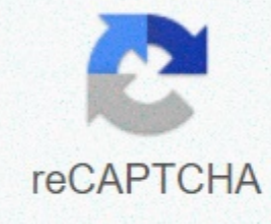




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Full Metal Jacket

Full Metal Jacket is a 1987 American war film directed by Stanley Kubrick. It is a sequel to the 1957 film *The Killing*.

The film is set during the Vietnam War and follows the experiences of two Marines platooning in the Vietnamese cities of Da Nang and Huế during the Tet offensive of the Vietnam War.

The film was released in the United States on June 26, 1987. Full Metal Jacket received critical acclaim and an Oscar nomination for Best Adapted Screenplay for Kubrick.

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For a bullet type, see 1987 film Stanley Kubrick Full Metal JacketTheatrical release posterStarley KubrickProduced PostAnley KubrickScreenplay Stanley Kubrick Michael Herr Gustav Hasford Based Short Time Gustav HasfordStarring Matthew Modin Adam Baldwin Vincent D'Onofrio Lee Hermi Dorian Harwood Arlyssing Kevin Major Howard Ed O'Ross Music FromAbigail MeadCinematographyDouglas MilsomeEdited by Martin HunterProductioncompanies Natant Harrier Films Distributed by Warner Bros. (United States of America) Columbia-Cannon Warner Distributors (UK) Release Date June 17 , 1987 (1987-06-17) (Beverly Hills) June 26, 1987 (1987-06-26) (United States) September 11, 1987 (1987-09-11) (UK) Duration 116 minutes (UK) R. Lee Hermi, Vincent D'Onofrio and Adam Baldwin. The script by Kubrick, Michael Herr and GustavSford was based on Dunford's novel The Short Timers (1979). The storyline follows a U.S. platoon. The Marines through their training boot camp at the Marine Corps Recruit Depot in Parris Island, North Carolina, primarily focusing on two privates, the Joker and Pyle, who are fighting under their offensive drill instructor, artillery sergeant Hartman, and the experience of two Marines platooning in the Vietnamese cities of Da Nang and Huế during the Tet offensive of the Vietnam War. The film was released in the United States on June 26, 1987. Full Metal Jacket received critical acclaim and an Oscar nomination for Best Adapted Screenplay for Kubrick, Guerra and Isford. In 2001, the American Film Institute ranked it 95th in the 100 years of AFI... 100 Thrills poll. Plot Part I During the United States' participation in the Vietnam War, a group of recruits boot camp arrives on Parris Island. A ruthless drill instructor, Hartman, uses force to turn recruits into combative Marines. Among the recruits are overweight and dim-witted Leonard Lawrence, whom Hartman nicknamed Homer Pyle, as well as sage J.T. Davis, who gets the Joker's name after interrupting Hartman's speech with an impression of John Wayne. When Pyle shows ineptitude in base training, Hartman connects him with the Joker. Under the supervision of the Joker, Pyle begins to improve, but Hartman discovers a smuggled jelly doughnut in pyle's unlocked leg locker. Accusing the platoon of Pyle's violations, Hartman adopts a policy of collective punishment: he will punish the entire platoon, except Pyle, for every mistake he makes. One night, the recruits haze pyle with party in which the Joker reluctantly participates. After that, Pyle seems to reinvent himself as a model recruit, showing a special experience in shooting. This pleases Hartman, but bothers the Joker, who notices that Pyle is talking to his rifle and believes that he may suffer from a mental disorder. Recruits graduate from school and receive military assignments. The Joker is assigned to military journalism, while most others - including Pyle - are assigned to the infantry. During a last night platoon on Parris Island, the Joker discovers Pyle in the toilet, loading his rifle and performing drill commands, and loudly reads the shooter's Creed. This awakens the platoon and Hartman, who confronts Pyle and orders him to surrender the rifle. Pyle shoots Hartman dead and then commits suicide, while the Joker watches helplessly in horror. Part II In January 1968, the Joker - now a sergeant - is a war correspondent in Da Nang, South Vietnam for stars and stripes with Private First Class Rafterman, a combat photographer. Rafterman wants to go into battle, according to the Joker. At a Marine Base, the Joker scoffed at his lack of a thousand-yard look, pointing to his lack of military experience. They are interrupted by the beginning of the Tet offensive, as the North Vietnamese army unsuccessfully tries to capture the base. The next day, the journalism staff informs about enemy attacks throughout Southern Vietnam. The Joker goes to Fu Bai accompanied by Rafterman. They meet Lustogh's squad, where the