



## APPLE

Songs, laments, praise, blame, ups, downs, apples, apples—all in APPLE, a new poetry magazine.

First issue contains work by A. R. Ammons, Ellen Roe Anthony, Aram Boyajian, Robert C. Brewer, Phyllis Brooks, Richard Deutch, Theodore Enslin, Douglas L. Frost, Laura Gellman, Barbara A. Holland, M. Jones, Denise Levertov, Marlan McDonald, Andrea Pfeifferberger, Rick Silberman, Eve Triem, and John Stevens Wade.

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trialization. Was life better then, were people really more human in the villages than in the cities? I don't know, but I think our writers were better: more human and more concerned with human destiny. And it is this quality, too, which marks off this delicious, nostalgic and memorable collection of stories about Edita Morris's youth—her youth in *My Native Sweden*, another provincial note of pride, affection and love, hardly to be noticed today.

## Movies:



**"FAR FROM VIETNAM"**  
Reviewed by R. G. Davis

"FAR FROM VIETNAM" is a collection of statements on the war made by Europe's leading film makers. It begins with quiet footage of bombs being loaded into jets on flat-tops

by young, blue-denimed Navy youth. A relaxed announcer says: "The American military machine drops 1000 tons of bombs a day on North Vietnam."

I figured the film would take its lead from the title because "far away" is where we are really at. Not so. We see footage of North Vietnamese peasants (beautiful pastels), some American and also Viet Cong fighting, and unfortunately much of protest demonstrations (a "Parade is a Parade is a Parade"—Lindsay's famous observation on the pro-war demonstration in New York), including shots of the anti-war demonstration of April 15. This footage was boring. It was indeed far from Vietnam, but also far from the war's source of interest.

The most memorable part of this imperfect film was Jean Luc Godard's statement: "... they wouldn't let me into North Vietnam so I turned the reality of Vietnam into myself . . . we must fight against oppressive authority, we must resist aggression in our lives. . . ." This was the most important statement of the film, certainly the point which can lead others to understand the world through Vietnam. The only section similar in impact to Godard's interview was an afternoon with the widow and children of Norman Morrison, the Quaker who immolated himself.

The problem with the film is that its point of view begins in one direction and takes off in another, shifts gears, includes the opposite position, then comments upon that position, all the while confused by documentary evidence of war with increased frenetic cutting and cartoon-like pop shots, bang, zap 2, 3, 1. END WOW! What happened?

One section was devoted to the *crise de conscience* of a French writer (Alain Resnais contributed this piece of melodrama). The *crise de conscience* is an important current in art circles, even in the United States. It is true that some painters have quit and that writers have dropped out, but just as important, art forms like Cinema Verité, or documentaries, or "objective techniques" are becoming obviously futile in an imperialist society. This film proves by its technical adeptness that documentation is impossible; the most important and successful sections are those which are contrived.

We know documentations are not true. See any Establishment paper. In fact, a

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fake documentary like "Battle of Algiers" with "not one foot of newsreel stock" is more of a "documentary" than a news film. We can play with any technique on film or on stage. The problem with "Far from Vietnam" is that it wavers between techniques, and thus directions. Godard's statement is mitigated by newsreels of fighting, even jizzed-up newsreels, and too-long coverage of protest marches.

The film could be cut 30 minutes or lengthened to seven hours. It could have been an exhausting panorama of situations exposed by the Vietnam holocaust. Andy Warhol's technique with balls. And I almost expected the film editor to take the risk of barreling on for seven hours. But somewhere in the middle he made a movie for sale, a movie with a "message."

Should people see this film? Yes, in place of TV. Is it good? It could be better. If the film were seven hours in length, done in a low key like a Sartrean crustacean investigation (Godard's aesthetic) it might have been a masterpiece, because we who are very, very far from Vietnam would have to live through seven hours instead of two headlines or two minutes as TV dictates. Facing the emotional, psychological, economic, aesthetic, political crises of this war (if such unity is possible) would have been a magnificent creative act to spring upon an audience. Or, if you appreciate brevity, then cut 30 minutes and hit at least one nail. The eclectic scatter with all points of view being represented is what begs to be changed. Color footage of war action is ineffectual: burned kids will do, or burning civilians, or aesthetically pleasing bomb placement by clean-cut kids, but battle scenes and protest marchers will not.

The editor wavers between too long and too short, between direct confrontation with film makers' moral crises and fancy collage, fast cuts and tricky pictures. It wavers between "Far From Vietnam" and Up Front in Vietnam, between factual documented opposition and pictures of amorphous pro-war demonstrators. (We know they are honkies!)

The difficulty with the eclectic open-minded statement is that one is trapped in the basket of junk called an "objective point of view," or what may be termed the "liberal aesthetic." We see it in the work of many recently politically awakened artists.

Presented with the partial totality of impressions about Vietnam, and contradictory points of view (we who live with TV, the New York Times and trash media are bombarded with the same trivia daily), we select no action as significant and therefore sit stupefied as before, trying to remember what Godard said that was valuable.

*R. G. Davis is the director of the San Francisco Mime Troupe.*

## Diaries:



SANTA RITA JOURNAL  
by Lawrence Ferlinghetti

**C** SANTA RITA REHABILITATION CENTER, January 4, 1968—what are we doing here in this dank tank? Probing the limits of legitimate political dissent in this unenlightened country? Nonviolent gesture of blocking the entrance to war at Oakland Army Induction Center hereby judged beyond that



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