for putting up a pole?

985

01:21:08,738 --> 01:21:10,281

You gotta be kidding.

986

01:21:10,782 --> 01:21:14,702

Hey! It took a lot of talented folks
a long time to make that thing.

987

01:21:15,412 --> 01:21:17,288

Just wait till tonight when it's lit properly

988

01:21:17,330 --> 01:21:19,331

and there's thousands
of cheering people in the stands.

989

01:21:19,416 --> 01:21:20,416

It's gonna look a lot better.

990

01:21:20,458 --> 01:21:22,877

So, stadium lights come down,

991

01:21:22,961 --> 01:21:24,420

spotlight comes up

and you get your cue.

992

01:21:24,462 --> 01:21:26,964

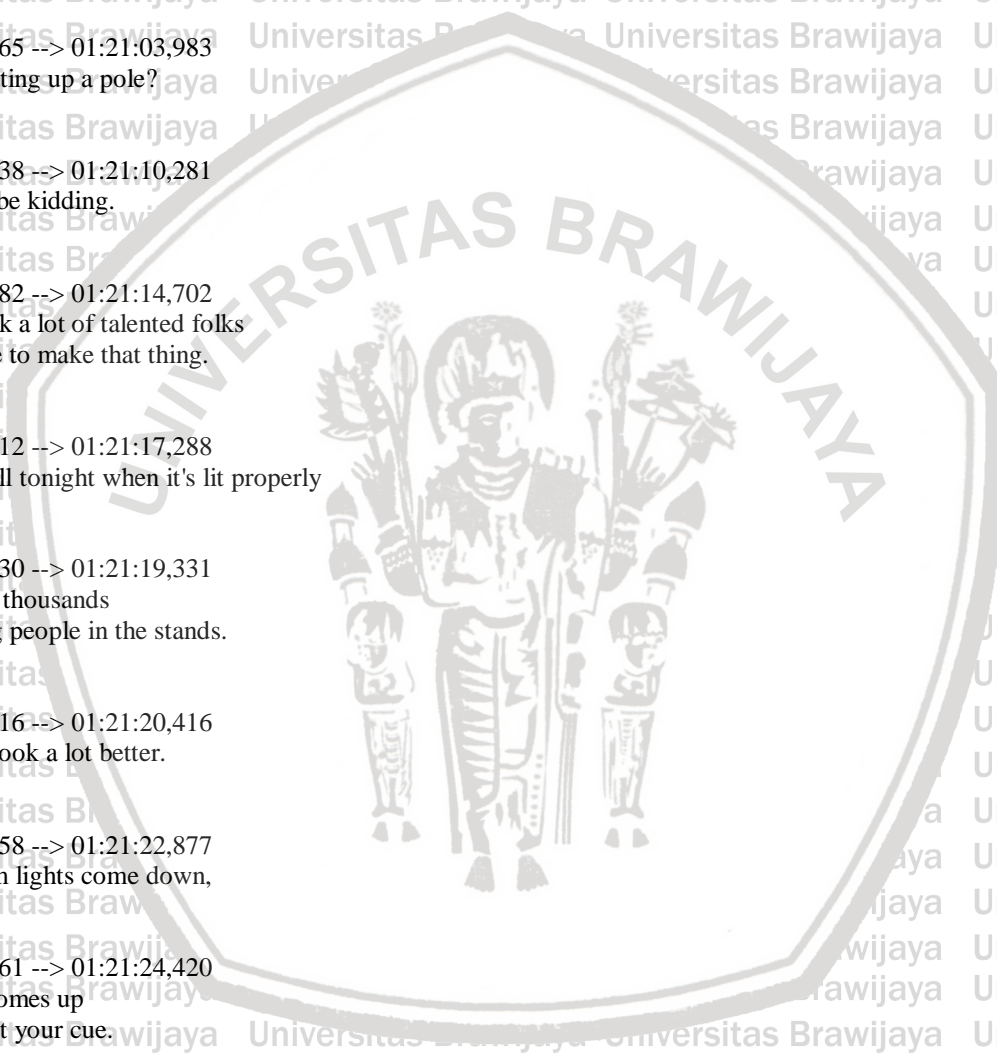
You charge up this thing with the flag,
you plant it at the top.

993

01:21:27,048 --> 01:21:29,758

You smile, you wave. You know the drill.

994



01:21:29,801 --> 01:21:33,012

You want us to plant the flag
on a pile of papier-mâché.

995

01:21:33,096 --> 01:21:35,222

Hey, that's show biz.

996

01:21:36,057 --> 01:21:38,642

And try and stand how you stood
the first time you planted it.

997

01:21:38,727 --> 01:21:41,562

Just, you know, pretend
the other three guys are with you.

998

01:21:41,646 --> 01:21:42,855

The dead guys.

999

01:21:44,357 --> 01:21:46,191

Yeah. Yeah.

1000

01:21:48,236 --> 01:21:49,778

Okay, not a problem.

1001

01:21:50,322 --> 01:21:51,322

Good.

1002

01:21:52,032 --> 01:21:54,450

But where do we imagine
Hank is standing?

1003

01:21:54,868 --> 01:21:56,243

Sorry?

1004

01:21:56,328 --> 01:21:57,661

Well, seeing that he wasn't there,

1005

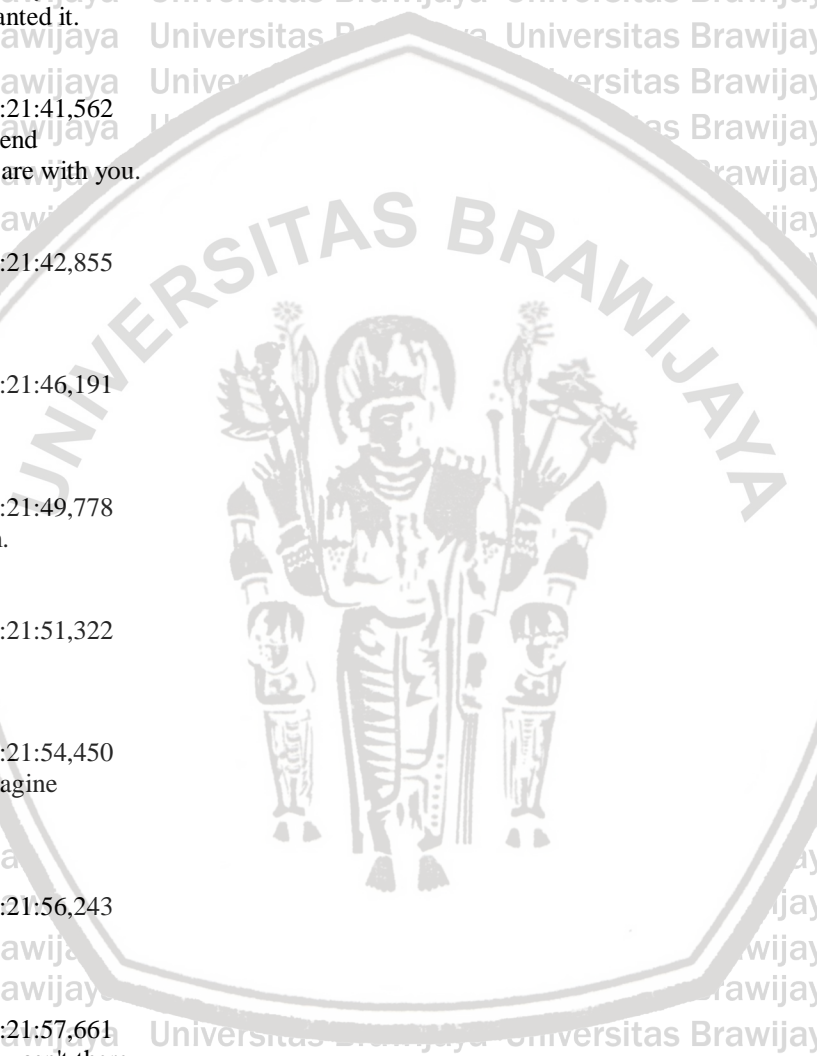
01:21:57,746 --> 01:22:00,789

it'll be kind of hard for us
to leave a space for him.

1006

01:22:01,124 --> 01:22:05,252

I think you know exactly where he was.
You pointed him out to his mother.



1007
01:22:08,173 --> 01:22:09,882
This is bullshit.

1008
01:22:11,426 --> 01:22:14,762
I planted that damn thing once,
and I'm not doing it again.

1009
01:22:17,349 --> 01:22:19,224
-Hayes!
-Oh, for Christ's sake.

1010
01:22:19,309 --> 01:22:23,437
Hayes. Hayes, get your ass back here
or you're going on report.

1011
01:22:23,521 --> 01:22:24,521
Hayes!

1012
01:22:26,024 --> 01:22:27,983
You wanna do your damn job?

1013
01:22:32,739 --> 01:22:36,116
Let go of me! Let go of me!

1014
01:22:36,201 --> 01:22:37,660
Come on!

1015
01:22:41,289 --> 01:22:42,957
He's with me!

1016
01:22:43,041 --> 01:22:44,875
Hey, he's with me!

1017
01:22:46,169 --> 01:22:48,754
-Back off!
-Sir, he's with me. Okay? He's with me.

1018
01:22:48,838 --> 01:22:51,173
Ira, put the goddamn chair down!

1019
01:22:51,216 --> 01:22:53,634
-Put the chair down, son!



-Put the chair down, Ira!

1020

01:22:53,718 --> 01:22:56,637

Tell them drop their sticks!

1021

01:22:56,721 --> 01:22:59,223

Ira, they're cops,
they're supposed to have nightsticks.

1022

01:22:59,265 --> 01:23:01,475

You're not supposed to be in the street
swinging a chair.

1023

01:23:01,559 --> 01:23:04,061

-Calm down, son.

-Sir, turn around, please.

1024

01:23:04,145 --> 01:23:06,397

That poster right there?

The one on the end, that's him.

1025

01:23:06,481 --> 01:23:08,983

-That's him?

-Yes, sir. You read the papers?

1026

01:23:09,067 --> 01:23:10,234

Christ.

1027

01:23:11,152 --> 01:23:13,320

We got another fucking hero.

Get him out of here.

1028

01:23:13,405 --> 01:23:15,197

-Can you do that?

-Yes, sir.

1029

01:23:16,408 --> 01:23:20,577

Put the goddamn chair down.

And let's go.

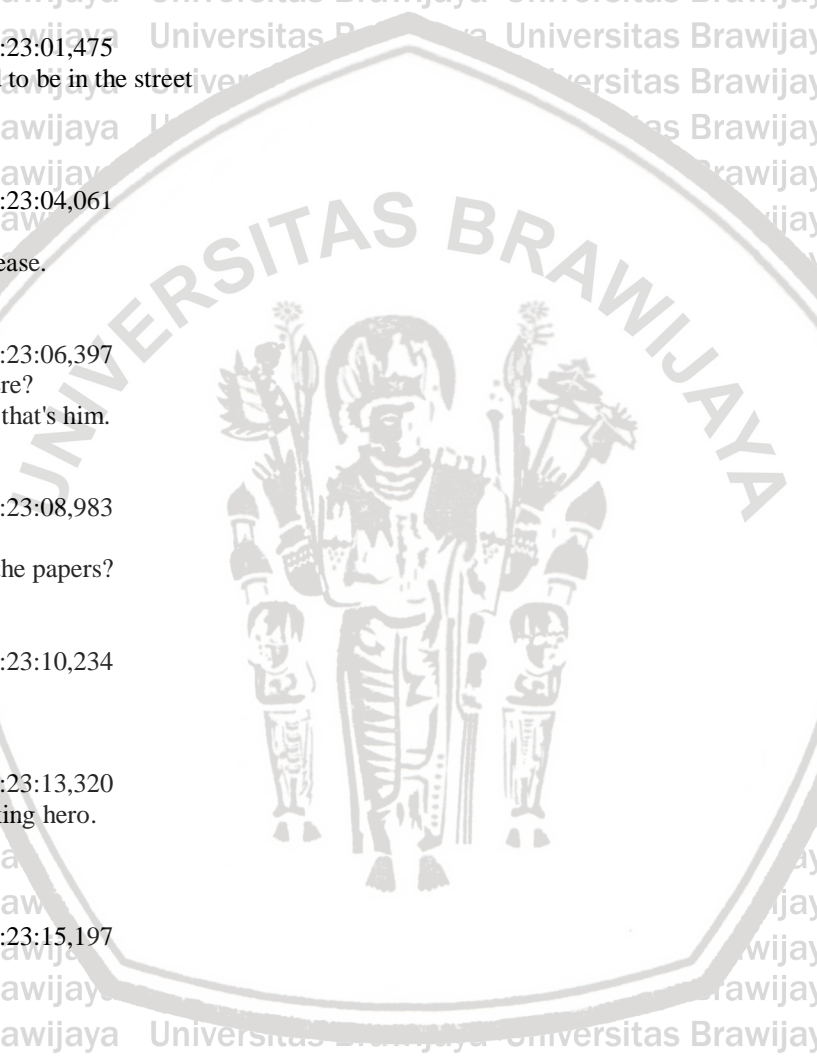
1030

01:23:27,961 --> 01:23:29,712

Did you start this?

