

# Making Apocalypse Now

*Episode 12: The Script*

"APOCALYPSE NOW"

by

John Milius

## Forward

By **CINEMATYLER**

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Thanks so much for your support! This is an episode I've been planning for a long time. The original idea was to split it into an episode on Milius's original version and a second episode on Coppola's rewrites, but so much of the stuff I found on Milius was just fascinating and eventually, it turned into the longest video on the channel.

Milius is such an enchanting character. I've never been one for his politics, but I have enjoyed all of his movies. I had always planned to do a video on the screenwriting just before Willard officially starts his journey on the boat for a couple of reasons. First, I didn't want to do too many episodes on pre-

production before we finally get into the movie, and second, I felt it was important to have the context of the Doors, the Mission Briefing, and the Valkyries sequence before we really dove into Milius' life, love of surfing, and experiences writing the script.

Before doing this episode, I had no idea that Red Dawn basically destroyed his career. I had seen Red Dawn as a teen and just the idea of a high school class getting interrupted by an invasion always stuck with me and really seemed to be a compelling symbol of the fear during the height of the cold war.

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# CHARACTERS



## **John Milius (Screenwriter):**

The Renegade. His bold and sometimes far-out ideas give insight into where his visions of Kurtz and his army came from and how the character evolved over time.



## **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?

# John Milius

## THE MASTER OF FLASH

Through researching John Milius, I came across a lot of fascinating bits of information on his unique personality and experiences in the film industry. Here are some of the weirdest, funniest, and most interesting anecdotes from Milius throughout his career.



### The Life and Times of Judge Roy Bean

#### Milius on John Huston

One of Milius' earlier movies, *The Life and Times of Judge Roy Bean*, was directed by John Huston, who allowed Milius to be with him on set.<sup>1</sup> Milius said that he learned more about directing from Huston than he ever did in cinema school.<sup>2</sup> Arguably one of the most surprising things he learned was that Huston would intentionally do things "wrong" to buy himself extra time in his trailer.<sup>3</sup> He would come up with some incredibly complex shots that would take a long time to set up, so that he

wouldn't be needed and could go away to look at art or fool around with his mistress.<sup>4</sup> Huston told him that the resulting shot would be the worst, most pretentious shot in the movie, but the critics would always love it.<sup>5</sup>

#### Milius on Mornings

A studio executive once asked Milius what he would do if Lee Marvin, who was Milius' original choice for Judge Roy Bean, wouldn't get up early for a morning call. Milius replied, "I'd shoot him in the legs and photograph him from the waist up."<sup>6</sup>

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### Jeremiah Johnson

#### Milius on Dialogue

Milius stressed that although he wasn't the only writer involved in the movie, he was responsible for every line of dialogue.<sup>7</sup> No one else could handle the colorful style of mountain man speech.<sup>8</sup> Milius took a lot of inspiration for the dialogue from the book *True Grit*, which was written by Charles Portis without any contractions.<sup>9</sup> He also kept in mind that largely the point of being a mountain man is to be alone, and so he aimed for them to speak very little in general.<sup>10</sup>



*I love the smell of fresh dew in the morning.*

#### Milius on Being Fired

Milius' history with the script was a bit complicated. He was fired, and then rehired, not once but twice.<sup>11</sup> His initial pay for the script was \$5,000 but by the time he was done with it he had made \$80,000 due to being let

go and brought back so many times.<sup>12</sup>

#### Milius on Casting

While working on *Jeremiah Johnson*, which was at first called *Crow Killer*, Milius was also working on another movie for Warner Bros—*Dirty Harry*.<sup>13</sup> Originally, Frank Sinatra was going to star in *Dirty Harry* while Clint Eastwood was going to star in *Jeremiah Johnson*.<sup>14</sup> But Sinatra quit, so Eastwood was moved to *Dirty Harry* and Robert Redford was eventually cast in *Jeremiah Johnson*.<sup>15</sup> Of course in retrospect, it's hard to imagine anyone other than Eastwood in *Dirty Harry*.