Joker reunites with the Cowboy, with whom he underwent basic training. The Joker accompanies the squad durling the battle of Huế, where the platoon commander Touchdown is killed by the enemy. After the Marines declare the area safe, a group of American journalists and reporters enters the Huế to interview various Marines about their experiences in Vietnam and their views on the war. During Huế. Crazy Earl, the squad commander, is killed by a booby trap, leaving the Cowboys in the team. The squad is lost, and the Cowboy orders Eightball to scout the area. Sniper Vietcong wounded EightBall and Doc Jay, The Corpsman Squad. Believing that the sniper attracts the squad in an ambush, the Cowboy tries to radio in support of the tank to no avail. The squad's gunner, Animal Mother, disobeys the Cowboy's orders to retreat and tries to save his comrades. He discovers that there is only one sniper, but Doc Jay and Eightball are killed when Doc Jay tries to indicate the sniper's location. During the radio for support, the Cowboy is shot through the slit of the building. The mother of the animals takes command of the detachment and leads the attack on the sniper. The Joker discovers a sniper, a teenage girl, and tries to shoot her, but his rifle gets stuck and warns her of his presence. Rafterman shoots a sniper, fatally wounding her. As a squad Sniper begs the squad to shoot her, causing an argument about whether to kill her or leave her to suffer. The mother of the animals decides to allow the killing of mercy only if the Joker performs it. After some hesitation, the Joker shoots her. The Marines congratulate him on his murder as the Joker looks into the distance. Marines march to their camp, sing the Mickey Mouse March. The Joker declares in the narrative that, despite being in the world of shit, he is happy to be alive and no longer afraid. Starring Matthew Modine as Private/Sergeant J. T. Joker Davis, the wise crack is a young rookie. Modine kept a diary on stage, which was later adapted into a book in 2005 and eventually an interactive app in 2013. Vincent D'Onofrio is Private Leonard Homer Pyle Lawrence, an overweight and slow recruit who is the subject of Hartman's taunts. D'Onofrio heard about the auditions of the film from Modine. Using a rented video camera and dressed in army fatigue, D'Onofrio recorded his audition. Despite Kubrick's claim that Pyle was the hardest part of the entire film, he quickly reacted to D'Onofrio, telling the actor that he had won the role. Lee Ehrmi as Sergeant Hartman, Senior Drill Instructor. Hermi served as a U.S. Marine corps instructor during the Vietnam War and used this experience to promote lib much of his dialogue. Adam Baldwin is an animal mother, a gunner who prides himself on killing enemy soldiers. Arnold Schwarzenegger was first considered for the role, but he turned it down in favor of the Running Man. Kevin Major Howard as Rafterman, combat photographer. Dorian Harewood as EightBall, a member of the team. Tim Colsery is a Doorgunner, a ruthless helicopter door gunner who invites the Joker and Rafterman to write a story about him. Colsery, a former Marine, was originally supposed to play Hartman, a role that eventually fell to Hermi. Kubrick instead gave him a smaller role as a helicopter door gunner. Additional characters include Ed O'Ross as Lieutenant Walter J. Touchdown by Chinoski, the first platoon commander of Lustogue's detachment, John Terry as Lieutenant Lockhart, editor of Stars and Stripes, Bruce Boa as Colonel Pogue, a colonel who dresses the Joker for wearing a peace symbol on his lapels. Stanley Kubrick and his daughter Vivian make unnamed appearances as two photographers at the scene of the Vietnam massacre. Producer Kubrick contacted Michael Herr, author of a memoir about the Vietnam War Dispatches (1977), in the spring of 1980, to discuss working on a film about the Holocaust, but he eventually abandoned it in favor of a film about the Vietnam War. history has yet to be found to adapt. Kubrick discovered Gustav Hamford's novel Short Timers (1979) while reading The Virginia Kirkus Review. Herr got it in the connected galleys and thought it was a masterpiece. In 1982, Kubrick read the novel twice, concluding that it was a unique, absolutely wonderful book and decided to adapt it with Guerr for his next film. Kubrick said he was drawn into a dialogue with the book, finding it almost poetic in its cutting, sharp quality. In 1983, Kubrick began researching for the film, watching past footage and documentaries, reading Vietnamese newspapers on microfilm from the Library of Congress