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*An Interview with Jean Genet*  
Edward de Grazia

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# *An Interview with Jean Genet*

by Edward de Grazia

## Introduction

I interviewed Jean Genet in Paris in the Summer of 1983, a few years before his death, for a book I was working on — a biography I sadly never finished — about Barney Rosset and Grove Press.<sup>1</sup> Genet consented to talk to me because he liked Barney a lot and deeply respected what that brave publisher had achieved in the hot and heavy battles for freedom of expression, sexual and political, during the '60's. Like Genet, Barney had a hankering to incite revolution, that's why Genet liked him.

It wasn't easy for me to find Genet who rarely gave interviews, was said to be constantly shifting his abode, and had no fixed address much less a telephone. His French editor told me not to worry, however, because from time to time the author came by to pick up messages, etc; and that once Genet learned that I wanted to speak to him about Barney Rosset, he would surely agree to meet with me — he liked Barney that much. And so he did.

A couple of days after my phone call to his editor, Genet climbed out of a taxi that pulled up before my door. He looked like a sweet-faced bum, someone who'd just been let out of prison, who was wearing the same clothes he'd slept in, including shoes and socks. There was nothing gay about him — a point I mention here because of the misleading caricature of Genet, in that respect, which appeared in *The New York Review of Books* on October 21, 1993, for Tony Judt's review of Edmund White's biography, *Genet*.<sup>2</sup>

I think Genet did not much like my looks and wasn't impressed when I introduced myself as a professor of law and First Amendment lawyer. But when I reminded him that I was Barney Rosset's lawyer, his legal eagle — during the '60's I'd taken on all of

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Grove's censorship problems and, in the process liberated *Tropic of Cancer*, *Naked Lunch* and the Swedish film import "I Am Curious-Yellow"—and that I was writing a book about his favorite publisher, Genet sat down and talked to me. He spoke mostly in French, I mostly in English; and, since each understood a good deal of the other's native tongue, I'd brought an interpreter, and the conversation was taped, what follows is pretty much what was said.

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**Edward de Grazia** I've written and just published this book, *Banned Films: Movies, Censors, and the First Amendment*.<sup>2</sup> It deals with all the films that have been the subject of court cases in the United States since 1908. Your film, *Un Chant d'amour*, was censored in the United States.

**Jean Genet** That's no big deal, that's not a serious matter.

**Edward de Grazia** For me, it's serious.

**Jean Genet** What was more serious is that I was censored in the United States. I was expelled, they refused me a visa and, when I was with the Black Panther Party, I was followed.

**Edward de Grazia** This was in what year?

**Jean Genet** The first time was in 1968, for the Democratic Party Convention. I went in through Canada without a visa. The next time I came in was with the Black Panther Party — again, through Canada, without a visa — and I stayed two months. I gave some lectures in several universities. I was "asked" to leave. Then, when George Jackson died, Bobby Seale asked me to come to the funeral. I went to the United States Embassy and they refused to give me a visa.

**Edward de Grazia** This was in what year?

**Jean Genet** When did Jackson die? In 1973, I think. 1972 or 1973.<sup>3</sup>

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- Edward de Grazia You were thus able to come in for the funeral despite the fact that you had no visa?
- Jean Genet No. I just went there twice: first of all for the Chicago congress and secondly with the Black Panther Party in 1970. It was in 1968 that I met Barney Rosset. His press was still called University Press at the time.
- Edward de Grazia University Press? No. The *building* was on University Place. Now it's on Houston Street. His house and Grove Press are together at the same address.
- Jean Genet He's still the director of Grove?
- Edward de Grazia Yes. It's rather small. His new wife works with him, as editor as well.
- Jean Genet A white woman?
- Edward de Grazia Yes.
- Jean Genet I met him in London at Rosica Collin's place,<sup>4</sup> he was on his way back from the Frankfurt book fair at that time.
- Edward de Grazia In what year?
- Jean Genet It was in '65, I think.
- Edward de Grazia I've known Barney since 1962 or 63. From time to time he's had a black girlfriend. But he never marries them. He's had four wives now.
- Jean Genet He has four wives?! I see!
- Edward de Grazia In succession. These were consecutive wives.
- Jean Genet If he'd become a black Muslim he could have had 4 wives!
- Edward de Grazia You were a member of the Black Panther Party?
- Jean Genet Of course not, I'm white!
- Edward de Grazia You were a friend of the Black Panthers.