1031

01:23:30,171 --> 01:23:32,214



He didn't serve me!

1032

01:23:32,549 --> 01:23:35,259

I don't make the rules.

We don't serve Indians.

1033

01:23:40,890 --> 01:23:42,891

He needs to go sleep it off.

1034

01:23:53,528 --> 01:23:55,112

Soldier Field.

1035

01:24:00,118 --> 01:24:01,368

You hear that?

1036

01:24:01,870 --> 01:24:03,537

What the hell is that?

1037

01:24:03,621 --> 01:24:05,748

I can't figure it out.

1038

01:24:05,790 --> 01:24:07,458

Keep an eye out.

1039

01:24:07,542 --> 01:24:10,335

It sounds like it's coming from up there.

1040

01:25:19,364 --> 01:25:21,198

They're using grenades.

1041

01:25:22,742 --> 01:25:24,535

They're killing themselves.

1042

01:25:32,794 --> 01:25:34,795

Ira, let's go.

1043

01:25:35,547 --> 01:25:36,755

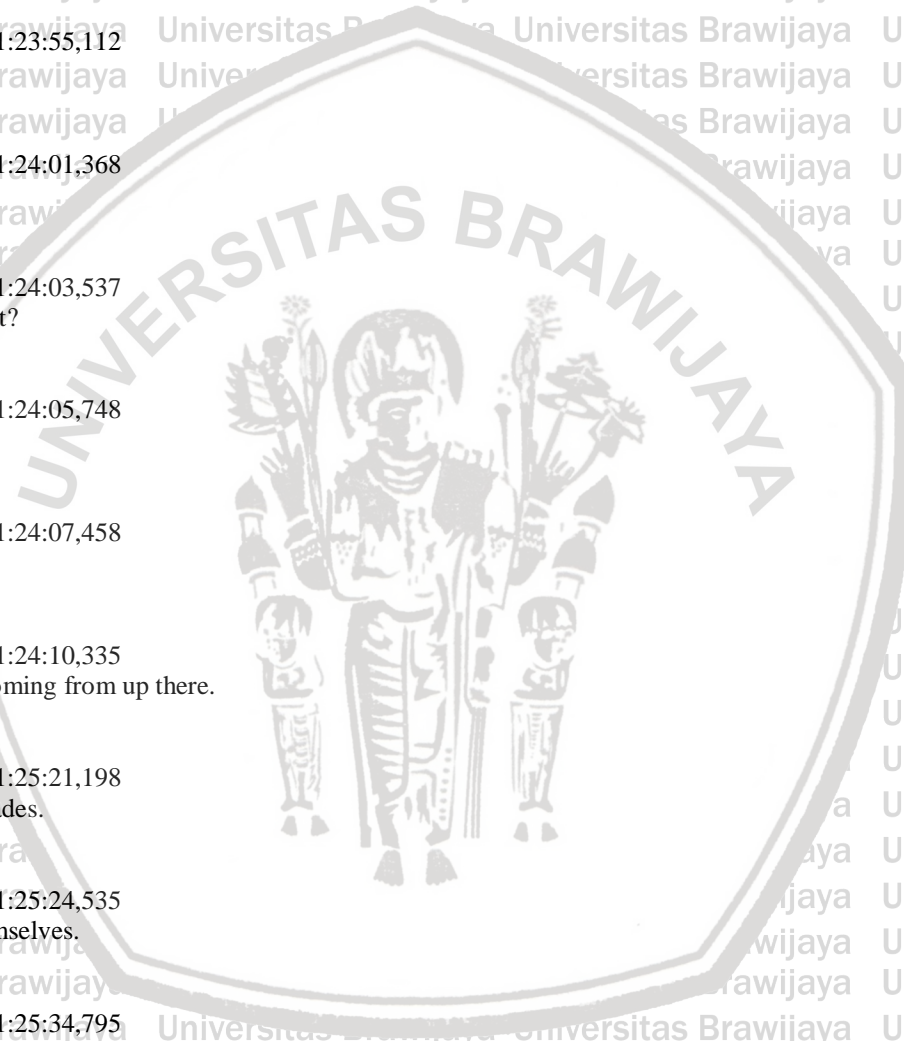
Come on.

1044

01:25:40,468 --> 01:25:42,970

Let's go, Ira. Come on.

1045



01:26:04,409 --> 01:26:07,452

Thank God. Jesus. Look at you, Chief.

1046

01:26:10,582 --> 01:26:11,915

You found him.

1047

01:26:12,709 --> 01:26:15,752

Holy shit. You would have to pick today.

1048

01:26:15,837 --> 01:26:18,338

Vandegrift is here with enough brass to start a fucking band.

1049

01:26:18,423 --> 01:26:21,008

Come on, let's go. Can you walk?

1050

01:26:21,092 --> 01:26:23,218

-Yes, sir.

-By yourself?

1051

01:26:23,261 --> 01:26:25,429

All right, look.

I don't care if you have to carry him

1052

01:26:25,471 --> 01:26:28,891

get him to the top, plant that flag, and don't fucking fall off.

1053

01:26:28,933 --> 01:26:33,604

Get him in his stuff. I'll stall these guys for as long as I can. Hurry up.

1054

01:26:34,439 --> 01:26:35,814

Jesus Christ.

1055

01:26:35,899 --> 01:26:40,152

And now, the heroes of Iwo Jima!

1056

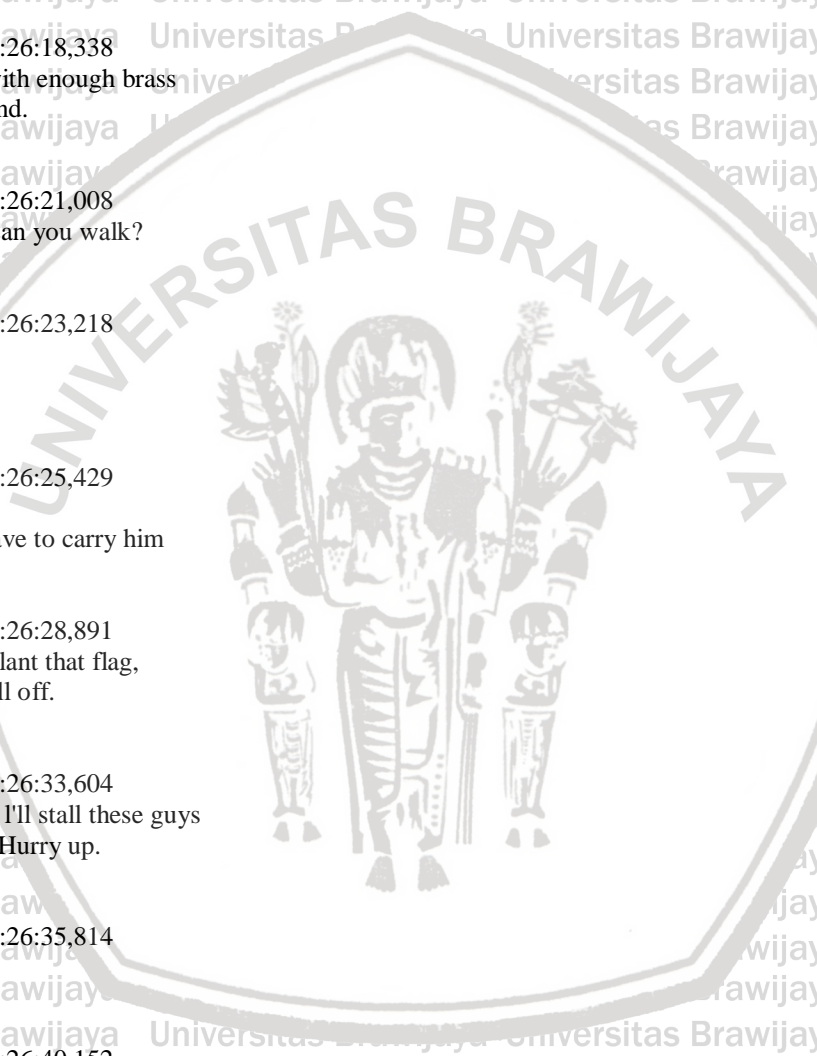
01:26:44,782 --> 01:26:46,366

Cover!

1057

01:26:49,829 --> 01:26:51,163

Harlon!



1058

01:26:54,626 --> 01:26:57,544
Harlon! Get your fire team
up in that position!

1059

01:26:57,629 --> 01:26:59,004
O'Hare!

1060

01:26:59,464 --> 01:27:00,797
First Fire Team!

1061

01:27:02,508 --> 01:27:04,218
Work around!

1062

01:27:04,302 --> 01:27:06,553
BAR, you, on the side of the ridge!

1063

01:27:11,559 --> 01:27:13,518
Covering fire, boys, go, go, go!

1064

01:27:13,603 --> 01:27:16,313
Jackson, work your team
around to the left!

1065

01:27:16,397 --> 01:27:18,023
Cover!

1066

01:27:26,866 --> 01:27:28,659
Left flank! Left flank!

1067

01:27:33,665 --> 01:27:35,874
Franklin, Gust, go check it out!

1068

01:27:39,671 --> 01:27:41,255
Hustle up, boys!

1069

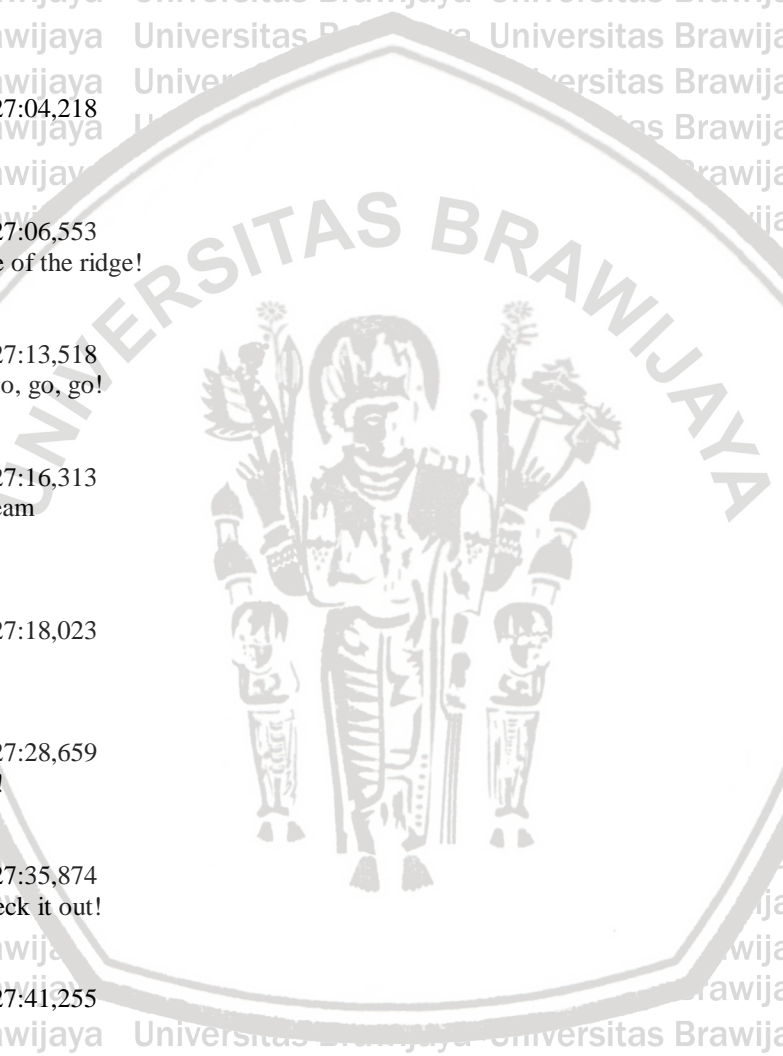
01:27:46,594 --> 01:27:48,011
We got them!

1070

01:27:48,721 --> 01:27:49,888
Clear!

1071

01:28:06,072 --> 01:28:08,115



One hell of an experience.

1072

01:28:15,290 --> 01:28:16,540

Move out!

1073

01:28:22,922 --> 01:28:26,508

Cease fire! They're my men!

You're targeting our men!

1074

01:28:30,722 --> 01:28:32,973

You're targeting our...

1075

01:28:34,100 --> 01:28:36,059

Get me another radio!

1076

01:28:40,565 --> 01:28:43,108

Sergeant? Sergeant!

1077

01:28:43,192 --> 01:28:44,401

Mike!

1078

01:28:44,444 --> 01:28:46,320

Mike, Mike, Mike.

1079

01:28:48,906 --> 01:28:51,116

Mike? Mike.

1080

01:28:58,875 --> 01:29:00,876

Hey, where's Doc?

1081

01:29:01,336 --> 01:29:03,003

Corpsman!

1082

01:29:05,256 --> 01:29:06,673

Oh, shit.

1083

01:29:09,427 --> 01:29:11,970

How's his breathing?

Harlon, move, buddy.