### Dillinger

#### Milius on Gangsters

Despite the movie's subject matter, Milius said that the theme of *Dillinger* is not violence or even gangsters, but rather fame and style.<sup>16</sup> According to Milius, the driving motivation for the characters was to have news cameras and headlines focused on them.<sup>17</sup> Milius called this "the moment of flash," and said it was more important to these men than life or death.<sup>18</sup>

### Jaws

#### Milius on the Best Scene in Jaws

According to Milius, the famous U.S.S Indianapolis speech was written during two phone calls with Steven Spielberg. In the

# John Milius

## THE MASTER OF FLASH

first he was simply told to be prepared to write something about why Quint doesn't like sharks.<sup>19</sup> Milius commented on this, "Steven and I have a long history of his exploitation of me."<sup>20</sup> Milius immediately thought of several real life incidents; in addition to the actual story of the Indianapolis, he drew on the Battle of the Iron Bottom Sound and the Battle of the Bismarck Sea, both of which similarly involved sharks taking advantage of the carnage of battle.<sup>21</sup> The second phone call was apparently the one in which the speech was actually written, and took place the same day they shot the scene.<sup>22</sup>

Actor Robert Shaw was very drunk while shooting the scene. Milius, retelling what he'd heard from Spielberg, said that Shaw had recently been caught cheating on his wife with their nanny. During the scene he kept drifting out of the speech into his actual problems, saying things like, "You ever seen a shark's eyes? Cold and dead, and turns over just like when your wife tells you you've been screwing the nanny."<sup>23</sup>

### Milius on Sequels

In the aftermath of the many sequels of *Jaws*, Milius reflected on what Hollywood gets wrong about sequels.<sup>24</sup> He said that Hollywood, rather stupidly, thinks that the key to a sequel is to just give the audience more of the same thing, and the things they give people more of usually aren't even what people liked about the movie in the first place.<sup>25</sup> In the case of *Jaws*, the studios wanted to have more pretty girls, kids, and puppies in danger, when the first movie was really about "pride of species," the evolutionary struggle for survival.<sup>26</sup>



*And the thing about a nanny is she's got lifeless eyes. Black eyes. Like a doll's eyes.*



*You killed my father!!!*

# John Milius

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### Apocalypse Now

#### Milius on The Great Society

According to Steven Travers, Milius never saw *Heart of Darkness* in the same way as his left-leaning peers and teachers—as “a cautionary tale of white racism and colonialist imperialism.”<sup>27</sup> Instead, Stephen Travers claims that Milius saw,

the story of an idealist liberal, Kurtz, sent into the real world to bestow upon the “great unwashed” the fruits of civilized society. When his practices and theories are actually put into place, however, Milius

feels it is like the Great Society, then a hot topic. It backfires, and the opposite of its well-intended consequences become what actually happens.<sup>28</sup>

The Great Society was, as *History.com* puts it,

an ambitious series of policy initiatives, legislation, and programs spearheaded by President Lyndon B. Johnson with the main goals of ending poverty, reducing crime, abolishing inequality and improving the environment.<sup>29</sup>

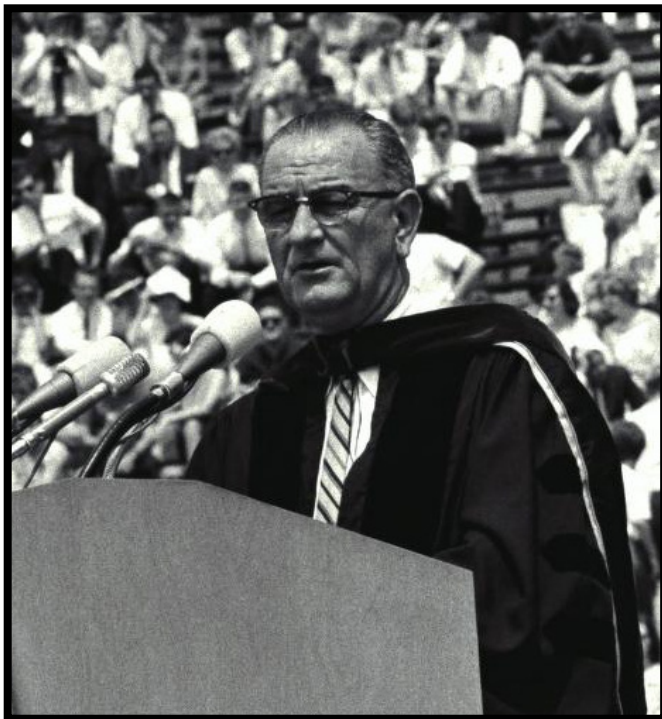
In a speech, President Johnson said

The Great Society rests on abundance and liberty for all. It demands an end to poverty and racial injustice, to which we are totally committed in our time.<sup>30</sup>