and studying hundreds of photographs of that era. Initially, Herr was not interested in revisiting his experience of the Vietnam War, and Kubrick spent three years persuading him to participate in what the author describes as one three-year phone call, intermittently. In 1985, Kubrick contacted Hasford to work on the script with him and Herr, and often spoke to Hasford on the phone three to four times a week, for several hours at a time. Kubrick has already written a detailed treatment, and Kubrick and Herr gather every day at Kubrick's house, breaking the treatment into scenes. Out of this, Mr. wrote the first draft. The filmmaker feared that the title of the book could be misinterpreted by viewers as referring to people who only did half a day's work and changed it to a Full Metal Jacket after discovering the phrase when they pass through a catalog of weapons. After the first project was completed, Kubrick called on his orders to Hasford and Herr, and Hasford and Herr sent him their materials. Kubrick read and edited them, and then the team repeated the process. Neither Hasford nor Herr knew how much he contributed to the scenario, which led to controversy over final credits. Sford recalls: We were like guys on a conveyor belt at a car factory. I was putting on one widget and Michael was putting on another widget and Stanley was the only one who knew it would end up being a car. According to Guerra, the director was not interested in making an anti-war film, but he wanted to show what war is. At one point, Kubrick wanted to meet Hasford in person, but Mr. advised against it, describing the short-timers as a terrible man and believing that he and Kubrick were not singing. However, Kubrick insisted, and they all met at Kubrick's house in England for dinner. It wasn't good, and Ausford never met Kubrick again. Casting through Warner Bros., Kubrick advertised a national casting search in the United States and Canada. The director used the video to listen to the actors and received more than 3000 performances. His staff intrigued all the tapes, leaving 800 of them for Kubrick review in person. Former U.S. Marine instructor Hermi, originally hired as a technical adviser, asked Kubrick if he could audition for Hartman's role. Kubrick saw erry the image of drill instructor Sergeant Loys in The Boys in Company C (1978) and told the Marine that he was not vicious enough to play the character. Hermi improvised an offensive dialogue against a group of Royal Marines who were treated for part of the Marines' background to demonstrate their ability to play character, and to show how the drill instructor is about destroying the individuality of recruits. After watching the video of the sessions, Kubrick gave Airmy the role, realizing that he was a genius for this part. Kubrick also included a 250-page transcript of Hermi's tirade in the script. Hermi's experience as a drilling instructor during Vietnam was invaluable. Kubrick calculated that Hermi wrote 50% of his own dialogue, especially insults. While Hermi practiced his lines in the rehearsal room, Kubrick's assistant Leon Vitali threw tennis balls and oranges at him, which Hermi had to catch and discard as quickly as possible, saying that his lines could be fast. Any wobble, slip or missed line will require starting again. It took 20 unmistakable runs. He was my drill instructor, Hermi said of Vitali. After eight months of negotiations with Anthony Michael Hall as Private Joker, the deal between Kubrick and Hall fell through. Kubrick offered Bruce Willis a role, which the actor refused because of the filming of his TV series Moonlight. Kubrick's filming took place in England: in Cambridgeshire, on Norfolk Broads, as well as at the former Millennium Mills, Becton Gas Plant, Newham (east London) and Dogs Island. A former Royal Air Force station and then a British Army base, Basingbourn Barracks has doubled as a camp for Marines on Parris Island. The scene where Hartman is congratulated near Barton, near Cambridge, used a British Army firing range near Barton. Kubrick worked on photographs of Huế taken in 1968 and found an area owned by British Gas that very much resembled it and was to be demolished. The abandoned Becton gas plant, a few miles from central London, was filmed to represent Huế after the attacks. Kubrick blew up the buildings, and the film's art director used a wrecking ball to knock out concrete holes in some buildings within two months. Kubrick originally had a plastic replica of the jungle coming from California, but as soon as he looked at it, he reportedly said, I don't like