

Making Apocalypse Now

Episode 3: How Coppola Raised Millions to Make 'Apocalypse Now' Independently



Assembling the Team

By **CINEMATYLER**

Thanks so much for your support! This video took a while to come out because my newest and biggest hard drive decided to crash on me. Luckily, I have most everything backed up, but it took an insane amount of time to move all my data around. This is the last of the pre-production episodes and, starting with the next episode, we will mess with the production

timeline a bit in order to talk about the production events in the order they appear in the movie.

I'd love to get more than one (or less) video published a month. Your support is currently helping me save up for some editing help, so thank you!

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CHARACTERS



Francis Ford Coppola:

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



Fred Roos (Producer):

The Right-Hand. Fred Roos will handle the logistics of shooting such a complex project. His job is to clear the way for Coppola to create his masterpiece.



Gray Frederickson (Producer):

The Fixer. Gray Frederickson will secure the locations and deal with all the problems that shooting in Philippines will create. He is also fluent in Italian, which will become necessary when the Italian crew is brought in.



Eleanor Coppola:

The Eyes. It is through Eleanor Coppola's eyes that we will see most of the story of the making of *Apocalypse Now*. Her documentary *Hearts of Darkness: A Filmmaker's Apocalypse* will have the honor of being a making-of documentary that many consider almost as good as the film itself.

Hearts of Darkness

A FILMMAKER'S APOCALYPSE

As you saw in the video, it was such a fluke that we ended up with a documentary that was as captivating and thorough as *Hearts of Darkness: A Filmmaker's Apocalypse*. However, Francis Ford Coppola would likely rather the documentary hadn't been made at all. He calls *Hearts of Darkness* by a different name—"Watch Francis Suffer."¹



With American Zoetrope, Coppola was aiming to reinvent the motion picture industry—how movies are made and who gets to make them. *Hearts of Darkness* is a documentary depicting Coppola trying to do just that. We see a filmmaker who has gone around the world selling distribution rights overseas and who has taken out a massive \$7 million loan to tell a story. It was an insane gamble. He bet everything he owned on the merits of his own vision. Who does that? Cinematic heroes—that's who.

What makes *Hearts of Darkness* so fascinating is that it shows how much the production of *Apocalypse Now* mirrored the story of the film. Some say that the documentary is an even better adaptation of Joseph Conrad's *Heart of Darkness* than *Apocalypse Now*, seeing as the documentary "depicts a film crew heading deep into the jungle in search of something elusive, then slowly going insane."²

Family

HEARTS OF DARKNESS

Coppola is a big family man and the documentary actually got its start because of this. While his kids were growing up, he wanted them by his side wherever he needed to go. He was worried about losing touch with them while traveling the world as part of his work.¹ At a young age, Coppola himself was constantly being taken out of school and moved around and he thought it might be a good experience to bring his kids with him to these sometimes (in the case of *Apocalypse Now*) very exotic locales.

While in the Philippines, most of the family helped Coppola with the production. Coppola's sons Gio and Roman acted in the French Plantation sequence and Coppola asked his wife Eleanor to shoot some five-minute TV spots for United Artists to promote the film. United Artists wanted to send a team over, but Francis was already in a pretty delicate situation with the money-people and thought it would be helpful to just have Eleanor do it. That said, when he agreed to be filmed for the promos, he had no idea how difficult (or long) the production would be.¹ In the *Hearts of Darkness* commentary, Coppola says that he wants to communicate that, during the making of *Apocalypse Now*, he was really on-the-spot and scared.

When the documentary was first shown in theaters (after playing on television), Roger Ebert had this to say,

The film, seen late last year on Showtime cable, is now opening theatrically. It strips Coppola bare of

all defenses and yet reveals him as a great and brave filmmaker. It also reveals the ordeal he put his actors and crew through, on location in the Philippines - and what he endured at their hands... Dennis Hopper, his mind adrift on drugs, is unable to remember his lines and yet somehow improvises brilliantly. Marlon Brando, at \$1 million a week, turns up without preparation and engages in endless debates with Coppola about his character. Brando begins one scene and then wanders off while the camera is still running, mumbling, “. . . and that's all the dialogue I can think of today.”³



A million dollars of dialogue...