The Great Society policies created PBS, NPR, Medicare & Medicaid, the Food Stamp Act, the Voting Rights Act and much more.<sup>31</sup> However, it cost an insane amount of money and many of the programs didn’t last, which has been attributed to the cost of the Vietnam War as well as LBJ bowing out of a second-term presidential run.<sup>32</sup>

#### Milius on Wagner

Milius was surprised by the reaction that the use of *Ride of the Valkyries* got, not because of the praise, but because it was deemed so original. To him, it was an obvious, logical choice. In an interview, he said, “It seemed like a really good idea—I’m surprised nobody really did it. Maybe



Remarks at the University of Michigan -  
May 22, 1964

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they did.”<sup>33</sup>

### Milius on Audiences

It was with the reception of *Apocalypse Now* that Milius came to fully realize that he didn't care what the naysayers thought, and that what people thought about his work really had nothing to do with why he does the work that he does. With the movie being such an magnet for everyone's feelings about the Vietnam War, Milius said,

I simply realized that the whole thing was larger than that, that the things which were dealt with in that movie were very important to me and were very important to a lot of people, and that it didn't matter whether someone liked it or not.<sup>34</sup>

Hearing the mixed reactions from those who had fought in Vietnam, he also realized that while the movie was very true to the experiences of some people, it wasn't for others, and that was fine with him. He would say, “I'm sorry we didn't do your Vietnam, we did somebody else's Vietnam.”<sup>35</sup> In the end, Milius compared having one's movies criticized to knowing somebody doesn't like your kids. “You say, ‘Well, that's too bad you don't like my kids. You have to live with them, too. They're in the world and you're in the world so tough crap.’”<sup>36</sup>

## Used Cars

### Milius On Honor

Apparently, the concept of honor was pretty important to Milius. While working with

Robert Zemeckis, Milius told him that it was dishonorable that he'd gone over budget.<sup>37</sup> Zemeckis defended himself, saying that sometimes these things are simply out of one's control.<sup>38</sup> Milius described his response this way:

Bob, if you go over budget, rain, shine, whatever—there's always the knife.' He said, ‘What do you mean?’ I said, ‘Seppuku, Bob. It's dishonorable to go over budget. Those guys on Tarawa, it wasn't their fault that twenty thousand Marines landed, but they still lost the battle.’ Going over budget is an offense that can only be reconciled with Hara-kiri.<sup>39</sup>

## Industry

### Only Spielberg Will Ever Understand the Market

When discussing the art of screenwriting, Milius' advice to young writers was to always write for yourself, to your own standards, and not to try to cater to the market. This is mostly about having a passion for your work, but he also added that there's no point trying to predict the market because only Steven Spielberg has ever actually understood it and only he ever will. Here's the full quote below:

Never compromise excellence. To write for someone else is the biggest mistake that any writer makes. You should be your biggest competitor, your biggest critic, your biggest fan, because you don't know what anybody else thinks. How arrogant it is to assume that you know the market, that you know what's popular today—only Steven Spielberg knows

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*“What you lookin’ at, mountain?”*

what’s popular today. Only Steven Spielberg will ever know what’s popular. So leave it to him. He’s the only one in the history of man who has ever figured that out. Write what you want to see. Because if you don’t, you’re not going to have any true passion in it, and it’s not going to be done with any true artistry.<sup>40</sup>

### **Milius’ Gun Contract**

In the early days of Milius’ career, he had it written into his contract that the producer of the movie had to give him a new gun. His reasoning for this stipulation was that “paper wasn’t honorable.”<sup>41</sup> It seems like studios put up with this because they got away with paying a smaller fee, but once his prices went up they got fed up—when his screenplays started going for above \$500,000, he was told “You can get your own Goddamn gun.”<sup>42</sup>

# Milius' Opening '69

## SYNOPSIS

We open on an Army memorandum with narration reading it. The memorandum is reporting on bizarre incidents involving Special Forces Units operating along the Cambodian border that are described as “erratic at best.”

