

Making Apocalypse Now

Episode 23: Marlon Brando



Forward

By **CINEMATYLER**

Thanks so much for your support! I have to admit, when I first read all the crazy stories about Marlon Brando on the set of *Apocalypse Now*, I thought he was trolling everyone because he was annoyed that Coppola lured him to the Philippines with a sum of money that he couldn't refuse. But the more I looked into Brando's life leading up to *Apocalypse Now*, the more I realized that his passion for acting had nearly evaporated. Yet, strangely, there was still a part of him that wanted to succeed in the role.

In the Dick Cavett interview from 1973, he said that he thought of acting not as an art but a craft. He was like a skilled carpenter doing a job for someone and nothing more. He didn't particularly like acting or, at least, what the industry had done to it. Here was an opportunity to

do 15 days of work and not have to do anything for the rest of the year.

My theory is that, while he didn't want to be there, he also had enough pride to not want to come all the way out to the Philippines to play a role that he thought was ridiculous. Part of me wonders if the anticipation surrounding *Apocalypse Now* made him realize that more people might actually want to see this movie than usual and he didn't want to embarrass himself. Maybe not, considering that he made a million dollars every single day while working on a *Superman* movie shortly after working on *Apocalypse Now*. I have to say, it is strange making an episode that I know the subject would hate (though I did make all those Kubrick episodes!).

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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?



Marlon Brando:

The Mega-Star. Brando's career leading up to *Apocalypse Now* left him jaded with the industry and acting in general. With a string of paycheck movies under his belt, Coppola would offer the biggest paycheck yet for the least amount of work. Coppola wasn't sure what he wanted to do with the character that the entire story led to. Could Brando save the ending of the movie?



Jerry Zeisler (Assistant Director):

The Left-Hand. Along with playing one of the most mysterious characters in the movie, Zeisler would assist Coppola in completing his vision. He would give everything to the project, including giving up his chance to rest by staying behind during the hiatus to make sure the production was getting back on its feet.



Vittorio Storaro (Cinematographer):

The Genius. An Italian cinematographer apprehensively accepts perhaps the most important role on this team—capturing the images that will tell this epic story. A true student of light and color, Storaro must bring these grand ideas into reality. Failure would bring a potential end to Coppola's career. Can he do it?

The Kurtz Sequence

MILIUS 1969 DRAFT

What follows is a summary of the Kurtz section of John Milius' 1969 draft of the script.

At night, the patrol boat comes across a run down and deserted village. The trees stretch out making a canopy over the river and the boat sails under it. There are various strange birds and a huge snake hanging on a limb of a tree. They see something on the bank up ahead.

They turn on the boat's searchlight and catch a small glimpse of something on the bank ahead that turns out to be a human skull on a post with a pile of skulls at its base. Early morning mist hangs on the water as they see another post with skulls on the other side of the bank. Lance fires his twin fifty calibers at the pile of skulls and they explode with shrapnel—they were rigged with Claymore mines.

Willard says that this isn't Charlie's work as he checks the orders given to him at the Do Lung bridge. It tells him the code to radio for air support.

The patrol boat crew catches small glimpses of shapes scurrying in the distance. Willard tells them not to fire because they could have been killed ten minutes ago. The boat emerges to a large clearing with a beach and a hill leading up to stone lions and a fort. The boat pulls up to a crumbling dock.

They exit the boat and a voice over a loudspeaker tells them to throw down their weapons. They do. Montagnard men, white men, and some women emerge from the jungle with guns. They are savage looking.

From the gates of the fort comes Kurtz wearing a tattered green beret, flack jacket, and loincloth. Willard tries to lie about who he is but Kurtz knows. Kurtz has the patrol boat crew tied up and has Willard follow him into the fort.

Kurtz pats the head of a young child who is chewing on a human hand.



Kurtz informs Willard that the patrol boat crew will be held in the dungeons until he decides to kill or convert them.