1084

01:29:12,638 --> 01:29:15,766

Hey, Mike. Mike, Mike, can you hear us?

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1085
01:29:16,684 --> 01:29:20,437
It's okay.

1086
01:29:21,939 --> 01:29:23,273
Come on, Mike.

1087
01:29:24,901 --> 01:29:27,277
Mike? Mike, can you hear us?

1088
01:29:39,040 --> 01:29:40,791
All right, let's go!

1089
01:29:41,542 --> 01:29:42,959
Move out!

1090
01:29:45,046 --> 01:29:46,588
I'm gonna get a stretcher.

1091
01:29:46,631 --> 01:29:49,174
Let's take him down,
move him off the beach.

1092
01:30:01,229 --> 01:30:05,399
Ladies and gentlemen,
the heroes of Iwo Jima!

1093
01:30:07,151 --> 01:30:08,527
Corpsman!

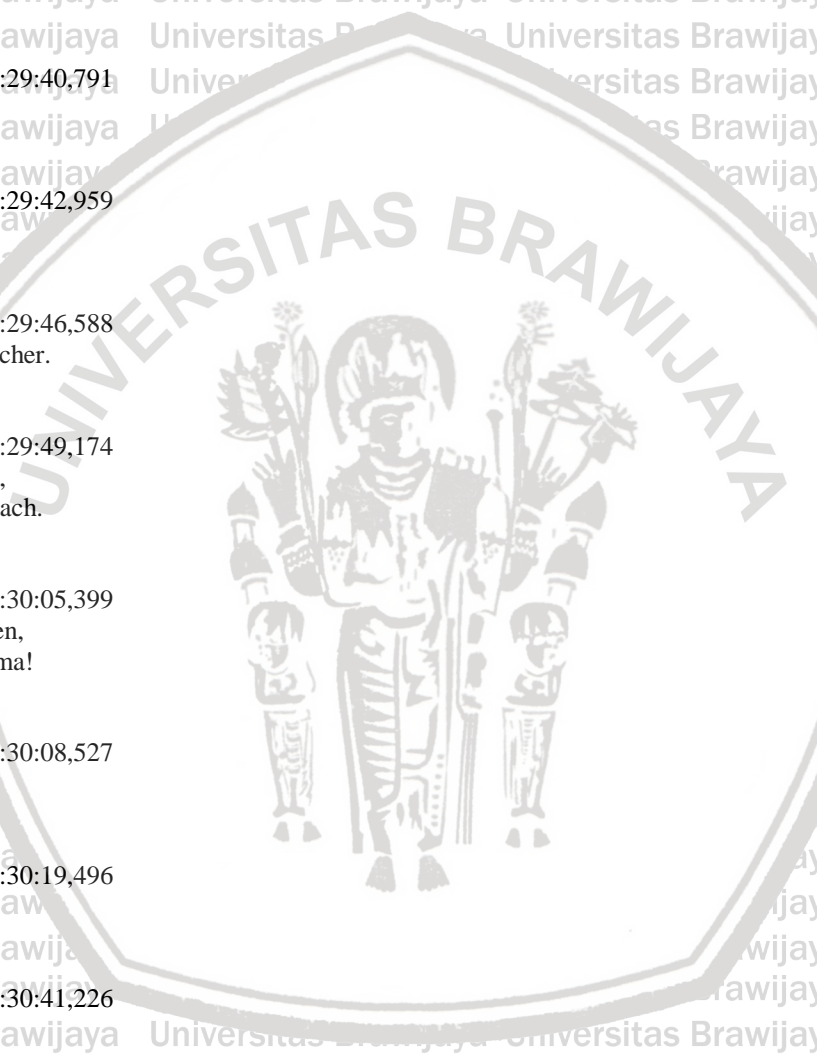
1094
01:30:16,119 --> 01:30:19,496
Hank!

1095
01:30:38,349 --> 01:30:41,226
Doc, they killed me.

1096
01:30:49,777 --> 01:30:50,986
Harlon!

1097
01:30:53,406 --> 01:30:54,531
Doc,

1098
01:30:56,784 --> 01:30:58,326



they killed me.

1099

01:30:59,620 --> 01:31:02,247

Come on, Harlon. Harlon, stay with me.

1100

01:31:14,218 --> 01:31:15,510

Franklin!

1101

01:31:21,934 --> 01:31:23,560

I'm fine, Ira.

1102

01:32:10,107 --> 01:32:11,775

Corpsman!

1103

01:32:14,695 --> 01:32:16,488

-Where'd he go?

-Who?

1104

01:32:16,572 --> 01:32:18,949

The guy who was right here, Ignatowski.

Where did he go?

1105

01:32:19,033 --> 01:32:21,743

-I think you jumped in the wrong hole.

-I didn't jump in the wrong hole!

1106

01:32:21,786 --> 01:32:24,371

He was right here,
now where the hell is he?

1107

01:32:25,248 --> 01:32:28,500

Iggly!

1108

01:32:28,584 --> 01:32:31,586

You shut up. You want every Jap
on the island shooting at us?

1109

01:32:31,629 --> 01:32:32,712

Iggly!

1110

01:32:47,311 --> 01:32:48,812

Does it open?

1111



01:32:50,314 --> 01:32:54,359

lggy!

1112

01:32:56,112 --> 01:32:58,113

lggy, are you down there?

1113

01:32:59,699 --> 01:33:01,324

lggy!

1114

01:33:02,326 --> 01:33:05,287

Can't tell who it is, but he's one of ours.

1115

01:33:06,038 --> 01:33:08,206

I had to go outside to throw up.

1116

01:33:09,834 --> 01:33:12,502

Look what they did
to the poor son-of-a-bitch.

1117

01:34:26,994 --> 01:34:28,370

You okay, Chief?

1118

01:34:28,913 --> 01:34:30,413

Just let it go.

1119

01:34:30,956 --> 01:34:33,958

If that doesn't pry open their wallets,
nothing will.

1120

01:34:42,426 --> 01:34:44,427

Jesus Christ, he's drunk.

1121

01:34:49,058 --> 01:34:50,642

Goddamn Indians.

1122

01:35:01,821 --> 01:35:03,947

Come on, Chief. Let's get you home.

1123

01:35:13,916 --> 01:35:17,460

That's not what I hear.

I called around, I'm not stupid.

1124

01:35:17,503 --> 01:35:19,504



He's been drunk
since he started this damn tour,

1125

01:35:19,588 --> 01:35:21,297
making a spectacle of himself.

1126

01:35:21,382 --> 01:35:24,676
Just about choked that poor woman
at the reception, blubbering.

1127

01:35:24,760 --> 01:35:27,429
Jesus Christ, you're supposed to be
watching these men.

1128

01:35:27,471 --> 01:35:28,555
Yes, sir.

1129

01:35:28,639 --> 01:35:30,807
Well, he's making us
look like regular asses.

1130

01:35:30,891 --> 01:35:31,933
Well, with all due respect, sir,

1131

01:35:31,976 --> 01:35:34,018
he never wanted to come on this trip
in the first place.

1132

01:35:34,103 --> 01:35:36,479
We had to pull him,
kicking and screaming, off that boat.

1133

01:35:36,564 --> 01:35:38,565
He wants to be with his unit.

1134

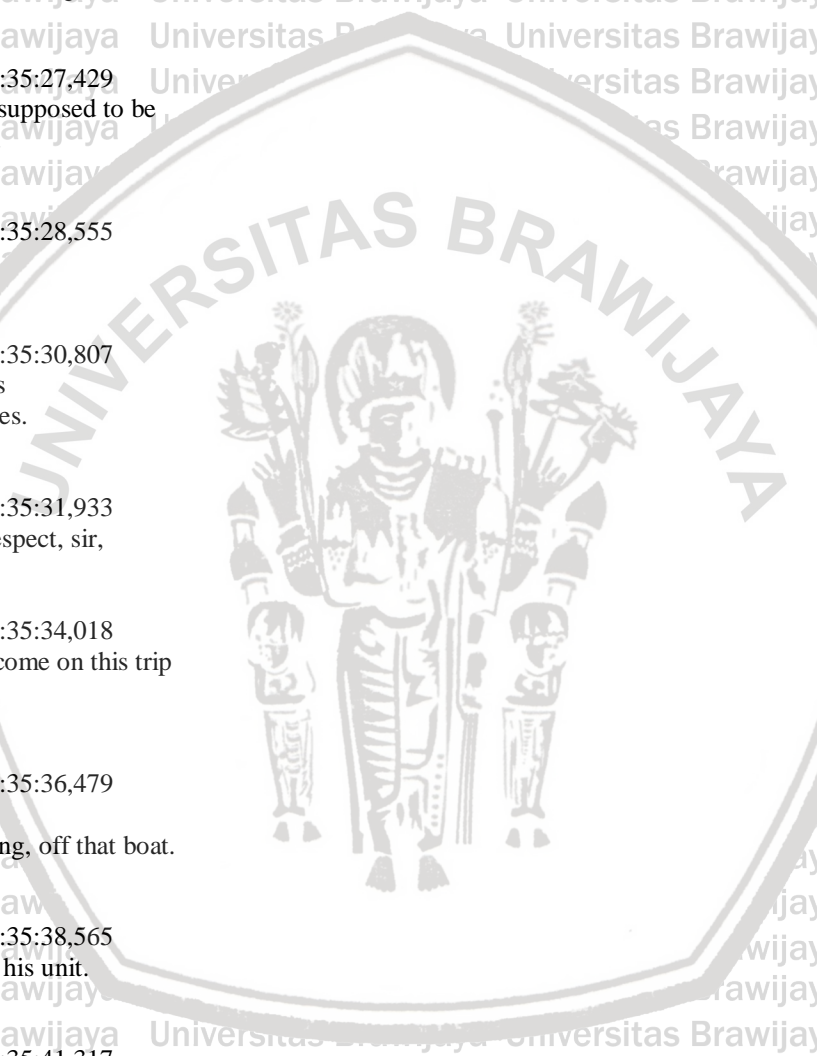
01:35:38,649 --> 01:35:41,317
What unit? They're all fucking dead.

1135

01:35:41,986 --> 01:35:45,655
This is how he honors those men?
By drinking and throwing up, and...

1136

01:35:45,698 --> 01:35:48,366
You know what?



He wants it, great, we'll send him back.

1137

01:35:48,451 --> 01:35:52,412

Get him packed and on a train today.

He's an embarrassment to the uniform.

1138

01:35:53,789 --> 01:35:55,039

Yes, sir.

1139

01:36:02,173 --> 01:36:03,548

I'll do it.

1140

01:36:23,027 --> 01:36:26,488

Yeah, no, that's...

That's good. That's what I want.

1141

01:36:28,824 --> 01:36:30,533

I know it's a good thing,

1142

01:36:31,410 --> 01:36:34,662

raising the money and that,
'cause we need it.

1143

01:36:37,041 --> 01:36:38,124

But,

1144

01:36:38,918 --> 01:36:41,753

I can't take them calling me a hero.

1145

01:36:43,839 --> 01:36:46,674

All I did was try not to get shot.

1146

01:36:52,056 --> 01:36:55,016

Some of the things I saw done,

1147

01:36:55,059 --> 01:36:56,893

things I did,

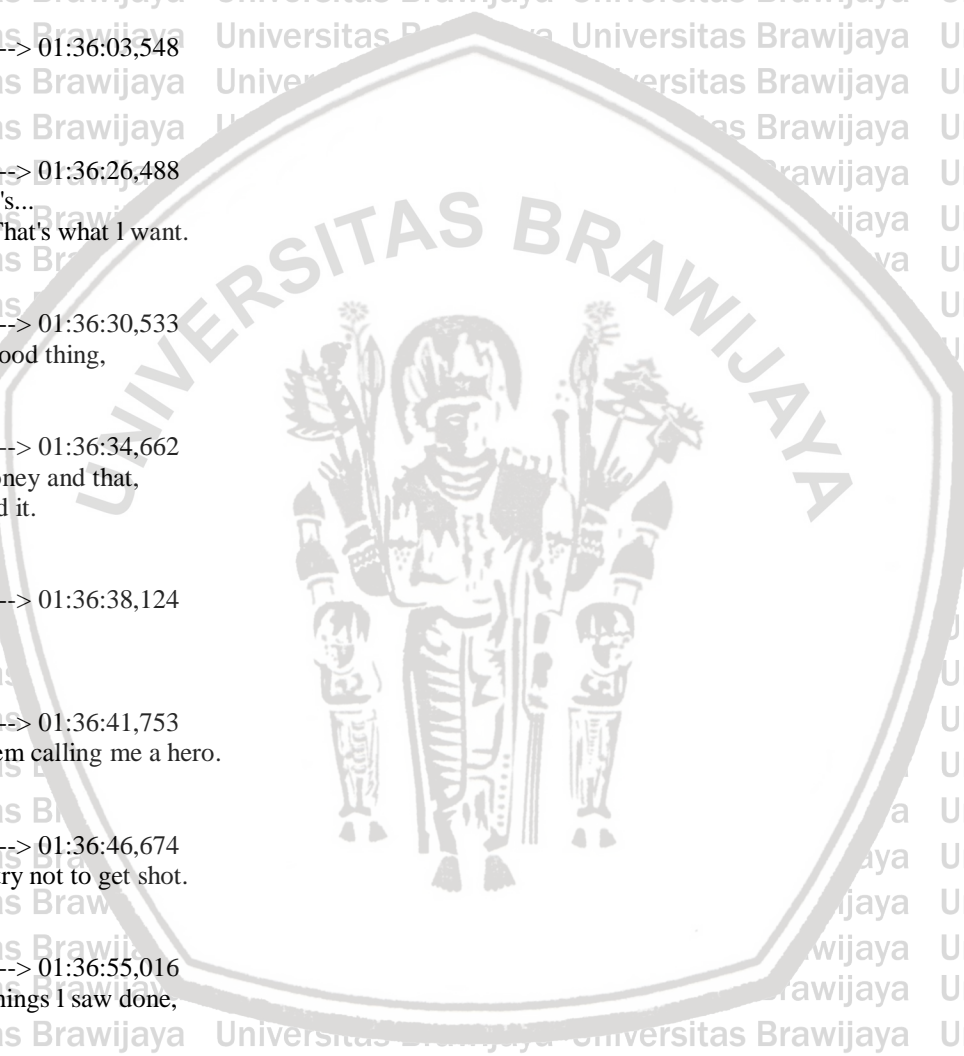
1148

01:36:58,729 --> 01:37:02,065

they weren't things to be proud of,
you know?

