

“Treason against the United States, shall consist only in levying War against them, or, in adhering to their Enemies, giving them Aid and Comfort. No Person shall be convicted of Treason unless on the Testimony of two Witnesses to the same overt Act, or on Confession in open Court.” (Constitution of the United States of America, Article III, Section 3, paragraph 1)

Part I

PRELUDE TO
NORTH VIETNAM

THE EARLY JANE FONDA

I reached the age of thirty-two and discovered I'd wasted thirty-two years of my life (Roger Vadim, Bardot, Deneuve, Fonda, 234)

Why did Jane Fonda travel to Hanoi during her country's war with North Vietnam? While no one can know for certain — perhaps not even Fonda herself, because of the complex psychological drives at work within her — and while motive (as distinguished from intent¹) is not a defense to the crime of treason, still, it is useful to consider why Fonda acted as she did in Hanoi. That consideration is rooted in an examination of Fonda's background, in which much can be found to explain her radicalization and her later propaganda broadcasts and other pro-Communist, anti-American conduct. Based on that background, we offer an opinion: Jane Fonda's desperate psychological need to overcome early parental rejection, to acquire a sense of identity and self esteem, and to fill her empty value system, caused her, first, to become an anti-war militant, and then to journey to wartime North Vietnam.

Born in 1937 to one of America's esteemed actors, Henry Fonda, and socialite Frances Seymour Brokaw, Jane Seymour Fonda was not exactly the apple of her mother's eye. Frances, who already had a daughter by a previous marriage, had wanted a boy.² According to one of Jane's biographers, "[D]uring Jane's first two formative years, she was denied the requisite measure of unconditional maternal love. This would be a major factor in her own early emotional development. Frozen out by her mother from infancy, Jane would turn increasingly to her father for love and approval. Neither would be easily — if indeed ever — won."³

Jane's insecurity about her place in the Fonda family began very early. In Henry's "as-told-to" biography, the writer, Howard Teichmann, says, "Henry had filmed home movies of his wife feeding his [newborn] son [Peter] in the hospital. He took them home to show Jane.... 'I remember that movie,' Jane said [to Teichmann], her eyes narrowing. I looked at it and I burst into tears and ran from the room. I was not happy, I can tell you."⁴ "My mother already had a daughter, and wanted a son, but had me instead,' Jane insisted with bitterness. 'She could have only one more child. I didn't know this then, but we were three Cesareans, and at the time that was it. I

had been told by my grandmother, Sophie Seymour, that mother wanted a son so badly that if she'd had a third daughter, they were going to have a baby boy at her bedside, a boy she could adopt. When she came out of the anesthetic, there would be two children. She didn't have to worry, she had a son, and that was Peter. And she preferred him, I believe."⁵ Jane's insecurity and alienation had begun early.

Henry's movie career blossomed, with time out for World War II. While he served in the Navy, Frances began to deteriorate psychologically. After the war, Henry returned to an emotionally detached wife. Neither parent seemed very interested in Jane. "As a young girl ... most of my dreams evolved from the basic need of being loved, and being frustrated in fulfilling that need."⁶ It certainly couldn't have helped Jane's sense of self when, in 1950, her mother committed suicide by cutting her throat. A more dramatic and profound example of rejection would be hard to find.⁷

Fonda then attended a private high school, Emma Willard, in upstate New York. Of that period, Fonda biographer Peter Collier writes:

Never the ugly duckling she thought herself to be, Jane was now on the verge of becoming a swan, with agate eyes that looked permanently shocked and disconcertingly ripe lips. But she continued to feel betrayed by her body — as if a different, more interesting self was imprisoned within her, as she phrased it, and unable to get out. She no longer had to worry about the pudginess or the squirrel-cheeked look she'd had as a little girl, but food — and the complex matters for which it was a metaphor — continued to be a problem. She had a recurrent dream in her first years at Willard about being in a large hall filled with mountains of food she was unable to reach. And after reading in a history class about how Romans adjourned to vomitoria after banquets, she began to binge and purge. She ate coffee ice cream by the gallon and pound cake by the pound, bagfuls of brownies, and peanut butter and bacon sandwiches. And then she retched them up. She sent for chewing gum advertised in pulp magazines that was said to contain tapeworm eggs, believing that they would hatch inside her and devour the food with which she stuffed herself.⁸

Thus, the beat went on. Insecurity, alienation, lack of self esteem, no sense of self — all continued to be the driving forces of Fonda's existence.