Crew of Two

HEARTS OF DARKNESS

Eleanor ran the camera and the sound was recorded by the man who did the rushes for *Apocalypse Now* (“rushes” are segments of raw recently-shot footage processed in a lab for the filmmakers to review during production). Eleanor actually sent her footage out with cinematographer Vittorio Storaro’s footage from the actual movie to be developed at the same lab. It would often take ten days to get anything back. Sometimes the film would come back scratched or messed up from shooting and then she would adjust accordingly. When Eleanor signed on, she didn’t even know how to work the camera—she read the manuals and immediately started shooting.¹ I can’t imagine trying to learn how to use a camera while recording such an insanely complicated production. Not to mention having to try to competently film the process of one of cinema’s greatest cinematographers. It’s no wonder that there were often problems like helicopters blowing the camera over or dropping the camera in the rice patties.¹

Technical problems aside, Eleanor also had to think carefully about what she decided to shoot. Each of Eleanor’s film magazines had about four minutes of shooting available. As production went on, she got better and better about finding the right moments and this is how we got some of the particularly interesting segments such as the conversation between Francis and Dennis Hopper on an upcoming scene. Eleanor says that this was probably the first time that a “making-of” was given complete access to a production.¹

Eleanor was pretty much the only woman her age on the production and she missed everyone back in Northern California. She began writing letters to her friends back home about her experiences on-location. They wrote back, “This is really interesting. Keep writing!”¹ When she started filming the production, she would take notes as sort of a “snapshot of the day,” so that she could make sure that all the footage would be organized. The notes and journal entries piled up and turned into a manuscript, which Francis read and suggested publishing.¹

Eleanor’s production diary would become *Notes on the Making of Apocalypse Now*. *Notes* is absolutely captivating to read. Here, we not only get a depiction of these amazing events, but a depiction through the eyes of someone who knows Francis Ford Coppola intimately. In her book, we can see how the creation of an iconic work of art bleeds into their marriage. The book talks candidly about their marriage issues during the production and many considered the book a little revolutionary in talking about personal marriage issues, but it embarrassed Francis.¹ In this series, I’m going to sort of gloss over the marriage issues from the book in this series for the sake of privacy, but if you are curious, I would definitely suggest you check out *Notes on the Making of Apocalypse Now*.

The Movie

HEARTS OF DARKNESS

When Francis took on the film, he thought that the project would be seen as heroic because of the risk he was taking to communicate his vision without studio interference, but the press saw things differently. They seemed to see a pretentious director whose recent successes had grown his ego to the point where he felt that he had the power to turn his back on the status quo.¹ The press was determined to report on every problem with the production they could. Francis felt that they were ridiculing him for what he decided to take on and he wondered why a movie like *Superman* would be seen in the press as more “prudent” to invest time in.¹ They made *Apocalypse Now* out to be a project for a “lunatic.”¹

This is not to say that there weren’t many problems to report on. There was the fact that Francis didn’t know how the movie would end and was constantly rewriting parts of the script during the production, not to mention the “storms, political unrest, and a cast that wasn’t always sure it was going to make it out of this adventure alive.”² That said, with a all the extremely long days in the jungle, explosions, deadly insects, and helicopter stunts, miraculously, there was no loss of life.¹



Fun Fact: Coppola's 'making a masterpiece' face is the same as my 'waiting for the bus' face.

The Documentary

HEARTS OF DARKNESS

After the production wrapped, they went back to San Francisco. Eleanor kept recording the post-production work, but now back in the States, things kind of petered out. She tried editing together a 30-minute piece on the production, but Francis didn't like it.¹ He didn't want to be the star of the documentary and Eleanor couldn't figure out how to edit the footage into something that doesn't have Francis as the center of attention.¹ So, they packed all the footage away into storage. They tried editing again about five years later, but it still didn't work. It wasn't until 1990, when two young filmmakers—George Hickenlooper and Fax Bahr—asked to make something out of the footage with their production company. The two filmmakers got a deal with Showtime who agreed to pay for the making of the documentary and Francis relented.¹

Hickenlooper and Bahr used Eleanor's diary/notes as the spine of the documentary. Eleanor worked with them to keep the documentary balanced—she had them remove some of the references to drug use to keep it from being too sensational.¹ Nevertheless, Francis was very embarrassed by the documentary. He thought he came across poorly and cringes when he looks back on himself speaking at Cannes in a “clearly exaggerated way.”¹ According to Eleanor (and Francis himself) Francis is easily embarrassed, which likely stems from having to move schools constantly as a child and having people make fun of his “effeminate” name.¹



My film is not about Vietnam... It is Vietnam.

