

## Document Citation

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## In the Year of the Pig (DOCUMENTARY)

Boston, March 7.

Cinetree release. Produced and directed by Emile de Antonio. Executive producer, Moxie Schell. Associate producers, Terry Marrone, John Attee. Editor, Lyn Zee Klingman, with Hannah Moreinis and Helen Levitt. Asst. director, Albert Maher. Camera John F. Newman. Sound, Geoffrey Weinstock. Camera in Paris, Jean Jacques Rochut. Sound in Paris, Harold Maury. Music, Steve Addiss, recorded and synthesized by Smolian Sound Studios. Reviewed in Boston March 7. Running Time, 101 MINS.

"In the Year of the Pig" is the third compilation documentary by Emile de Antonio, who did "Point of Order" and "Rush to Judgment." "Pig" is an engrossing, informative, thoughtful and thought-provoking look at the Vietnam war, incorporating much stock footage that has not been seen before in United States (de Antonio's sources range from archives of American tv networks to the Viet Cong, or National Liberation Front) interspersed with interviews done especially for the film.

Like de Antonio's two previous films, this one has a radical (in this case, anti-U.S. intervention) orientation. Unlike most previous Vietnam documentaries its appeal is mainly intellectual, not emotional. The tired footage of napalmed babies, homeless villagers, etc., is thankfully almost nonexistent here.

De Antonio and newly-formed Cinetree distributor are marketing pic "selectively," at colleges and universities and in cities with a high student population. Boston marks its theatrical premiere. With this careful distribution

film should be strong drawing point for student and other selective "intellectual" audiences.

Range of footage used is impressive, offering a patchwork-quilt history from the French occupation of the '40s and 50s, through Dienbienphu, the rise and fall of the Diem regime, and up to present-day standoff which Paris negotiators are trying to untangle.

Points driven home include the length and breadth of the American "credibility gap" and what de Antonio sees (or hopes?) as the imminent fall of America as a superpower.

Interviews—with such as Paul Mus, former French negotiator in Vietnam Roger Hillsman, former Assistant Secretary of State for Far Eastern Affairs; American and European journalists, and many other first-hand observers—are especially illuminating as these seem to be the very people American tv journalists pass up. Clips of speeches by Lyndon Johnson, President Nixon, Hubert Humphrey, Gen. Curtis LeMay, Madame Nu and an array of politicians and soldiers are intercut to demonstrate the war's contradictory aspects and the claimed gulf between what officials say and what they do.

Footage of scenes and personalities in this country—of Ho Chi Minh, who is the film's "star" if anyone is—the Diems, villagers being questioned by U.S. and South Vietnam forces, the recent elections in the South, etc.—are the rewards of de Antonio's search through American, North Vietnamese, British, French, German, Czech film and video archives. In fact only two or three sequences—among them the always-chilling one of the first monk setting himself afire—are likely to be familiar to American audiences.

Because some footage is of poor visual quality film is rather difficult to watch, and because of its relentless ideological content audiences must work to absorb all the arguments it makes. But the effort is well worth it in the end.

Padu.