Five years after her mother's suicide, following her own graduation from Willard, Fonda began studies at Vassar College. It was there that the promiscuity for which she would become notorious in later years began. Collier again:

Jane decided to drop out of Vassar. It had never been clear to her why she had gone to college in the first place, especially a place like Vassar, whose main function, as one graduate said, was to prepare women for "marriage, motherhood, and menopause." She'd been there two years, and was involved less in academics than in perfecting her figure (she had added Dexedrine to bingeing and purging in her weight-loss repertory) and conquering men.

[S]he seldom attended class and she engaged in casual sex, which made her "conspicuous" and led her to be called "the Anything-Goes Girl." The realization that men liked her may not have dispelled Jane's insecurity, but it did give her a power she never had before, a power she came to flaunt. "She had a reputation for being easy," says [childhood friend] Brooke Hayward. "It was almost a joke." Novelist Michael Thomas, who eventually married Brooke, says of Jane: "She was going out with two or three guys on the same night. She was this unbelievable-looking girl.... She was promiscuous, which in those days was a way of expressing competitiveness."⁹

Fonda lasted only two years at Vassar, moving on supposedly to study painting in Paris. Instead, she partied relentlessly, adapting quickly to the pre-hippie bohemian life among dissolute Americans living in Paris. Her “art studies” lasted all of six months—until her father tumbled onto what was going on. The unloved bohemian returned home. By then, Henry was about to shed his fourth wife; still, father and daughter didn’t have much of a relationship. At 20, Jane was “desperate ... for some sense of direction in her life; she had already exhausted all of the things she thought she wanted to do.”¹⁰

Still trying to find herself, to give some meaning to her empty life, Jane dabbled some more: secretarial work, art, music. For a while, she was a successful model. Fonda studied acting with Lee Strasberg, guru of the Actors Studio, ironically trying to find out who she was in a milieu where the goal was not to be real but rather to be the character she played. “It became an acceptable cliché among her fellow students to say that Jane Fonda was looking for a father figure. She went through a number of young men in the acting community. As one of them recalls: ‘She was there to be seduced by men and vice versa. Yet it was a strange feeling. Having won her, at least temporarily, you got the sense that she was hopeful you’d control her life.’ Another young man who knew her during this period ... says, ‘Jane was so insecure and hungry for love that she tried to swallow you whole.’”¹¹

In 1959, Fonda signed a movie contract with Henry’s old pal, her godfather, Josh Logan, and for the next several years Fonda made movies and acted on the stage. Then, in 1962, in what would turn out to be a supreme irony, the woman later dubbed “Hanoi Jane” was named “Miss United States Army Recruiting” by the Pentagon. Biographer Christopher Andersen has described Fonda “[d]raped in a red, white, and blue ribbon emblazoned with her new title ... [giving] an impassioned speech to officers and enlisted recruiters, praising the armed forces and defending the need for a well prepared military to discourage America’s communist enemies.”¹² Given Fonda’s immaturity and self-admitted lack of intellectual knowledge and experience, it’s likely that these patriotic sentiments were not her own, but rather scripted by the Army or even by her own publicity people.