The documentary, as amazing as it is, probably made the production harder for Francis. Francis is the type of person who needs to talk his feelings out in order to figure out what to do.¹ Eleanor thought that his creative process was so prominent that it made sense to record it. Often he would be going through such hardships on the movie, but when he would speak to Eleanor about how he feels like he is failing, instead of consoling him, she would say, “Wait, hold on. Let me grab my camera really quick. Say it again.” He later revealed that he just wanted her to tell him that everything was going to work out fine.

As mentioned in the video, Francis didn't make Hickenlooper and Bahr change much because he didn't want his ego to stand in the way of their creativity. That said, he thought that the documentary would just play twice on Showtime and that would be it.¹ It's interesting that Francis' sensitivity for creativity and being able to have an artistic voice lead to a documentary that is much less guarded than it should have been. Of course, there are issues with the accuracy of some of the events in the documentary, which I will try to clear up as they happen. Perhaps the main issue is how the fallout from Martin Sheen's heart attack is depicted, but that's a story for another episode. *

Department of Defense

'GUTS AND GLORY' BY LAWRENCE H. SUID

This is an excerpt (pgs 333, 334) of Lawrence H Suid's book Guts and Glory: The Making of the American Military Image in Film, which goes into more detail about the United States' Department of Defense's point-of-view concerning Coppola's request for American military assistance on Apocalypse Now.

Pg 333

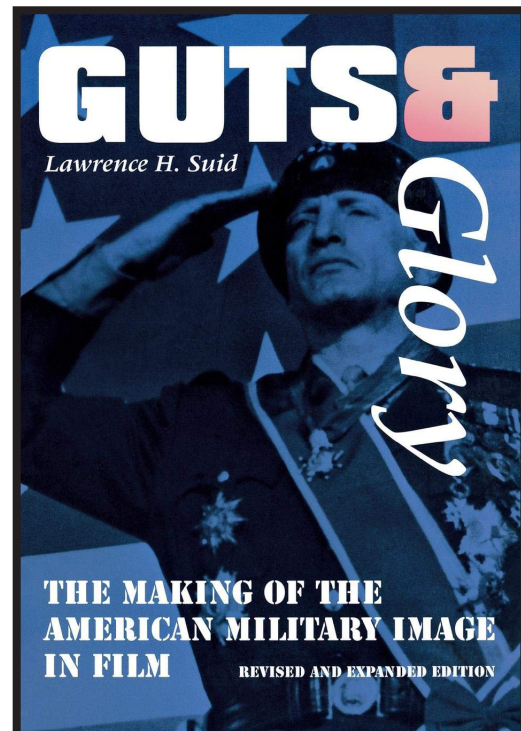
Coppola made his first contact with the Department of Defense to discuss his film when producer, Fred Roos called the Public Affairs Office on May 23, 1975, to say that he and the director wanted to come to Washington to discuss possible military assistance. In briefing him for the meeting, Norman T. Hatch, chief of the Audio Video Division, advised Assistant Secretary of Defense for Public Affairs Joseph Laitin that he and Don Baruch would first talk with Coppola, Roos, and their art director, Dean Tavoularis, to get "a better fix on their needs and expectations and we will also be able to present them with the facts of life and how to deal with us."

...

Pg 334

For several years, public affairs officials had believed the Vietnam War would make an attractive setting for a good action-adventure movie that focused on soldiers doing their

assigned jobs professionally. They hoped that such a film would avoid the political issues of the Vietnam conflict, but they also recognized the inevitability that any film about the war would



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present negative as well as positive aspects. With this in mind, Baruch sent the script Coppola had left to the Army Office of Information, acknowledging "that there will be many things that the Army will not like in the script." Nevertheless, he advised the service that it had the opportunity "to present factual corrections and recommendations to put the story in proper perspective." Since Coppola had indicated he would make the film under any circumstances, Baruch suggested that the Army work with him

Department of Defense

'GUTS AND GLORY' BY LAWRENCE H. SUID

"towards preparing a final script that will be an honest presentation," whether the pentagon ultimately agreed to provide assistance or not.

