



An Award-Winning Documentary by David Bradbury

- ★ Academy Award Nomination, Documentary, 1981
- ★ John Grierson Award; Blue Ribbon, American Film Festival, 1980
- ★ IFACS—Hemisfilm Award, 1981
- ★ Christopher Award, 1981
- ★ Golden Athena, Athens International Film Festival, 1980
- ★ Chris Statuette, Columbus Film Festival, 1980
- ★ Sydney Film Festival, Best Documentary, 1980
- ★ First Place, Baltimore International Film Festival, 1980
- ★ Chicago International Film Festival, 1980
- ★ Berlin International Film Festival, 1980
- ★ Atlanta Independent Film and Video Festival, 1980



“It well deserves the laurels it has already won, and it is destined to win more.”

Film News

“...the chronological display of events flows with fascinating coherence, well mixed to make it a fresh and alive remembrance of the whole painful tragedy.”

Variety

“Mr. Davis is a big, gentle, soft-spoken man, making his tales and scenes of brutal destruction all the more shattering.”

The New York Times

“The most memorable film yet seen of that tragic conflict.”

New York Post

“...insightful observations and acute personal experiences... shine through this effectively structured documentary.”

Booklist
American Library Association

“Looking at the war again, ... is a welcome opportunity to gain a fresh perspective and perhaps greater insight into the terrible and costly experience that Vietnam was for all Americans.”

National Catholic News Service



This shattering documentary on the Vietnam War has stirred audiences all over the world. Its focus is Neil Davis, a courageous, humane news-cameraman who spent eleven years in the combat zone. His close-up footage combined with his recollections are a testimony to the horrors of war.

As an Australian, Davis viewed the conflict from a different perspective than an American. He spent much time with the Vietnamese troops, forming a deep attachment to the brave soldiers he lived among. Thus, *Front Line* shows a story, little known in this country, of Asians suffering at the hands of other Asians. Davis was even permitted to cross enemy lines and film the other side of the war. And he was the only Western journalist to film the fall of Saigon.

The film points up the myriad ironies of the war: President Nixon announcing the war is finished, while Davis is being bombarded in a rice paddy; young American soldiers revealing their confusion when asked why they are fighting in Asia; Cambodian boy-soldiers going fishing whenever there is a lull in the deadly fighting.

When *Front Line* was telecast nationally on PBS, the public interest was overwhelming. Americans who remembered those times gained new insight on the war. Younger audiences could see why Vietnam was such a divisive part of American history. It is a film that should be shown on every college campus and be part of every library collection.



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"**Public Enemy Number One** has special value as a portrait of a maverick. The film should really be called **Public Servant Number One**. Wilfred Burchett shows great moral courage resisting pressures to conform. Journalism needs such independent spirits."

Gordon Hitchens, film journalist

- ★ Chris Statuette, Columbus Film Festival, 1981
- ★ Flaherty Film Seminar, 1981
- ★ Edinburgh International Film Festival, 1981
- ★ Golden Gate Award, San Francisco Film Festival, 1981
- ★ Blue Ribbon, American Film Festival, 1981
- ★ Second Place, Baltimore International Film Festival, 1981
- ★ Best Film, Sydney Film Festival, 1981
- ★ Berlin Film Festival, 1981

"I write this as a warning to the world." So began the story filed at Hiroshima in August 1945 by Wilfred Burchett, the first Western journalist to witness the devastation of nuclear war. While 250 journalists were reporting on the Japanese surrender, Burchett alone realized the real story was in that doomed city, officially off limits to outsiders.

World War II was the last war that Australian Wilfred Burchett was to report from his countrymen's side. It was his firm conviction that the West was wrong in Korea, and wrong later in Vietnam, and the stories he filed outraged the West. His long-standing friendship with Ho Chi Minh, the leader of North Vietnam, enabled him to live among the Vietcong. **Public Enemy Number One** includes footage from the Vietnamese archives rarely seen in the West.

Was Burchett a traitor as his detractors claim? There are no easy answers. Burchett insists he was exercising his journalistic responsibility in reporting the truth. The West, he felt, was getting only a distorted view of the conflict. His critics, however, felt he was abetting the enemy and even brainwashing allied prisoners. The Australian Government denied him a passport for 17 years, forcing him to live in exile.

In tracing Burchett's life and the wars he covered, **Public Enemy Number One** raises many issues of vital importance. Can a democracy tolerate opinions it considers subversive to its national interest? How far can freedom of the press be extended in wartime?

A gripping part of the film occurs when filmmaker Bradbury was ambushed with Burchett by Cambodian guerillas on a mountain road. In the tradition of photojournalism, Bradbury's camera kept rolling, recording the bloody scene. Burchett escaped injury but cannot escape the irony that confronted him in Cambodia. The Pol Pot regime which he had championed had turned Cambodia into a killing ground worse than Hiroshima. Had his loyalties been misplaced after all?

16 mm, color, 55 min. Purchase \$750; rental \$75. Videocassette, purchase only, \$600.

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FRONT LINE

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videocassette



About the Filmmaker David Bradbury

It is not often that a filmmaker's first film achieves an Academy Award Nomination. David Bradbury produced **Front Line** at the age of 28, having come to filmmaking from a background in journalism. Educated in his native Australia, he won a scholarship for broadcast journalism at West Virginia University. He turned to filmmaking when he found that mainstream journalism would not "change the world overnight." With the telecasting of these films throughout the world, he has succeeded in reaching a wide audience.

WAR & JOURNALISTS



Front Line

NEW
RELEASE

Public Enemy Number One

SEE THIS 1981
ACADEMY AWARD
NOMINEE