In 1963, Fonda returned to France, this time to make a film — and to continue trying to find out who she was: “I am always Henry Fonda’s daughter,” she remarked, “one of Hollywood’s new faces. I ended up not liking who I really was.... So I decided to escape all that and get out from under my father’s shadow. Perhaps I’ll be able to discover a real identity in France.”¹⁴ Fonda’s European search for self began with her initiating an affair with director Roger Vladimir Plemiannikov, better known as Roger Vadim,¹⁵ who has been characterized as “Europe’s chief provider of identity to beautiful young actresses”¹⁶ during those years. Vadim, however, was under no illusions about his new conquest: Fonda, according to the director, “was far from being as self-assured as she wanted people to believe. She asked herself many questions about her career, her father and even her emotional life. It seemed to her that she hadn’t yet achieved anything, really. That didn’t discourage her, but she did find it

disturbing.”¹⁷ Nor was Vadim disturbed that Fonda was engaged in a “search for her true identity.”¹⁸

In the search for the roots of Fonda’s politicalization and later radicalization, it is important to note that during this period of her development, Fonda — according to Vadim, the person who probably knew her best — “had no interest yet in politics....”¹⁹ Actually, it would have been more accurate for Vadim to have said that Fonda’s political knowledge and judgment were primitive and contradictory, as evidenced by a trip the lovers made. Shortly after their affair began, Vadim took Fonda to the Soviet Union. According to Collier, “By the end of the trip, Jane was telling journalists that she had been misled in her American education about the nature of the Soviet Union and that the real evil was anticommunism.”²⁰ Yet Vadim has written that, when in Moscow, Fonda saw a banner proclaiming that “Twenty-Seven Million Russians Died So That the Children of the World Can Live,” she remarked, “In those twenty-seven million dead, do they include the Russians assassinated by Stalin?”²¹ Despite Fonda’s “Stalin” remark, Vadim believed that, “It was in Moscow that she began questioning, for the first time, the readymade ideas she had acquired in America and had taken for granted.”²²

After Moscow, Fonda returned to the United States for a movie, and in 1965 she married Plemiannikov-Vadim.²³ The newlyweds were soon back in France, where French “intellectuals” in the Vadim circle began Fonda’s political education in earnest. These people were typical French anti-American leftists who deplored their country’s colonialism, but had no trouble embracing the colonialism of post-World War II communism. They worshiped the likes of Mao and Castro and the “new” Communist revolutionary on the block, North Vietnam’s Ho Chi Minh (“Uncle Ho,” for short).

Henry Fonda put it this way:

Y’know, when she was married to Vadim, she got into this whole business and some of his friends sold her on the idea that America’s position in the Vietnam war was wrong.

They labeled her a Communist. She did have a couple of friends who believed in that system. I know because she lived with Shirlee [Henry’s wife] and me during most of this. When Jane had Angela Davis over to the house, I began to worry about her. I was not happy.²⁴

Fonda biographer Christopher Andersen has written cogently about what happened to Jane Fonda in the milieu of French left-wing intellectuals:

At first, Jane was resolute in her defense of the United States. She insisted that it was unfair to compare America with the colonial powers of the past, and argued forcefully that American troops were in South Vietnam only to help that country defend itself against Communist aggression.

Predictably, this did not sit well with Vadim’s left wing friends, including such leading French film notables as Jean-Luc Godard, Yves Montand, and Montand’s wife, Simone Signoret. While Jane played perfect hostess at their country house ... her guests would grill her incessantly concerning what they perceived as America’s culpability.

Jane was no match for them. While certainly possessed of a keen natural intelligence, she

was ill-read on historical and political matters. In truth, the “facts” as stated by Vadim’s sophisticated friends were nothing more than propaganda from the pages of *Pravda* embraced as gospel by the French “New Left”.... In the face of such virulent and seemingly unanimous anti-Americanism, Jane stopped objecting and started listening. After months of this, her will to resist vanished.²⁵

Of course “Jane was no match for them.” Montand and Signoret were French communist royalty. Indeed, Montand had been “a militant communist in his youth.”²⁶ Montand’s obituary in *The Los Angeles Times* reported, “As an active communist ... Montand and fellow traveler Signoret were welcomed by Soviet leader Nikita S. Khrushchev in 1956 with ceremony normally reserved for heads of state.”²⁷ As to “fellow traveler” Signoret, at her death, the Associated Press obituary more charitably referred to her as an “ardent leftist.”²⁸