1149

01:37:12,076 --> 01:37:13,117



Mike...

1150

01:37:17,581 --> 01:37:19,707

Mike was a hero.

1151

01:37:23,045 --> 01:37:24,712

You ever meet him?

1152

01:37:26,841 --> 01:37:27,882

No.

1153

01:37:34,056 --> 01:37:35,932

Best Marine I ever met.

1154

01:37:40,980 --> 01:37:44,941

You know, Chief, I think
if Mike was sitting here instead of you

1155

01:37:46,443 --> 01:37:48,945

he'd be saying the same thing
about himself.

1156

01:37:50,990 --> 01:37:52,782

not being a hero.

1157

01:37:59,957 --> 01:38:01,165

Maybe.

1158

01:38:03,002 --> 01:38:05,920

He was a good guy.

1159

01:38:06,922 --> 01:38:09,757

But I think that
he would be ashamed of me.

1160

01:38:11,510 --> 01:38:13,636

seeing me the way I am.

1161

01:38:32,823 --> 01:38:36,743

Think I could see my ma
before they ship me off?

1162

01:38:38,162 --> 01:38:40,663

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Think they'd do that? See my ma?

1163

01:38:45,669 --> 01:38:47,211

I'm sorry, Ira.

1164

01:38:59,183 --> 01:39:02,352

We got stories now to tell our kids,
I guess.

1165

01:39:02,436 --> 01:39:04,187

Keep your head down.

1166

01:39:13,864 --> 01:39:15,406

All aboard.

1167

01:39:15,491 --> 01:39:16,866

Good luck, Chief.

1168

01:39:49,191 --> 01:39:51,651

I think I saw him once after that.

1169

01:39:51,735 --> 01:39:54,737

It was maybe six or seven years
after the war.

1170

01:39:54,780 --> 01:39:57,865

I was working as a salesman,
doing a lot of driving.

1171

01:39:57,908 --> 01:39:59,742

I was driving west across Texas.

1172

01:39:59,827 --> 01:40:02,745

I was just trying to get where

I was going so I could get home.

1173

01:40:02,788 --> 01:40:05,581

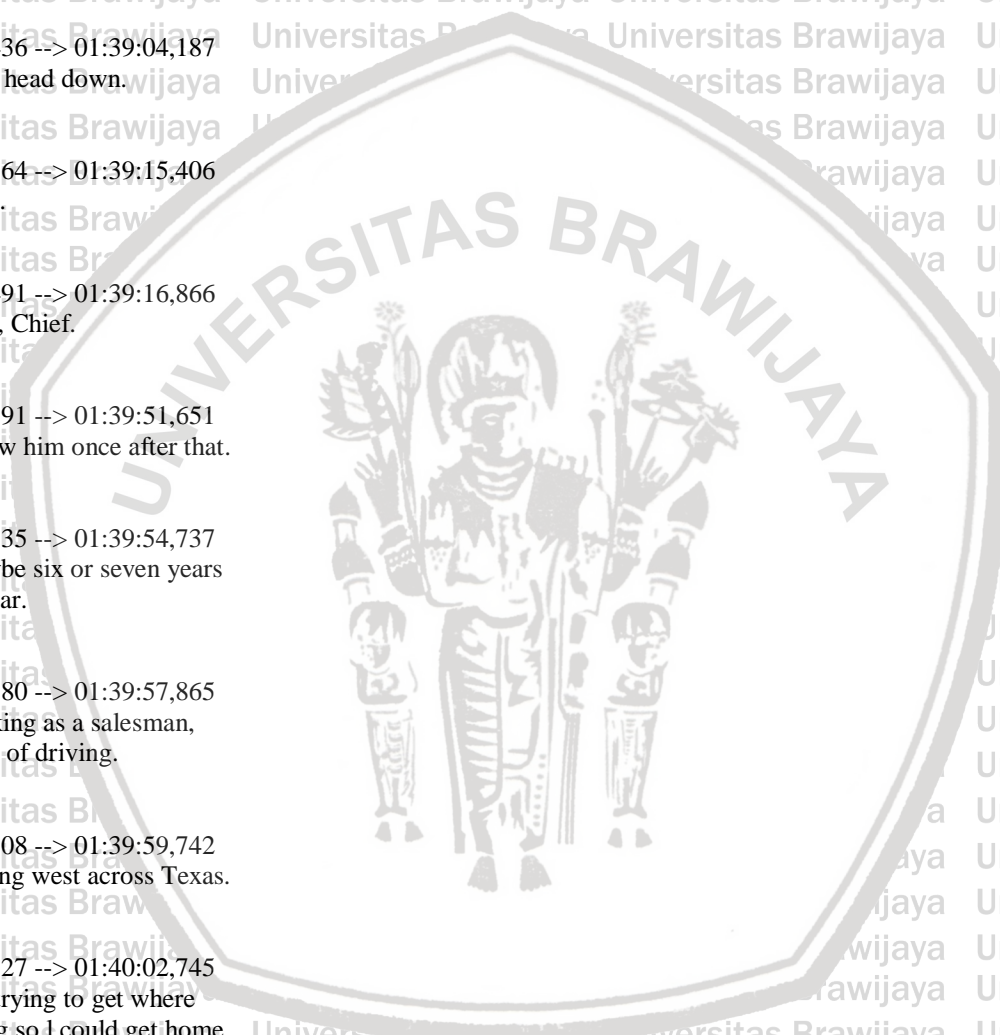
And I saw this guy
hitchhiking on the side of the road.

1174

01:40:05,624 --> 01:40:08,960

And, for a second,

I thought it might've been him.



1175

01:40:13,382 --> 01:40:16,968

I always regret that I didn't stop,
but I was in a hurry.

1176

01:40:18,095 --> 01:40:20,096

And he was an Indian.

1177

01:40:20,139 --> 01:40:22,724

We always told the press
that Ira insisted

1178

01:40:22,766 --> 01:40:25,143

that he was going back to fight
with his unit

1179

01:40:25,227 --> 01:40:28,604

which was at least partially true, but

1180

01:40:30,858 --> 01:40:33,109

that isn't what got the headlines.

1181

01:40:33,777 --> 01:40:35,445

We're engaged.

1182

01:40:39,867 --> 01:40:41,576

Excuse me a minute, darling.

1183

01:40:41,618 --> 01:40:43,786

-Hey, Doc?

-Yeah?

1184

01:40:43,829 --> 01:40:45,955

-Got a minute?

-Yeah.

1185

01:40:45,998 --> 01:40:47,957

I'll see you at the car.

1186

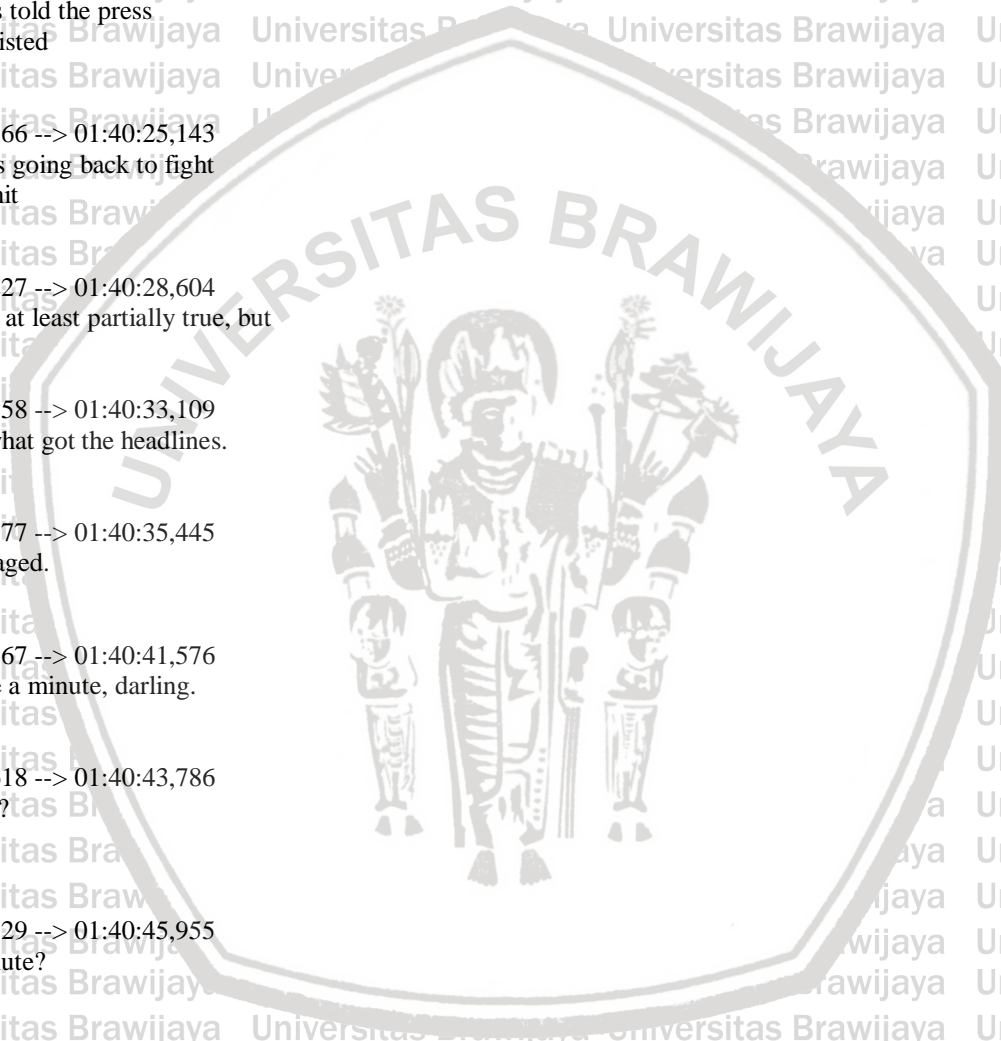
01:40:49,376 --> 01:40:52,795

-You hear I'm getting married?

-I did, Rene. That's great.

1187

01:40:54,506 --> 01:40:58,384



Yeah, it's something she wants.
She waited for me all this time.

1188

01:40:59,470 --> 01:41:02,555
She's not used to all this,
but she's a good girl.

1189

01:41:02,639 --> 01:41:04,682
I'm sure you'll be very happy.

1190

01:41:05,225 --> 01:41:08,144
So, I was wondering
if you'd be my best man.

1191

01:41:08,228 --> 01:41:09,270
Me?

1192

01:41:11,231 --> 01:41:16,110
Don't you have somebody at home,
a buddy, you'd rather ask?

1193

01:41:16,528 --> 01:41:18,654
Well, I didn't really make many.

1194

01:41:18,697 --> 01:41:22,825
The ones who didn't go, it's...
Well, it's hard to even talk to them.

1195

01:41:22,910 --> 01:41:24,160
You know?

1196

01:41:24,203 --> 01:41:25,620
Yeah, I know.