it. Get rid of it. The open country was filmed in the swamps of Cliff, and along the Thames, supplemented by 200 imported Spanish trees and 100,000 plastic tropical plants from Hong Kong. Kubrick purchased four M41 tanks from a Belgian Army colonel who was a fan of the director's work, and Westland Wessex helicopters painted marine green to represent The Sikorsky H-34 Choctaw Marine Helicopters. Although Wessex was a licensed derivative of the Sikor H-34, Wessex replaced two gas turbine engines with the H-34 radial (piston) engine. This led to a much larger and less rounded nose than vietnam-era H-34. Kubrick received several rifles, M79 grenade launchers and M60 machine guns from a licensed arms dealer. Modine described the shooting as complex: Becton Gas Works was a toxic and environmental nightmare for the entire film crew. Asbestos and hundreds of other chemicals poisoned the earth and air. Modine documents details of the Shooting at Becton in his book, Full Metal Diary Jackets (2005). During the film boot camp sequence, Modine and other recruits must suffer the rigors of Marine Corps training, including having Ermye yell at them for 10 hours a day during the shooting of Parris Island sites. To make the actors' reaction to Hermi as authentic and fresh as possible, Hermi and the recruits did not rehearse together. For the continuity of the film, each recruit had to shave his head once a week. At one point during filming, Hermi got a car accident, broke all the ribs with one hand, and was out for four and a half months. The scene of Cowboy's death shows a building in the background resembling the famous alien monolith in Kubrick's 2001 film: A Space Odyssey (1968). Kubrick described the resemblance as an extraordinary accident. During the shooting, Hasford covered taking legal action over writing credits. Initially, the filmmakers intended for Hasford to get extra dialogue credit, but he fought for and eventually got full credit. The writer took two friends and visited the set dressed as an extra, only to be mistaken by a crew member for Herr when Hasford identified himself as a writer whose work was based on the film. Kubrick's daughter Vivian, who appears as a news camera operator on the mass grave, watched the filming of Full Metal Jacket. She shot 18 hours of behind-the-scenes footage for a potential making documentary similar to her previous documentary about Kubrick's The Shining (1980), but in this case did not make the film. Fragments of her work can be seen in the documentary Stanley Kubrick Boxes (2008). The themes of helmet props from the film compared to Kubrick's other works, the themes of the Full Metal Jacket received little attention from critics and reviewers. Essay by Michael Pursell Full Metal Jacket: The Untangling of the Patriarchate (1988) was an early, in-depth examination of the two-part structure his critique of masculinity, claiming that the film shows war and pornography as aspects of the same system. Most of the reviews focused on military topics of brainwashing in the training section of the film's boot camp, while the second half of the film seemed more confusing and disjointed in content. The Washington Post's Rita Kempley wrote, It's as if they borrowed pieces of every war movie to make this eclectic ending. Roger Ebert said: The film breaks down into a series of standalone sets, none of them satisfy. Julian Rice, in his 2008 book Hope Kubrick, believes that the second part of the film continues the Joker's mental journey in an attempt to deal with human evil. Tony Lucia, in his review of Full Metal Jacket for Reading Eagle on July 5, 1987, looked at the themes of

Kubrick's career, suggesting that the unifying element may be an ordinary person, overshadowed by situations too vast and impressive to handle. Lucia specifically refers to the military mentality in this film. He went on to say that the topic covers a man testing himself against his own limitations, and he concluded: Full metal jacket is the last chapter in an ongoing film that is not just a comment about our time or past, but on something that goes beyond. British critic Gilbert Adair wrote: Kubrick's approach to language has always been reductive and uncompromisingly deterministic in nature. It seems to view it as an exclusive product of the air conditioning environment, only very slightly influenced by concepts of subjectivity and interior, all whims, shades and modulations of personal expression . Michael Herr wrote of his work on the script: The substance was purposeful, old and always serious problem of how you put in a film or book