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Interview With Porn Novelist 'Mary Sativa'

'Pornography By Women For Women Would Be Nice'

By DEBRA WEINER
of the Fine Arts Staff

"I don't know how many wives send their husbands here to buy books and then read them secretly." "I've never seen a woman in one of these stores." "Investigate deviancy in a porno bookstore? You'll be the most deviant person in there." Why? Literature dependent upon women rarely written by women. Stores "selling women" socially banned to women. From its creation to its sale, pornography is isolated to the man's world.

Pornography is often written solely with the element of titillation in mind. However, when cruelty becomes identified with sexuality, pornography becomes dangerous literature. Dangerous, for the "interest lies not in the physical pain inflicted, but in the damage done to the will and spirit of the woman," in the words of Kate Millet in Sexual Politics.

Searching for a story on pornography from a woman's perspective, I wandered from one bookstore to another (hoping to avoid the 50 cents entrance fee at the Rated X bookstore). With hope and enthusiasm waning, I asked a clerk in the Book Coop if they shelved pornography. The answer to my query—not only did they have pornography, but they had pornography written by a Madison woman—Sharon Lodahl.

Known by her pen name—Mary Sativa—Sharon, a former member of the Madison community now living in San Francisco, has published two porno books, Acid Temple Ball and Lovers Crusade.

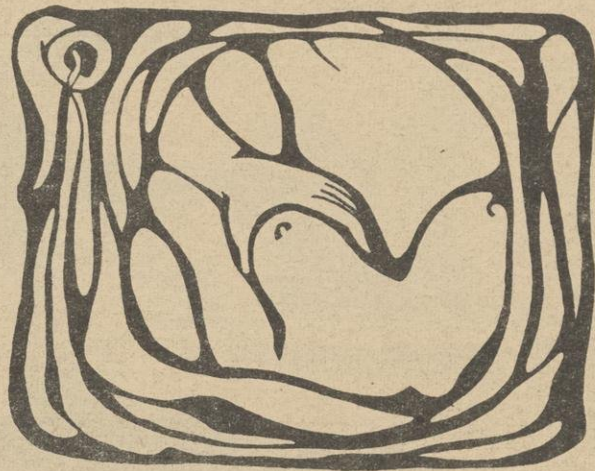
Pornography as part of the women's movement cannot be ignored. Condemnation will not remove it. Pornography is a popular and firmly established form of entertainment in our society. Instead, pornography must be taken under wing. "Porn written by women, for women," Sharon explains, "about special female desires would be a nice contribution to the quality of life." What follows is an edited transcript of an interview conducted by mail with porno authoress Mary Sativa.

Why did you decide to write pornography? Did it come from apolitical basis?

Mostly cause I needed bread. Also I had always read and enjoyed porno but had been repulsed by the straight piggy people, lack of drugs, sadism, etc. It seemed like there should be porno for freaks to read that wouldn't bum anybody out. Me and my friends had talked about the concept, but no one else got into doing it before Acid came out in spring 1969. I also felt that a woman revealing sexually aggressive behavior toward men was a positive thing. Plus I tripped out on the idea of middle-aged men and Kansas farm boys (no insult intended) reading it to get horny and having to dig through all kinds of pro-dope and hippie living propaganda. Whether it would stand up to Maoist criticism I prefer not to consider.

Have you written other books besides porno?

No. I tried writing a novel when I was eleven, typed three pages about shadows on the lawn, and realized I had finished saying all I had to say. I determined at that time that I would never write a full length novel. The porno books were for money and fun in that order. I certainly hope never to be reduced to prostituting my verbal facility again. I do, however, write a steady trickle of obscure poems which I never show anybody. One about the war got printed in Take Over. Lately the poems have taken on a



sort of medieval Chinese flavor. I also write about one song a year and did columns for Take Over and the Good Times (a San Francisco paper).

Are your books geared for a male or female audience?

My books are geared for dopers, artists, and people with a taste for medieval music (the second book) or any of my other precious personal fantasies. You're supposed to be stoned to read them. However I did think women might find a woman's point of view more congenial. I just recently got around to reading poetess Dianne DiPrimas Memoirs of a Beatnik (published about the same time as Acid). She describes sexual pleasure in virtually the same words and phrases I used. Male writers tend to be quite different. Of course it's mostly all the same hack form, fill in bodies in permutations of balling, but there does seem to be a female tone and word choice.

What are the differences between male and female porno?

Answered above, but also more chatty and anecdotal concern with the porno quality (how much it turns the reader on) of food, clothing, setting, as well as flesh. But I'm really not that familiar with female or male porn writers, and since almost everybody uses really weird false names, who can tell? They may all be written by computers or Martians as far as I know.

What is the difference between good and bad porno?

Good porno should be like good science fiction — true to its genre, but so well-crafted that the reader can flow with the fantasy and not come crashing down on a mangled sentence or splintered plot change.

What is your attitude towards porno films?

Some are fun, many are remarkably lousy. Directors seem to lose all taste and sense of humor when confronted with naked bodies. Old stag films can be so gross they reach a kind of artistry. I wish they did make decent porn flicks. So often a smile or gesture in an old film is much sexier than footage of a couple of assholes pretending passion. It's not a question of soft lights and music, just things like script, actors, photography, musical score, etc., which are lacking.

Has much gay porno been written?

Well, everybody feels compelled to write gay scenes even into straight books, so I guess they are in demand. I did even though I hadn't at the time had any significant gay experience — writing a lesbian scene was an interesting self-exploration in itself. There should certainly be more loving compassionate porn written by and for any particular special interest group.

Female porno?

By the same token, porn by women for women about special female desires would be a nice contribution to the quality of life. Since I wrote porn I can't really get into reading it much, I see how bored the authors are now and sympathize too intensely with their struggle to come up with yet another synonym for prick or cunt.

Is porno valuable literature?

People have a right to get high, get hot on anything that doesn't hurt other people — a shop-worn philosophy but my own. I mean I really still believe in love and sex and sharing and all that garbage even though I certainly should know better by now. I think porno can be a positive pleasurable experience by and large, a lot better for you than Ladies Home Journal or TV.

The direction of the women's movement is towards censorship. How do you deal with this?

Well, that in a more general sense has certainly been a major confrontation over the last few years, more over my nude and erotic drawings than my writing. Puritanism is too high a price to pay or rather it's the wrong price to pay. Women learning about their bodies and their needs should be more into sex and love, not less. They must be more into demanding decent treatment from their lovers as well as being quite forceful and determined about it. And if demanding respect and compassion as a fellow being interferes with sex or pleasure in a particular situation or during a particular time of transition, I can handle that. But I never lose sight of a goal of warm and sensual interaction between people.

What is the background of your books?

Acid Temple Ball was drawn very much from life in the Lower East Side of New York, and San Francisco, with variously combined descriptions of folks I knew. Lots of exaggeration and wish-fulfillment, of course.

Lovers Crusade — set in the 14th century during the Black Plague — research done at U.C. Berkely — also a lot of acid. One of the characters drawn from a little black half-Siamese cat named Ishtan. The rest are pretty abstract. It's not a very good book.

What are you doing now?

Writing to you, drawing underground cartoons, doing posters, illustrations, pasting up the Bay Guardian, and political cartoons for Marihuana Initiative, Berkely radical election people, posters for the Panthers, one four-page cartoon story to be published in a month or so, working on a new long story, inside front and back covers for another book, a science fiction page for some Colorado publisher, doing a drawing jam with Trina, etc., wishing I was asleep.

What did you do in Madison?

Worked on and helped start Take Over, hid fugitives, read Chinese poetry, did a Dana Beal poster, had a tragic love affair, generally a very good creative period of my life in which a lot of diverse threads came together — writing, drawing, revolution. Its all sort of beginning to unravel now — which brings us to the next question.

What differences do you find between Madison and San Francisco?

San Francisco is much more of a competitive media scene, a lot of ex-New York City artists, photographers, etc. Presumably political people really concerned with the relative quality of their work. Many have adopted the counter culture as the stylish and timely platform for their personal ambition. On the other hand, it's warm, there's Food Stamps, the Pacific Ocean, and lots of mellow people who don't go to college.

Where did you write your novels?

In a big soft chair in a tenement apartment on East 13th St. in New York City, with a hash pipe in one hand. Sitting cross-legged on the floor in Berkely with a hash pipe in one hand.

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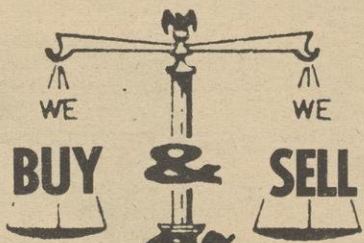
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Book Review

Solzhenitsyn's 'August 1914' Is Not Anti-Soviet Work

Alexander Solzhenitsyn
August 1914
New York:
Farrar, Strauss, and Girous
1972 — \$10

BY A. E. SENN

Alexander Solzhenitsyn has become a well-known author and a Nobel laureate by writing novels about life in Soviet Russia, and Soviet authorities have responded by expelling him from the Writers' Union. Solzhenitsyn lives as a virtual recluse, occasionally to be seen visiting Moscow and perhaps attending a concert, but protected by a circle of friends who screen all those who wish to approach him. Abroad his name is heralded as a fighter for intellectual freedom; at home, denied legal means of publishing, his works circulate in samizdat form, and some Soviet intellectuals pride themselves on knowing the variant versions. In the official Soviet press he is regularly denounced as a self-centered, publicity seeking adventurer.

August 1914 represents a new venture. For the first time Solzhenitsyn has turned to a subject well outside his own personal experiences. Or has he? Considering the motif in Soviet dissident literature of the bright young man smothered by the bureaucracy, don't we find that Vorontyntsev represents the same theme?

In form Solzhenitsyn presents here an account of the ill-fated Russian campaign into East Prussia in the first month of the First World War; the events surrounding the terrible defeat near Tannenberg were bizarre in themselves, and the author has added his own imaginative touches to produce a

first rate historical novel. Some western commentators have attempted to compare Solzhenitsyn to Tolstoy; certainly Solzhenitsyn is fascinated by Tolstoy, and he even argues with him. But the author also insists that this is only the first part of an extended narrative. The second volume is to be entitled *October 1916*, and Solzhenitsyn obviously intends to carry his story into the Bolshevik revolution of November 1917. He protests that he has not yet firmly developed his characters, and the reader must grant him this. The judgments of the place of this novel in Russian literature should be deferred.

THE CENTRAL DRAMA of this volume concerns the destruction of a veteran, honorable, and mildly incompetent Russian general, thrust into a task far beyond his abilities. But at the same time the author is building a foundation for something much bigger than just a novelized, military version of the Peter Principle. In his account of the annihilation of the Russian Second Army and of General Samsonov's suicide, Solzhenitsyn is expressing his faith in the spiritual power and resiliency of the Russian people, condemning the Tsarist regime to liquidation, and speculating about the new currents in Russia. He significantly points out that in fact the officer who replaced Samsonov eventually became a Bolshevik.