Laitin recalled that when he met with the Army chief of information, Gen. Gordon Hill, the general told him that the service had no intention of cooperating with Coppola. Laitin expressed some irritation to Hill because he thought that he was supposed to make the final decision. Nevertheless, he recognized that since the military apparently felt so strongly about the story, he would have had a hard time overruling the service, "the myth about civilian control of the military notwithstanding."

General Hill later said the script contained "simply a series of the worst things, real and imagined, that happened or could have happened during the Vietnam War." In the Army's formal response to Baruch's memo, Hill informed the Public Affairs Office that the service found little basis for discussing assistance: "In view of the sick humor or satirical philosophy of the film, it may be useless to point out individual shortcomings, but there are a number of particularly objectionable episodes which present the Army in an unrealistic and unacceptable bad light." These included scenes showing U.S. soldiers scalping the enemy, a surfing display in the midst of combat, an officer obtaining sexual favors for his men and later smoking marijuana with them, and the Army sacrificing troops so the command could say that they were keeping a particular road open. Hill paid special attention to the Air cavalry attack

on a Vietnamese village and the commander's organizing a surfing display, which he considered "ridiculous and in effect shows another Army officer as a madman." He found the officer's leaving playing cards on Vietcong bodies to be "repellent and uncivilized." *



"Death Cards."



"Lets Charlie know who did this."

Department of Defense

SCRIPT "ISSUES"

Surfing



Sexual Favors



Pot Smoking



Department of Defense

SCALPING IN JOHN MILIUS' '69 DRAFT

4.

(Cont.)

of birds and bushes. All of them have long savage-looking hair - bandoliers - flak jackets - shorts and little else. They wear montagnard sandals or no shoes at all and their bodies and faces are painted in bizarre camouflage patterns. Some of them search the bodies - quickly and mechanically. Another in the foreground grabs two dead along by the hair, pulls his knife and starts to scalp them.

TRUCK PAST to another who takes a packet from one of the men's pack. He WHISTLES - others turn around. He smiles, opens the pack, removing large balls of hash-hish about the size of his fist. They all smile and search the other bodies frantically - while he throws the dope up in the air and juggles with the chunks. Another man scurried down the line grabbing weapons which he throws into the swamp. The SOLDIER with the shotgun who started the fight walks up - we SEE he has Lieutenant's bars on his ragged flak jacket. He kicks one of the men and motions toward the swamp.

LIEUTENANT

Throw 'em in.

The men quickly start dragging the bodies off while the Lieutenant moves towards us.

DISSOLVE TO:

FULL SHOT JUNGLE CAMP SOLDIERS

The soldiers walk out of the trees along a river bank. PAN TO REVEAL a fortified encampment, built around the ruins of a former Cambodian civilization. Stone lions, barbed wire, cracked pyramids and sandbags mark the fort.

CLOSE SHOT GATE COLONEL

Next to a massive stone lion which forms part of the gate a man's head and shoulders LOOM into foreground. He wears a green beret and he has close-cropped gray hair and a tough jutting jaw. As the weird patrol comes in, the Lieutenant raises his hand and gives a V sign. The man in foreground raises his and returns it.

PULL BACK and track around to REVEAL the man has his arm around a small montagnard girl. He is COLONEL D. KURZE - very tough - wears a grizzly moustache. His rank is denoted by the tarnished silver eagles pinned onto his flak jacket. He has on a pair of psychedelic sunglasses made from cemented together every possible shade of glass into a fractured kaleidoscopic pattern. We cannot see his eyes.

Department of Defense

LETTER AND PRESS RELEASE

Now, I'm not super sure what the deal was back in the 70s, but it seems strange that Coppola, Roos, and Frederickson thought that it would be possible to get support from the United States Department of Defense for *Apocalypse Now*. My understanding is that you would need to make something pretty close to a propaganda/recruitment film to get any support from the US military.

What's interesting is that *Apocalypse Now* was made so close to the time of the Vietnam War, so you could imagine that the US military, which was being criticized by the film alongside the war itself, was likely full of top officials that were responsible for what went on during such an unpopular war. As you'll find out later in this series, this wouldn't be the last time that the production would attempt to get assistance from the US military.

These excerpts of Grey Frederickson's letter to the US Department of Defense and Press Release are featured in Peter Cowie's book *The Apocalypse Now Book* and are currently archived at the American Zoetrope Research Library.