1197

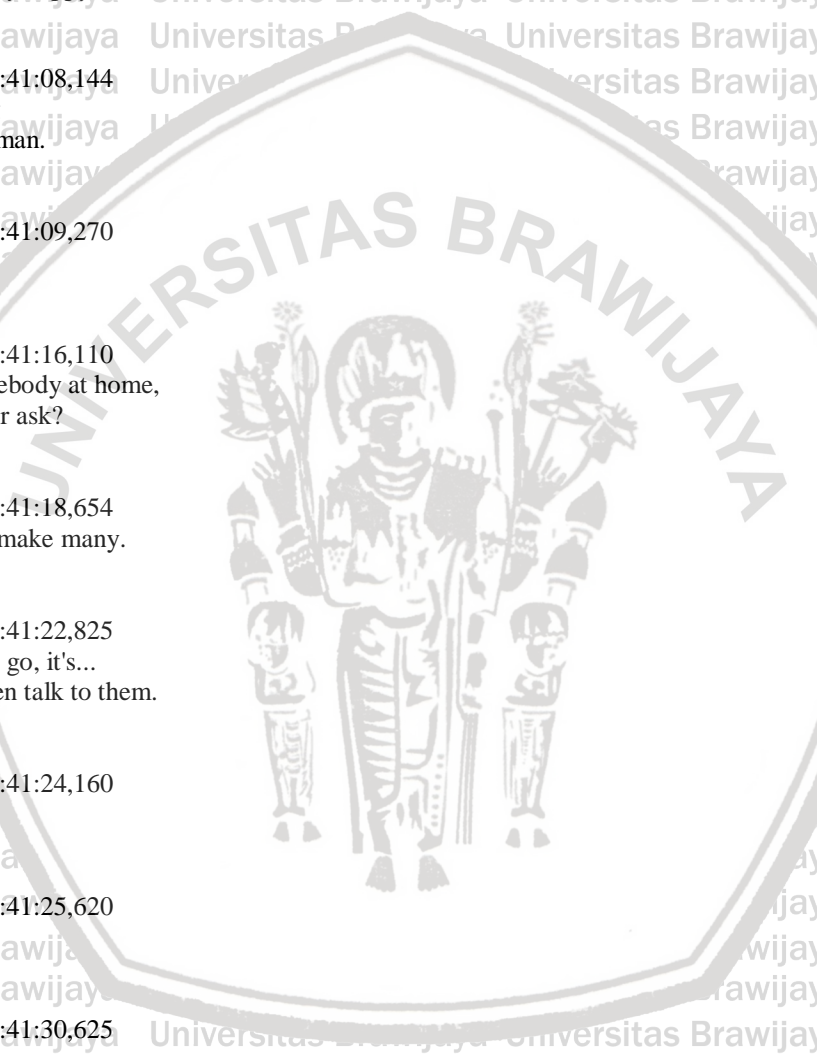
01:41:28,832 --> 01:41:30,625
I'd be proud to.

1198

01:41:31,502 --> 01:41:32,835
Thank you.

1199

01:41:34,088 --> 01:41:36,839
I better go drag her away from them
before she announces



1200

01:41:36,924 --> 01:41:40,343

I'm gonna be president
of General Motors or something.

1201

01:41:40,969 --> 01:41:42,178

All right.

1202

01:41:42,262 --> 01:41:45,515

-Congratulations.
-Thank you so much. Thank you.

1203

01:41:45,599 --> 01:41:47,183

Rene, you're a lucky man.

1204

01:41:57,402 --> 01:41:59,570

-Big smile, Mrs. Gagnon!
-Say cheese!

1205

01:42:00,906 --> 01:42:03,533

I couldn't complain
because the press loved them,

1206

01:42:03,575 --> 01:42:07,120

so they wrote more articles
and people bought more bonds.

1207

01:42:10,290 --> 01:42:13,751

The tour went on
with just Rene and your dad.

1208

01:42:18,298 --> 01:42:22,260

And the true heroes are the men
who didn't make it home from Iwo Jima,

1209

01:42:22,886 --> 01:42:26,222

the men who died at Iwo Jima
and in other campaigns.

1210

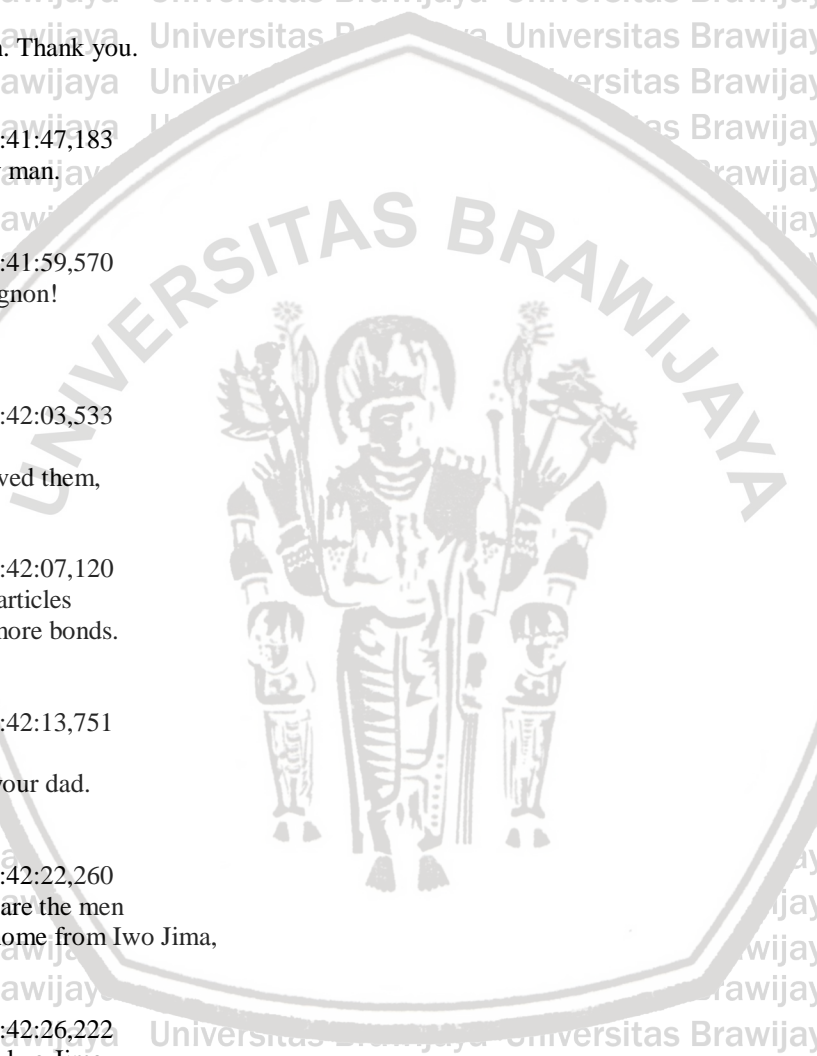
01:42:27,099 --> 01:42:29,976

We ask that you honor
the memory of those men.

1211

01:42:30,060 --> 01:42:32,562

by buying the war bonds



and helping us to win this war.

1212

01:42:33,897 --> 01:42:35,231

Thank you.

1213

01:42:39,153 --> 01:42:42,572

City after city,

I thought the damn thing'd never end.

1214

01:42:43,490 --> 01:42:47,702

And this rumor kept going around
that the photograph had been staged.

1215

01:42:49,913 --> 01:42:51,247

I remember your dad telling them

1216

01:42:51,290 --> 01:42:53,249

that he wished he'd known

he was having his picture taken

1217

01:42:53,292 --> 01:42:55,751

because he would've ducked
the hell out of it.

1218

01:42:55,836 --> 01:42:58,546

Whose idea was it?

Who wanted to stage the thing?

1219

01:42:58,589 --> 01:43:00,089

Come on, it was you?

1220

01:43:00,174 --> 01:43:03,301

Was there truth to the rumor
that that picture was staged, Doc?

1221

01:43:03,385 --> 01:43:05,845

-Come on! Doc?

-Can you answer that?

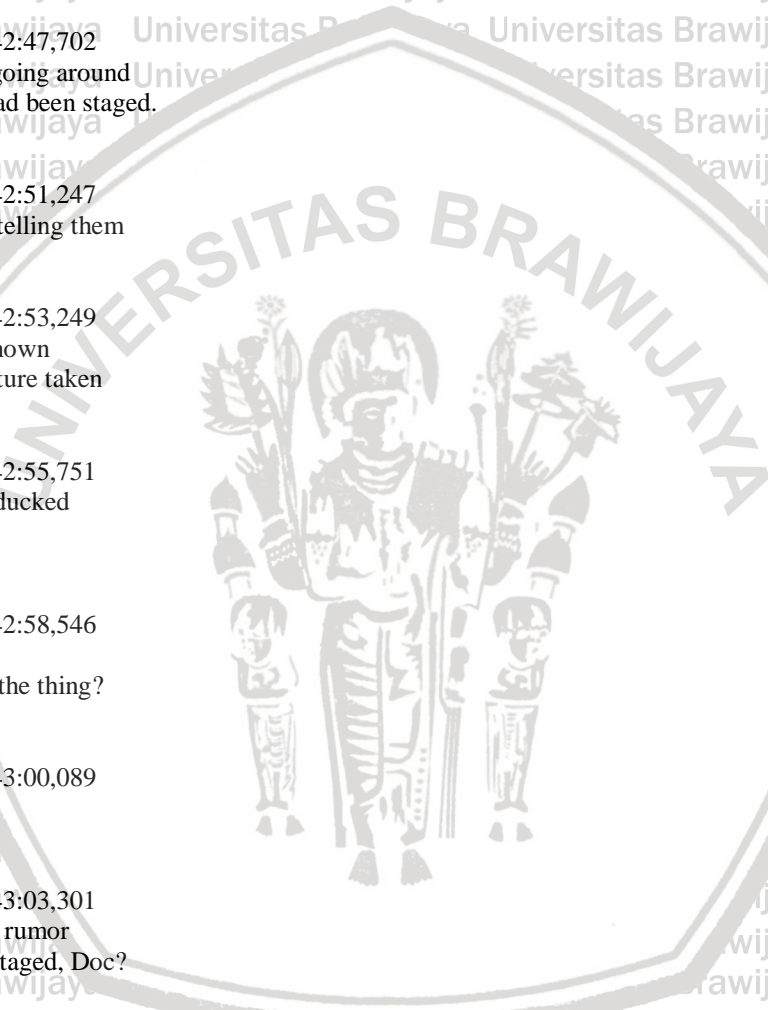
1222

01:43:07,973 --> 01:43:12,310

I remember when your dad got shot.
All hell was busting loose.

1223

01:43:12,394 --> 01:43:14,437



People back home saw that picture

1224

01:43:14,479 --> 01:43:18,232

and thought it was over
when we took Surabaya.

1225

01:43:19,985 --> 01:43:21,402

We wished.

1226

01:43:22,112 --> 01:43:24,739

Anyways, we're pinned down.

1227

01:43:24,781 --> 01:43:27,617

Mortars, shells, machine guns.

1228

01:43:28,660 --> 01:43:31,454

Fire coming from
every which direction, right?

1229

01:43:32,372 --> 01:43:36,083

And we hear somebody call,
"Corpsman down."

1230

01:43:37,544 --> 01:43:39,212

Corpsman down!

1231

01:43:45,969 --> 01:43:50,097

Blood was spurting out of his throat,
and Doc was doing everything he could.

1232

01:43:52,351 --> 01:43:54,477

And the Corpsman looks up at him

1233

01:43:55,938 --> 01:43:59,315

and he knows what this means,
to be shot in the neck.

1234

01:44:00,317 --> 01:44:02,944

He knows he's dying, you can see that.

1235

01:44:03,445 --> 01:44:04,737

But still

1236



01:44:06,198 --> 01:44:10,326
in his eyes, he's pleading with Doc
to save his life.

1237
01:44:16,667 --> 01:44:18,167
And Doc can't.

1238
01:44:56,081 --> 01:44:58,708
-You okay, Doc?
-Yeah, I'm fine.

1239
01:44:59,960 --> 01:45:03,129
-Yeah, you look fine.
-I'm okay.

1240
01:45:03,213 --> 01:45:06,549
Keep down, all right?
I'm gonna go get a stretcher.

1241
01:45:06,633 --> 01:45:07,717
Okay.

1242
01:45:15,058 --> 01:45:17,393
Corpsman. Corpsman!

1243
01:45:18,353 --> 01:45:20,563
For God sake, Corpsman!

1244
01:45:40,292 --> 01:45:41,584
Corpsman?

1245
01:45:44,004 --> 01:45:45,004
Corpsman.

1246
01:45:46,840 --> 01:45:48,632
Incoming!

1247
01:45:52,596 --> 01:45:53,929
Let me see.

1248
01:45:57,100 --> 01:46:00,144
It's not that bad.
You're gonna be okay. All right?

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1249

01:46:00,228 --> 01:46:02,271
Just stay with me. Look at me.

1250

01:46:03,065 --> 01:46:07,026
Took us a half-hour to find your dad.
He could've bled to death.

1251

01:46:07,110 --> 01:46:08,444
Coming down.

1252

01:46:15,410 --> 01:46:16,619
Thanks.

1253

01:46:21,041 --> 01:46:25,461
Vets'll tell you about being hit
but not wanting to leave their buddies.

1254

01:46:26,254 --> 01:46:27,880
Usually, they're lying.

1255

01:46:28,590 --> 01:46:31,425
You'll take any excuse
to get out of there.

1256

01:46:32,469 --> 01:46:34,011
But it happens.

1257

01:46:36,223 --> 01:46:39,141
You get the feeling
you're letting them down.