alive, behaving in the presence of what Jun called Shadow, the most accessible of the archetypes, and the easiest to experience ... War is the ultimate area of shady activity where all its other activities will lead you. As they have expressed this in Vietnam, yes, although I am going through the Valley of the Shadow of Death, I will not be afraid of evil because I am evil. In a 2009 review, Dan Schneider claimed that Kubrick embraced the cinematic idea that the recruit was broken up in the camp and driven to suicide from the epic film State of the Man (1959-1961). Kubrick's daughter Vivian Kubrick, under the pseudonym Abigail Mead, wrote the score of the film. According to an interview that appeared in the January 1988 issue of the keyboard, the film was scored mainly with the synthesizer Fairlight CMI (then series III edition) and Synclavier. During the music period, Kubrick went through the Billboard list of Top 100 Hits for each year from 1962 to 1968 and tried a lot of songs, but sometimes the dynamic range of music was too great and we to work in dialogue. Johnny Wright - Hello Vietnam The Dixie Cups - The Chapel of Love by Sam Sham and the Pharaohs - Woolly Bully by Chris Kenner - I Like It Like That Nancy Sinatra - These Boots Are Made for Walkin Trashmen - Surf'n' Bird Goldman Band - Sea Anthem The Rolling Stones - Paint It Black Single Full Metal Jacket It includes Hermi's drilling cadences from the film. The single peaked at number two on the British pop charts. Box office Full Metal Jacket was released in 215 theaters on June 26, 1987. Its opening weekend saw him accrue \$2,217,307, averaging \$10,313 per theater, ranking it with the number 10 film for the weekend of June 26-28. It took another \$2,002,890 for a total of \$5,655,225 before entering the wide release on July 10, 1987, at the 881 Theater, an increase of 666. Over the weekend of July 10-12, the film grossed \$6,079,963, an average of \$6,901 per movie theater, and ranks first in the top 2 box office. Over the next four weeks, the film opened in 194 more theaters before the widest release of 1,075 cinemas before closing two weeks later with a total box office of \$46,357,676, making it the number 23 highest-grossing films of 1987. In 1998, the film grossed \$120 million worldwide. The main film was released on Blu-ray on October 23, 2007. On August 7, 2012, Warner Home Video released the 25th anniversary of Blu-ray. The 4K Ultra HD version was released on September 21, 2020 in the United Kingdom and September 22 in the United States. Other regions are scheduled for release in October. The 4K UHD release uses a new HDR remastered native 2160p transmission from the original 35mm negative, which was overseen by Kubrick's personal assistant Leon Vitali. It contains a remix of audio and, for the first time since the initial release of the DVD, a theatrical mono mix. It has been a critical success with publications praising the images and sound quality, calling the former exceptionally good and true to the original theatrical release and Kubrick's vision, while not to mention the lack of new extras and bonus content. A special collector's box kit for this version of 4K UHD was released with various covers, a replica of the film's theatrical poster, a letter from director Stanley Kubrick and a booklet about the production of the film among other additional services. The critical reception of R. Lee Hermi (pictured) has been praised by several critics for his role as Hartman. Review aggregation website Rotten Tomatoes retrospectively collected reviews to give the film a score of 92% based on reviews from 83 critics and an average rating of 8.35/10. Summary says: Intense, tightly constructed, and darkly comic at times, Stanley Kubrick's Full Metal Jacket doesn't boast the most original themes, but it is extremely effective in communicating with them. Another Metacritic aggregator gave it a score of 76 out of 100, indicating a generally favorable response based on 19 reviews. Reviewers generally reacted positively to the cast, Hermi in particular, and the film's first act in recruiting, but several reviews were critical of the latter part of the film in Vietnam and what was considered a confusing moral message in the finale. It ranks 95th in the AFI rankings for 100 years... 