It needs to be emphasized who Fonda was at that time — or, more precisely, who she was not. Given what is known about her background — and especially the emptiness of her value system — whatever patriotism she may have felt for the United States was probably as shallow as the rest of her beliefs. Add to that her desperate need to be loved, and to find (or create) an identity on which she could base even pseudo-self-esteem, and it is not difficult to understand why she succumbed to the relentless anti-Americanism of her husband’s left-wing friends. Add to this the influence of two films Fonda made in 1966, and one can see, if not the beginnings of radicalization, then at least the start of politicalization.

The first film was *The Chase*, with a screenplay by Stalin apologist Lillian Hellman and starring Fonda and Marlon Brando. Characterized as “a film with impeccable liberal credentials,”²⁹ *The Chase* told the story of a man falsely accused of murder. In other words, the film was what has been called “an all-too-obvious indictment of social injustice....”³⁰ During filming, Brando would proselytize Fonda about one of his pet causes: America’s mistreatment of its Indian population.³¹

The second 1966 film that influenced Fonda was *Hurry Sundown*, a contemporary story about racial intolerance and the evil of “big business.” The picture was made in St. Francisville, Louisiana, with a racially mixed cast including African-Americans Robert Hooks and Diahann Carroll. There was rampant racial prejudice in the small community, threats and harassment abounded, and finally the company was virtually run out of town.

It’s hard to know for sure whether these two films, and the attendant context in which they were made — that is, proximity to Brando’s style of militancy, and exposure to virulent racial prejudice — were in themselves central to Fonda’s politicalization, or whether they were merely additional sustenance for the seeds that had been planted by her sojourns in the Soviet Union and France. Either way, the influence of Fonda’s trip to the Soviet Union, of the French left-wing intellectuals, and of the two “socially conscious” films certainly made an impact on the vacuous, impressionable and politically unsophisticated actress.

The clear turning point, however, came in 1968, through a confluence of events.

Fonda, now back in France, became pregnant in January 1968.

In Vietnam it was the time of the Tet Offensive, with its bloody scenes played out every day on international television, and the traditionally anti-American French press reveling in its “I-told-you-so” smugness.

“In Paris,” said Fonda, “I also met American deserters and Vietnamese of the National Liberation Front [the Viet Cong], who knew facts that I had not been aware of. Then I saw a movie on the Washington march, boys with long hair and radicals putting flowers into the guns of the guards standing in front of the Pentagon.”³²

In Paris, Fonda became friendly with Vanessa Redgrave, a supporter of militant Palestinians and the likes of Fidel Castro. A member of the British Workers Revolutionary Party, in the mid-70s Redgrave would produce an anti-Israel documentary film supporting the PLO; in 1978, when accepting a Best Supporting Actress Oscar, she was to denounce Jewish protesters as “Zionist hoodlums” and would continue over the years to rail against “Zionist imperialism” and the “Zionist press.”³³

Fonda was also influenced by Bertrand Russell and Jean-Paul Sartre’s so-called “International War Crimes Tribunal” in Stockholm, which condemned the United States for its role in Vietnam,³⁴ using entirely phony information that had been cranked out of Communist propaganda mills.

On television, Fonda saw hundreds of thousands of people march on the Pentagon in opposition to the war. Bobby Kennedy and Martin Luther King were assassinated. There were race riots in the streets of America.

A national strike in France turned Paris into a war zone. Fonda is quoted as saying, “In ’68 ... you had to deal with it. If you were in Paris, Paris was up in arms. Most everyone I knew was in the streets. Everything was changing overnight. I didn’t have any political understanding of what was going on, except that people were moving. And people were moving in Chicago.”³⁵

The Left’s devil incarnate, Richard M. Nixon, was nominated for the presidency.