They pass a wrecked helicopter that has been converted to a gunner's nest. Willard recognizes the man at the large gun as Captain Colby. Kurtz notices Willard's recognition of Colby as confirmation that Willard too is an assassin sent to

The Kurtz Sequence

MILIUS 1969 DRAFT

kill him. Kurtz shows Willard how impenetrable his fortress is.

Kurtz shows Willard a large amount of drugs his men have captured, which is enough to finance his operation for a long time. They also come across some men chained to rocks. One of the men is dead and Kurtz tells his men to feed the dead man's body to the old people in the camp.

Kurtz has his prisoners starve to death rather than shoot them saying that they don't expect to be fed. Kurtz points to a monk who has not eaten in three days.

Nearby a group of bandits sleep by a wall and Kurtz says that they have been following the shade from wall to wall without complaint for seven days and asks Willard if he understands their patience. Kurtz points to a chamber with bamboo barred windows where his concubines are. They are women who never see the light of day—they eat, sleep, and bear children, yet they are content.

Kurtz goes on about his philosophy. Willard tells Kurtz that he has men in helicopters coming to get him and Kurtz says he is not afraid. Kurtz takes Willard to a trench of poisoned punji stakes and tells Willard that, if they are ever overrun, he and his people will kill themselves in the trench.

Kurtz tells Willard that their patience can outlast the Americans and when their empire collapses, Kurtz' people will emerge.

One of Kurtz' American lieutenants tells him that it is time to prepare for the air-strike. Kurtz decides to spare the patrol boat crew who is in the dungeon

smoking weed. He tells Willard that his army holds an air strike for a light show every so often.

Kurtz' army gets high as they watch a napalm drop during the night.

Kurtz, his men, and Willard move through a jungle trail. They find that a small village where their elder warriors live is now empty. They find some NVA sandals.

Kurtz talks to a sergeant in front of the fort who says that he heard a brief firefight and that some of the men didn't come back. Kurtz checks the perimeter and comes back telling his men to throw up the barricades, arm the claymores, and make peace with God. The men prepare for battle, which includes doing large amounts of drugs.

Colby brings the patrol boat crew out of the dungeon. Kurtz gives Willard a gun and dares Willard to kill him. Willard refuses.

Willard says that they can get away, but Kurtz calls him crazy. Kurtz orders the rest of the prisoners to be killed and fed to the men.

At a Viet Cong camp, an officer tells his men their battle plans with a crude model of Kurtz' fort.

At the fort, Kurtz gives a speech to his men.

Intercut with...

At the Viet Cong camp, the colonel gives a speech to his men.

*Kurtz says 'This is the Apocalypse - Now!'

The Kurtz Sequence

MILIUS 1969 DRAFT

At the fort, mortars and rocket launchers fire.

At the NVA camp, their artillery fires.

Kurtz and Colby prepare tapes to play over the loudspeakers.

The patrol boat crew readies themselves to fight.

Kurtz spots the NVA soldiers amassing and calls out for the mini-gun.

A sergeant laughs and fires the mini-gun at the NVA ripping them apart.

Kurtz tells Colby to set off the napalm and Claymores.

The NVA pushes through the wire, claymore blasts, and pools of napalm.

The NVA and Americans yell obscenities at each other.

The Doors' "Light My Fire" begins to blare over the loudspeakers.

Clean's gun jams and he is stabbed with a bayonet and strangles his assailant before dying. Lance is killed in crossfire.

The NVA make it inside the fort and are met with women and children who attack them. Kurtz flicks a switch and blows up the whole north wall of the fort. Kurtz runs out with an M-16 and gets the jump on some NVA preparing a machine gun mount. He kills two and gets the third in a quick draw with his pistol.

Kurtz and some of his remaining men are surrounded. Kurtz shoots until his gun jams, stabs with his bayonet until it breaks, then hits his enemy using his rifle as a club. Kurtz disappears in the smoke from an explosion.

Colby, several Montagnards, Willard, and Chef retreat, jumping into trenches filled with M-16s and flamethrowers.

Fade to black.