The reader who is not enthusiastic about military history may well become exasperated early on. For those who want a little background material, I would recommend, in order of increasing detail, Alfred Knox's *With the Russian Army 1914-1917*, Barbara Tuchman's *The Guns of August*, or N. N.



Cardinal photo by Leo Theinart

Professor A.E. Senn: "Solzhenitsyn is in no way denying the revolutions of 1917."

Golovine's *The Russian Campaign of 1914*. Solzhenitsyn has done his historical homework well; he has taken no unseemly liberties toward Clio. In the original Russian edition, it might be noted, chapters carrying forth the basic narrative were differently marked from those which developed characters; the English edition has dropped this elaborate structure.

Soviet critics have attacked Solzhenitsyn for a variety of sins in his work. *Literaturnaya gazeta* charged him with idealizing Tsarist Russia, idealizing the German army, and providing a "banal apology for the theory of convergence." A Polish reviewer, re-published with ob-

vious approval in the Soviet newspaper *Trud*, compared the work with Tuchman's *Guns of August* and adjudged Solzhenitsyn the loser because he has not been critical enough of the Germans. (After all, the only wasp-waisted officer in August 1914 turns out to be a good Russian.) Whereas most western commentators have considered Solzhenitsyn sympathetic to Samsonov, the Polish reviewer criticized him for "besmirching" the general.

Solzhenitsyn is the best known and the most widely read of the dissident Soviet writers, and the official Soviet critics are obviously eager to discredit his work, which, it must be remembered, cannot be legally published or now even

circulated in the Soviet Union. But is this an anti-Soviet novel? My answer would be no, it is not. Solzhenitsyn has not yet introduced a positive revolutionary hero in the work, he has not written according to the formula of "socialist realism," but his unbounded and fierce faith in the Russian people, together with his dark picture of the Old Regime, are certainly leading the reader in the direction of political and social upheaval. Solzhenitsyn is in no way denying the revolutions of 1917.

THE CURIOUS READER may notice that Solzhenitsyn has himself established the copyright of the work. Since the Soviet Union is not a party to the international copyright convention, all works in the U.S.S.R., even in samizdat form, are open to pirating by foreign interests. Solzhenitsyn himself has already protested several times about the treatment and even faulty translations of his works in the West. In order to protect *August 1914*, Solzhenitsyn, through his agent, a Swiss lawyer, published the novel first in Russian in Paris. Translation rights were then sold to publishers throughout the world, and the English text was produced by a lecturer in history at the University of Birmingham. The translation, however, was subject to scrutiny by a professor at the University of Cologne, who was charged with checking its accuracy. Thus it is, in our modern world, that a Russian recluse, writing about a Russian subject, needs his own international organization to protect his work.

A.E. Senn is a Professor of History at the University of Wisconsin, specializing in history of Soviet Russia.

August 1914 is available in Madison at the University Book Store.

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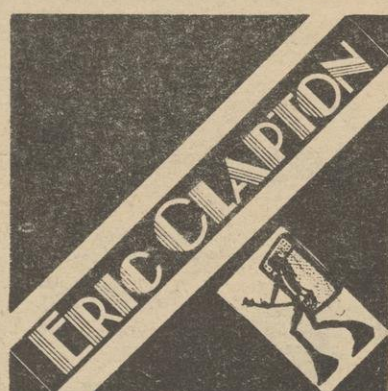


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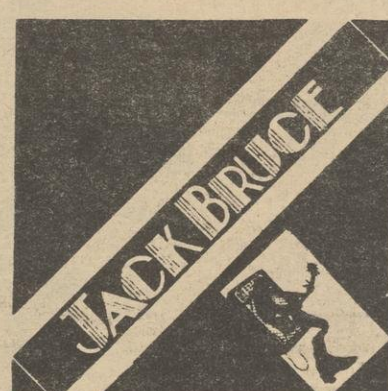
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Book Review: 'Politics of Heroin'

'Vietnam War Has Fathered A Generation of Junkies'

THE POLITICS OF HEROIN
IN SOUTHEAST ASIA

By Alfred W. McCoy

New York: Harper and Row
\$10.95

By PAUL G. PICKOWICZ

In an age characterized by the ceaseless drone of platitudes, Alfred McCoy's book *The Politics of Heroin in Southeast Asia* stands out for its shocking honesty. McCoy confronts those who close their eyes and hope the drug plague will simply disappear.

What McCoy has to say is not very pleasant. Heroin addiction is escalating: in 1946 America had 20,000 heroin addicts, in 1965 the number reached 150,000, and today it is well over 530,000. No longer a conveniently forgotten ghetto problem, heroin addiction now embraces the high schools and suburbs of Middle America. Large cities have been transformed into jungles where 75 per cent of a growing crime rate is related in some way to heroin addictions.

THE AVERAGE addict in New York must spend \$8000 a year on heroin. The problem is becoming worse, not better. As McCoy puts it, "The Vietnam War seems to be fathering a generation of junkies."

Indeed, it is no coincidence that massive heroin addiction occurred in America at precisely the same time that American involvement in the Indochina War was on the rise. Hence, *The Politics of Heroin* is far more than the most comprehensive account ever written in America about the complex process of opium cultivation in the hills of northern Burma, Thailand, and Laos (known collectively as the Golden Triangle), the processing of crude opium into morphine and heroin, and the transportation of drugs from Southeast Asia to the USA.

The author insists that the politics of heroin cannot be understood outside the context of U.S. foreign policy in the Cold War era, the increase of opium production in Southeast Asia under French colonial rule, the history of international crime syndicates, and the history of the entire Indochina war. In fact, heroin is the one subject which directly links disasters in America's foreign policy to crisis on the home front.

The root of the problem, according to McCoy has been America's willingness in the Cold War period to cooperate with and assist any group which might be a potential ally in the anti-communist crusade. For example, the Defense Department allied itself with Sicilian crime syndicates to occupy Italy in 1943,

and to put down the left-wing labor movement in Naples and other cities; and the CIA united with Corsican gangsters to crush post-war labor strikes in Marseille. Simultaneously, these revitalized Sicilian and Corsican organizations were making elaborate plans for post-war reconstruction of the international heroin operation.

SOUTHEAST ASIA is of primary concern to McCoy because it is there that 70 per cent of the world's illicit opium is produced, and it is there that millions have lost their lives in a quarter century of continuous warfare.

Production and transportation of opium has played a key role in the war ever since the days of French rule. The French encouraged opium production and sale in Indochina itself as a means of collecting tax revenues. Just as the British had done in China, the French were forced to import opium from India because the level of local production in Indochina was so low.

Later, when the Vietnamese resistance movement threatened French power in the early 1950s, French intelligence personnel hired counter-insurgency mercenaries from among the hill tribesmen in the Golden Triangle area. To ensure the loyalty of mercenaries, and to protect their opium based economy, the French Air Force was willing to fly their opium to Saigon where it was sold to a variety of Asian gangsters and Corsican mobsters (of French nationality).

Opium production, transportation, and processing have been a way of life in Southeast Asia since the early 1950s. Corruption and complicity in the traffic on the part of South Vietnamese, Lao, and Thai governments, their bureaucracies, and their military appendages have been an ugly fact of life in Southeast Asia for well over 25 years.

NO FOREIGN power in Southeast Asia could afford to ignore these harsh realities. It is no surprise that early in the 1960s Americans in Vietnam learned about the integral relationship between the Southeast Asian power structure and opium traffic, and even less surprising that American policy makers were willing to work within that infamous framework when the American war effort was on the brink of disaster.

Like the Corsican gangsters before them, American mafiosi were fast to take advantage of a new opportunity. They were, however, less interested in the local Southeast Asian market for

opium than they were in a potentially lucrative U.S. market for heroin.

In the late 1960s American policy makers were not about to tamper with this traditional web of corruption. On the contrary, American policy assured the smooth operation of the drug traffic. The CIA based its counter-insurgency and intelligence operations amidst those hill people, such as the Meo in Laos, whose livelihood depended on opium production, and during times of turmoil the CIA's Air America would also fly the opium harvest to market.

In northeastern Burma the opium traffic was (and still is) managed by remnants of Chiang K'ai-shek's Kuomintang army kicked out of China in 1949, and subsequently financed and equipped by the CIA beyond the reach of the weak Burmese government.

TO PUT PRESSURE on the Chinese People's Republic the U.S. was not only willing to illegally support this hostile alien force on the territory of a peaceful non-aligned nation, but in the process was willing to overlook the opium activities of these KMT allies (i.e. control of 1/3 of the Golden Triangle's opium traffic).

To stem the tide of the Vietnamese revolution U.S. leaders have also been willing to ignore the extensive involvement of "allies" in Saigon, Bangkok, and Vientiane. Once the raw opium as been carried by caravan and light aircraft to a few small collection centers, the Vietnam Airforce, under the direction of Marshall Ky, flies it to Saigon.

In large cities like Bangkok, Saigon and Hong Kong the crude opium, or its morphine by-product is further processed into high grade heroin for export to America. McCoy shows that civil, police and military authorities in Laos, Thailand, and Vietnam are heavily involved in the traffic every step of the way. In many cases it is impossible to distinguish between gangsters and government officials.

Ironically, the first Americans to suffer the horror of addiction to Southeast Asian heroin were her fighting men in Indochina. Tens of thousands of G.I.'s were hooked, and their own testimony reveals that Vietnamese army officers and officials were pushing heroin. At about the same time heroin addiction mushroomed in the USA itself. All the evidence suggests that heroin has followed the G.I.'s home.

McCoy ARGUES that American agents and diplomats have been involved in this drug traffic at three levels: (1) coincidental complicity by allying with groups actively engaged in the drug traffic; (2) abetting the traffic by covering up for known heroin traffickers and condoning their involvement; (3) and active engagement in the transport of opium and heroin.

A variety of American allies grow the opium, gather the harvest, transport it to refining centers, sell it to G.I.'s, and arrange major heroin sales with American and French based criminal syndicates. Ironically, America's cold war "enemies" (North Vietnam and China) have, according to the U.S. Federal Bureau of Narcotics, virtually put an end to all illicit opium production in their own countries.

It is not at all curious that the CIA made a concerted attempt to suppress the publication of the McCoy book. McCoy's arguments are backed up by careful documentation, much of it based on intensive interviews conducted by McCoy in Laos, Thailand, and Vietnam with those very people who were active in the post-war heroin boom in S.E. Asia.

Had McCoy's book been published in the 1960s it would surely have aroused massive public protest about the origins of America's heroin epidemic. Nowhere is the link between America's foreign and domestic tragedies so clearly established. In short the Vietnam war is responsible for crime in U.S. cities and heroin in suburban high schools.