All of these events were being poured into the empty vessel that was Jane Fonda. The cumulative effect of the Soviet Union trip, the indoctrination by French intellectuals, the Vietnam war and its cultural fallout and the other explosive events of 1968 were to provide Fonda, for the first time in her life, a *raison d’être*.

Vadim, perhaps more than anyone who has written about Fonda’s politicalization (because he was there), understood what had happened:

During that time, Jane went through a radical political metamorphosis. She, who in her mind had always refused to see any connection between the French war in Indochina and the American war in Vietnam, realized through talking to a number of committed Frenchmen of politics and literature, that it was fundamentally the same war, even though the vocabulary and the justifications used in America were different. She suddenly understood the essence of the Vietnam peace movement which was taking on new dimensions in her own country.³⁶

Vadim considered himself “largely responsible” for Fonda’s “newfound political conscience.”³⁷

On the more personal side, Vadim has called Fonda's pregnancy "a turning point for the woman in her. She had always been afraid to assume her femininity. She equated anything purely feminine with weakness. Between her mother, destroyed and propelled beyond the brink of madness by a process beyond her grasp, and the sex-object ideal generally prevalent in America, and Hollywood in particular, she could not help having a devastating image of her female identity."³⁸

Apparently, motherhood didn't help Fonda's self-image either. On September 28, 1968, Fonda gave birth to her first child, a girl. She named the baby Vanessa.³⁹ According to Vadim, for even as long as "[a] year after the birth of her daughter, Vanessa, Fonda would say, 'I reached the age of thirty-two and discovered I'd wasted thirty-two years of my life.'⁴⁰

Soon, primarily because of the events of 1968, her next movie, and a pilgrimage, Fonda would begin to make up for lost time.

The movie, which began early the following year, was the grim *They Shoot Horses, Don't They?*, a metaphor for America's Depression-era desperation, told through the device of a dance marathon. The picture apparently had a powerful impact on Fonda, whose ideas were still in the formative stage. "The war we're going through now — our country has never gone through such a long, agonizing experience, except before the Depression. The Depression is the closest America ever came to national disaster. Perhaps audiences — especially kids — will be able to come away from seeing *They Shoot Horses* with the feeling that if we could pull out of the Depression, we can pull out of the mess we're in now."⁴¹

Back in France, she immersed herself in Indian philosophy. She traveled to India, Nepal and Sikkim, and studied transcendental meditation with the Maharishi.⁴² "She still had no answer to the question, 'What do I need in my life for fulfillment?' She searched ... and searched.... She hoped she might find the answer to her identity problem there."⁴³ As her husband Roger Vadim put it, all Fonda got was "slightly thinner and [she] didn't seem to have found peace and wisdom."⁴⁴

But the squalor Fonda had encountered on her pilgrimage had apparently made some kind of an impression. Again, Vadim understood what was happening: "This journey didn't provide Jane with an answer to her personal problems, but it did help her to take a great step towards social awareness. She understood that the struggle against social injustice is not waged by meditation or saving one's soul. Still troubled, she was, nevertheless, much closer to her moment of truth than she imagined."⁴⁵

As perceptive as Vadim was, what he didn't realize was that Fonda's increasing "social awareness" was about to provide an answer to her "personal problems." She would soon use the mantra of "social awareness" to fill the vacuum that was her personal value system.