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- Jean Genet Yes, of course; But when I was in New York and in California with the Panthers and I needed money, Barney always sent me money.
- Edward de Grazia In the United States in 1968, I have the impression that whites and blacks were united against the war but that there were also big difficulties between white and black Americans.
- Jean Genet Of course, yes. There were the famous "Weathermen."
- Edward de Grazia The Weathermen were all white.
- Jean Genet All white, but they were rivals with the Panthers.
- Edward de Grazia They didn't know how to relate to blacks.
- Jean Genet I know.
- Edward de Grazia How is it you understand blacks so well?
- Jean Genet It's easy. I spent two and a half months with them, I lived with them every day, every day... May I ask you a question?
- Edward de Grazia Of course.
- Jean Genet Do you get on well with whites?
- Edward de Grazia With whites? Yes, sometimes.
- Jean Genet And how do you manage to get on with them?
- Edward de Grazia Well, it's difficult.
- Jean Genet You mean it's difficult to reply or it's difficult to get on with them?
- Edward de Grazia Both. Barney Rosset has fought against racism in the United States since 1942. But I think blacks have related to him sometimes merely as someone who had money and didn't really understand them, even though he published *The Autobiography of Malcolm X*, and works by LeRoi Jones.<sup>5</sup>

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- Jean Genet For him to have published Malcolm X's speeches, that's one good thing and that's fine. But don't forget that LeRoi Jones was always against the Black Panthers; he was in the Black Power movement which was at loggerheads with the Black Panthers.
- Edward de Grazia I didn't know that.
- Jean Genet I know, because when Angela Davis asked me to give a lecture at UCLA where she was teaching at the time, they locked the doors for fear of a Black Power movement uprising and they feared LeRoi Jones. LeRoi Jones always wore a long robe and a gold necklace.
- Edward de Grazia When was your first book published in the United States?
- Jean Genet In the U.S., it was with Barney Rosset.
- Edward de Grazia In 1955? 1956?
- Jean Genet Yes, about then, I think.
- Edward de Grazia How did that happen? How was it that Barney came to publish you?
- Jean Genet That's a question you should ask Barney Rosset. He had a collaborator who spoke French very well. I forget his name.
- Edward de Grazia Dick Seaver?
- Jean Genet Yes. And his wife Jeannette. I suppose Dick Seaver, who spoke French so well...<sup>6</sup> How did things come to pass?
- Edward de Grazia Perhaps Dick Seaver discovered you?
- Jean Genet No, I was "discovered" in France in 1942. In 1946 or '47, Doubleday wanted to publish my works.
- Edward de Grazia Wanted to?

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- Jean Genet            They gave me the money. Afterwards they *read* my books. When they had read my works, they said, "Keep the money but we can't possibly publish your books."
- Edward de Grazia    This was, in fact, a form of private censorship?
- Jean Genet            The Doubleday representatives in France had heard of my book, you see? Since the Doubleday management hadn't read it, they said, "go ahead, buy it." But when they read it in French, they were shocked.
- Edward de Grazia    Which novel was it?
- Jean Genet            *Our Lady of the Flowers*, I think.
- Edward de Grazia    So it was never published at that time. You had a very good translator into English, if I recall?
- Jean Genet            There was one, named Frechtman, but according to what [William] Burroughs told me, he translated very badly.
- Edward de Grazia    So you got rid of him?
- Jean Genet            No, he's dead!
- Edward de Grazia    I know Burroughs well. I defended his *Naked Lunch* in the courts of Boston and in the Supreme Court of Massachusetts where we won the case. About that time — about 1963 or '64 — he told me that he knew you and said that one difference between him and you was that he thought you liked policemen, or jailers, better than he did.
- Jean Genet            What did he mean by "like"?
- Edward de Grazia    I don't know!
- Jean Genet            I've never liked policemen in their role as policemen but I may have been sexually attracted by policemen. One has nothing to do with the other.

