

Document Citation

Title	Apocalypse now
Author(s)	
Source	<i>Radio TV Reports, Inc.</i>
Date	1979 Aug 14
Type	interview
Language	English
Pagination	
No. of Pages	9
Subjects	Coppola, Eleanor
Film Subjects	Apocalypse now, Coppola, Francis Ford, 1979

RADIO TV REPORTS, INC.

41 EAST 42ND STREET, NEW YORK, N.Y. 10017, 697-5100

FOR UNITED ARTISTS

PROGRAM TOMORROW SHOW

STATION WNBC

DATE

AUGUST 14, 1979

1:00 AM

CITY

NEW YORK

BROADCAST EXCERPT

HOST: Now here is Eleanor Coppola, who is the author of a book which is just out called Notes. You know every interviewer in the country this week would like to be interviewing Francis Ford Coppola about the picture which opens here in New York and elsewhere tomorrow. Why isn't he doing interviews this week?

ELEANOR COPPOLA: Well, he's done a lot, but he feels that his film should speak for everything he has to say over the last five years. He feels that the film should speak, rather than for him to speak about it.

HOST: Is he or are you nervous about tomorrow at all? Opening day jitters?

ELEANOR COPPOLA: Well, we're all nervous. Probably in an extreme state of anxiety. It's been five years of intensive work for one end, and here we are and it's opening night. We're all here with our children, our families, and we're all here for the conclusion of this long period.

HOST: In the book you write about the fact that your husband put his own dollars up front on this picture. That he made certain guarantees over budget. That he's in for a great deal of his own money, and that he told you that he was quite prepared to risk his savings, his fortune as it were, because he always could come back and build it up again, if in fact the picture did not recuperate the necessary monies to pay him back. Are you worried about that at all?

ELEANOR: You can't help but always be worried. My sister-in-law, Talia Shire, calls us a circus family. We're out there on a high wire, and that's the way we work. We can't help but go across the last few steps of that wire.

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HOST: Have you got a gut feeling?

ELEANOR COPPOLA: Well, the reviews have started to come in and the calls and excitement suggests to me that it's really going to be appreciated and understood for what it is. And the whole long, arduous process has been worthwhile.

HOST: Okay, maybe worthwhile financially. But in reading some of your notes, you really went through the wringer on this one, lady, didn't you?

ELEANOR COPPOLA: Yes, we all did. Everyone who was involved in this project changed or was affected by it or was involved with it. It was just impossible not to participate somehow in making this film.

HOST: And is making a motion picture that important? As you write, your husband has always been interested in the pursuit of success. The wealth. The material things. You, on the other hand, have studied Zen. Have gone more or less to the immaterial things almost as though you were following separate paths. Did you ever say to him or say to yourself what the hell is he doing?

ELEANOR: Well, I've always felt that he's an artist, and he's working in the media of our time. It's...he has visions. He sees things and he wants to materialize them. He puts them on film, the way he does it. I think that's what we do when we attempt to put our ideas into material form.

HOST: But did you see yourself going in a different direction?

ELEANOR CAPPOLA: I'm of a totally polar opposite. I'm a person who is much more of an inner...I look at the world from a much more inner perspective, he looks at it more from an exterior point of view. But in a way they're both the same. Both two skies of the same reality.

HOST: In the early part of Notes you write about arriving in the Phillipines and somebody saying this looks like the safari ride at Disneyland. Wasn't that strange for people when they first went there.

ELEANOR CAPPOLA: Yes, it seemed extremely unusual for us to be in a place that wasn't Disneyland, it wasn't plastic. You couldn't look behind the plastic plants and motorized Hippos. It was a very unusual experience.

HOST: How hard is it to move to the jungle for a year and a half?

ELEANOR: We went with our family and all our kids. The whole act went out to the jungle.

HOST: Yeah, but that's not Russian Hill, you know what I mean?

ELEANOR: It's not. But it was a fabulous experience in its own way. I don't think anyone would have traded that experience through all the difficulties. We learned from so many experiences we would never had had staying comfortably, quietly in some suburban situation. If forced us into all kinds of fascinating experiences. But we wouldn't have chosen...I wouldn't have traded that experience for anything.

HOST: Okay. Can you give me some that you just as soon passed?

ELEANOR CAPPOLA: Well, one of my things was the cockroaches. They seemed to know that I didn't care for them, and they always used to meet me in the most unusual places. Across the kitchen floor, walking across the toothbrushes in the bathroom, coming over the end of the bed just as I was pulling up the covers. I guess they're harmless, but one of the things that I didn't like sharing my life with. Continuously eating at you if you stepped anywhere always bothered me.

HOST: Any strange food or rituals? rituals?

ELEANOR CAPPOLA: We are really addicted to our own kind of food, and finally you go for weeks and weeks and you can't find something that you're really used to. It's true that one of the things that bother people the most when they go on vacation is not having their favorite deli, or some kind of bread, lox and bagels. Every once in awhile someone would come over and they would bring a whole suitcase of things.