We cut to a muddy swamp in the early dawn where we see odd-looking American soldiers with long beards and bandoliers—a rag-tag guerilla unit—hiding in the swamp. An NVA troop walks through the area and is ambushed and slaughtered by the Americans. The Americans emerge from the jungle painted in camouflage patterns. They search the bodies, find supplies and hash-hish, and throw the bodies in the swamp. They walk along a river bank to a fortified encampment built around the ruins of a former Cambodian civilization with stone lions, barbed wire, cracked pyramids, and sandbags.

In the compound is mustached Colonel Kurtz, wearing a green beret, flak jacket, and loin cloth—his arm around a small Montagnard girl. The American patrol enters the encampment triumphantly holding their captured loot.

“Sunshine of Your Love” blares over loudspeakers. The men pass the gate and a large sign reading: “Apocalypse Now! Our Motto.”

We cut to China Beach where Marines are hanging out, surfing, and playing football. Three Army Men dressed in neat combat uniforms approach Captain Willard with a long drooping mustache laying on the beach, shaded by a large Vietnamese peasant hat on a stick.

The men take Willard to meet with Com-Sec-Intelligence at Nha Trang. The Colonel explains that a Special Forces unit has gone virtually radio silent. Three days earlier they attacked a South Vietnamese Ranger platoon and a week before that, an American Recon helicopter was lost in the area and another received heavy damage after being fired upon by their base camp. It has been determined that Colonel Kurtz has gone mad, but Com-Sec doesn't want to bomb the camp because they would never know what happened or why. They want to send Willard in a Navy Patrol Boat up the Dung River to infiltrate the camp and terminate Colonel Kurtz's command...



*With extreme prejudice.*

# Coppola's Opening '75

## SYNOPSIS

We open on a Vietnamese swamp in the early dawn, framed to look like it could be a jungle from a million years ago. Quietly, a head rises out of the water revealing an American soldier with long hair and a beard. The soldier retrieves an M-60 machine gun from a hollow log. We see another American soldier wearing a hat made from feathers and leaves hiding in the bushes. NVA soldiers walk down a path leading toward the Americans. Suddenly, an enormous American clad in rags and holding a 12-gauge automatic shotgun emerges and fires at the soldiers. More Americans appear unexplainably from the jungle dressed in bizarre clothes—flak jackets, shorts, bandoliers, and hats made from found materials.

We move with one Vietnamese, breathlessly running for his life. He runs into the jungle only to be impaled on a large spear of a smiling American wearing feathers and painted like an Indian. An American wearing a jungle hat with a peace sign and war paint reaches down and scalps one of the dead Vietnamese. Another Vietnamese soldier runs until he comes upon a savage-looking American wearing only a loin-cloth and green beret and holding a flame thrower. The American incinerates the man and loud electric rock music blares as we cut to the title: APOCALYPSE NOW.

The title sequence features flames getting brighter and brighter until it is white hot and explodes and begins to cool. We move through the stars and a planetary nebulae until we reach the Earth as seen from a satellite. We move down through the clouds to North America, then California, then Los Angeles, then Marina Del Rey where we settle on a particular luxury cabin cruiser harbored at a dock.

People are relaxing on the boat in bathing suits drinking cocktails and snapping pictures. The boat is owned by Charlie—the head of a large corporation. Charlie is talking to his accountant about how the American economy is eventually going to lose to other countries, but the United States may be able to stop it because it is still the most powerful nation militarily. He tells his accountant about his bodyguard, a Vietnam vet named Willard. In a voice-over, Willard thinks about what happened in Vietnam.

We cut to the past—1968—on a street in Saigon. Willard ducks into a bar where an Infantry Captain buys Willard a drink and asks him about his role in the war. Willard is onto him and notices a civilian watching nearby. The civilian comes over and tells Willard that they've been looking for him and that he has orders to report to Com-Sec-Intelligence at Nha Trang.

Willard reports to Com-Sec where he is told about Colonel Kurtz's Montagnard army attacking a couple of American recon helicopters. They want to send Willard in a Navy Patrol Boat up the Dung River to infiltrate the camp and terminate Colonel Kurtz's command... with extreme prejudice.