Vultures circle overhead. Colby, Willard, and Chef are among the few still alive. Chef mentions that the NVA retreated.

Willard finds Chief sitting on a pile of corpses.

They look at Lance's dead body when they hear American helicopters overhead. Willard says that they are coming to take them back and fires an entire clip from his M-16 at the helicopter.

The helicopter frantically flies away. Willard and the others laugh maniacally as they fire their guns into the air.

The End.

The Kurtz Sequence

COPPOLA'S 1975 REWRITE

Coppola's 1975 rewrite was a lot more complex than Milius's 1969 draft. Here, we see how Coppola incorporates deeper themes and many ideas that didn't make it into the final film.

The P.B.R. crew moves upriver in a trance, encountering hundreds of passive Montagnard natives, making them think about how primitive their boat looks now.

Willard and his crew approach a wall of Montagnard natives in canoes, standing weaponless, and are allowed to pass through in a ritualistic way, with the natives silently following along the riverbanks.

Willard observes through binoculars, the fortified encampment of Nu Mung Ba, marked by signs indicating a Special Forces mission and a motto of "Apocalypse Now," and spots a wildly dressed individual waving frantically at the P.B.R., leading to Willard announcing they've been attacked. This is Moonby, an eccentric Australian.

Guided by Moonby, Willard and his crew navigate their P.B.R. to a dock and see a scene of a recent battle and destruction, encountering corpses and fires. The Australian, revealing himself as a deserter from the Royal Australian Regiment, joins them on the boat.

Moonby, interacting with Willard and his crew, is happy when he is given a cigarette. He cryptically

comments on Colonel Kurtz, indicating that one does not talk to Kurtz but listens to him, acknowledging his role in keeping the natives at bay. Moonby explains the natives' aggression as a desire to keep Kurtz from leaving, reveals his Australian heritage with a desire to go to California. He admires Kurtz for profoundly impacting his perspective.

Moonby describes Kurtz as extremely dangerous and talks about how Kurtz initially wanted to execute him for desertion. Moonby believes Kurtz spared him because of his hidden stash of valuable drugs in the jungle, which led to Moonby becoming one of Kurtz's disciple. As Moonby shares these insights, Willard is preoccupied, scanning the fortress through his binoculars, seeing men huddled over food.

As Willard sees the entrance to the temple adorned with shrunken heads, he says that Kurtz may have descended into madness, which Moonby disagrees with. Willard decides to go ashore to confront Kurtz, instructing his crew to come armed but to keep a low profile. Moonby, acknowledging Kurtz's anticipation of their arrival, leads Willard and his crew towards the temples.

Willard and his crew encounter a group of heavily armed and primitive-looking Montagnards and a few pale-skinned men, leading them to a skinny American named Colby, a Special Forces officer under Colonel Kurtz, who is stunned into near silence by their meeting.

Willard promises to take Colby back, but Colby seems torn between loyalty to Kurtz's plans and the desire to escape, until he becomes agitated and

The Kurtz Sequence

COPPOLA'S 1975 REWRITE

scared when he realizes Kurtz is present.

Willard meets Colonel Kurtz, who is visibly ill and adorned with tribal ornaments and military insignia. Willard is surprised, but the interaction moves from formal to something more casual and Willard shares a joint with Kurtz's men as part of a ritual.

Willard claims that he and his men came to the camp looking for supplies, but Kurtz seems to know the truth. Willard puts his handgun on the ground as a sign of trust, but Kurtz picks it up and shoots a man with it and then leaves.

Chef is concerned about the threat from the Viet Cong and Willard reveals to him that his mission is to assassinate Kurtz. This is where we get the line that ended up being said by Colby and then cut, about only feeling nothing except recoil when killing. Chef is freaked out and urges Willard to kill Kurtz.

At night, Willard goes inside Kurtz's temple while Chef and Lance wait outside. Willard finds Kurtz sleeping in a chair surrounded by strange decorations. Moonby is there and warns Willard not to wake Kurtz, but it is too late. Kurtz tells Moonby to leave.