100 thrills. Time's Richard Corliss called the film a Tkokoko, praising the wild, desperate mind of dialogue; courage in choosing desultory skirmishes to make a point about the futility of war, and fine, great performances by almost every actor, believing at the time that Hermi and D'Onofrio will receive Oscar nominations. Corliss praised Kubrick's Olympic elegance and precision. Empire's Ian Nathan awarded the film three out of five stars, saying it was inconsistent and described it as both powerful and depressingly uninterested. Nathan felt that after leaving the first act after training recruits, the film becomes devoid of purpose, but he summarized his review by calling it a hardy Kubrick effort that warns you with repeated viewings. Nathan praised Hermi's amazing performance. Vincent Cubby of The New York Times called it appalling, beautiful and characteristically eccentric. Kangi repeated the praise for Hermi, calling it a stunning surprise film ... he's so good, so obsessed, that you might think he's written his own lines. Kaney said D'Onofrio's performance should be admired, and he called Modin one of the best, most adaptable young actors of his generation. Canby concluded: Full Metal Jacket was a film of a huge and very rare imagination. Jim Hall, writing for Film4 in 2010, awarded the film five out of five stars and added to the praise for Hermi, saying that his performance as a foul-mouthed Hartman is truly celebrated, and it's hard to imagine that a film works anything like that as effectively without him. The review preferred the opening preparations for the later vietnam sequence, calling it much brighter than the second and longer section. Film4 noted that the film ends abruptly, but felt it showed how clear and accurate the director's vision can be when he resisted the fatal trend of condescension. Film4 concluded: Full metallic jacket takes with Dr. Strangelove as one of Kubrick's very best. Jonathan Rosenbaum of the Chicago Reader called it an elliptical, full of subtle internal rhymes... and deeply moving, this is the most densely crafted kubrick film since The Days of Dr. Strangelove, as well as the most gruesome . Variety called the film intense, superbly made drama drama with a bright, outrageously vulgar military language that makes a big contribution to the film's strength, but felt that it never developed a particularly strong narrative. The acting performances were called exceptional and Modine was singled out as embodied both what is needed to survive the war, and some omniscience. Gilbert Adair, writing in a review for Full Metal Jacket, noted that Kubrick's approach to language has always been reductive and uncompromisingly deterministic. It seems to view it as an exclusive product of the air conditioning environment, only very slightly influenced by concepts of subjectivity and interior, all whims, shades and modulations of personal expression . Not all reviews were positive. Chicago Sun-Times critic Roger Ebert disagreed, calling the film strangely shapeless and awarding it 2.5 stars out of four. Ebert called it one of the most promising war films ever made on sets and scenes, but felt it wasn't enough to compete with the amazing reality of Platoon, Apocalypse Now and the Deer Hunter. Ebert criticized the second act of the film, which takes place in Vietnam, saying that the film breaks down into a number of standalone parts, none of them is completely satisfying and concluded that the message of the film was too small and too late being made by other films about the Vietnam War. Ebert praised Hermi and D'Onofrio, saying that these are two of the best performances in the film that never recover after they leave the stage. This review angered Gene Siskell in their television show At The Movies; he criticized Ebert for liking Benji The Hunted (which came out the same week) more than Full Metal Jacket. Their difference of opinion was parodied on the television show The Critic, where Siskell mocks Ebert with coming out of the guy who loved Benji Hunt! Time Out London disliked the film, saying, Kubrick's direction is as steely cold and manipulative as the regime he portrays, and felt the characters were underdeveloped, adding that we'll never know, let alone the hapless recruits on the look. Britain's Channel 4 voted for 5th on the list of the greatest war films ever made. In 2008, Empire placed Full Metal Jacket at number 457 on the list of the 500 greatest films of all time. Accolades Full Metal Jacket was nominated for 11 awards worldwide between 1987 and 1989, including the Academy Award for Best Adapted Screenplay, two BAFTA Awards for Best Sound and Special Effects, and a Golden Globe for Best Supporting Actor for Hermi. As a result, it received five awards, three from organizations outside the United States: Italy, Japan and the United Kingdom. The film won the Award for Best Foreign Film Japanese