1258

01:46:40,477 --> 01:46:42,978
I could see that in your dad's face.

1259

01:46:44,481 --> 01:46:47,983
He wanted to go, he'd seen enough.

1260

01:46:49,653 --> 01:46:51,654
But he didn't want to leave us.

1261

01:46:53,824 --> 01:46:56,325
Now, he was a hell of a good man,
your dad.



1262
01:46:59,788 --> 01:47:00,871
Yeah.

1263
01:47:01,373 --> 01:47:05,418

While we were sitting there on the beach, we heard this great roar.

1264
01:47:05,502 --> 01:47:06,961
And we looked up.

1265
01:47:12,592 --> 01:47:16,178

That was the first of thousands of landings on Iwo.

1266
01:47:16,263 --> 01:47:18,055

-Look at that.
-Yeah.

1267
01:47:18,682 --> 01:47:20,266

How about that.

1268
01:47:26,481 --> 01:47:28,023

I'm gonna head back, all right?

1269
01:47:28,066 --> 01:47:29,233

Good luck.

1270
01:47:32,362 --> 01:47:34,989

That island saved a lot of lives.

1271
01:47:38,618 --> 01:47:40,369

A lot of lives.

1272
01:47:44,583 --> 01:47:46,750

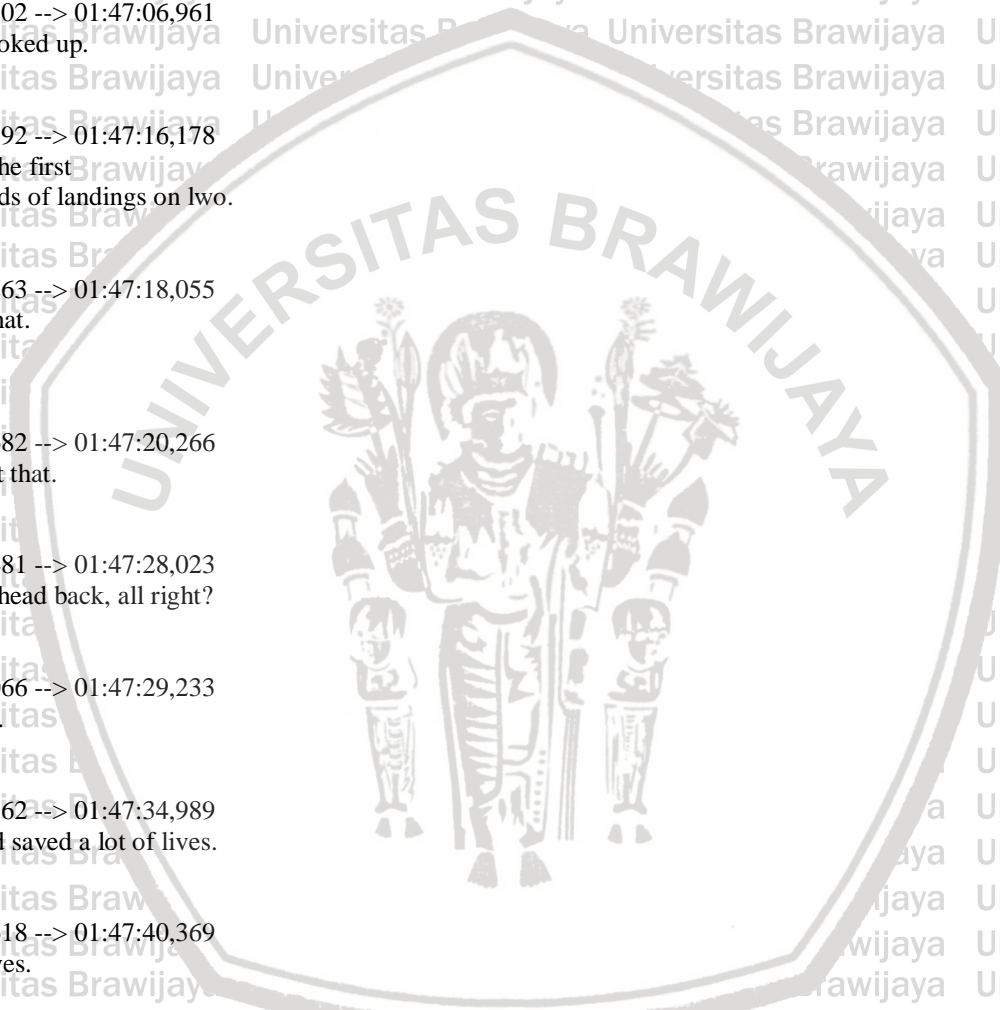
I don't know what else to tell you.

1273
01:47:55,635 --> 01:47:59,263

After the bond tour my dad finally got his operation.

1274
01:48:10,734 --> 01:48:13,736

By the time he got home



the war was over.

1275

01:48:17,824 --> 01:48:20,659

First thing he did
was ask my mom to marry him.

1276

01:48:25,081 --> 01:48:27,833

Ira tried to get on with his life
and put it all behind him.

1277

01:48:29,586 --> 01:48:31,962

Thank you for having me here today.

1278

01:48:33,006 --> 01:48:37,885

It's an honor to be in front of
such a strong people.

1279

01:48:41,431 --> 01:48:43,098

Because of the war

1280

01:48:44,726 --> 01:48:48,103

white men will understand Indians
a lot better.

1281

01:48:51,608 --> 01:48:54,109

And it's going to be a better world.

1282

01:49:14,256 --> 01:49:16,632

But life had other plans for him.

1283

01:49:30,146 --> 01:49:32,856

You're... You're him, aren't you?

1284

01:49:32,941 --> 01:49:34,608

You're the hero, right?

1285

01:49:38,530 --> 01:49:41,699

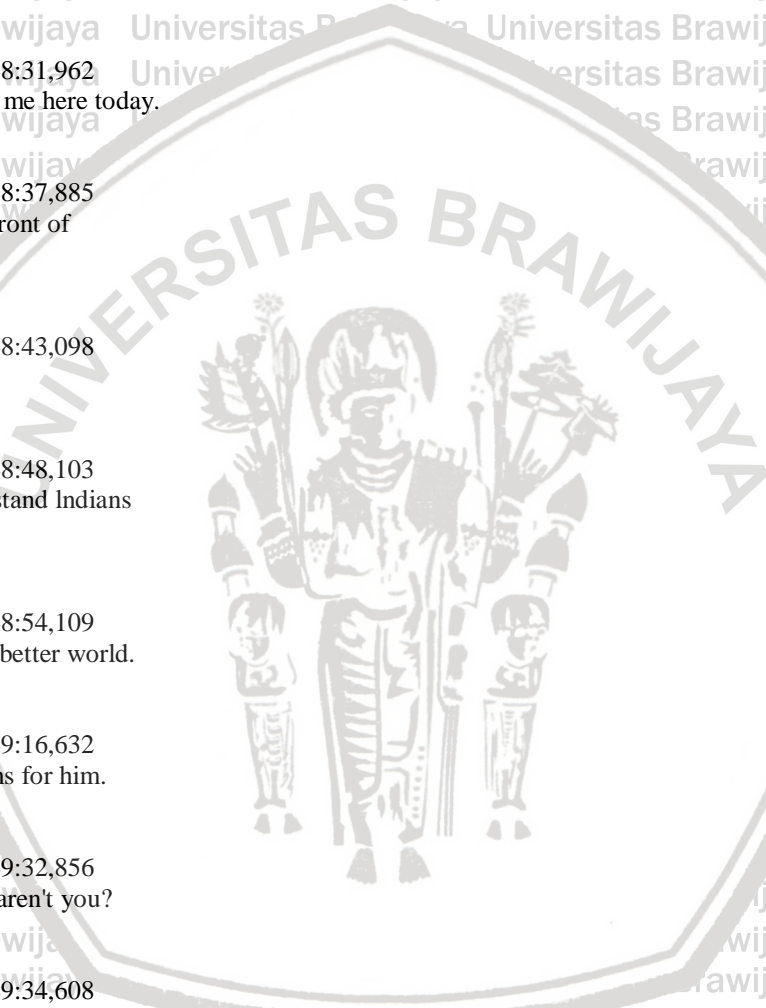
Great. All right, kids,
go get your picture taken.

1286

01:49:44,244 --> 01:49:46,328

Oh, that's great. That's great.

1287



01:49:46,371 --> 01:49:47,997

All right, now say cheese.

1288

01:49:48,081 --> 01:49:49,331

Cheese!

1289

01:49:49,874 --> 01:49:53,794

That's great! Okay.

Hey, thanks a lot. Thanks.

1290

01:49:54,212 --> 01:49:56,463

-Come on.

-That's a hero, kids.

1291

01:50:07,809 --> 01:50:11,770

Hero, lift this basket, will you?

It's too heavy for me.

1292

01:50:37,213 --> 01:50:40,633

Rene tried to take advantage of those offers he'd received on the bond tour.

1293

01:50:40,717 --> 01:50:44,553

Yes. G-A-G-N-O-N.

1294

01:50:45,722 --> 01:50:49,099

Right. Pronounced Rene. Rene, yes.

1295

01:50:50,143 --> 01:50:54,480

-Okay, I actually called last week.

-Yes. Okay, yes. Mr. Gagnon.

1296

01:50:55,190 --> 01:50:59,109

I gave Mr. Tennack your message.

I'm sure he'll call you.

1297

01:50:59,736 --> 01:51:01,904

Okay. All right.

1298

01:51:03,031 --> 01:51:04,114

Thank you.

1299

01:51:04,699 --> 01:51:06,909

But he was yesterday's hero.



1300
01:51:06,951 --> 01:51:10,245
He even applied for a job
at the local police station.

1301
01:51:12,415 --> 01:51:14,750
They said he wasn't qualified.

1302
01:51:14,834 --> 01:51:17,795
After working the factory with Pauline
he tried a few things

1303
01:51:17,879 --> 01:51:20,547
but spent the rest of his life as a janitor.

1304
01:51:23,093 --> 01:51:24,134
But Ira...

1305
01:51:24,219 --> 01:51:26,637
Ira! You got a visitor.

1306
01:51:30,016 --> 01:51:31,975
Ira always made the news.

1307
01:51:38,525 --> 01:51:42,695
I could never find out why he did it,
but one day Ira just took off.

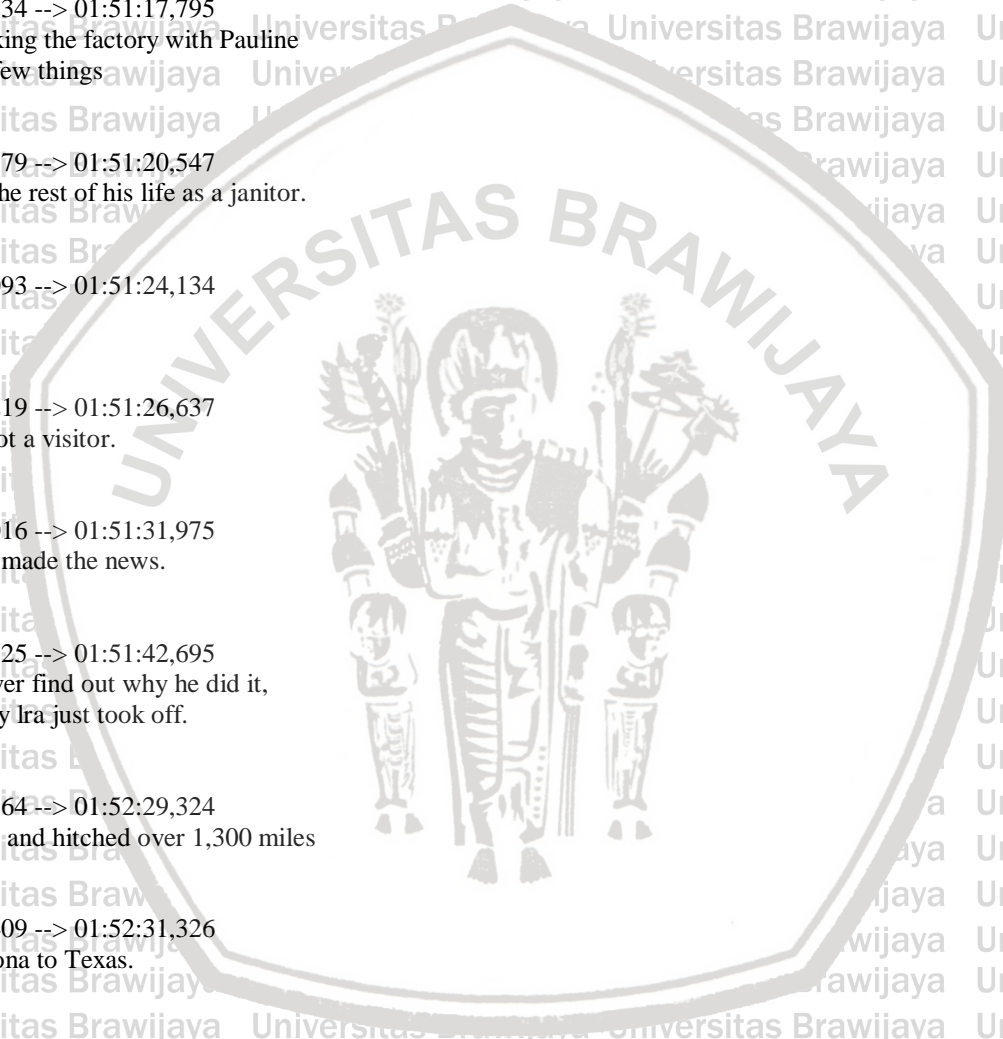
1308
01:52:25,864 --> 01:52:29,324
He walked and hitched over 1,300 miles

1309
01:52:29,409 --> 01:52:31,326
from Arizona to Texas.