Kurtz mutters to himself that he plans to kill Moonby, but he's only kept him alive because he's a good medic. Willard warns Kurtz that they're about to be attacked by NVA soldiers. Kurtz agrees and rants about how the enemy fights with guts, while they fight with machines and fire. He mentions planning a major airstrike, comparing it to a "lightshow," and quotes a song by The Doors.

Willard agrees with Kurtz's plan, calling him crazy. Kurtz insists his mind is clear but his soul is mad. He then collapses from pain in his stomach. Willard checks the wound while Chef, outside, urges him to kill Kurtz. Kurtz asks for morphine, and Willard gives him an injection.

Kurtz, in pain, tells Willard it would've been pointless to shoot himself since he's dying anyway. He refuses more morphine and asks for water, but Willard says he can't have it after the drug. Kurtz says the truth is that Willard was sent to kill him, but hasn't done it yet, asking Willard if he knows why.

Kurtz laughs and tells Willard that his mission is pointless, just like those who sent him. He says that no one knows what they're doing, except for him. As the drug takes effect, Kurtz asks for water, but Willard refuses. Kurtz accuses him of interfering with his plans and drinks water from a canteen, claiming it contains Moonby's acid. He then throws the canteen to Willard, telling him to drink it and experience a total war like never before. Outside, Chef is terrified while Lance is stoned.

Chef doubts Lance will act. Kurtz rants about napalm. Willard, holding morphine, listens as Kurtz says to survive the jungle, you must become a cannibal. Willard injects himself, questioning how they got there. Kurtz says it's because they lie, and Willard agrees.

Willard drinks more LSD-laced water. Kurtz rants about airstrikes and napalm, and Willard agrees to "exterminate" the enemy. Chef, terrified, enters

The Kurtz Sequence

COPPOLA'S 1975 REWRITE

with a bayonet and urges Willard to kill Kurtz. Chef charges at Kurtz, but Willard shoots him. Lance fires at Chef, killing him. The song Light My Fire by The Doors plays loudly as flares light up the sky. Huge loudspeakers, surrounded by concertina wire, blast the song toward the enemy. Savage-looking, drugged-up men with bayonets wait, preparing for battle.

A rocket lights up the sky in a hallucinatory display. A soldier watches in awe while another whispers "napalm." Willard emerges from the darkness like a powerful warrior, as everyone kneels or salutes him. Lance waits with weapons, his face painted. Artillery blasts the fortress as mortars, rockets, and flamethrowers fire, creating explosions of color and destruction.

Music blasts from loudspeakers. Soldiers set up a rocket launcher as explosions go off around them. Willard sees North Vietnamese forces approaching through an infrared scope. A sergeant fires a mini-gun, tearing through the enemy, until he's killed by a shell. Willard is exhilarated, saying "Napalm."

Colby sets off napalm explosions as NVAs are lit up like fireworks. Kurtz chants "Claymores." Explosions, music, and screams fill the air. The NVA charge through flames, reaching the walls as flares light the sky. Both sides clash brutally, with Willard stabbing and shooting attackers as bodies fall around him.

Willard triggers a claymore, killing many enemies. Lance is caught in crossfire, firing one last burst before falling dead. Moonby runs into the jungle. Willard calls for an airstrike and continues fighting. Kurtz watches as invaders swarm,

triggers explosions, and cocks an M16 as the gates collapse.

Kurtz surprises a group of Viet soldiers, killing them and firing into the crowd until his gun jams. He grabs a rifle and fights, but the airstrike hits, destroying the temple and killing Kurtz. Willard sees this and follows Kurtz's dying trail into the jungle. Kurtz tells Willard to go away and hide.

Kurtz tells Willard he's going back to the jungle to die, but Willard insists on taking him back. Willard carries Kurtz's bleeding body through the jungle to the boat. The scene fades to morning, where the temple is in ruins, bodies lie everywhere, and a few survivors sit among the devastation.