Returning to California to do publicity for *Horses*, she found the contrast between India's poverty and California's abundance to be stark, and she said so. Indeed, as biographer Christopher Andersen has quoted Fonda as saying, she now saw *Horses* to be "a very forceful condemnation of the capitalist system."⁴⁶

Fonda's sojourns in France and India, her raised consciousness from the *Horses* experience (with the Film Critics' Best Actress Award seeming to validate her nascent political opinions), still had not filled the value void in her life. She had begun talking to New Left activists and radicals, and remarked: "I realized that I didn't believe in anything ... and I knew that people whom I might respect wouldn't respect me."⁴⁷ She cut her hair unusually close, the significance of which Collier analyzed as "a metamorphosis similar to others in her life — when she joined Actors Studio, when she fled to France — a moment when she emptied herself of a previous identity and was waiting, in a state of heightened receptivity, to be filled by a new persona. But this time the drama of rebirth was projected onto the backdrop of a radical apocalypse which gave it the added weight and resonance of a historic event. ... The Black Panthers were waging what amounted to a guerrilla war against the police forces of several major cities. There was a sense that a transcendent moment might be approaching, and Jane was desperate not to be left behind. *It was happening.*"⁴⁸

Fonda's post-France, post-India, post-*Horses* rebirth started with dumping her husband. Vadim wrote his own epitaph: "Jane was not seeking a new love affair. She wasn't leaving me for another man, but for herself. ... She had found her way.... I turned off the stereo and walked into the bedroom, which Jane had transformed into a hippie den; Indian fabric covering the bed and walls, soft lighting, candles, red and blue light bulbs, incense burning on a low table. She put down her pencil, which she was using to underline some sentences in an article about Vietnam...."⁴⁹ It was over.

It was just beginning.

1. The important legal difference between "motive" and "intent," and motive not being a defense to a charge of treason, is examined in Chapter 6.

2. For the material in this chapter describing Jane Fonda's pre-radical life, we have drawn on a rich literature about all of the Fondas: Henry and his five wives, Jane and her brother Peter.

3. Andersen, *Citizen Jane: The Turbulent Life of Jane Fonda*, 28.

4. Fonda, *Fonda: My Life*, 132.

5. Fonda, *Fonda: My Life*, 167.

6. Anderson, *Citizen Jane*, 37.

7. Yet, when asked by Barbara Walters on her February 9, 2001, TV show about the effect (on Fonda) of her mother's suicide, the actress answered, "What doesn't kill you makes you stronger."

8. Peter Collier. *The Fondas: A Hollywood Dynasty*, 93. Collier's biography of the Fondas contains abundant notes, unlike other Fonda biographies, some of which borrow liberally from Collier's work without attribution. As will be seen in Chap-

ter 2, Collier, albeit incidentally, had an early role in Fonda's radicalization.

9. Collier, *The Fondas*, 106–07. Many years later, on Walters' February 9, 2001, TV show, Fonda would admit that in her Vadim–French film days she "liked being viewed as a sex-kitten."

10. Collier, *The Fondas*, 110.

11. Collier, *The Fondas*, 118.

12. Andersen, *Citizen Jane*, 93. Even then, in 1962, Americans were being held as prisoners by the Communists in Indochina.

13. Both as an actress and an activist, Fonda would often read words written by others, including, as we shall see in Chapter 4, by Communist propagandists.

14. Collier, *The Fondas*, 143.

15. The name "Vadim" seems drawn from the director's middle name, "Vladimir." It was with a passport giving her name as Jane Seymour Plemiannikov that Fonda would, in 1972, leave the United States and, via Paris, Moscow and Vientiane, surface in Hanoi.