Academy, Best Producer of the David di Donatello Award, Best Director of the Year London Critics Circle Film Award, and Best Director and Best Supporting Actor from the Boston Society of Film Critics Awards, for Kubrick and Hermi respectively. Of the five awards that were won, four were awarded to Kubrick. Year Award Recipient Result Ref. 1987 BAFTA Awards Best Sound Nigel Galt, Edward Teaze and Andy Nelson Nominated for 66 Best Special Effects John Evans Nomination 66 1988 60th Academy Award Best Adapted Screenplay by Stanley Kubrick, Michael Herr and Gustav Heisford are nominated for the Boston Society of Film Critics Award for Best Director Stanley Kubrick, who won the award for Best Supporting Actor R. Lee Hermi won the David di Donatello Award for Best Actor, a foreign film by Stanley Kubrick, the Golden Globe Actor in a Supporting Actor in a Motion Picture. Lee Hermi Nominated London Critics Circle Film Awards Director of the Year Stanley Kubrick won the Screenwriters Guild of America Best Adapted Screenplay Stanley Kubrick, Michael Herr, Gustav Hasford Nominated 1989 Kinema Junpo Award For Best Foreign Language Film Director Stanley Kubrick won the Japanese Academy Award Best Foreign Language Film Award by Stanley Kubrick Differences between novel and screenplay: Short timers and film adaptations A three-part novel. The film greatly expands the relatively short section in Part I, about the boot camp on Parris Island, and essentially discards Part III. This gives the film a two-part structure, telling two largely independent stories related to the same characters acting in each of them. Jenkins believes that this structure is a development of concepts that Kubrick has had since the 1960s. At the time, Kubrick spoke of wanting to blow up the usual conventions of the narrative structure. Sergeant Hartman (renamed Gerheim) plays an extended role in the film. In the film, Private Pyle's incompetence is presented as negatively affecting the rest of the platoon, and in the film, unlike the novel, he is the only arrears recruit. The film omits Hartman's disclosure to other troops, which he believes Pyle may be mentally unstable, Section 8, instead it's the Joker in a scene where he washes the bathroom with a Cowboy. By contrast, Hartman praises Pyle, saying he was born again hard. Jenkins says Hartman's character could not be portrayed as having a warm social relationship with the troops, as it would upset the balance of the film, which depends on the spectacle of ordinary soldiers, to engage with Hartman as a force of nature that embodies the culture of the killer. Various episodes in the book were cut from the script or associated with others. For example, the introduction of the Cowboy Luthog Squad was like shortened and supplemented with material from other sections of the book. Although the last, third section of the book was largely deleted, elements from this section were inserted into other episodes of the film. For example, the climax episode with Sniper presents two episodes in the book, from Parts II and III. Jenkins believes that the film presents this passage more starkly, but less gruesome details than in the novel. The film often has a more tragic tone than a book that draws on soulless humor. The Joker in the film remains a model of humane thinking, as evidenced by his moral struggle in the sniper series and elsewhere. He works to overcome his meekness rather than compete with other Marines. The film omits a book showing his possible dominance over the mother of animals. The film omits the death of Rafterman's character. Jenkins believed that this allowed viewers to reflect on Rafterman's personal growth in the film and speculate on his future growth after the war. In popular culture, the line of dialogue is I'm so. I Love You for a long time, uttered by Da Nang street prostitute (played by Papillon so-so) The Joker (Modine) became a catchphrase in popular culture 75 76 after he was selected by rap artists 2 Live Crew in their 1990 hit Me So Horny and Sir Mix-A-Lot in Baby Got Back (1992). See. also the Ways of Fame Project 100,000 Vietnam War in the film Battle of Huế Notes - Toilet, in general terminology, called head in the U.S. Navy and Marine Corps use, see Glossary marine article terms. Links to Full METAL JACKET. British Board of Film Classification. Received on January 14, 2015. Full metal jacket (1987). British Film Institute. Archive from the original dated July 11, 2012. Received on October 20, 2011. b c d e Full metal jacket (1987). Box office Mojo. 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