Willard finds Lance's body among the dead and calls him the tragedy of the war. The boat moves slowly down the river with Colby steering and Kurtz delirious. Montagnards pay their respects, while Clean fires into the air. Kurtz tells Willard not to scare them and asks if he understands. Willard looks at him, and Kurtz smiles faintly.

Kurtz reflects on his ideas, country, wife, and death. Willard tells him he's taking him back. Kurtz whispers, "The horror, the horror." Helicopters approach, and Colby spots them, identifying them as Medevac, coming to rescue them.

Willard stares at the sky as the helicopters arrive. Colby confirms Kurtz is dead. Willard empties his M16 at the rescue helicopter, and Colby joins in. The helicopters retreat as Willard reflects on his return to the world before the fall of Saigon.

The Kurtz Sequence

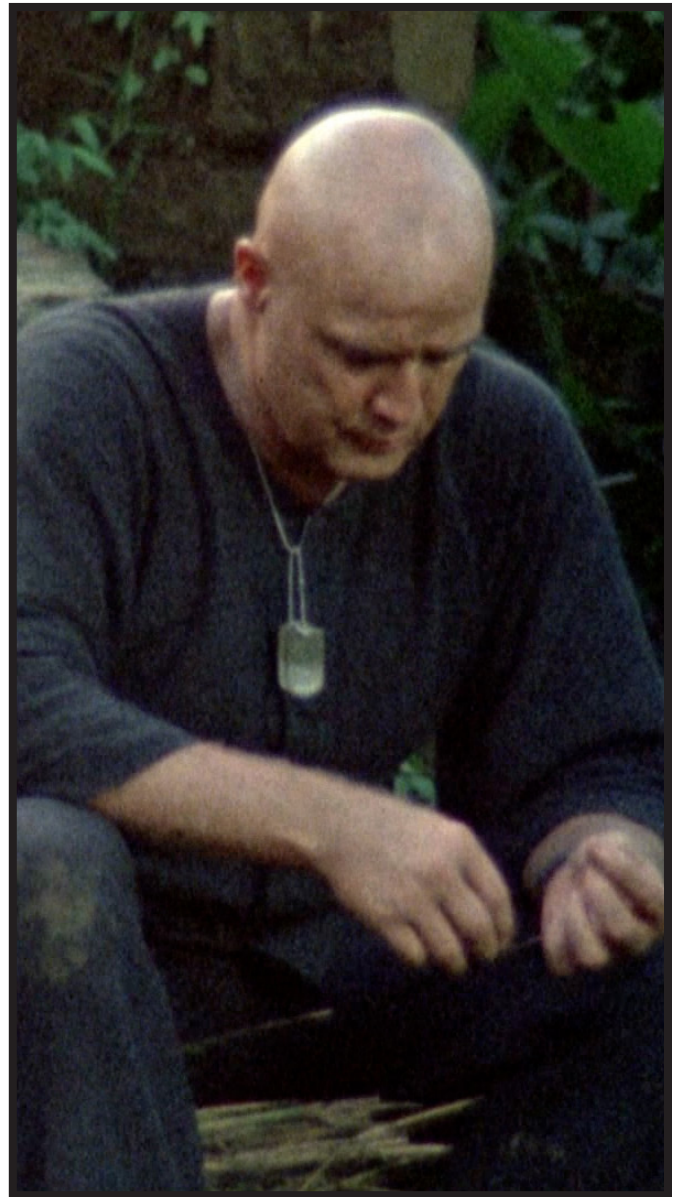
COPPOLA'S 1975 REWRITE

Willard reflects on never answering questions about Kurtz, keeping most of his papers, and delivering personal letters to his wife. He recalls watching the fall of Saigon on TV. Years later, Willard, now a civilian, visits Kurtz's wife at her home. She welcomes him inside, and they sit together, surrounded by pictures of Kurtz.

Kurtz's wife asks Willard if he knew Kurtz well, and Willard speaks of his admiration for him. She reflects on how she knew Kurtz better than anyone. She expresses her grief, saying she'll never get over his death, but will always remember him. Willard agrees, sharing in the memory of Kurtz.