16. Collier, *The Fondas*, 143.

17. Vadim, *Bardot, Deneuve, Fonda*, 214.
18. Vadim, *Bardot, Deneuve, Fonda*, 219.
19. Vadim, *Bardot, Deneuve, Fonda*, 221.
20. Collier, *The Fondas*, 146.
21. Vadim, *Bardot, Deneuve, Fonda*, 228.
22. Vadim, *Bardot, Deneuve, Fonda*, 230.
23. The intimate details of Fonda's union with Plemiannikov-Vadim, which included drugs and group sex, are beyond the scope of this book. However, the influence on Fonda of the hedonistic and libertine Vadim (and his French friends) cannot be dismissed as causal factors in her later radicalization.
24. Fonda, *Fonda: My Life*, 301. Angela Davis was a Communist, close to the Black Panthers. To his credit, Henry Fonda, though a liberal, took this position: "I've always been for the underdog, but I personally believe that Communism is full of lies. I am definitely anti-Communist. ... I said, 'Jane, if I ever discover for a fact that you're a Communist or a true Communist sympathizer, I, your father, will be the first to turn you in. I fought for this country, and I love it.... Jane, there are less human rights in Russia than in America. Maybe we do have some inequities, but it's worse over there'" (Fonda, *Fonda: My Life*, 302).
25. Andersen, *Citizen Jane*, 145.
26. *The Los Angeles Times*, November 10, 1991.
27. *The Los Angeles Times*, November 10, 1991. Although in later years Montand turned somewhat away from the left, his antipathy seemed to be directed toward "Stalinists." He did not eschew socialism or other forms of collectivism: "Don't get me wrong," he said in 1984, nearly a decade-and-a-half after his left-wing influence on Fonda, "I have nothing against Russia, nothing at all. ... But ... we must get Stalinists out of the [French] government, and we must fight against Gulag, and we must be firm! ... But between collapsing and staying firm there is something else. Between wild capitalism and communism there is an economic system that recognizes that if some guy invests money, he can make some profit and still provide jobs and benefits for society" (*The Los Angeles Times*, May 16, 1984).
28. The Associated Press, *Release*, September 30, 1985, by Marilyn August.
29. Gary Herman and David Downing, *Jane Fonda, All American Anti-Heroine*, 60.
30. Andersen, *Citizen Jane*, 134.
31. Herman and Downing, *Jane Fonda*, 64.
32. Andersen, *Citizen Jane*, 165.
33. See, for example, *The New York Times*, November 11, 1977; an Associated Press release appearing in *The Globe and Mail* on April 4, 1978; and *The Washington Post*, September 9, 1985.
34. Andersen, *Citizen Jane*, 166.
35. Andersen, *Citizen Jane*, 167. Fonda's reference to Chicago was to the Democratic party convention that nominated Vice President Humphrey over Eugene McCarthy, where radicals rioted against Chicago police allegedly in the name of anti-war protest.
36. Vadim, *Bardot, Deneuve, Fonda*, 281.
37. Vadim, *Bardot, Deneuve, Fonda*, 281.
38. Vadim, *Bardot, Deneuve, Fonda*, 282.
39. Of the baby's name, Vadim has said, "Jane had thought of [Vanessa] because of her friendship at the time with the actress Vanessa Redgrave" (Vadim, *Bardot, Deneuve, Fonda*, 284). Actually, both of Fonda's children are named after heroes of hers. Her son with radical Tom Hayden, "Trois"—now more benignly called "Troy"—was named after Nguyen van Troi, a Viet Cong terrorist who tried to assassinate Secretary of Defense Robert McNamara in 1964 but who was himself executed for the effort. See Peter Collier, *National Review*, July 17, 2000. Nguyen van Troi "had been caught placing explosives under a bridge that U.S. Secretary of Defense Robert S. McNamara was expected to cross during a visit to Saigon" (Rochester and Kiley, *Honor Bound*, 80). It is believed that in retaliation for Troi's execution, the Viet Cong executed American POW Rocky Versace. See *Honor Bound* at 248.
40. Vadim, *Bardot, Deneuve, Fonda*, 234.
41. Andersen, *Citizen Jane*, 178. Typically, Fonda didn't specify the "mess" she was talking about.
42. Peter Collier and David Horowitz, *Destructive Generation*, 267.
43. Vadim, *Bardot, Deneuve, Fonda*, 300.
44. Vadim, *Bardot, Deneuve, Fonda*, 300.
45. Vadim, *Bardot, Deneuve, Fonda*, 301.
46. Andersen, *Citizen Jane*, 188.
47. Collier, *The Fondas*, 190.
48. Collier, *The Fondas*, 191.
49. Vadim, *Bardot, Deneuve, Fonda*, 303.