1310
01:52:34,956 --> 01:52:38,250
He found Harlon Block's father
working his field.

1311
01:52:38,334 --> 01:52:42,588
His wife, Belle, had left him
soon after they discovered Harlon died.

1312
01:52:43,423 --> 01:52:46,967



She never forgave him
for letting her son go off to war.

1313

01:53:05,028 --> 01:53:07,070
And Ira told him the truth,

1314

01:53:08,323 --> 01:53:11,533
that it had been his son
who raised the flag with them.

1315

01:53:12,285 --> 01:53:14,328
his son in the photograph.

1316

01:53:17,081 --> 01:53:19,792
And then
he just turned and walked away.

1317

01:53:21,127 --> 01:53:24,004
Though the flag-raising
meant nothing to him,

1318

01:53:24,547 --> 01:53:27,716
he somehow knew
it would mean everything to them.

1319

01:53:43,900 --> 01:53:45,651
Thanks for calling.

1320

01:53:49,739 --> 01:53:51,949
Just as Belle knew all along.

1321

01:54:01,417 --> 01:54:03,252
The press soon found out

1322

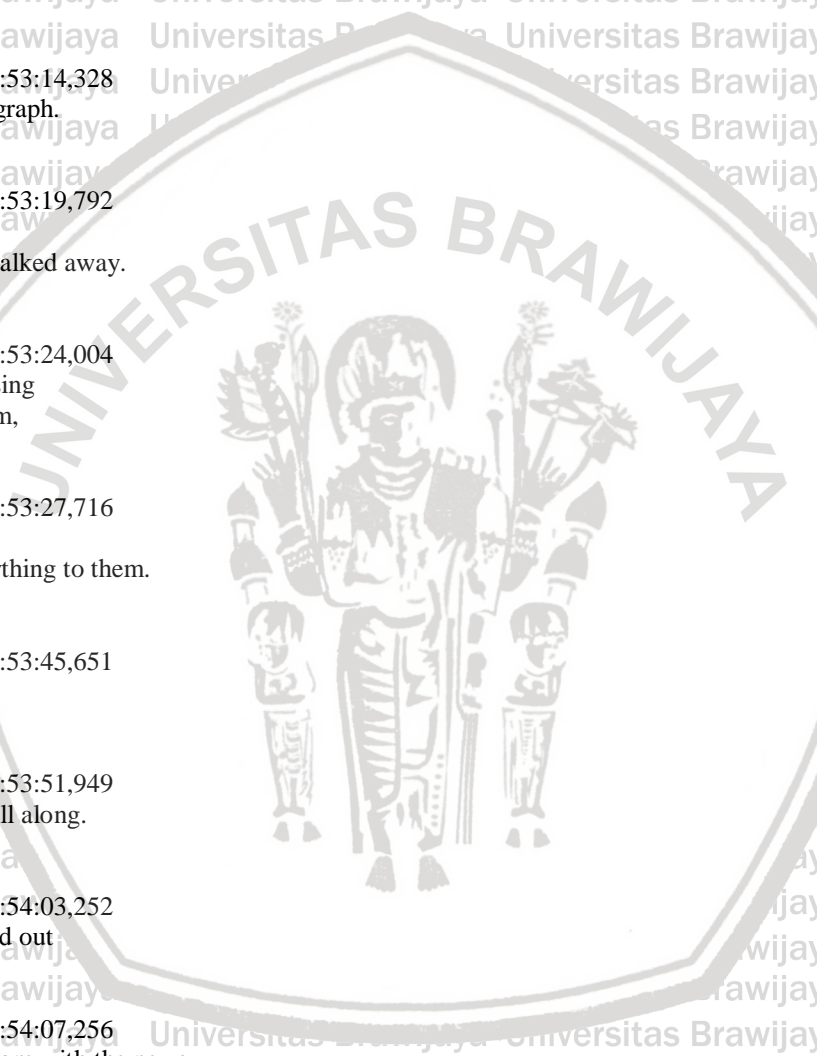
01:54:03,294 --> 01:54:07,256
and called Hank's mom with the news
that it wasn't her son after all.

1323

01:54:20,520 --> 01:54:22,187
The last time they all saw each other

1324

01:54:22,272 --> 01:54:25,649
was at the unveiling
of the Marine Corps War Memorial.



1325
01:54:27,193 --> 01:54:30,737
And even though he planted
the first flag above Iwo Jima,

1326
01:54:30,780 --> 01:54:33,198
Hank's mother and father
weren't invited.

1327
01:55:10,570 --> 01:55:11,653
Ira.

1328
01:55:24,417 --> 01:55:26,168
It's good to see you, Ira.

1329
01:55:34,719 --> 01:55:36,553
Hell of a statue.

1330
01:55:49,734 --> 01:55:52,736
It wasn't long after that
that they found Ira.

1331
01:55:53,196 --> 01:55:57,324
The papers said he died of exposure.
There was no autopsy.

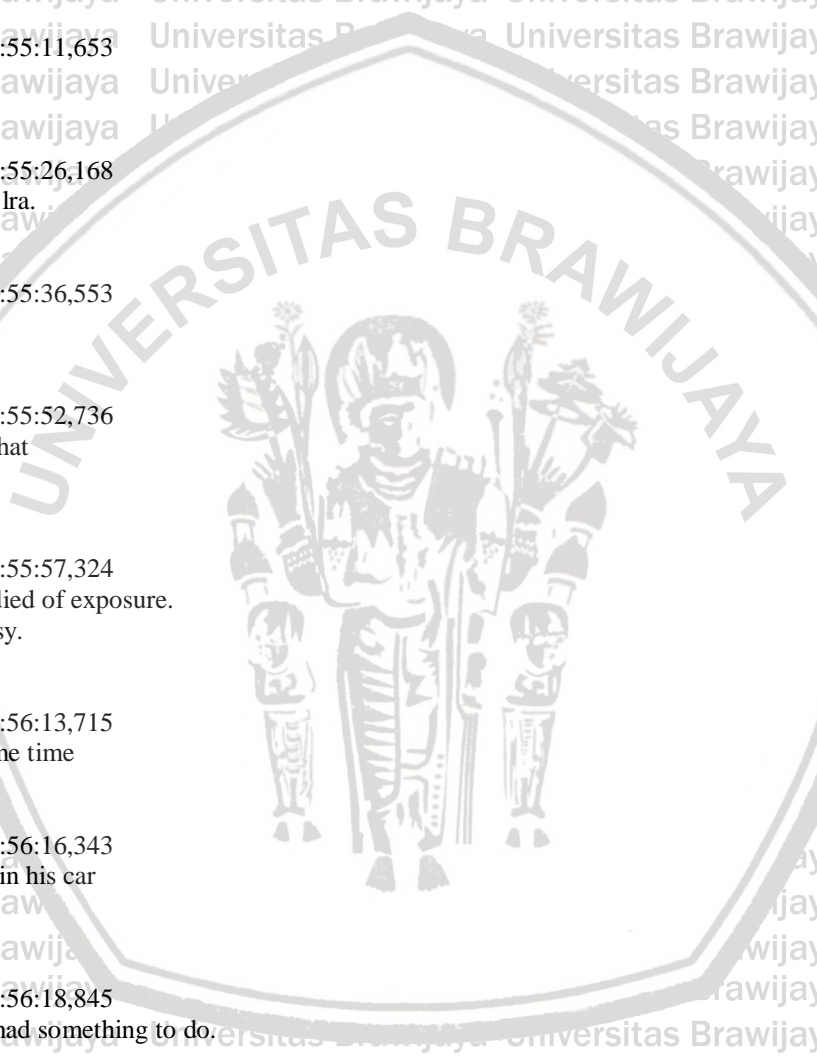
1332
01:56:12,090 --> 01:56:13,715
It was about that same time

1333
01:56:13,800 --> 01:56:16,343
when my father got in his car
early one morning

1334
01:56:16,386 --> 01:56:18,845
telling my mom he had something to do.

1335
01:56:25,603 --> 01:56:30,023
He drove to a town on the other side
of Wisconsin where Iggy's mom lived.

1336
01:56:40,076 --> 01:56:42,244
Ever since
she heard the news about her son



1337

01:56:42,328 --> 01:56:46,373
she'd been trying to find out
how he died, and no one would tell her.

1338

01:56:48,626 --> 01:56:51,169
I never found out what he told her.

1339

01:56:51,254 --> 01:56:54,464
but I can pretty much guarantee
it wasn't the truth.

1340

01:56:56,009 --> 01:56:58,427
My mother would ask him
what was troubling him.

1341

01:56:58,511 --> 01:57:00,095
He would never say.

1342

01:57:07,937 --> 01:57:10,939
And every year,
as it got close to Memorial Day,

1343

01:57:10,982 --> 01:57:14,818
the reporters would start calling
asking to interview my father.

1344

01:57:15,945 --> 01:57:18,613
No, I'm sorry. He's fishing in Canada.

1345

01:57:19,449 --> 01:57:21,867
We were always instructed
to say the same thing.

1346

01:57:21,951 --> 01:57:23,869
Okay. Thanks.

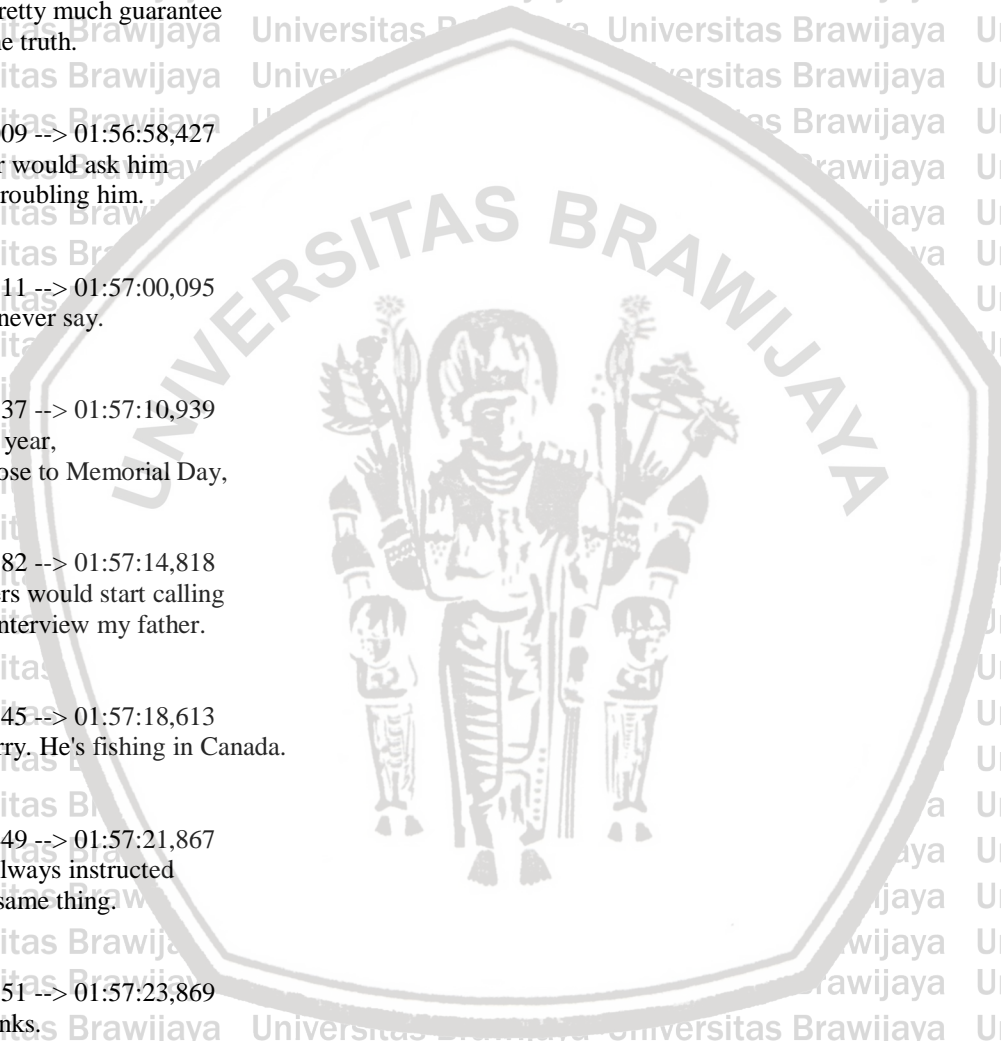
1347

01:57:27,206 --> 01:57:29,249
When Mr. McCandless retired,

1348

01:57:29,292 --> 01:57:32,961
my father bought the funeral home
where he'd worked since coming home.