BUT THE BOOK appeared in 1972 when the horror threshold of the American people had reached unprecedented heights. The national mood is characterized by cynicism. No one seems to doubt that there is corruption in government, that one party has the other under electronic sur-

veillance, or that there was a shady grain deal with the USSR. People are no longer shocked, and may no longer care about these matters.

McCoy closes his book by writing that, "in the final analysis the American people will have to choose between supporting doggedly anti-communist governments in Southeast Asia, or getting heroin out of their high schools." It should be obvious that President Nixon's solutions of periodic "crackdowns" on street pushers, and an occasional speech at the Mexican border offer nothing. Indeed, the Nixon strategy seems designed intentionally to divert attention from the real source of America's heroin plague.

McCoy, the truth of the matter is in the hands of the people for the first time.

Paul G. Pickowicz, a member of the Concerned Asian Scholars' Association, spent the summer of 1971 in Red China. *The Politics of Heroin in Southeast Asia* is available in Madison at the University Book Store.

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Book Review: 'Wollstonecraft Biography'

Flexner Misses the 'Fire' of this Influential Feminist

Mary Wollstonecraft,
A Biography,
by Eleanor Flexner,
New York, Coward, McCann
and Geoghegan,
1972. \$8.95.

BY CAROLINE RALSTON

Except for a brief period when her writings influenced the lives of the great nineteenth century English and American feminists, Mary Wollstonecraft's name has been sunk in oblivion for almost two centuries. Recently, however, due to the new upsurge in feminist activity several studies of Mary Wollstonecraft have been written and her seminal work, *A Vindication of the Rights of Woman*, has been re-published. This full length biography, which is concerned with Mary Wollstonecraft's life rather than her writings or her influence on later feminists, is further recognition of her outstanding position in the feminist movement.

movement.

Born in London in 1759 Mary Wollstonecraft led a confused childhood in a family of six children who were continually on the move. By the time she was nineteen the little wealth her father had inherited had been squandered, leaving her with no choice but to go out and earn her living at one of the three professions then open to women; teaching in a small private school or as a governess, or being a

DURING THE next nine years Mary Wollstonecraft tried her hand at all three and found them equally frustrating and and demeaning. Luckily her despair drove her to write and her appeal for the proper education of girls caught the attention of the renowned London publisher, Joseph Johnson. With his help and extraordinary amount of courage on her part, she broke out of the miserable cycle that had been her lot, and set herself up in London. In the subsequent five years she

published articles frequently, translated several books and wrote two of her own — *A Vindication of the Rights of Men* and *A Vindication of the Rights of Woman* (1792).

Success brought her little happiness and after the disintegration of a turbulent relationship with the artist, Fuseli, she went to Paris in December 1792. There amid the Terror she met the American adventurer, Gilbert Imlay, and soon after they became lovers. By 1795 she had returned to London with her infant daughter, deserted and embittered. An earlier acquaintance with the philosopher William Godwin blossomed into love, and for a few brief months of married life Mary Wollstonecraft found peace and happiness. She died in September 1797 after the birth of her second daughter.

As a member of Johnson's circle, Mary Wollstonecraft met several of the leading thinkers in an age of revolutionary radicalism and excitement: among them Thomas Paine, Thomas Jefferson, William Blake and William Godwin. *A Vindication of the Rights of Men* was written to refute the conservative anti-revolutionary thoughts of no less a person than Edmund Burke; and from this Mary Wollstonecraft was naturally drawn to write *A Vindication of the Rights of Woman*, in which she demanded a thorough education for women and their acceptance as rational beings endowed with as much responsibility and dignity as men.

Mary Wollstonecraft was unable to free herself from many aspects of the thinking of her age

— she sought education only for girls of middle class or aristocratic families — and she still saw a woman's place as a wife and mother in the home, although always as an equal companion for her husband and teacher of her own children. Despite these limitations no one can deny the modernity of her compelling arguments for women's education and the recognition of women, not as frivolous symbols of pleasure, but as rational fully responsible human beings. Germain Greer used quotations from *A Vindication of the Rights of Woman* with devastating effect in *The Female Eunuch*—only the date 1792 after each quotation, and sometimes the style, revealed that they had not been written in this century.

ELEANOR FLEXNER has captured the impetus and intensity of Mary Wollstonecraft's unusual life, but she lacks a feeling of history for the extraordinary age in which she lived. In the preface the author explained that she had concentrated on the life of Mary Wollstonecraft rather than the era in which she lived because she was such an individual and so much a woman born before her time. But in fact Mary Wollstonecraft lived in London during a period of great intellectual ferment succeeding the American revolution and during the French revolution, and later she was in or near Paris during the height of the Terror. Despite the fact that all these stimuli influenced Mary Wollstonecraft greatly, they do not come alive in this biography.

On the personal level very little is said about Mary Wollstonecraft's early education. If Flexner were unable to unearth

any data on this topic she should have said so, and then discussed what would generally have been available to girls of her situation in England in the 1760s and '70s. Such a crucial part of Mary Wollstonecraft's development should not have been glossed over. Further nothing is said about the marriage possibilities of the three Wollstonecraft sisters. As governesses Eliza and Everina Wollstonecraft lived unhappy frustrated existences, which make a stark contrast with the success and prominence of Mary Wollstonecraft's later life, but one is not told whether their experience was typical or not.

Linked with this disturbing lack of historical perspective, which is underlined by Flexner's anachronistic use of such terms as "teenager" and "schoolgirl crush," is the author's persistent recourse to "modern psychological theory" to explain, over a gap of nearly two hundred years, the complexity of Mary Wollstonecraft's frequently unhappy, even tortured life. The arrogant certainty with which Mary Wollstonecraft's behaviour and illnesses are thus analysed in superficial, chatty terms belies the nature of psychological theory which is diverse and often contradictory, and diminishes the stature of Mary Wollstonecraft which still glows in her passionate *Vindication of the Rights of Woman*, a book that remains to this day a cornerstone of the feminist movement.

Mary Wollstonecraft, *A Biography* is available in Madison at the University Book Store.

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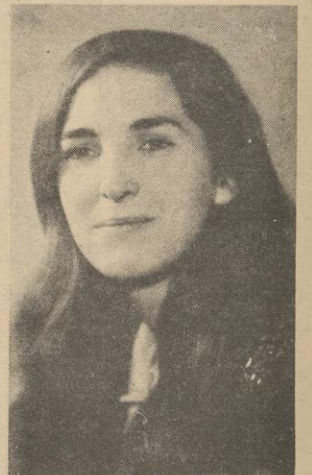
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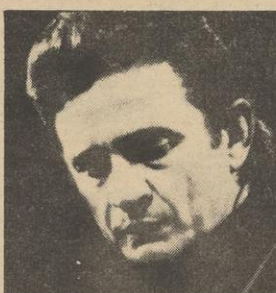
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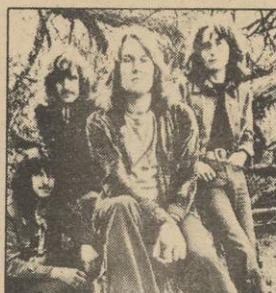
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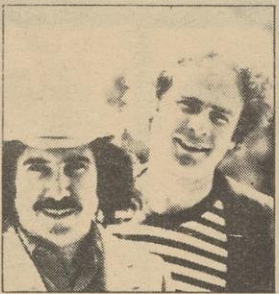
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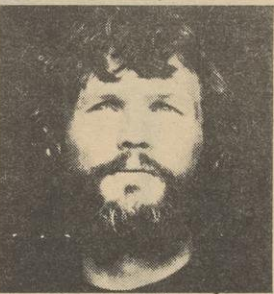
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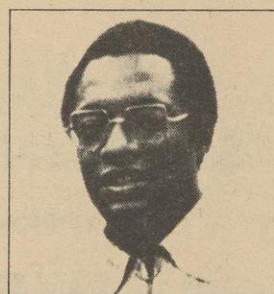
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Book Review: 'Adultery and Marriage'

An Unconvincing Argument for Female 'Promiscuity'

Adultery and Its Compatibility with Marriage
Magar Edward Magar,
Nefertiti Publishers,
Monona, Wisconsin. Price \$7.95

By KAY GORMAN
Humankind is naturally promiscuous and desire is soon

sated. How to deal with this problem? Adultery, says Dr. Magar E. Magar, author and publisher of Adultery and Its Compatibility with Marriage (published in Madison), but an adultery performed with tact, goodwill, honesty and absence of guilt.

Why marriage at all, then? This, says Magar, is his own moral preference, and he devotes a long and unnecessarily boring first chapter proving that moral conviction is not based on logical necessity or demonstrable facts. But promiscuity is.

NOW WE KNOW what promiscuous means, but what is "natural?" If, Dr. Magar means instinctive, then he has not brought forward the scientific evidence for it in this book. If he is referring to a natural state or condition of all humans, then his thinking is more relevant to the eighteenth century before theories of evolution became popular.

He bases evidence for "natural" female promiscuity on polyandrous societies; but, since few of these have been recorded, Magar is obliged to widen his definition to include "cultures and customs in which a female can legitimately have intercourse with more than one man" (p. 113). One of his examples is Catherine the Great. What does a list of royal lovers prove for women of Russia?

To illustrate why women have been prevented from free sexual expression, Magar draws on a vast body of anthropological literature, much of it outdated, and fails to synthesize it in an interesting way. Looking at his bibliography of some 600 titles, one can only deplore the fact that he expended so much energy for such poor results, for his survey is superficial and his conclusions unwarranted. Also, it is regrettable that he has not tapped an exciting new source—the autobiographies and memoirs of women from many societies that are now being published.

As an example of his scholarship, he lists sources recording that in "ancient Egypt" women held "high positions" and exercised power as wives of pharaohs or even ruled themselves. The sex of a ruler is not a good index on the status of women in a given society. A more reliable indicator is the membership of a queen's council, one can examine how regularly women were appointed

as royal advisors, how many held executive authority, and which social classes they were drawn from. Then one can begin to measure the institutionalized access to power and position that society afforded its women. It is not clear, on the evidence of influential queens, that "throughout most of ancient Egypt women had their say one way or another" (p. 37).

Because the status and roles of women are never related to the political and economic organization of a given society, and because society is never perceived as an organic unit, Magar's analyses are superficial and tiresome. An example of this is his discussion of the bride price.

CITING VICTORIAN-ERA anthropologists, Magar tells us that bride price meant outright sale of the woman. Now it is true that abuses must frequently have occurred, particularly under severely depressed economic conditions. But to perceive the bride price solely as sale is to neglect its chief function which was to bring into an alliance two large kin groups. And societies where the woman's family paid a "groom price" for the man are left out of this discussion entirely.

Many of us would agree with Magar's convictions on the need for greater freedom to express love, and all would support his contentions on historical inequities in the division of power along sex lines. But the ideals and aims of the women's movement are not promoted by faulty logic and shoddy scholarship. We need rigorous thinking, and we haven't got it in Magar's book.