HOST: Did you eat any eel while you were there?

ELEANOR CAPPOLA: Yes, I'm willing to eat anything, practically. I enjoy all the seafood.

HOST: Eel? You liked the eel?

ELEANOR CAPPOLA: Oh, sure.

HOST: Just to look at eel and then you start thinking...

ELEANOR COPPOLA: Well, you can't look at it, you just have to eat it.

HOST: The assignment for the documentary on the making of this movie, how did that evolve?

ELEANOR: Well, United Artists did some publicity for ... needed some publicity for the various purposes, and there were always so many of us there and it was so congested, that Francis decided that it was something that I could do in the course of the filming, because I was going to all the locations, and I had still camera experience. But I'd never picked up a movie camera of any type. So it was learning... the idea that I was going to be there for the whole time and sooner or later I would get enough footage to complete the assignment.

HOST: And that will be shown where, in the theatres?

ELEANOR: I don't know what the original intention was.

HOST: Excuse me, it wasn't that Eleanor's going to be out here anyway, so you go and make this documentary, it wasn't that kind of thing/

ELEANOR: No, it was United asking Francis to have a documentary and I got very involved with it. I learned how to use the camera and I shot about fifty hours of footage.

HOST: You didn't shoot 1.2 million feet did you?

ELEANOR COPPOLA: No, but I had learned everything in the camera. I left the lens cap on. I dropped the camera in the sand. It fell off the tripod. I mean everything that you can learn I learned there in front of a crew of 250 professionals, and it was really difficult to stand out there with amazing professional talents and a photography crew and make every mistake.

HOST: Of all the things that you saw there, like the picture that I saw the other night with the helicopter thing with Robert Duval, I mean that particular thing is absolutely mind-blowing it's so sensationally done. I don't know if you watched that as it happened. But I just wonder, of what you watched of the movie being done over there if you could say, now that's really something. I'm really glad that I saw that happen.

ELEANOR: That sequence was very exciting, and it extended over twenty days or more of shooting, so that the first time the helicopters came over everyone was...this enormous excitement. It had a real thrill. But then as it went on day after day and it got hotter and people were exhausted it began to level off. But we all had this wonderful energy and excitement and even on the set, you see it on the film, but it just radiated the kind of magnetism when he stepped out there in his cavalry hat and everyone could feel it. It felt like a real war at times with the explosions and the smoke and the heat and the noise and the vibrations. The ground would shake from the explosions. And it was a real tense experience to watch.

HOST: Was the idea for the diary in your mind before you went to the location?

ELEANOR COPPOLA: Not at all. As I was there I began to note for myself, just in my own mind in case I wanted to refer to it later in the documentary. Some of the notes I sent to friends as letters, and they said send more and I kind of kept doing it. The film progressed for such a long period of time that the notes began to stack up.

HOST: It did take a long time, didn't it?

ELEANOR: It did.

HOST: I have to do a commercial, then, if we can we can show that little...I think I have two minutes of your work print. Is it okay if we take a look at that?

ELEANOR: A little piece.

HOST: It will give us some idea not only of the documentary, but of the movie. Funny, we were talking about the book and we're talking about the movie. We're talking about both of them...weird.

(BREAK)

HOST: In reading about you this afternoon, and I know in the Phillipines you didn't have any television. But you also live in a part of California where I guess television reception is not terrific.

ELEANOR COPPOLA: We happen to live in a rural segment of California where there is no televisin reception, period. Just in a little pocket. And it is quite a cultural shock on all the members of the family.

HOST: I can't imagine what it would be like not to have a television set working in a house, even if one never watched it. Do your kids miss it? Do they read about it? How do they get their information?

ELEANOR COPPOLA: It's fascinating how they get their information. We do have a Betamax tape, and they call up their friends and have them tape things. But it's not my life, and part of it I really like. I always got to feel that I was in competition with this fabulous show, and I'd have to go against Carol Burnett who had a much more spectacular show than I did.

HOST: Now you're going out on a tour for your book. And you're going to do a lot of television shows. But you have probably never seen a lot of the shows that you are going to on, that is if you're doing an extensive tour. I don't know what they have planned for you.

ELEANOR: Well at this moment I have no plans. I'm going with Francis and the family to Russia to screen a film at the Russian Film Festival, and we're traveling. I'm working on a documentary and we plan to do a lot of traveling.

HOST: Now, this little thing...let's go to a film, a documentary by Eleanor Coppola on the making of the film "Apocalypse Now." Here it is.

(THE DOCUMENTARY)

HOST: Every time one of those houses goes up, it's about what? thirty-thousand dollars more? I think it must have been difficult for him, because when he was talking with the man about the colors of the smoke, you have to make a decision almost every second about what you want.

ELEANOR COPPOLA: It's constantly making decisions about what kind of wardrobe you want...about what kind of explosions you want... about what kind of costumes...every little detail. That's one of the things about filming. Francis follows the film from beginning to end. He raises the money. He writes the script. He works on every aspect of it. Also the directing and then the post-production work. He works on the music. He works on the soundtrack.

