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# NEWS & VIEWS

## *Managing the Image*

Emile D'Antonio's Vietnam documentary, "In the Year of the Pig," provides another glimpse into television's politic coverage of the war.

Much of the film's footage was shot by and for American TV; most of it, of course, was never shown. What counters the compassionate, sweet-guy, peace-oriented GI image is carefully screened out and filed away in station and network libraries, there to collect dust—until turned up by a D'Antonio.

Such as the film clip of the helicopter crewman proudly explaining his gunship's exciting firepower. The newsman asks the copter's name. Straight-faced comes the answer: "Birth Control."

Or, the interview with Colonel George S. Patton, III, from the film library of WABC-TV, New York. Patton speaking of his men:

"Of course they're the subject of our constant concern because they're such a magnificent group of fighting men. Their morale is extremely high. They always have a smile. I was at a very kind of sobering thing last night, a memorial service for four men in the second squadron who were killed the other

day, one of them being a medic, and the place was just packed. And we sang three hymns and had a nice prayer. I turned around and looked at their faces and they were—I was just proud. My feelings for America just soared because of their—the way they looked. They looked determined and reverent at the same time. But still they're a bloody good bunch of killers."

Comments of this sort are strung throughout the film, and, as D'Antonio remarked, "they sum up everything that's wrong with us."

"Take Patton. He's undoubtedly a good guy. He's the type of guy I'd like to sit down and have a drink with. But he dramatizes how totally irrelevant we are to a decent world."

If you've come to a similar conclusion through TV news reporting, it's more likely by indirection than the bluntness of the medium.

D'Antonio's film is now showing at the Cannes Film Festival. It opens in Paris May 23 and is slated for Chicago and New York during July or August. The trouble with New York is finding a theater. With skin movies like "I Am Curious, Yellow" tying up central spots, documentaries like "In the Year of the Pig" must wait on the shelf; that according to D'Antonio. Which seems a total pity.