



**CHAS
GERRETSEN**
THE LOST PHOTO ARCHIVE
**APOCALYPSE
NOW**

PRESTEL

Munich · London · New York





In 1976, Robert Duvall was the second-best-known actor, after Brando, on the set. But contrary to Brando, with whom he had worked before on *Godfather I* and *II*, Duvall was hardly noticed. He was one of the crew and didn't draw attention to himself. One of the reasons I don't have many photographs of him, was because after he was done for the day he disappeared. And even though in most of his roles he portrays Alpha males, military officers, in real life I found him to be unassuming.

During the Vietnam War, I came across characters similar to Lieutenant Colonel William Kilgore. He is several personalities in one great character. In Vietnam, I met officers who claimed to care as much about their fellow soldiers as Lt. Col. Kilgore did, while sending them to their death in useless operations. Anything weird you have heard about Vietnam—it existed threefold. The scenes after the bombing of the village came the closest to the war photography I did in Cambodia and Vietnam. Robert Duvall (as Kilgore) inspecting the casualties, doing a body count, was normal. In Vietnam I once saw children play war with plastic M16 rifles—one was dressed in a little camouflage jungle uniform—while they took shelter from “enemy fire” behind the bodies of slain civilians.

After *Apocalypse Now* I worked several more times with Robert Duvall. He was a professional, an actor who was the person he played. When you watched him act, you believed him; he was that character. Robert brought Lt. Col. Kilgore convincingly to life.

When I met him again on location, filming *The Pursuit of D. B. Cooper* in 1980, he approached me and asked about the party Francis Ford Coppola had hosted on his estate in Napa Valley, celebrating the end of the filming of *Apocalypse Now*: “Were you invited?” I replied that I was not.

“I wonder what I did wrong,” he said, visibly hurt, “I wasn't either.”



























THE SEQUENCING OF IMAGES IN THIS BOOK DOES NOT FOLLOW THAT OF THE FILM APOCALYPSE NOW IN ANY OF ITS VERSIONS, AS IT IS A BOOK NOT ABOUT A MOVIE BUT RATHER A MONUMENTAL WORK OF STILL PHOTOGRAPHY. THAT SAID, THIS BOOK NEEDS AN INDEX, AND THIS INDEX LOOSELY FOLLOWS THE TIMELINE OF THE FILM.



WAITING FOR ORDERS
WILLARD
MARTIN SHEEN
SAIGON HOTEL



DRUNK AND IN DESPAIR
WILLARD, BEFORE HITTING THE MIRROR
MARTIN SHEEN
SAIGON HOTEL



WILLARD IN DESPAIR
MARTIN SHEEN
SAIGON HOTEL



CLOSE SHAVE
MARTIN SHEEN
SAIGON HOTEL



LANDING
MARTIN SHEEN
VILLAGE ONE



TV CREW
FRANCIS FORD COPPOLA, VITTORIO STORARO, AND DEAN TAVOULARIS
VILLAGE ONE



HOW TO DIE
BEHIND THE SCENES: FRANCIS FORD COPPOLA SHOWS EXTRAS HOW TO PLAY DEAD



DISCUSSING ENEMY KIA
MARTIN SHEEN AND ROBERT DUVALL VILLAGE ONE



DEALING OUT DEATH CARDS
ROBERT DUVALL
VILLAGE ONE



BADLY WOUNDED VC
ROBERT DUVALL
VILLAGE ONE



HOLY MASS
VILLAGE ONE



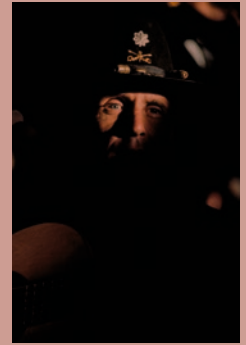
HOLY MASS
VILLAGE ONE



GOOD TIME, AFTER BOMBING
VILLAGE ONE
ROBERT DUVALL
BBQ, VILLAGE ONE



LT. COL. WILLIAM KILGORE
ROBERT DUVALL
BBQ, VILLAGE ONE



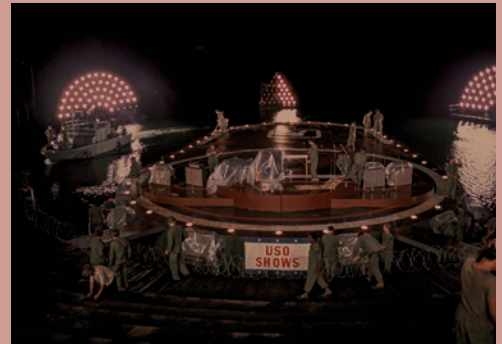
IN THE SHADOW
ROBERT DUVALL
BBQ, VILLAGE ONE



HUEY HELICOPTER, AIR CAV APPROACHING
ROBERT DUVALL
VILLAGE ONE



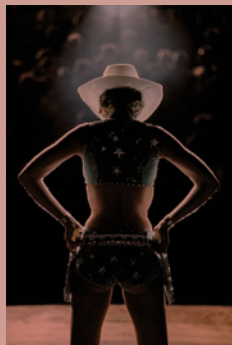
HELICOPTER DOOR
ROBERT DUVALL
VILLAGE ONE



PREPARING THE NEXT SCENE
SET DESIGN USO (UNITED SERVICE ORGANIZATIONS) SHOW



DANCING ON TOP OF A HELICOPTER
CYNTHIA WOOD, PLAYMATE
OF THE YEAR 1974
USO SHOW



DRAWING GUNS
CYNTHIA WOOD
USO SHOW



WILD WEST IN THE FAR EAST
CYNTHIA WOOD (M.), LINDA CARPENTER (L.), AND COLLEEN CAMP (R.) DANCING
USO SHOW



ANTICIPATING "PLAYMATES"
GIs IN WHEELCHAIRS,
USO SHOW



CHEERING
GIs WITH CENTERFOLD POSTER
OF CYNTHIA WOOD
USO SHOW



LIVE ENTERTAINMENT ORGANIZED BY THE USO
PLAYMATE CYNTHIA WOOD
USO SHOW



GIs AND PLAYMATE OF THE YEAR 1974
PLAYMATE CYNTHIA WOOD
USO SHOW



DIRECTOR AND PLAYMATES
BEHIND THE SCENES (FROM LEFT): COLLEEN CAMP, LINDA CARPENTER,
FRANCIS FORD COPPOLA, AND CYNTHIA WOOD