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# Selected Comments

## APOCALYPSE NOW



Doc Tar

All those extreme helicopter stunts take on a whole other level of difficulty when you remember what happened during the filming of "Twilight Zone: The Movie" just a few years later. Coppola got away with near murder in the Philippines.

**CinemaTyler:** This is referring to a segment in *Twilight Zone: The Movie* in which a character played by Vic Morrow is saving two Vietnamese children from an American helicopter attack. Director John Landis kept having the helicopter hover lower and lower. During one of the takes, the helicopter crashed, killing all three of the actors.



Alex

One of the things I really appreciate about this scene is how accurately they portray close air support, with the Cessna Skymaster identifying the mortars and relaying that information to the F-5 (which is often left out of many movies), the number of F-5 changing from shot to shot was one criticism though.



Alan Kaufman

LTC Kilgore, at least the look, was based on a real guy, Lt Col John B. Stockton, who commanded the 1/9 Cavalry in Vietnam from July 1965 to December of that year. He's the guy who started wearing the Cavalry Stetson and yellow foulard. He was relieved of his command for being a little too aggressive and a little too outspoken. He could have easily made the same comment about the smell of napalm.



poinky8

Also, David Hackworth, who took his surfboard to Vietnam.

# Selected Comments

## APOCALYPSE NOW



Kevin Sullivan

I worked on Huey's in the Army in Germany. They were on their way out, but still powerful workhorses and a lot of fun to fly in with a good pilot. There is actually a visual phenomenon where people would walk into moving tail rotors and that is why there are white bars on the blades so that they are not invisible.

Also, it's pronounced Shih nook, like the Tribe.



sleat

Loved this movie so much that I literally enlisted in a unit still using UH-1s, OH-6s, and Cobras in the late 70s, about a year after the movie came out. I find helicopters very relaxing now, the noise and rotor-wash are very comforting, as it beats the air into submission.



Aniwayas Song

'Hoverbird' was my Call Sign.  
Christ, how I miss those days!  
:-D



Outlet

Yes, that smoke brought memories of my tour in Vietnam. It was an all-expenses-paid vacation to Vietnam. On one mission, we had to call in F-4 Phantoms. The pilot told us to pop smoke to mark our position. He said that he saw green smoke. I told him, "That's NOT our smoke. It's NVA smoke!"



Kowalski

There's about 1/2hr full helicopter scene out there somewhere that shows all the footage they shot for the scene. The choppers make several runs through the village blowing stuff up. It's quite a lot more than what made it into the movie. Obviously, editing was needed and the scene is a lot tighter because of it, but to really appreciate how much work and coordination was needed to film the whole thing, you really need to see the unedited footage. It's quite incredible!!

# Selected Comments

## APOCALYPSE NOW



Jason Zimmerman

Just watched Apocalypses now yesterday on Netflix, this pops up in my youtube feed today. With the baby and Kilgore scene, the contradiction Duvall mentions in the interview about life and death, and the dichotomy of the 2 for the character can also be seen when Kilgore interacts with the soldiers and the dying Vietcong with his guts out. Ruthless compassion.



Replicant

I've always felt that this scene was meant to contrast Kurtz's own mental break. Here we have two leaders of the US military "breaking the rules." Duvall (Kilgore) is the unimaginative team player yet ultimately, losing the war. Kurtz? Was motivated by a morality and deeper understanding of human nature with a duty towards his makeshift army. (Remember, he was succeeding according to reports). Yet, he is being hunted because he broke with "the system." His line about the obscenity of how young men being dragged to their death not having permission to write curse words on their gear is very telling. Very different from Kilgore wasting air power for the trivial act of surfing.



Capt Lazer

At Coppola's winery in Napa is Kilgore's surfboard hanging on a wall. Also the most amazing large sketch of Kilgore's Huey helicopter. The design screamed death machine. Wine is great too.



Aniwayas Song

Helicopters are designed to fall out of the sky.

It's only the skill and training of the pilot/crew, that keeps them airborne.

ALWAYS adored this movie, and it played a pivotal role in why I choose to become a pilot for the CH-46.

Also, Mr. Duvall did such an amazing job portraying this character! There are indeed 'Some' who seem to thrive on war and all the violence!

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