HOST: When one member of the family is working that hard, spending twenty-four hours a day totally immersed in the production of a motion picture, and he's got the family with him

on location, what happens within the 'family? You know Pop is away a lot of the time and he's working hard and he probably comes home exhausted and he's nervous and he's jittery and he's got a lot of money in it and one of his principles has a heart attack and my God, what am I going to do--what happens to the members of the family while all this is going on?

ELEANOR COPPOLA: Well, I think all the members of the family are focussed on this event. It does take preference over a lot of other things. Again, I use the metaphor of the circus act--while he's out there on the high wire you focus and attend to that.

HOST: How happy have you been with what has been written about Notes so far? And I'll tell you exactly where I'm going. A lot of the people that have written about it, and the New York Times in excerpting it makes certain that we know that there were problems between you and Francis at one point in the Phillipines. That there was a scene, and he made a confession to you. Do you resent that, or is it okay with you?

ELEANOR COPPOLA: Well, I worked...observing what I was seeing in front of me, what I was feeling, all the way through to near the end of this whole experience. There are always the gossip-mongers who want to turn it into something more than what it really is. I see it as the creative process, the human dilemma in this whole process of working on work that has many stresses and strains in many areas. Everyone in the family had this experience of stress and strain.

HOST: So if we could separate fact from gossip, in that tiny part of your whole experience what were the facts and what were not the facts?

ELEANOR COPPOLA: Well, my experience I've written about in the book as full as I can, and I think of it as just another point in time in my life.

HOST: Try that again, I don't understand what you're saying.

ELEANOR: I wrote in the book as much as I cared to tell about the experience I had in the Phillipines, the making of the film, and how that affected all the members of the family and our personal life. Now I'm here to celebrate the conclusion of that experience.

HOST: Okay, that's fine. But I have to just ask a couple of things about that, because a lot of people are interested in it. Now this is hard, okay. Did he come to you one time and say I'm in love with another woman?

ELEANOR: What was truth was written in that book. And all the experiences from the beginning of shooting in the jungle all the way through, and the effects that it had, that we all had.

HOST: I know that you're going to think I'm a bastard for this, but how come you will write in a book, but you don't want to talk about it?

ELEANOR: Because that's the book, that's the context of the whole picture. Now you're seeing me in one second and you see a conflict. In the book you see my conflicts, you see the cinematographer, the director and all the colors and all the characters and you take one little piece out and you examine it and you say this is no more different than if you said is it true? And that is. That's one little snapshot. The book consists of many snapshots of the entire experience. So the book is, from where I intended to be, I put down like many little dots like I was making a large photograph, and you read the book all together it's a picture of my experience. But these little dots, individually, don't have any particular significance. They only exist in this larger context of the whole photograph of my experience.

HOST: You said a while ago--you didn't review your husband's film--but you said you felt it would achieve what he set out to do with it. Has he reviewed your book for you? Has he read it and has he said anything to you about it?

ELEANOR COPPOLA: Well of course he's read it. I think that he respects that it was my view and that was my view of my experience. If my kids wrote a book it would be their view of their experiences. Or if the art director wrote a book it would be his view of his experiences. He respects that that was my view, all of my experiences through to where I stopped writing the book.

HOST: What if tonight at dinner he says, hey, listen honey, I have a super idea. We're going to go to the Phillipines for a year and a half and we're going to make this great movie about... Would you ever want to go through an experience like this again?

ELEANOR COPPOLA: I don't especially want to go back to the Phillipines, but I know that the next film will take us on another adventure, another journey that is going I don't know just where. And wherever it takes me I always learn a lot of things.

HOST: Why do you go with him?

ELEANOR: The family always goes. He's always taken our children. He's always gone and other members of his family have visited us. His parents have always come and participated. It's just the way that we conduct our family life to include our children and all of our relatives. They're here with us now, they will go on vacation. They are in our lives. That's the way we've chosen to have our family, to participate in all aspects of our life.

HOST: And if you go to Russia?

ELEANOR COPPOLA: They are with us again.

HOST: What happens to their schooling?

ELEANOR COPPOLA: Well, the two younger ones are in public school in this tiny little rural town. It's like turning back the clock. And then we take them out of the school. Their lives exist in this kind of extreme.

HOST: And I bet that they love it, every second.

ELEANOR COPPOLA: They do. They're fascinated by it and it's part of them. Sometimes they will say why can't we stay home and go swimming? But they do when it's somebody's birthday party or whatever. But this is our life.

HOST: Thanks for being here tonight. Is he with you tonight in this building? No, of course not.

ELEANOR COPPOLA: Francis? No, he's not here this evening. One of my friends is.

HOST: Thank you, Eleanor Coppola for being here tonight. The book is called Notes and it's about the making of a motion picture which will be released tomorrow called "Apocalypse Now". We'll continue after this from our sponsors.