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Analysis: Are Godard's Films Revolutionary Art?

'Tout Va Bien' is an Exciting Cinematic Breakthrough

By RUSSELL CAMPBELL
of the FINE ARTS STAFF

In a rotting capitalist society, the acute bourgeois artist looks at the world and throws up his hands in horror, incomprehension or despair. Sometimes he will turn the pain of meaninglessness into a bitter comedy, black and twisted and gruesome. From Eliot and Kafka to Camus, Beckett and Heller, the pattern is familiar. It was the path followed, until 1968, by ace French film director Jean-Luc Godard.

Sometime early that year Godard was visited by a militant worker named Jean-Pierre Gorin. It was no ordinary encounter: as Godard says in the interview, Gorin "knocked on my door and

on my head at the same time." Godard, most brilliant of the "New Wave" film-makers, had just climaxed his career in the commercial cinema with the sulphurous fire of *Weekend*, that incredible nihilistic vision in which the horrors of the middle class are evoked only to be surpassed by those of a band of revolutionary hippies turned cannibalistic. For Godard it seemed there could be no place else to go: an artist's cynicism about the world inevitably turns in also upon his art.

BUT IT was the film Godard had made immediately prior to *Weekend*, *La Chinoise*, that Gorin particularly wanted to talk about. *La Chinoise* studies the activities

of a cell of young Maoist revolutionaries in Paris over a period of several months. It's quite sympathetic to them, and Godard is obviously interested in their ideas, and yet . . . They're made to appear quite childish, if charming, and finally ridiculed by being shown to assassinate the wrong man through a stupid mistake.

Behind this patronizing tone, as behind the despair of *Weekend*, lay a simple ideological assumption: that the world cannot be changed. Skepticism about political action permeated all of Godard's work: as early as 1960, in his second film *Le Petit Soldat*, it had led him to picture the Algerian conflict in terms not of

national liberation but of the torture practised "equally" by right and left; not the struggle between socio-political forces, but a moral problem in isolation. The same assumption underpinned much else in Godard's cinema: the persistent pessimism, the fragmentation of narrative whereby the city becomes a mosaic of forces oppressing the individual, the recurrent obsession with the inability to communicate, the ever more desperate search for values and meaning.

It was probably Gorin who brought Godard to see the class bias of this attitude, to perceive that he was under the spell of a world-view which interpreted the

historically contingent as the metaphysically immutable. Godard, who could not bring himself to believe in the possibility of change, found himself face to face with a man who predicated his life on this possibility.

Following Gorin's arguments, the May-June 1968 student and workers' revolts in France impelled Godard to break with his past. From this point on, for four years, he rejected the commercial cinema in favor of militant films made in 16 mm. Most of these he co-directed with Gorin, under the collective banner of the "Dziga-Vertov Group" (named after the neglected Soviet film-maker and theoretician).

THE PREOCCUPATION of these films was not a simple desire to document the activities of the radical movement. Nor was it the Dziga-Vertov Group's hope to reach a mass audience through couching political argument in the form of popular melodrama—Godard and Gorin despised *Battle of Algiers* and *Z*. Instead, their search was for a new means of expression, a revolutionary film aesthetic which would would picture the world in non-bourgeois imagery.

As an implicit consequence of this search, the soundtrack, in the films that followed, was by conventional standards heavily overloaded, wordy and didactic. Thus *Le Gai Savoir* (1968) consisted of little more than Jean-Pierre Leaud and Juliette Berto sitting in a TV studio spouting Marxist rhetoric; in *One Plus One* (*Sympathy for the Devil*, 1968) black militants recite revolutionary texts in an automobile junkyard. In *See You at Mao* (1969) a voice reads from *The Communist Manifesto* while the camera tracks down a motor assembly line; in *Wind From the East* (1969) costumed actors proclaim the future course of leftwing cinema sitting on a grassy slope.

"I think of myself as an essayist," said Godard as early as 1962, and his reliance on language became ever more crucial as he rejected the elegant Coutard photography of his earlier works and cast around doggedly for means of "constructing an image." Penelope Gilliatt reacted with some insight: "It is almost as if he wanted to attack people with so much repetition and so much claptrap that they will be whipped into hauling themselves, bleeding and half-concussed, across some threshold of boredom into another way of seeing things."

This was also the period of the Dziga-Vertov Group's international activity: they filmed the struggle in Czechoslovakia (*Pravda*, 1969), in Italy (*Lotte in Italia*, 1969), in the Middle East (*Till Victory*, 1970, still unedited as they note in the interview).

Vladimir and Rosa (1971) marked a substantial change. The didacticism was still there, the voices of Godard and Gorin intoning their dialectical truth, but there was a new lightness of tone, a not-fully-repressed sense of comedy in this guerilla theatre re-enactment of the Chicago Conspiracy Trial. Godard's flair for visual vignette shone through in the richly comic caricature of Judge Hoffmann (sorry, Ernest Adolf Himmler), who speaks in a highpitched squawk like the midget headmaster in *Zéro de Conduite*; in the beautiful blank bewildered faces of the jury; in the uniformed cop who draws a nightstick out of his trousers in a telling image of police machismo.

It's true that the film is also fumbling, self-indulgent, portentous, dogmatic—but its exciting experimentation with conventions of characterization and dramatic structure more than

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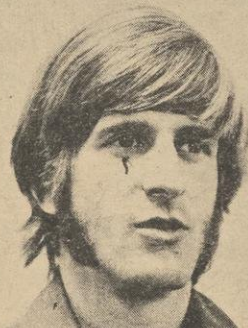
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ALDERMAN, 4th DISTRICT

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Auth. & pd. for by PEOPLE FOR NAGER,
Lisa C. Berman, ch., 150 W. Gorham, Madison, WI.



(continued on page 14)

Conversations With Jean-Luc Godard and Jean-Pierre Gorin



On a very early Saturday morning two weeks ago, four Daily Cardinal reporters—Russell Campbell, Maureen Turim, Kenny Mate and Louis Alvarez—squeezed into a rented Gremlin and set out for Ann Arbor, Michigan to interview noted French filmmaker Jean-Luc Godard (right) and his new co-director Jean-Pierre Gorin (left). The trip seemed blessed from the start: as we drove through Chicago we passed an overturned car engulfed in bright orange flames—an image Godard popularized in his 1968 film *Weekend*. Unlike the bourgeois in that film, however, we made it to Ann Arbor without any further incidents, ready to meet the celebrities. We left 24 hours later with two and one half hours of taped conversation and rich memories of the duo's latest film, *Tout va Bien* (Everything's OK).

The following remarks by Godard and Gorin are an edited transcription of various interview-meetings we had with them during our stay. The first encounter occurred in the ironic surroundings of a dining room at the Detroit Airport's Sheraton Motel where a short press conference was held on a question-and-answer basis. The Cardinal had an opportunity to talk less formally with the two at a private reception that evening; much of this concerned their opinions of individual films ("Did you like *Memories of Underdevelopment*?")—"I don't remember it." Finally, the two filmmakers sat before 500 University of Michigan students who had seen *Tout va Bien* and answered more questions later that night.

LOUIS ALVAREZ

It's been two years since Gorin and Godard were last in the United States—not such a long time between visits if you consider the average European filmmaker, but a very long time given the special case of this pair. As they travel from campus to campus with their two films, they must be overwhelmed by the changes two years have wrought. Two years ago in Madison they were confronted by our local heavies with questions like, "Why aren't you out in the streets, making the revolution?" Now when Godard jokes that his favorite American director is Nixon it is an acknowledgement of the control the Dike Bomber has been able to maintain over the show Godard and Gorin came here to see.

But if the right has solidified, Godard and Gorin have mellowed, and there is a strength in that mellowing that holds much hope. Where once their radicalism seemed riddled with that left-wing disease—sloganeering—now they are willing to push their discussions past the "primary contradictions" without being afraid of sounding liberal. So while they still have sympathy for the Arab guerrillas, they are now willing to qualify their support, to look at them critically. I think they have come to grips with their own identities—instead of saying as Godard did in *Weekend*, "the only way to be an intellectual and a revolutionary is to stop being an intellectual." Godard and Gorin and now emphasizing that this manner of absolute statement leads nowhere—the point is to be an intellectual, to be a filmmaker but to go about it differently.

Their approach is now patience and humility. We heard them answer the same questions three times in one day, but each time they do it as if it were the first, as if they were glad you asked. I don't know if their humility shows as much in the transcribed interview as much as it did in person, because it was expressed in the attention given to their interviewers or to their audience, in the way they walked into a room or exited, and just their postures as they talked. Most of the two-bit professors on this campus project more egoism than Gorin and Godard did, and in men of their stature, their genuine humility is com-



forting, especially since it has been learned through their struggle to become revolutionaries.

Their relationship with each other seems almost symbiotic—there really seems not to be any competition operating between them. Godard can finish a sentence Gorin begins, or the other way around, and neither tries to overshadow the other. I felt inspired by them, truly glad to have gotten the opportunity to spend some time with them, for I got the sense that these were people who had settled in for the long haul, who were determined to be good people struggling for what they believe in, not because that fight was in style, but because it is indicated by their deep moral convictions.

MAUREEN TURIM

Why did you want to do a commercial feature film with stars?

GORIN: We started working four years ago and we mainly worked on 16mm, and the films we made were produced for TV and banned by the TV who produced them. Those films like *Wind From The East*, *Struggle In Italy*, and *Pravda* were not distributed in France in the normal way. We closely controlled the way they were distributed and they were really films made for one hundred or two hundred people, people we were closely related to, whether politically, aesthetically, or on other grounds. At a certain point we decided to get back into a more normal—quote—film, because we found that we had learned a great many things in making the previous films and we wanted to do a film which would be more widely seen, and a film using stars. We used Yves Montand and Jane Fonda because they're international stars, but very special ones—I mean politically connoted—Jane doing the things she's doing in the States and Yves being in a different way in France connoted the same way. We couldn't have done that film with people like Alain Delon or Catherine Deneuve, for instance.

GODARD: And we couldn't have done the picture without stars. We could make a different picture without stars, and the picture called *A Letter To Jane* or *Investigation About A Still* is a proof of that. With one still and \$400 you can make a film, but only one special kind of picture. The kind of picture we wanted to make with *Tout Va Bien* we were obliged to use stars. In a way we picked up Jane just as the North Vietnamese picked up Jane, when they needed her. Because we can use a star as a loudspeaker, too, and if there is no star the picture is just not shown.

GORIN: That was a tricky film to make in the sense that we wanted to make a fiction film, but we also wanted to make the audience aware of what kind of fiction it was: it's a film that at each moment reveals its conditions of production and by this its conditions of consumption. And you'll see the way it's made—it's very different. In fact, we thought about it in very classical terms. First we thought about calling it *Love Story*, because *Love Story* was really a successful movie at that time, and in fact it's dealing with a love story. A love story is the star script of all films. All films have been made on that kind of thing. Our slogan at that time was "We're going to do the same thing, but we're going to do it a different way," and that gives at the end a very different film.