The Apocalypse Now Book by Peter Cowie (pg 14):

Letter: "The story is set in Vietnam in 1968. It is about the demoralization wreaked by the Vietnam war on the young Americans who reluctantly served in the most unpopular war in US history. Nothing in it is derogatory to the Vietnamese nor American people, although its effect would be to question certain once-popular values and attitudes that made the Vietnam war possible."

Press Release: "The project budget is \$13,000,000 ... Preparations and construction will take about 3 to 4 months. Actual filming, desired to start January 1976, may take anywhere from 4 to 6 months ... Principal stars will be Marlon Brando, Steve McQueen or Clint Eastwood, James Caan, Yves Montand and Maria Schneider . . . There will be a staff of 65 foreigners plus about 500 Filipinos. As much as 2,000 local technicians, bit players and other talents will be hired . . . Location for the filming have not been finalized."



"You can be my Wingman anytime."

Selected Comments

APOCALYPSE NOW



Cheddar Cheese

To me one of the main things that makes this movie great is atmosphere..I dont know if you can make it, or buy it, but most of the greats have it..Star Wars has atmosphere.Other worldly atmosphere.The original Halloween has it in spades.Their sequels do not..The Shinning.The Wizard of Oz.The 1978 Superman..It's like magic..



Jeremy The Conqueror

This is an awesome series, which I think is going to be the definitive history of Apocalypse Now. You mentioned that you'd take note of the comments to cover things in later episodes. One thing I don't think that's been fully clarified (and I've done plenty of reading about this, my all time favourite movie) is why there are two endings, which leave the viewer with greatly different interpretations of the meaning or intent of the movie. The black void with strange aural tonalities over titles and credits, and the destruction of Kurtz's compound with impressionistic visuals and music. I've heard that one is the original 70mm release and the other is 35mm, but that makes no sense. Why alter the message of the film based on such an arbitrary rationale? The difference is, PBR Streetgang calling in the air strike and the killing of all Kurtz's followers, versus Willard leaving the camp with the Kurtz legacy intact. Maybe it's a quirk or oddity, but I find it hard to think that Coppola would be silent on such a strange choice. Can you tell us, please CT?

CinemaTyler: They were actually required by law to remove the temple that they built for the film, so they thought that it could be interesting to blow it up on-camera for a possible ending. One of the original ideas was to end with Willard meeting Kurtz's wife and son in America after the events of the film. Coppola said that he wanted to look toward a future without war, so he had Willard drop his weapon and Kurtz's army would follow and drop theirs. Coppola thought that it would ruin the ending if an air-strike came and killed everyone. More detail to come in a later episode!



Selected Comments

GEORGE LUCAS



Bro Vado

Well, George Lucas certainly has never come back after directing Star Wars. I don't think he'll ever make another small art film.



RuyLopezQB6

He won't be allowed to without getting criticised. People say he's not experimental or artistic because SW is too commercial, and then they say he's too commercial to be experimental.

I guess he is doing his own stuff and showing it to his friends. That was his plan after selling LF.



Rafael Andrade

Let's be honest, George couldn't make half the movie Coppola did even if his life depended on it.



RuyLopezQB6

He can't win; makes commercial movies (that he's not really passionate about) to get the bread to set up his company and get independence (not to mention change cinema forever) and gets criticised because they aren't commercial enough, and gets called a hack and not experimental, not arthouse because the movies are too commercial and mainstream.



Louie And Tommy's Discount Editing Palace

I wish Lucas would give directing another shot. American Graffiti alone is a testament to the guy's talent. I mean, what the hell else do is he going to do? He already sold Star Wars.



RuyLopezQB6

He has the money to make the movies he wants and show them to his friends, or not. He doesn't need to make a commercial release and get criticised. He sold SW to spend time with his family, and secure the future of LF employees. But I agree, wish we had more of his content. Arguably one of the few writer/director/producers who totally revolutionised cinema and media.

Selected Comments

GEORGE LUCAS



Jack McKee

Your research is stellar. I thought I knew the whole story, but I hadn't even scratched the surface. I find myself rewatching your videos over and over, they're just crammed with information. What are your thoughts on Lucas and Coppola's "Commercial vs. Personal Films" mentality?