1349



01:57:33,046 --> 01:57:37,090

He spent the rest of his life running the business and raising his family.

1350

01:58:25,181 --> 01:58:28,433

He never spoke about the war or about the flag-raising.

1351

01:58:29,143 --> 01:58:31,144

never told us anything.

1352

01:58:31,479 --> 01:58:35,315

The first time I heard any of these stories was after he died.

1353

01:58:52,291 --> 01:58:55,252

Where is he? Oh, God.

1354

01:58:57,463 --> 01:58:58,964

He's not here, Dad.

1355

01:59:00,049 --> 01:59:01,133

He died.

1356

01:59:03,386 --> 01:59:05,095

Who? Who died?

1357

01:59:06,514 --> 01:59:10,767

Iggy.

1358

01:59:12,228 --> 01:59:15,730

Christ, poor Iggy.

1359

01:59:16,732 --> 01:59:19,234

I hadn't thought of him for years.

1360

01:59:21,195 --> 01:59:23,572

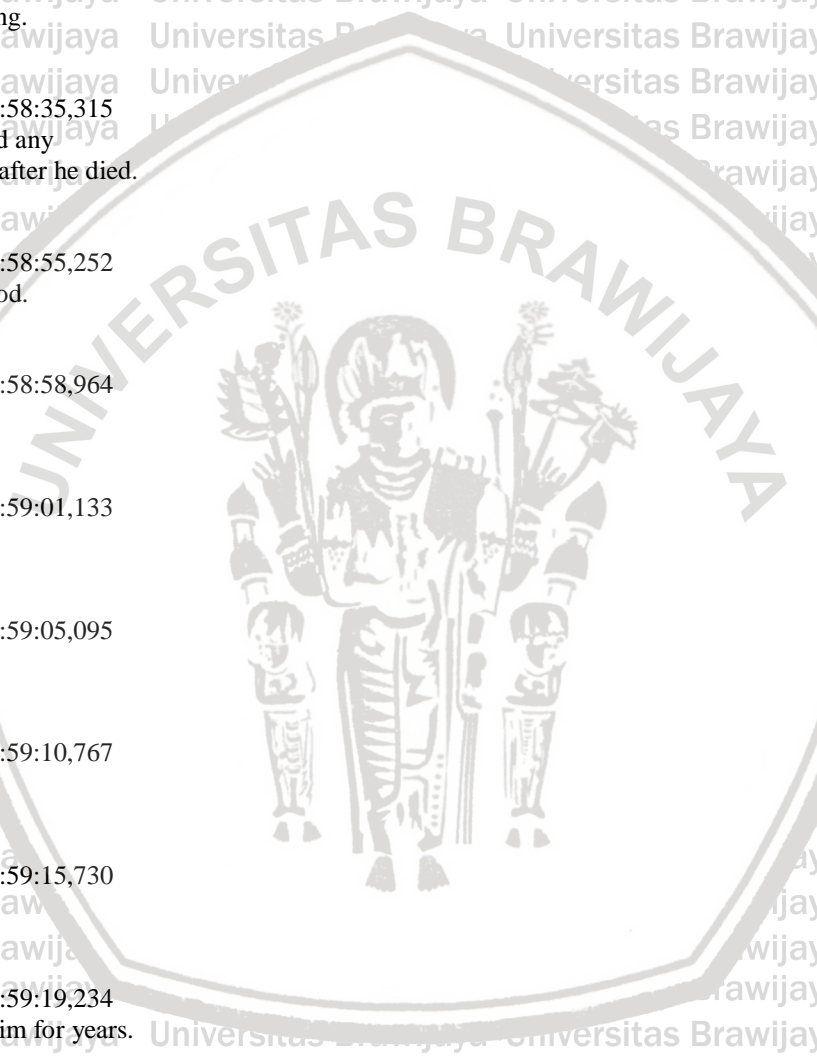
How do you know about Iggy?

1361

01:59:24,073 --> 01:59:27,576

You were calling for him, when you collapsed.

1362



01:59:32,665 --> 01:59:34,875

I wasn't looking for lggy.

1363

01:59:36,961 --> 01:59:38,837

I was looking for you.

1364

01:59:41,090 --> 01:59:42,591

I wanted to...

1365

01:59:45,428 --> 01:59:49,556

I wanted to tell you

I'm sorry I wasn't a better father.

1366

01:59:51,017 --> 01:59:52,767

Talked to you more.

1367

01:59:54,228 --> 01:59:55,478

I just...

1368

01:59:59,567 --> 02:00:00,901

I'm sorry.

1369

02:00:02,987 --> 02:00:04,154

Sorry?

1370

02:00:06,282 --> 02:00:09,117

You were the best father
a man could have.

1371

02:00:18,961 --> 02:00:22,839

Did I ever tell you
they took us swimming?

1372

02:00:27,303 --> 02:00:28,803

No, Dad.

1373

02:00:30,389 --> 02:00:34,976

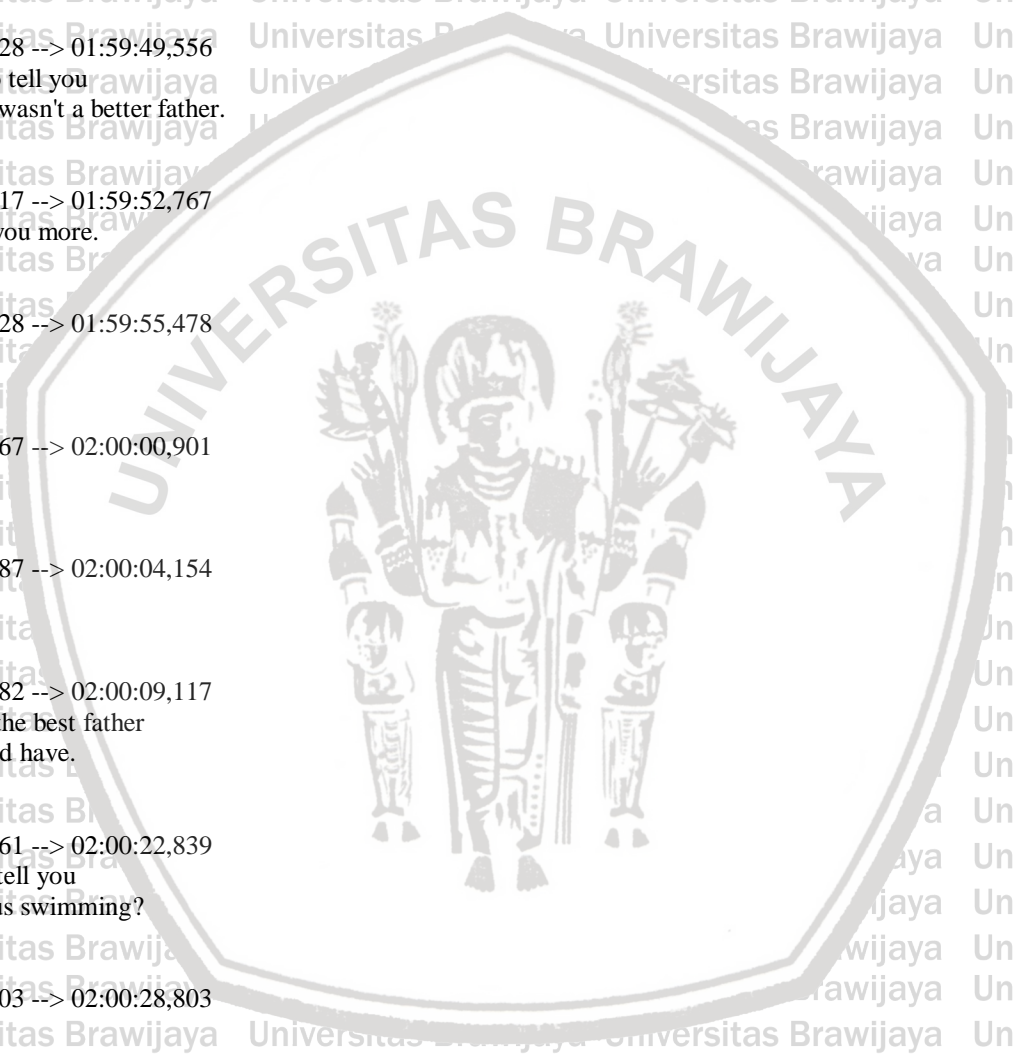
After we planted the flag,
we came down off the mountain

1374

02:00:36,103 --> 02:00:37,896

and they let us swim.

1375



02:00:39,398 --> 02:00:41,942

It was the funniest thing.

1376

02:00:42,818 --> 02:00:44,569

All this fighting

1377

02:00:45,529 --> 02:00:49,491

and we were jumping around
in the water like kids.

1378

02:00:52,703 --> 02:00:55,872

That's the way I remember Iggy now.

1379

02:01:32,451 --> 02:01:36,204

I finally came to the conclusion
that maybe he was right.

1380

02:01:36,247 --> 02:01:39,499

Maybe there's no such thing as heroes.

1381

02:01:39,542 --> 02:01:42,168

Maybe there are just people
like my dad.

1382

02:01:43,379 --> 02:01:44,879

I finally came to understand

1383

02:01:44,922 --> 02:01:48,383

why they were so uncomfortable
being called heroes.

1384

02:01:49,135 --> 02:01:52,929

Heroes are something we create,
something we need.

1385

02:01:57,268 --> 02:02:01,563

It's a way for us to understand
what is almost incomprehensible.

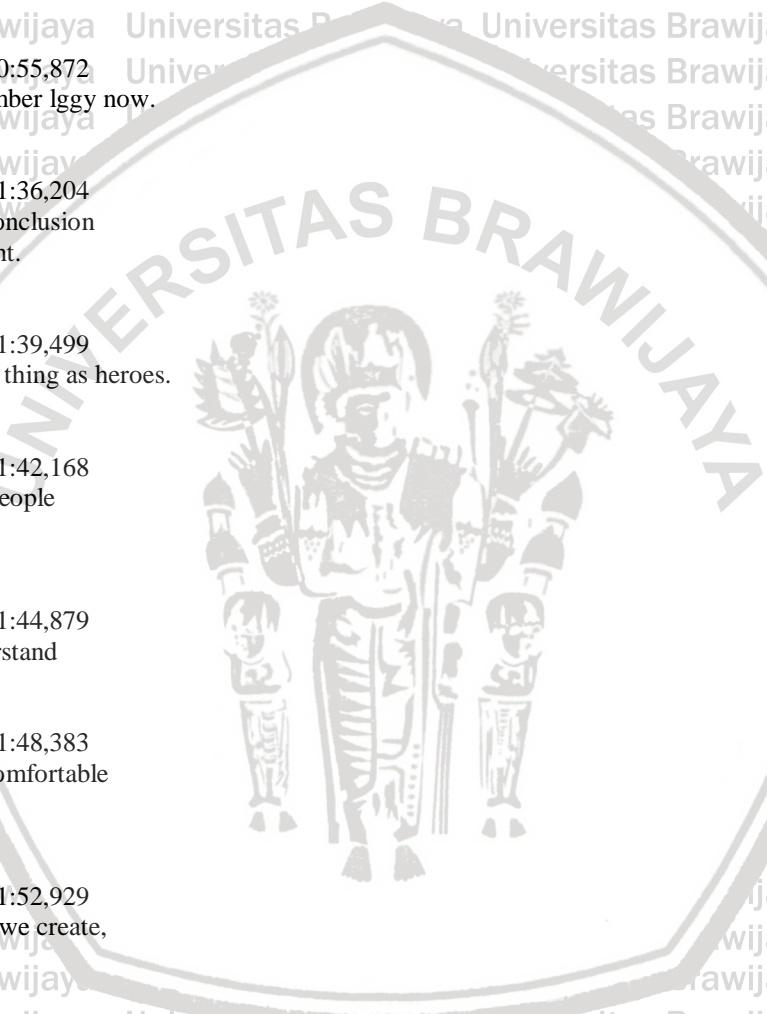
1386

02:02:01,647 --> 02:02:04,899

how people could sacrifice
so much for us.

1387

02:02:05,526 --> 02:02:07,777



But for my dad and these men,

1388

02:02:07,862 --> 02:02:11,072

the risks they took,
the wounds they suffered,

1389

02:02:11,157 --> 02:02:13,366

they did that for their buddies.

1390

02:02:13,868 --> 02:02:17,662

They may have fought for their country,
but they died for their friends.

1391

02:02:17,747 --> 02:02:20,498

For the man in front,
for the man beside them.

1392

02:02:21,792 --> 02:02:24,878

And if we wish to truly honor these men,

1393

02:02:24,920 --> 02:02:27,922

we should remember them
the way they really were,

1394

02:02:27,965 --> 02:02:30,300

the way my dad remembered them.

1395

02:03:10,299 --> 02:03:11,716

Come on, Doc!

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