Willard confirms he was with Kurtz when he died. Kurtz's wife asks what his last words were. Willard hesitates, remembering that day. In his thoughts, he hears Kurtz's last words: "The horror! The horror!" Willard tells her that Kurtz spoke of her. The scene transitions to a cocktail party, with Willard among the last few guests.

Willard stands alone on the deck of the boat as the guests depart. The scene shifts to the P.B.R. floating down the river, with Kurtz's body, Colby, and Willard aboard. The Doors' "The End" plays as the movie concludes and the credits roll.



Selected Comments

DENNIS HOPPER



@MortonGoldthwait

My favorite Dennis Hopper story is when his son asked, "Dad, why did you act in Super Mario Brothers?"

Hopper got a little misty eyed, put his hand on his son's shoulder and said, "I did it so you could have shoes."

His son replied, "Dad, I don't need shoes that badly."



@acetate909

An actual true story about his dad is kinda interesting. Throughout his life Dennis would tell people or journalists that his father was a farmer but at the end of his life in a semi death bed confessing he admitted that his father was in the CIA.



@joejones9520

An actual true story about his dad is kinda interesting. Throughout his life Dennis would tell people or journalists that his father was a farmer but at the end of his life in a semi death bed confessing he admitted that his father was in the CIA.



@Muggfacepublishing

Dennis was my neighbor in Venice for a couple of years on Indiana Ave. I called him "The walking encyclopedia". He had some of the greatest stories, he was such a sweet man. He worked out at Gold's gym almost to the day he died. Miss him. He told me the reason that he was able to work again, was because at the time he was married to the daughter of the head of the studio.



@MrGregory777

The scene of Dennis Hopper telling Martin Sheen that Marlon Brando goes to far and is the first to admit it, is one of the best scenes in the movie. The fear and sadness in Hopper's eye, like an abused spouse is haunting. Finding out that wasn't the best take is mind blowing.



@pommie5093

Every time I see one of these videos, I marvel more and more that the film was ever finished-let alone being a masterpiece.

Selected Comments

DENNIS HOPPER



@brettfromla4055

When Willard meets Colby, there is something red on Colby's right hand. I'm convinced Coppola added that detail on the fly to mimic Martin Sheen inadvertently cutting his hand in the hotel room scene, so there would be a subtext of connection between the two characters.



@-xirx-

Colby gently stroking the gun barrel while staring suspiciously & apprehensively at Willard (because he knows what he is there to do) is one of my favourite shots in the whole movie



@damkayaker

Yes ... Willard was looking at Colby as if he was looking at himself in a mirror.



@dcdad556

I was on the crew for camera and lighting in Speed. Hopper could not have been more professional. He reported on time. He knew his lines and fought Keanu Reeves in the sequence ending the film. He had been clean and sober for many years. He was a professional grade photographer doing many photo gallery showings of his own work. We had many political conversations at his makeup table on a sound stage at 20th. Honored...



@fuzzydunlop7928

I actually think the photo-journalist is an amalgamation of all three of them, Flynn, Page, AND Herr himself. Listening to Herr speak, like in that 'First Kill' documentary, is like hearing the photo-journalist after the comedown, after he somehow gets dragged back to the world kicking and screaming.

He's a composite character, Flynn's his justification for being where he is, Page is his physical look and mannerisms, and then when he opens his mouth and is too manic to make a cogent point, it's all Herr.



@marcmeinzer8859

Page is the guy who when offered a book deal with the working title of Through With War he declined Time-Life and said "through with war? War is fun! Where else do you get flaming helicopter falling out of the sky"?

SOURCES

Endnotes

1. *Apocalypse Now (1969 Draft)* by John Milius
2. *Apocalypse Now (1975 Draft)* by Francis Ford Coppola

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THANK YOU!!!

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THANK YOU!!!

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Trevor Blohm
Trevor Ramirez
Tsvet
unos hombres buenos
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