In the case of Lucas, he seems to prefer filmmaking as abstract montage, in the editing room, alone (which is how he started out at USC—compare this to, say, Spielberg, who started out commanding the neighborhood kids as a general with a super 8mm camera, and grew to be a director who seems to most enjoy directing on the set, with collaborators—or to Coppola, who began in theater and adores actors). But Lucas never made those abstract "personal films," and seemed to try to adapt Star Wars into a personal film in method, if not content, by making the prequels in the edit room and doing as little actual writing/directing as possible. He has enough money to do whatever he wants, but he doesn't do what he claimed to want most.

In the case of Coppola, he never had the money and seemed to always be taking director-for-hire gigs to pay the bills. Most of those weren't good, but his masterpieces (*Godfather I/II*, *Apocalypse Now*) tend to be in this camp, rather than personal films. His eventual, late personal films (*Youth Without Youth*, *Tetro*, *Twixt*) aren't very well regarded.

It seems to me that the best work tends to be a commercial premise with an artistic touch, but I'd love to hear your thoughts. It's a fascinating, lifelong quandary these two directors share: wanting just to make these great personal films, but spending all their time making great commercial films.

CinemaTyler: Thanks! I remember seeing an interview with Coppola from the 90s where he talks about why so many sequels were being made. He said that the Hollywood film industry is like fast food—they are making a product for the purpose of having you return to it (the franchise or type of story) over and over again. He also said that the industry is much less interested in making something new and different that aims to progress the art of cinema. I believe he extended this to screenwriters and critics—struggling screenwriters are trying to emulate the movies that have done well and critics don't want anything new because they would have to say whether it's good or bad.

Personally, I liked *Tetro*, but it's certainly not *The Godfather* or *Apocalypse Now*. The funny thing is that *Tetro* came across to me like Coppola trying to make an "art film" like the art films that he has seen as opposed to doing something new and experimental. I think that A24 and Killer Films are making great arthouse/experimental films, but it would be really cool to see someone like George Lucas start self-funding his own experimental films under a pseudonym. I mean, he certainly doesn't seem to have a shortage of insane names in his head.