GORIN: The type of movie we are working on involves the attempt to elaborate a new aesthetic, new forms fitting new contents, because we are really facing new contents in our own life. This was a real interesting problem to discuss with Jane, and to ask her, "Well, you're getting into political action, and you're also making *Klute*, for instance,"—she'd just made *Klute* at that time, and there is to us a close link between those two

things—"We're not so sure that making *Klute*, which is an oppressive movie, a casual fascist movie, you'll be able to speak politically a good way." There are all sorts of questions raised, and she was, I think really interested in the way we were working, which is quite different from the way other people are working, by the fact that we co-direct films, which is an incredible change.

Could you tell us about your relationship now with the French radical movement, the gauchistes? *Tout Va Bien* seems to be more about people from the middle class relating to the workers' struggle, but how does that relate to what the Maoists think?

GORIN: It's rather a hard question, because...

GODARD: We'd rather say like one of the young workers, one of the young extras who plays a young worker in *Tout Va Bien*, "I don't know what a Maoist is, but if Maoism is what I'm doing, OK, I'm a Maoist."

GORIN: At a certain point we were really involved in heavy Marxist statement, and because of the events in France, we realized we had to make a detour, not to speak about politics, because in the way we spoke about politics there was a definition of politics that was not suiting the real events, and sometimes not to speak about politics, to speak more politically. The movement in France is more or less in the same state that it here, splitting, people being real tired, most of the militants being driven to go to the analyst or being in jail. All sorts of things. This is not a healthy situation, and we're part of it. But the film—you'll see the film is very optimistic—because we have great reason to be optimistic.

GORIN: We learned in three years—being in close contacts with a group of workers and individuals and so on—we learned that what they really didn't want was intellectuals coming to them and not speaking about themselves, not speaking about the point where they are. They really want you to speak about your situation because they want to relate to you if you have real reasons to revolt and to fight. And one of the good things in *Tout Va Bien*, at least the good feedback among workers, was that they really enjoyed the film on that ground, and that the whole question, very traditional and very ancient, of the role and the relationship between the intellectual and the working class was set in a very different context.

Who is the film directed towards? If the workers watch TV, then...I know you have problems with French TV, but if the workers don't go to the movies...

GORIN: The film is directed toward the people who are in the movie theater. It's a film that repels back the audience at each of its moments into its own seat and its own situation. Take a normal movie—what you see on the screen. For instance, take a Western. Well, you'll see a horse. To see that horse you'll have to pay two bucks, and somebody is going to tell you, "Well, this is a movie horse, and this movie horse is more real than a real horse, and this soldier on the horse is more real than a real soldier," and at the end of the trick it's the whole imperialist idea of real which takes the place of the real itself. So you have to be aware that people do know that they're in a movie theater and to work on that. Because, in fact, images and sounds on the screen are something very abstract. This abstraction comes out of life and can help you to go back into your life.

GODARD: We think it's more political to say that the movie we are making is directed toward the people who are paying two or three bucks in order to put their ass on a seat in a theater and to look at the screen, and it's much more political to say it, and not to say, "We are doing a picture for the workers, or the cause of the Vietnam War, or the cause of the Eternal Proletariat" and so and so. By doing that, we think of the public exactly in the same way as the major companies or Hollywood, but since we are doing the movie a bit differently, we think of the audience, the people who paid two bucks, we are saying things to them differently. It's like the Chinese people—we are doing the same things. It's very real to say here, "I am speaking to you, to no one else." It would be pretentious, I'll not try to fool myself, saying "I'm speaking to militant people, or revolutionary people." It doesn't help at all. Let's see where we are. I'm interested in know where I am because one thing I know I'm not glad where I am, and neither are you, and neither I'm sure today is almost anybody. So in order to speak to them a little about how to change the old world, we have to know how it works where we are. In order to change movies maybe we have to know the relationship between someone who's paying two dollars to put his ass on a seat in a theater and to look at the screen. But we're not sure it's on, maybe it's across the screen, maybe there is just a flow of desire from the...Desire is political because it's related to the money, the two bucks in the beginning, and the screen is

just, there is a flow going from the eyes of the spectators representing the evasion of this everyday, very oppressive life. And then there is a screen which is cutting this flow, and from that...This is dialecticism and we are trying to focus on that.

GORIN: When somebody in the audience raises that type of question, when somebody in a movie theater gets up and says, "For whom are you making your film?" we have a strong feeling he's completely spaced out, because he doesn't even know he's in a movie theater, and he wants to speak of somebody else but not of himself, and we don't believe in professional revolutionaries in our specific historical situation.

GODARD: Especially because we can look through history, what damage had been done to revolution by so-called professional revolutionaries. It's the history of the International.

Are there any other militant filmmakers in Europe whose work you value or admire?

GODARD: I think there is one; there must be one, but they're probably unknown. (Laughter) I think we like to consider every person in the audience as a filmmaker. He's a filmmaker in a sense; every day, he's using images and sounds through his head, through his body, through his brains, through his guts, and he's connecting images and sounds in a way, and he's thinking he's starring himself in a small movie called *This is My Daily Life*, in which he plays the main character. He's both the photographer, the cameraman, everything. Or a journalist. I mean he's an information man, because he gets information, he works with information. So we are on the same line.

GORIN: The only definition we can give of a film right now is to say a film is a machine, a very special kind of machine because the pieces of the machine are really pieces of the whole body of society, torn pieces from the social cone.

It's a mad machine, it's a machine failing all the time, it's a machine full of openings and full of wholes, and in fact the relationship between the audience and the filmmaker is the relationship between two people building machines, because in your life, in your daily life, as Jean-Luc pointed out, you're building small machines, building those small machines in which your desires play. And it's both a very complex and a very interesting relationship.

GODARD: Now this is political because of the way your desires are spreading inside and outside you. It depends on the kind of social life you are in.

GORIN: That's why it was a great change to co-direct films, and that's why at least in France, and maybe even here, it's a big scandal, to say we're two to make a film, and to direct it. Because something which has been recognized for long in scientific work is not recognized in the field of art. There is still that old shitty mystique of the author. And no one who makes a film and is a little bit honest about himself deal with that highly socialist form of thinking about himself in terms of author. To make a film you have to have a crew of fifty people, you have to speak about many as many times as you have to speak about aesthetics, and at a certain point you realize that aesthetics is only one of the categories of politics. That's why we were working on that point.

In view of the fact that you made a film financed by Al Fatah, what did you think of the recent events at the Olympics?

GODARD: The film was not financed by Al Fatah, it was financed by the Arabian League and some friends. Today it's still not edited. We shot on a basis too leftist, I mean "leftist" in a pejorative way. It was...four months before what happened in September, what they called "Black September" in Amman in 1970. We weren't surprised by Black September because we got this Black September before that in an aesthetic way, because when we came back from Jordan it was impossible for us just to edit the movie, we didn't understand what we had shot, even if we knew.

GORIN: We knew that something was going to fail...

GODARD: Some dreams were going to collapse, a lot of things, and it happened in reality. And so now it's still unedited. Maybe we'll try to finish it, but to date it, and to explain why it was made that way...

For a lot of so-called left people it's very unusual to say, and even you're considered as a traitor if you say "I'm not a priest, and I don't believe in Marxism, and I don't want to die for my country, I want to live."

GORIN: We don't believe in dying revolutionaries.

I know your emphasis is on politics but if I could get away from that for just a second, I remember in '70, I think it was, you made the statement that Jerry Lewis was the only American director and made the best films. If you could expand on that...

GORIN: It's not by chance. Jerry Lewis is the last of a certain tradition in film-

making in America, a tradition including people like Keaton, W.C. Fields and the Marx Brothers, and in that tradition you have certain elements which are very valid to us. There is at certain points a complete lack of so-called psychological aptness. For instance, in the Marx Brothers movies it's almost a parable on language, the guy who has an overwhelming power to speak, to the guy who is mute, and passing through the guy who is always distorting language. Keaton is a machine dealing with machines. W.C. Fields is some sort of a pervert using Shakespearean to break down the American language. And on the screen it happens that sometimes you have forces, nearly concepts, not so-called human beings, and Lewis is more or less doing the same thing, and he's the only one to work scientifically.

GODARD: He's building a machine and he doesn't try to disguise this fact. Of course, he's a reactionary man, and he's not related, he's not interested to know how it occurs that he's able to do this and that. He's very gifted and talented and in a better way than other people. He's just like a scientist, working scientifically about such and such experiment. Then he may build the atom bomb or any kind of deadly device, but when he was working on it, it was scientific, it was truth, and then, when it comes into society, then it's changing, because he forgets suddenly, like a lot of scientists, suddenly there is a boundary line. When they are in the lab they are good, objective people working in a good way, in a scientific way, in a Marxist way. Suddenly, when they go outside, they become reactionary.

What's your reaction to *A Clockwork Orange*?

GODARD: The Kubrick film? Well, this is a complete fascist movie.

GORIN: It's interesting, being a paranoid movie.

GODARD: It's a paranoid movie and it's a very interesting movie if you look at it that way, because we have in us all a part of paranoia, and there is a part of us which we like to be oppressed. We have to understand a few things like that. For example, it was not by chance, as most bourgeois historians tell you, that Hitler came to power. It was the desire of the whole people, of the German people. They really wanted Hitler, and they really wanted Hitler the way Hitler was. They were not cheated by Hitler. Hitler wrote a book; he said everything he was going to do in the next twenty years. And he did it. He was the most sincere man in the world. And the whole German people wished to be governed by that man.

GORIN: What we've discovered is the fact that capitalist society is in fact a schizophrenic machine, a machine which engineers schizophrenic people, but a schizophrenic machine in the sense that it's coding and decoding all the time, it's dealing with flow. You speak about cash flow, and speak about flows of desire and things like that, and they're closely connected. And this incredible coding-decoding machine which produces schizophrenic people only works on the paranoia of the people. Nixon is a perfect paranoia type, and this country is full of people having a hard-on with the Star Spangled Banner, but there is also in this country a huge amount of people having a pole of evasion, which is schizophrenia. People in the field of music, people in the field of politics, people in the field of writing, and that's why this movie is so interesting. That's a film you don't get so accurately in France, because our way to be paranoid is not the same. I mean our history is not the same; it comes from other places.

Would you say then that something like that has no social value, or it does?

GORIN: There's no moral judgement or any type of comment of that sort to say. It's that our society at that precise stage of history can produce those type of films, so let's try to analyze what they're really dealing with.

When you say you used to like a film long ago and don't anymore, if you go to see that film now, what is your reaction?

GODARD: Well, I'm very perverted, I like commercials on TV and I like any kind of movie. I like to go in the middle, I like to go at the end and not see the beginning. I just like flow of images and I think people are just like me, but they don't say so. That's because I am perverted, but at least I discovered I was perverted.

