

## **Document Citation**

Title	Far from Vietnam
Author(s)	
Source	Publisher name not available
Date	
Туре	flyer
Language	English
Pagination	
No. of Pages	1
Subjects	
Film Subjects	Loin du Vietnam (Far from Vietnam), Klein, William, 1967

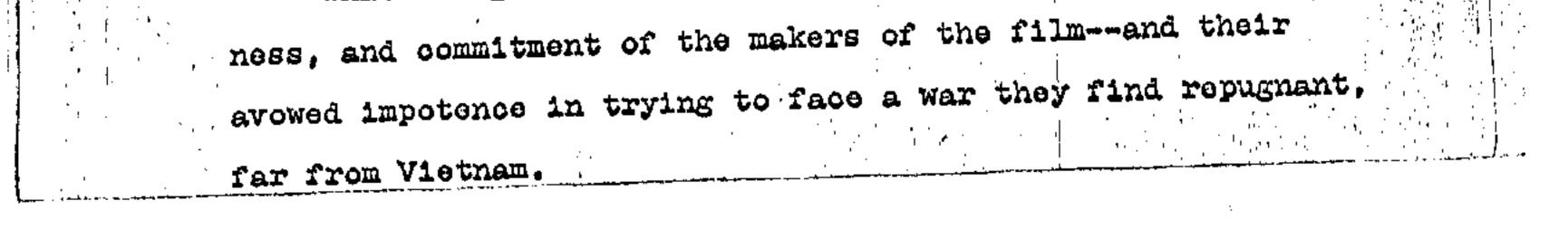
Gordon Taylor Text for (<u>PAR FROM VIETNAM</u>) FAR FROM VIETNAM (1967) is a documentary conceived by its six noted directors as a deliberate piece of propaganda). Its target is American foreign policy in Vietnam. Nade with the help of numerous members of the French film Made with the help of numerous members of the French film Multimed Enters, and Cuba, it includes interviews with Ho Chi Minh and Castro; shots of the Loyalty Day Parade and the April 15, 1967, Peace March in New York; striking scenes of peasants camouflaged in a field in North Vietnam; a visit to the family of Norman Morrison, the Quaker who immolated himself as a protest against the war; and a chilling opening sequence (photographed by Claude Lelouch in South Vietnam) of bombs being

loaded onto planes in Tonkin Bay in the early morning.

Alain Resnais contributes a brilliant monologue--an exhaustive examination of conscience--of a man 'deciding' whether to translate Herman Kahn's <u>On Thermonuclear War</u> into French. Jean-Luc Godard, in a rare self-portrait, confesses he was denied a visa to North Vietnam, and talks about the political role of the film-maker. Although FAR FROM VIETNAM sees U.S. involvement in Vietnam as the war of a rich and powerful nation against a poor and weak one, and overtly expresses solidarity with the people and government of North Vietnam, it is also, as Alain Resnais has said, "a film of question marks, of questions we ask ourselves as often perhaps

as you. It's for that reason that we put them on the soroon, after all, it is as natural for film/makers to speak on a white canvas as in a café."

What emerges in FAR FROM VIETNAM is the passion, aware-



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