Selected Comments

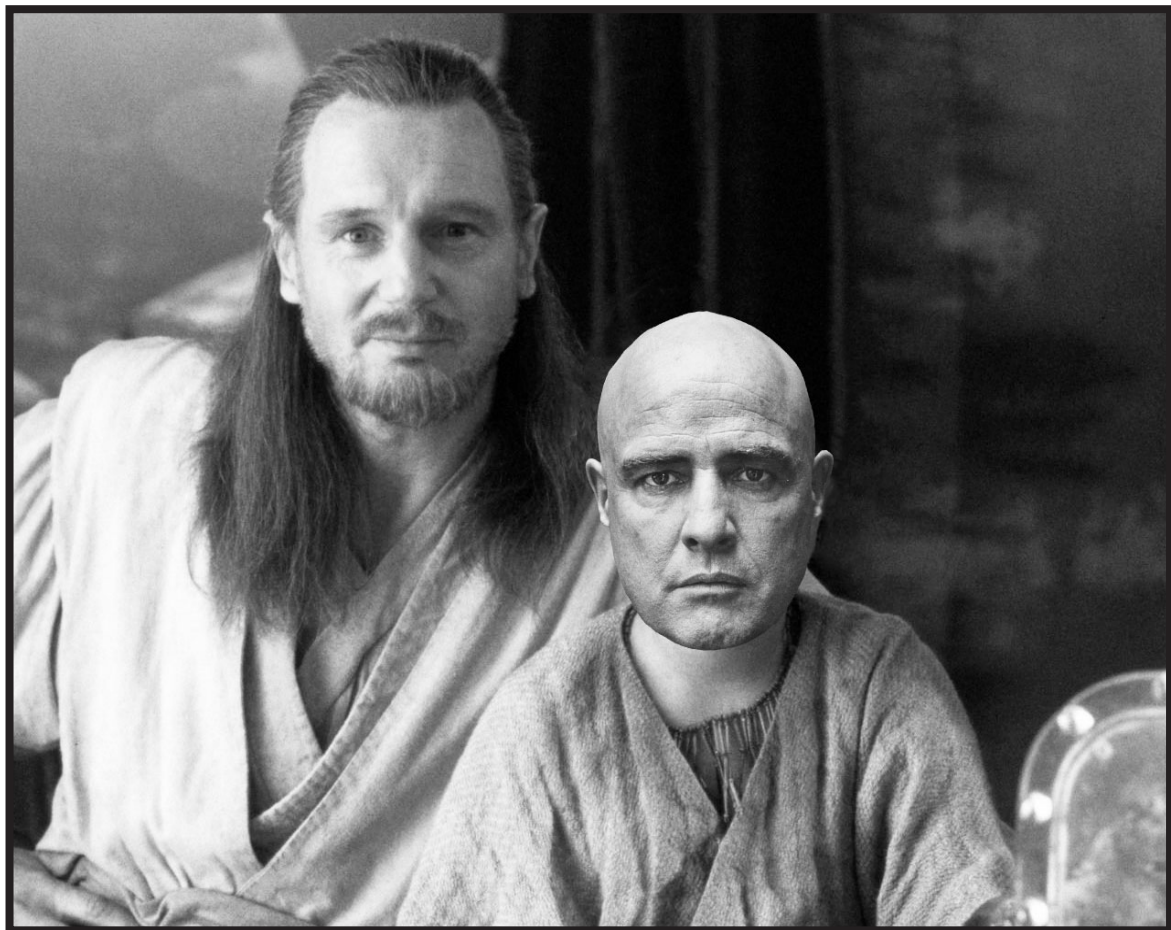
STAR WARS



Ross Webster

Oh, you like Col. Kurtz?

Well, in the prequels you get to see him as a little kid.



“Are you an assassin?”

“I’m a Jedi, sir.”

“You’re a scruffy-looking nerf herder sent by grocery clerks to collect a bill.”