In Vladimir and Rosa and *One plus One* you seem to be depicting the Black Panthers as the vanguard of the movement. What do you think of the Black Panthers now?

GODARD: Well, I don't even know them, I didn't even know them before. Maybe I may still have sympathy, but one has sympathy for the black people because they are oppressed as I may have sympathy for women because they are oppressed by men, especially by me. There is nothing I can say specifically. I don't know much about the cleavage between Eldridge

Claver and Huey Newton and Bobby Seale. I think there is no information. And since we are all working in the media, the ones who can be blamed for that no information in the case of the Panthers are the Panthers themselves. Because I think the paper is very bad, just as every leftist—quote—newspaper is bad. And I can understand that through the move of the Chinese, because the Chinese for a time needed great help from militants all over the world and this help was not given; the way the militants spoke of China, it was no use, they were...dreaming China, and for the Chinese it was no use for they are in a real, very difficult situation, and that's why they have to go to the UN because they have to take control themselves of all their information. And today China prefers an article on China, even in the big reactionary papers, like *Le Figaro* in Paris or the *Times* in New York, because at last it reaches a lot of people. Through a lot of people they know, just like we know in *Tout Va Bien* they can reach maybe ten per cent or five per cent, and that's better because they are sure to reach those ten per cent. This is the only thing I can say. There is a tremendous work to do in the field of the militant media—quote—but most of the militants in our opinion are dreaming and don't even have the courage to say "we want to dream." Lenin said we ought to dream, but you have to dream in a real way, not to dream your dreams. You have to realize your dream and this is a big difference.

What do you think of the highly theoretical turn of *Cahiers du Cinema*?

GODARD: They're still dreaming their dreams. I think a lot of articles can be written now in motion picture reviews. For example, the picture we've done called *A Letter to Jane or Investigation About a Still of Jane in Hanoi*: this picture is done with one still only, and there are lines on it. To put it on a screen is not good because it's a small space; we need space and, in the movie, you have only the running time and the space aspect is lost in the time aspect. And in a review you could do that, but since it's not done we've done it in a movie. But I think there are a lot of articles that could be written. But, instead, a lot of militants are still making... Especially now there is a video thing which is cheaper, and because it is cheaper there are more stills than ever, just because it's cheaper. But people will have to realize when you are using a Sony that after all you haven't invented it, and up to now, there is much more chance that you are a CBS man or a Sony man and it doesn't matter that you are not paid by Sony. You bought the Camera, and you are shooting it and you think it is innocent, you think you are innocent; you think you can invent new things just because you think of yourself as an innocent. But we know too, as Marxists, that we are not innocent at all; we are not virgin.

GODARD: I think that maybe in two or three years, if they can continue to go on, we'll feel like writing again, but—as we say—writing the same articles, but differently. For example, you may go where there is a wildcat strike and you think it is interesting to tell about it, but there is not need to shoot footage and footage and footage of that, and afterwards show it to a dozen friends just like a holiday movie. It's better that you go with a small Instamatic. You don't need to have an expensive Nikon and especially it is good to learn photography—not to learn technically but to learn what kind of photograph to do. If you go to a strike with a simple camera—not with a movie camera which registers hundreds of thousands of images an hour and this inflation of images prevents you of thinking what images really are—If You Have Just A Simple Instamatic with 35 stills you are obliged to think, "I am going to take 35, 36 stills of that strike," and then you are obliged to think, well, "Which one will be the first one, and which one will be the second one and which one will be the third one and maybe I'll have enough with three, and maybe by the combination of the three I can already speak for an hour at least," and this is a good article. But up to now, at least in France, I don't know about here, this is something the militant doesn't want to hear.

This is what you mean by constructing an image as opposed to going out and searching for an image.

GODARD: This is politics. Because when you speak of the image of a strike you make a connection between the lines and the image you have chosen; no journalist is doing that, and the way the press is working, it is not done that way.

GORIN: It's really that. Constructing an image, not to go and fetch it, because if you go and fetch it, if you go in the street with a camera what you get on the screen is only the normal connections, the so-called normal connections that the system imposes on us and we submit to. You need to build images and to build images by disconnecting, putting new connections in the normal connections. That's a very

strange operation but it leads you to ask questions which are really important for filmmakers: how to frame, for instance, what kind of angle am I going to use, how I'm going to edit my thing. We've really discovered doing our work that in the process of making a film there are three stages: the first stage is editing before the shooting, the second stage is editing while you're shooting, and the third stage is editing while you're editing. And that's the big difference, that's why the shooting for us is not as important as the first stage.

GODARD: I am going on with this image in the strike. Because maybe you can find suddenly that it's impossible even to shoot one image. And then you discover maybe it's not because you are a bad photographer, or because the strike is inefficient, and there is not an image which is going out with such obvious evidence that you can register it right away. With that you are doing politics, you are doing your work as a militant because you are dealing with reality and it's much more important to speak that way, I think, in order to know how things are really working. What was going on with the strike. Instead of saying "Long life to the workers," or "We were defeated once more but let's be joyous."

GORIN: In fact, a film is really lies twenty four times a second. But they are good lies, they are lies which can help you. Lies which count, real lies.

GODARD: For example, we think it's the wrong way to act to attack people like Nixon saying Nixon is telling you lies or the boss is telling you lies or Israel or Golda Meir is telling you lies about the Palestinian situation; it is not true. She's telling her truth, Nixon is telling his truth and we have to tell a truth too, but from another point of view. When we oppose so easily—lies to truth—we are tricked.

GORIN: That's metaphysics.

GODARD: That's metaphysics.

GORIN: There is a class truth; that's the whole point.

How do you use video?

GORIN: We didn't use it; we're working to use it. Really knowing that video is something very specific, something which has, I don't know exactly what point but it has something different from movies and we have to work on that difference. People are really freaking out on video because it's easier to handle and so on, and what we see in the videotapes is the fact that they're bringing back the worst of the cinema, on their TV screens. When some people say to you, "Seize the time," well that means to us "Take your time," cool down and try to really think; that's a way to seize it.

GODARD: Seize the time in order to take it.

What would be your response if a young French person who was interested in Cinema and politics came to you and said I want to work with you. Is there that kind of movement in the Dziga-Vertov collective?

GODARD: We try to see what his situation is. You see, there is not work for too many people here. We are making a living out of that, we are presently the only so-called—quote—militant movie makers which for four years have been able to live on their products, by selling them. This is just like the Chinese who are living by bargaining with some other country.

GORIN: In fact it doesn't happen like that. We're rather proud of the fact that a woman who worked with us, had never been in the field of making movies, just was able to write her own script and is going to direct it and we're going to help her to direct it. At least, we see the films we've made have been successful that way.

Was the character Jacky Martin in Vladimir and Rosa supposed to represent anyone in the Chicago Eight?

GODARD: No, not specifically.

GORIN: We're not satisfied at all with Vladimir and Rosa. We made Vladimir and Rosa on the Chicago Eight because at the time there was a lot of trials in France and we wanted to make a certain type of reflection on the use or misuse of justice courts and the way to behave in them.

GODARD: We thought it was more important at that time when fighting the judge to fight on the form aspect and not the content aspect. We thought at the time that the way Abbie Hoffman was fighting—not now, just at the time—was more accurate than Tom Hayden's way of fighting. But it's a completely failed movie. You can call it a failed movie like Freud called something a failed action. In that sense, it's a dream. We were dreaming our own oppression and we thought we were...

GORIN: It's rather a historical movie.

GODARD: Completely.

In the future how are your films going to be distributed in the United States?

GORIN AND GODARD: Who knows? Who knows?

What exactly are you doing here in the States?

GORIN: Well, first it means money to us and we like bread, you know. And then it's a way—we were in the States two years ago—and it is a way to see how things have

changed.

Are you at all pleased with any of your films made before '68?

GODARD: It's not a matter of being pleased or not pleased; they have been done and that's all I know. I understand what I did better than when I did it.

We saw Vladimir and Rosa at a film festival at the University...

GODARD: Poor people!

People walked out at every reel change.

GODARD: They were right.

Maybe they were right, but not for the right reasons.

GORIN: It's really a bad movie. I think it has nothing. I like *Wind from the East* better.

Was there a difference in the way you rehearsed Fonda and Montand for this one and the way you did the others?

GORIN: Not exactly. Everything was very precisely rehearsed and it was rehearsed in the normal traditional way. Everything is so precise; there is no improvisation at all and that's one of the good things. For instance, when Yves is delivering a speech—or Jane—you really think there is a lot of improvisation, but it wasn't the case. We rehearsed them, studied the tone, studied the framing...

When you look at an actor you can say you are moved by what you see and at the same time you can think that it's a movie. At the same time take any actor for example, Jane Fonda in *Klute*, or Marlon Brando, or Vivien Leigh in *Gone with the Wind*, the ordinary people, less than the intellectual because the intellectual is already perverted, say, "Oh, how moving!" They are weeping and at the same time they say, "Oh she acts very well." The thing together, well, it means there is no identification (with the actor), just the flow of emotions going to the screen and coming back. And when we say we are moved, I think we are not moved by what's on the screen, but we are moved by our own flow and this flow being cut by the screen. (continued on page 10)

The doorknob turns. A girl's eyes widen in fear. The audience squirms uncomfortably in their seats. The old Hollywood formula; the director establishes cause (the doorknob) and the girl and the audience together experience effect (fear). A turning doorknob, if at all done well—camera dolly in slowly, light glinting off the knob—always means fear. Simple cause and effect, a mirror of the mere surface of things, this is all Hollywood ever offers. It never questions, it only portrays.

Some people say Godard questions too much. Even in his "bourgeois" phase, answers in the form of simple stock characters were never plentiful in his films. But now the search has lead him and Gorin to a stage where they can question and portray at the same time. Consider this scene from *Tout Va Bien*, their new film. A medium long shot of a factory, with the fourth wall off, like a doll's house, to expose the workings. Then a medium shot of the boss explaining away the wildcat strike that at that very moment in his own office has imprisoned him, correspondent Jane Fonda and her lover Yves Montand. He paces back and forth, exhorting, cajoling, fulminating, imploring, and in climax, he rushes to the door shaking his fist, cursing his workers. Cut to the other side of the door, and the camera tracks slowly down the length of the factory and back, revealing the workers in their well-lit cubbyhole workrooms.

These two shots, the boss pacing, and the camera tracking for 45 long seconds along the factory constitute a revolution in cinema. Effect and cause: the boss locked in his office, the angry workers outside. Effect and cause: the boss locked in his office, the sterility and boredom of life in the factory conveyed through a sterile and static shot. Cause and effect: the boss makes a provocative speech to the audience as well as to Fonda and Montand, the audience ponders the speech in the 45 seconds it takes the camera to travel the length of the factory; the real context of the boss' remarks. The audience is driven to differentiate between the boss' view of the factory, and the factory itself.