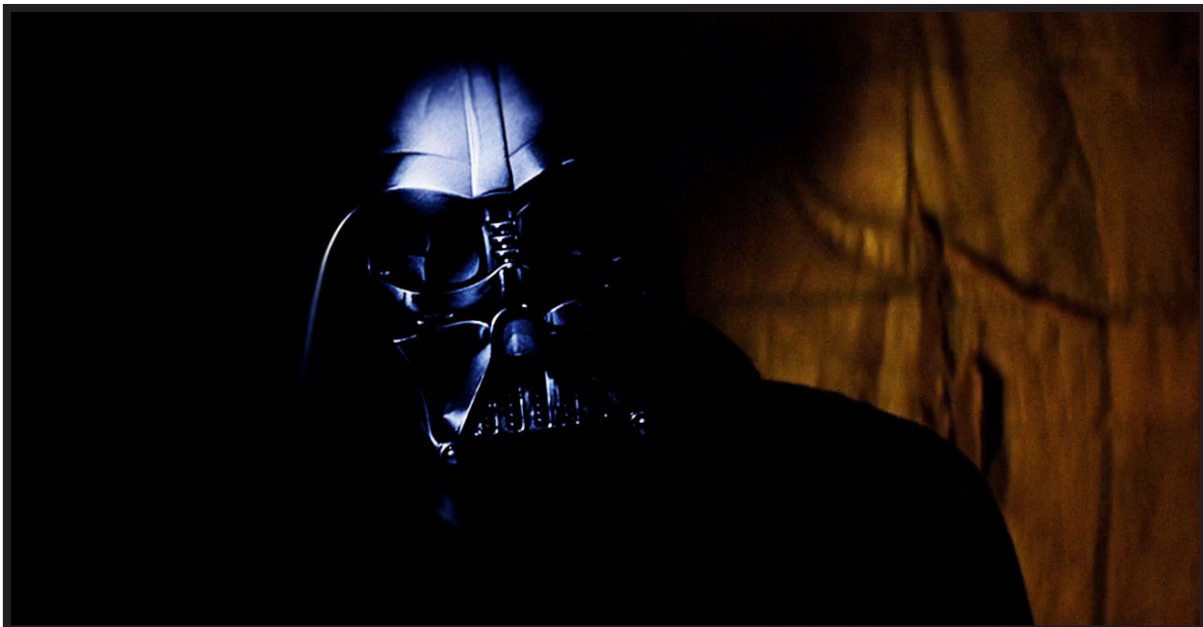
Selected Comments

STAR WARS



Michael Andre

Love this Making of. BTW, Apocalypse Now IS the real sequel to Star Wars - NOT Empire Strikes Back. Darth Vader was never Luke's father. That's soap opera rubbish. Swap out Luke Skywalker for Martin Sheen's character and Brando's Kurtz for Darth Vader. Luke searches for Vader finds and kills him and is personally tormented for the hate which drove him to relentlessly and single-mindedly pursue that course of action, so he must redeem himself to become a true Jedi. Obviously it's not the whole sequel but its a significant story thread. Luke's actual father (the one constantly referred to in the '77 Star Wars) was noble and an idealist. His Uncle and Aunt hid that from Luke, which only serves to intensify the drama. In the final hangar scene in Star Wars, crucial seconds have been cut from the film (only R2D2 being raised up in the background creating a jump-cut gives you a clue to the 'missing' footage). Fucking with canon is NOT cool. Think about it. How psychologically authentic would that have been. That's what we got in the brilliant Apocalypse Now.



Selected Comments

STAR WARS



Farrell McGovern

What an awesome video! I've been a big fan of cinema and fascinated by Apocalypse Now since I first saw it in 70mm many years ago. The connection with Lucas is pretty wild, what if George Lucas did Apocalypse Now...that is just a mind-blowing concept...and, it has happened, in a way...

There is a Star Wars novel called Shatterpoint by Matthew Woodring Stover. Its main character is Mace Windu, played in the movies by Samuel L. Jackson. He is sent to a Jungle planet with two missions, one to bring back, dead or alive, his former Padawan, now Master Depa Billaba who had been sent to the planet to train the rebel fighters there, which is now the official reason why Windu is going there, but is the cover mission for the extraction of Billaba. Yes, it is Heart of Darkness/Apocalypse Now in the Star Wars universe.

It's a fun read when you know the background that it is based upon...and hearing that Lucas nearly directed Apocalypse Now is really just too much synchronicity for my liking!

Thank you for making this!



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M

Michael Hall

Great, informative job as always. One item that I'll take slight issue with: Lucas' original vision of APOCALYPSE NOW as depicting a struggle between primitive Davids armed with slingshots versus the technological Goliath of the American military has been more likened to the section of RETURN OF THE JEDI featuring the Ewoks than to the STAR WARS series in general. I have no idea how that would have worked with a much cheaper film shot on location documentary-style, but feel pretty confident in suspecting that Fate still deserves our thanks that Coppola eventually took on directing (and re-writing) the film himself.

SOURCES

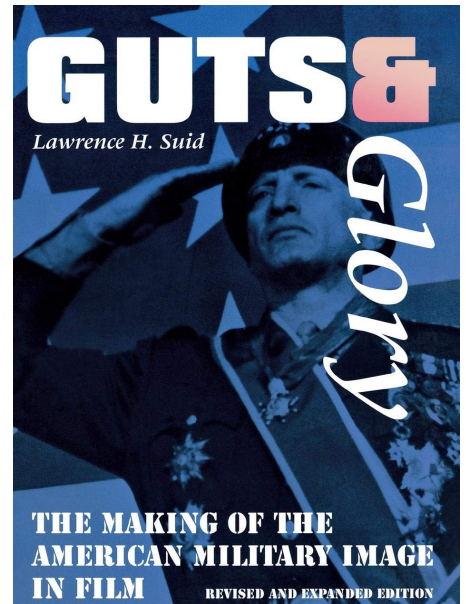
Guts and Glory: The Making of the American Military Image in Film

by Lawrence H. Suid

The Apocalypse Now Book by Peter Cowie

Endnotes

- 1 *Hearts of Darkness* audio commentary with Francis Ford Coppola and Eleanor Coppola.
- 2 *Hearts Of Darkness* goes downriver with the creators of *Apocalypse Now* by Noel Murray
<https://bit.ly/2qEF8Wmv>
- 3 “*Hearts of Darkness: A Filmmaker’s Apocalypse*”
by Roger Ebert (January 17, 1992)
<https://bit.ly/36phXyt>



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| David H. Adler | Make Stuff | Steven Medcraft | |
| Dennis L Garling | Make This Movie | Taylor DeLuca | |
| Denys Holovyanko | Mark Suggitt | Thomas Zenker | |
| Dianne Knudsen | Markus Ploeckl | Tom Sheard | |
| Dillon Norton | Marshall Crawford | Tom Xia | |
| DrifterSoul | Martijn Wernaert | Travis Simons | |
| Fabian Gordon | Martin Forchemer | Tyler Simpson | |
| Frank Kuo | Matt Finnegan | Ugis Olte | |