In their previous films, a Godard-Gorin character would make a statement, the screen would go black and the audience would ponder. But the blackness of the screen was so disconcerting, in fact alienating, that any but the most assiduous ponderer would easily become discouraged. Here, the statement is made, and then the context of the statement is revealed to the audience while it ponders. In this simple sequence Godard-Gorin illustrate a method of cutting to the heart of an image, delving below its simple cause and effect to the conditions that presuppose it. This is dialectics: Cinema hasn't done it for forty years.

KEN MATE

Interview

(continued from page 9)

For a long time you made films as an individual director and then you began working with the Dziga Vertov collective. What kinds of changes has it meant for you to work with other people who are also called the director?

GODARD: I'm only interested in the new. At a certain time—and it was in 1967, 68—at last it was impossible for me to go in a new direction. I thought everything was invented and I wondered how I could make some new fashion in the field I was interested in, so I was still looking for new ways to make new movies, or how to make movies a different way. And then the answer came to me through the '68 events in France, but brought to me by someone who knocked on my door and on my head at the same time—Jean-Pierre. He thought too

about making new movies because he was fed up with the old ones, but also because he saw a new way to make movies as a way to bring ideas for a new world. He invented a very new way to make movies, not by being one but by being two. We tried to share the production, not just a partnership or a kind of Laurel and Hardy stuff, but as two workers. It means building unity, a new unity.

From this I can understand what the workers mean when they speak of unity, because to change the way things are on an assembly line you need not to be alone, you need at least first to be two, to agree on a new way of making the assembly line move in your own way and not the bosses' way. And then with this unity, and then a fourth and fifth, and after that you get a community, a whole community. With the movies we can't go as fast, but this is something very new. Before I was glad to make movies but

I felt very much alone. Today, I feel in a sense, liberated just because I can share something. For example if Jean-Pierre is finding a new idea and that I think it's a good idea, I am glad to work on it. Five or six years ago I would have been just like any great scientist or author, I would have been jealous of him.

That's why in France someone like Jean-Pierre is really hated by most of the people in French movies, just because he doesn't want to make movies the same way as other people. To him, not to make movies in the same way does not mean to make movies with a thousand cameras or with a video camera, or taking a camera in a submarine instead of a satellite, or things like that. It means being, working and living with someone else. It is a way to express his love of life. It's not a love affair, it's a work affair; but a work affair in art or science deals with the same problems as a

love affair in sexual situations—you need to be two.

GORIN: To me, trying to work in the field of movies, I couldn't do anything but to go to Jean-Luc, because of his previous films. I learned the cinema through Jean-Luc's films. He has been such a revolutionary in the field of aesthetics that I was able to talk to him about his previous films in a very different way than people had talked to him before about those films. That's why in *Tout Va Bien* people have thought you have a highly Godardian shot, but it was mainly coming from me. It's a way to reflect on what Jean-Luc made previously. I mean the new is always coming from the old and that's part of the basis of the work we're doing.

Who is your favorite American director?
GODARD: Nixon (great laughter and applause).

(To be concluded this week)

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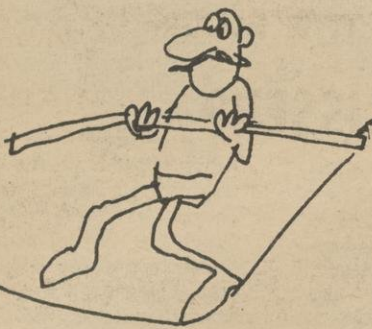
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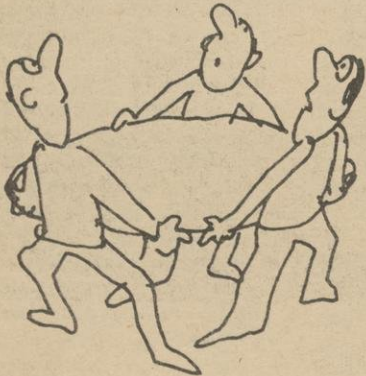
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Cardinal Interview: Steve Stills

Oh, For What It's Worth 'It's The Only Game in Town'

By GARY KEMP
of the Fine Arts Staff

The following interview is taken from a half-hour conversation taped with Steve Stills after his concert here on October 26. Stills is one of the best known figures of

American rock and roll music going back to his days with the legendary Buffalo Springfield. Although appearing to be extremely tired after the concert, he spoke freely about his own music, politics, and rock music today.

How did this particular combination of people come about at this point?

We kind of fell together in the studio. We just decided to be a band. We were going to do studio dates for country stuff, but then we found out we could play anything we wanted to, so we just went ahead and did it.

About one of the songs you played tonight. You were doing a whole number about people being apathetic. I notice you have come down with a lot of criticism from the press. You have come down with political statements like that but then you've got a mansion off somewhere...

I ain't got no mansion. I have a nice house in Colorado.

What I was getting to is that this is a real political town...people sometimes see sort of a discrepancy now that you can get up there and say "you know kids get out in the streets and riot and revolution and that stuff."

Time was when I used to run it down in the middle of the song—that was For What It's Worth, and I said, "who wants to hear it rundown by no-jive rock-n-roll song," which is the about the way I feel this year. I mean, people change. I'm getting old. Yeah, I was a political science student. I know a little about it. I was raised abroad and I don't feel strange running it down unless someone doesn't like hearing it for the eleventh dozen time, and besides what else is there to talk about? Right? You want to talk about what kind of guitar I play? It doesn't make any sense not to say anything. You know, nothing I say is particularly profound. I don't find any real discrepancy. Y'know, I tell all the freebies and people, "Hey, look, it costs us \$5,000 to put that thing on so where do you come from?" It's like, we



Cardinal photo by Geoff Simon

STEPHEN STILLS: "I'm not going to be able to change it this year."

don't like the system, so change it. Everything's cool—then make it work. Everybody gets uptight about the wrong things. I just talk about a fairly realistic kind of politics...political inertia and cause and effect of the thing, with Richard Nixon being forced to implement Kennedy programs ten years later. It's a different reality and there's not a lot to say. You either get involved or you don't...it's the only game in town.

On the one hand you are one of the few people who does have the guts to get up and say something, but to bring it full circle again, if you're stuck in the Rock-n-Roll syndrome, you're dealing with promoters and record companies, you're dealing with a lot of people who are involved with a lot of big

money and it gets into the same sort of thing that Nixon and other people are into. The recording industry is a perfect example of American Big Business. So...

For sure, but again it's the only game in town. I mean, I'm not going to be able to change in this year, but I certainly have changed a few of the rules, particularly in the recording studio. And in the ten years I've been at it and in another ten years, who knows? I'm sure there'll be a lot more thoughtful and forceful people that come into the business and change it, but it takes time. Dig that it takes time, and be patient with it. We're just talking about low-level rock-n-roll; when you think about the other stuff, it gets hairy, it's complicated and—well, ain't gonna change it by burning it down, ain't gonna change it by breaking it, ain't gonna change it by ignoring it, so "Rejoice, Rejoice, we have no choice."

You're in sort of a good position to do something because you've got some power, you've got both

the power of being there in front of an audience and the power of being able to say something to a record company.

Record companies don't care a lot of times. But, yeah, I suppose so, it comes with the gig. After a while you keep doing it over and over again, but you have to loosen up eventually...It gets down to a fairly pragmatic sort of deal, you have to deal with it if you're out there.

There's been rumors floating around that you're putting together an album with (Ritchie) Furay and Neil Young as a one-shot deal. Is there anything doing with that?

Well, Neil has to work for a while and I have to rest for a while. I've been working for a year and I'm tired. I had a knee operation so I think we'll let that slide for a while. It might come down eventually. Depends on where everyone is at—who is busy and who ain't.

The current state of rock-n-roll?

After all, what's it for but for having a good time with? I don't take nobody seriously anymore. No one is writing heavy songs. Anyway, everybody seems to be lurching around in a backyard sort of...these last couple of years have been kind of strange, and it's beginning to look like the fifties again. It's weird.

The clubowners here won't let anyone in except top forties and fifties revival rock. It's gripped the whole area.

Well, dig what everyone's talking about, David Bowie and Alice Cooper, and where it that at? I mean, we lay down some good music, but, we're not a flash band, really. There's not a whole lot on the radio to listen to. I remember when I used to listen to the radio, I don't know—Al Green and Curtis Mayfield—a few people like that—but for the most part it's pretty grim pickens.

I noticed you still do For What It's Worth and it seems to change according to who you play it with.

Oh yeah, otherwise I'd get tremendously bored. I'm a pretty self-indulgent cat when it comes to music; it's got to get me off before it gets other people off.

Are you getting off with your band?

It's a good bunch of cats, everybody's on the same team, which is important, a lot of other bands forget, which is why there aren't so many bands.

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Book Review

Little Mags Still Publishing

By MORRIS EDELSON
Cardinal Numismatics Editor
Eighth edition, compiled by Len Fulton
and James Boyer May, \$3.50, Dustbooks
5218 Scottwood Road, Paradise,
California, 95969

A few people still write, a fewer number still read, even on this campus. Madison also has several little literary magazines: Modine Gunch, Abraxas, Quixote, Substance, Madison Review and Quest Publications. Yet few of our local writers, editors, and off-beat magazine readers are aware of the Great Beyond, the whirling cosmos of small press publications. This directory tells it all and is an absolute must for the beginning writer seeking publication or for the reader who likes to gamble.

The three leading experts in the nation on little magazines are Wisconsin's Felix Pollak, Rare Books Curator in the Memorial Library, and May and Fulton, editors of the present volume. They have stayed in fairly close touch so the work might be credited to them jointly. The directory lists 1000 publications which feature experimental writing by unknowns generally, though some of them have heavy doses of underground heavies like Ginsberg, Kupferberg, Ed Sanders, or Diane DiPrima. Included in each entry is a notation whether the publication says or not, its circulation, method of printing and editorial preferences. The person not interested in sending manuscripts all over hell and back can still get a rise by reading some of the latter.

FOR INSTANCE, Mustang Review, 212 S. Broadway, Denver says "We no longer think the Republican can stand. It could last only with honest leaders and there are none." Moon Shine, put out in London, England, says it is published when the editor feels like it and for editorial preferences: "I believe it is more important to communicate rather than to make money from this magazine." Which usually goes without saying. Quixote says that it likes concrete art, especially stone-carvings and offers the following discount for mass orders: "...for orders over 1000 copies we send you the editor in a plain envelope."

Takeover and other members of the Underground Press Service are listed in the back, and we notice that the number of such papers has shrunk con-

siderably recently, off about 20 per cent from their high point four years ago. The number of Wisconsin publications listed has increased in this period, possibly because of Fulton's visit to Madison last summer. In addition to the publications mentioned above there are descriptions of Milwaukee's Hey, Lady, Bugle American, Poetry Illustrated and Wisconsin Review and Northeast Juniper Books from Oshkosh.

Many of the magazines listed are loosely associated in an organization Fulton helped found, the Conference of Small Magazines, Editors, and Publishers (COSMEP). The organization was founded in 1967 with May and Pollak as advisors, and it had its annual convention in Madison last summer, with Quixote as host. Members of COSMEP quarrel, exchange printing and marketing tips and diatribes on the state of the culture via a newsletter published by Richard Morris in San Francisco. At various times the organization has grappled with the problem of financial support for small presses, but lack of support for independent publishing seems rather permanent. COSMEP, and efforts such as the Directory of Fulton and May help; the only alternative so far has been government or foundation support, which leads usually to co-optation. A case in point is Madison's Arts in Society, which has drawn most of its support and material from administrators and now finds itself with an audience of bureaucrats. AIS has never been better financially but it has little of interest in its pages.

May noted last year that the number of independent little magazines has fallen recently, a fact reflected in the smaller number of entries in the Directory. One of the chief contributing factors to this has been the indirect censorship exercised by the Post Office Corporation against small publications. Mail rates for magazines have tripled in the last five years and are expected to rise for the next few years, especially under Nixon. Few littles have attacked the government openly, with even the tepid protest of the Bugle of Milwaukee, but the increased postage rate shows how weak the tradition of civil liberty is.

Morris Edelson is Editor of Quixote Magazine.

ANGELA DAVIS

Angela Davis will speak at 7:30 tonight in the Memorial Shell as part of the Afro-American Community Center's lecture series, "A Look at America; From the Bottom." Tickets, priced at \$2, are available from the Afro-American Center, 1120 W. Johnson St., Afro-American Studies Department, Room 5552 Humanities and the Union Box Office.

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Godard

(continued from page 7)

make up for these faults. What is really wrong with Vladimir and Rosa is precisely what Godard and Gorin say in the interview: they were dreaming their own oppression. In other words, the struggle in America becomes a metaphor for the struggle in France (and somehow the struggle in Russia and Germany fifty years ago — Lenin and Luxemburg — is also a metaphor for one or both) . . . The film becomes enmeshed in its shifting spheres of reference, so it emerges finally without a specific interpretation of any concrete situation.

It was a common misconception among critics long before Godard's political phase to assume that his aesthetic goal was the elimination of narrative, and when they saw *Le Gai Savoir* they applauded him for having arrived (though there was little else about the film they liked). To Godard, though, it is a question of restructuring narrative, of eliminating (as Gorin says in the interview) "what was traditional in narrative form," and the detour into polemical tracts was a means of achieving the necessary perspective for this.

Tout Va Bien shows that they've succeeded in clearing a track through the undergrowth. There is indeed a story line, but its form is like no other in contemporary cinema. Even more than Brecht, what it most reminds me of (I'm not sure Godard would welcome the comparison) is Sartre's *Chemins de la Liberté* trilogy, particularly the first, *L'Age de Raison*. The characters exist not in their own right on a normal fictional plane, but as existentialist exemplars. They are there to prove that man is free, that by reflection he can understand his role in the operation of the capitalist system in its current historical phase, and by action he can cease his collusion and begin to move with his fellows towards

liberation. What Jane Fonda and Yves Montand actually do achieve in the course of the film is not much — and paradoxically, this explains why it is so optimistic. Radio journalist Fonda gets sick of packaging her observations on the French scene into the format dictated by the "American Broadcasting Service" and thinks of taking a job back in the States. Film director Montand begins to realize that his decision to stop making movies as before following the May 1968 events — fine though it was at the time — has led him into a cul-de-sac of creative sterility.

These are small things, in revolutionary terms. But the film grapples with the difficulty of breaking with one's past, and in so doing addresses itself directly to a well-meaning, guilty bourgeois audience in a way which makes us feel not more guilty and hence weaker, but as people conditioned by our historical role and yet capable of changing, hence stronger. "He and she have begun to re-think themselves in historical terms," the commentary concludes of Montand and Fonda. For Godard the film has an unprecedented honesty and lucidity; for radicals and liberals, for all of us "not glad where we are," it is an exciting breakthrough.

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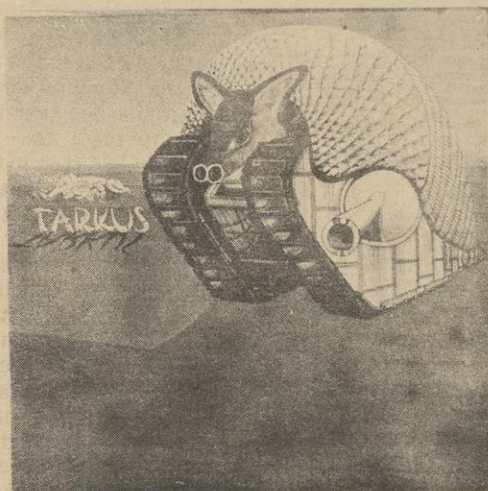
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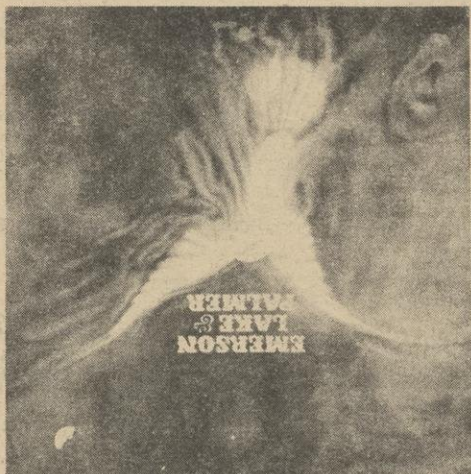
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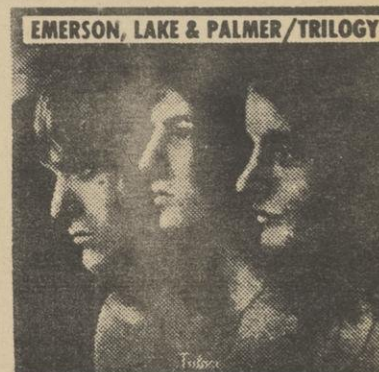
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Ward 1—East High School, 2222 E. Washington Ave. (Room 34)
2—No. 8 Fire Station, 407 North St.
- ALDERMANIC DISTRICT 8**
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Ward 1—Washington School, 545 W. Dayton St. (Use Dayton St. entrance)
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3—Eagle Heights Community Center, 611 Eagle Heights

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Ward 1—Lowell School, 401 Maple Ave. (Gym) (Ludington entrance)
2—Lowell School, 401 Maple Ave. (Gym) (Ludington entrance)
- ALDERMANIC DISTRICT 17**
—National Guard Armory, 3002 Wright St.
- ALDERMANIC DISTRICT 18**
Ward 1—No. 10 Fire Station, 1517 Troy Dr.
2—Gompers School, 1402 Wyoming Way (Gym)
- ALDERMANIC DISTRICT 19**
Ward 1—Van Hise School, 4801 Waukesha St. (Auditorium)
2—Odana School, 5301 Tokay Blvd. (Gym)
- ALDERMANIC DISTRICT 20**
Ward 1—Cherokee School, 4301 Cherokee Dr. (Girls Gym)
2—Christ Memorial Lutheran Church, 1801 Axel Ave.
- ALDERMANIC DISTRICT 21**
Ward 1—Spring Harbor School, 1110 Spring Harbor Dr. (Gym)
2—Crestwood School, 5730 Old Sauk Rd. (Gym)
- ALDERMANIC DISTRICT 22**
Ward 1—Allis School, 4201 Buckeye Rd. (Main entrance lobby)
2—LaFollette High School, 600 Pflaum Rd. (East hall off parking lot)

● The Presidential Ballot and Two Referenda are on separate lines from the other offices. You cannot vote for these by pulling the party lever, but must turn down each pointer separately. Pull for George!

● LINES — because voting machines are apportioned to each polling place on the basis of the vote in 1970 General Election and because registration has increased in the campus area, there may not be enough machines in the polling place. Vote during the off-hours (9 a.m. — 5 p.m.) If you are in line by 8 p.m., you must be allowed to vote.

● If you ARE CHALLENGED, don't panic. There are rumors of challenges to hold down the student vote. It is up to the polling official, not the challenger, to decide if you can vote. Even if you are challenged successfully you may cast a paper-ballot. Validity will be decided at a later date.

TOWN RESIDENTS — VOTE AT TOWN HALLS

AIR FORCE PARKAS

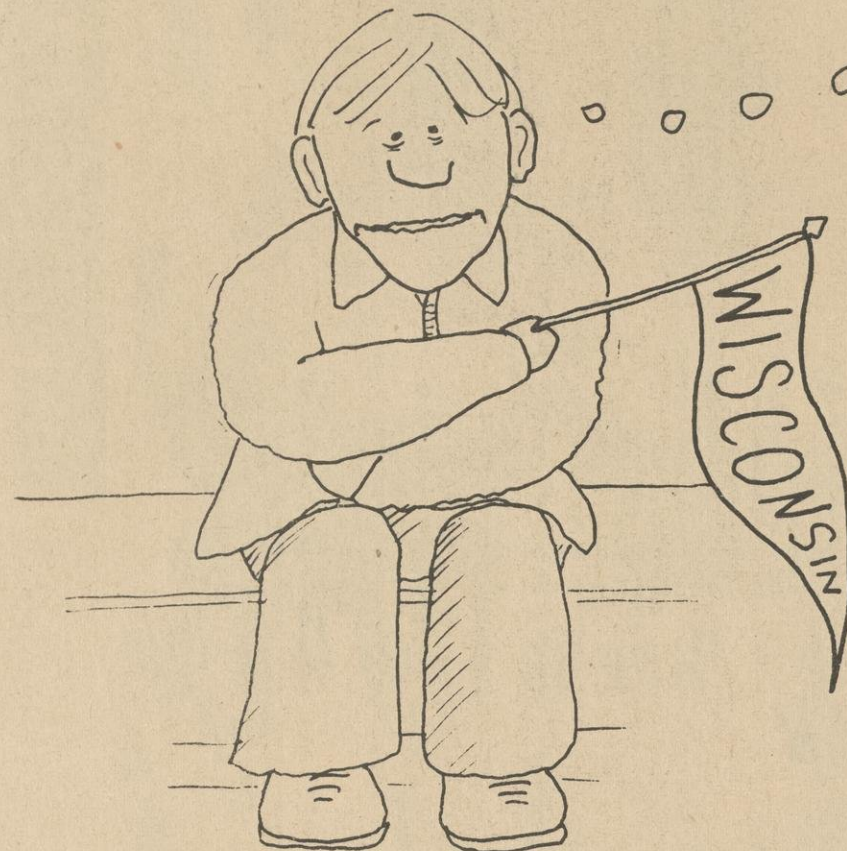
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