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- Edward de Grazia    Perhaps that's what he meant. Burroughs was afraid of prison. He perhaps thought you were not as afraid of jail or prison as he was.
- Jean Genet            Look, he was protected from prison. I wasn't. He killed his wife, Burroughs. Since his family was very rich, he was put into an asylum for a little while and then they got him out of the United States.
- Edward de Grazia    I don't think he was ever in prison.
- Jean Genet            He was protected. If he had been in prison, he wouldn't have been so afraid of it.<sup>7</sup>
- Edward de Grazia    Do you remember your first impression of Barney Rosset?
- Jean Genet            Not the *first* impression. I must have met him at Rosica Collin's. We met as a publisher to an author. When I met him and got to know him better, later in London, we met as friends. I hope to have remained good friends, a deep friendship, with Barney Rosset.
- Edward de Grazia    I lived in Paris for about two years in the late 1950's. I had the impression then that homosexuals in France had more freedom and more power than homosexuals in the United States. Now, I believe the reverse is true: that homosexuals have more power and freedom in the United States than in France. Do you agree with that observation?
- Jean Genet            I don't understand really what you mean when you talk about "homosexuals" in general. This general term doesn't mean anything to me. I don't think the so-called "homosexuals" have really ever had power — true power — in France or in the United States. Just the contrary, in complete opposition to them, power has always been against them. Now they're accused of having a very special illness called

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"AIDS," or something like that. I don't think they had any power either in New York or in San Francisco, where I've lived. But there's a process of refraction, almost of perspective, by which everything produced in France is diminished and everything produced in the United States is augmented in importance. Everything which comes from the U.S., in respect to France, is gigantic. There's also a difference in the population and in its spatial distribution. In France, we have a population of 50 million people and in the United States you have some 250, 260 million. Even if the percentage of homosexuals is roughly the same in the two countries, in terms of numbers there are far more of them in the United States. Ten percent here would give 5 million homosexuals, a much smaller number than 25 million Americans. It gives a completely different view.

**Edward de Grazia** Do you think that Gallimard thought he had contributed to homosexual freedom in France by publishing Gide and Proust?

**Jean Genet** No.

**Edward de Grazia** Why? Because not enough people read those books?

**Jean Genet** Because literature — whether it is that of Burroughs or of anyone — doesn't begin by positing the problem of homosexuality or heterosexuality or Marxism or whatever. It begins by constructing a sentence. It begins with the choice of vocabulary. That's what literature is built upon. I didn't write my books in order to liberate homosexuals. I don't know what Burroughs or the others have done. I wrote my books for a completely different reason: for the taste of words, even for the taste of the commas of punctuation, for the taste of the sentence.

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- Edward de Grazia Do you think it is impossible for a good writer to write a good novel or play that is propaganda for revolution, or Marxism, or homosexuality?
- Jean Genet It's difficult to reply quickly, without thinking... No. Revolutions are not always simultaneous in the fields of arts, literature and politics. It sometimes happens that political and social revolutions retain, when they obtain power, that which was most academic in the culture, or civilization, they have already displaced. This is probably what has happened in the USSR and I think it may well be happening in our Socialist experience in France today. The man who has made the biggest contribution to the liberation of homosexuals is, I think, a man who was not liberated in any way and certainly wasn't homosexual, that's Freud.
- Edward de Grazia Why or how do you think Freud did that?
- Jean Genet He did it by unveiling the pansexuality and eroticism which is at the basis of all sexuality, and by showing the lack of differentiation in sexuality, or bisexuality, of children.
- Edward de Grazia I found that the possibility — or threat — of revolution, permeates your plays more than your novels; there's a possibility, or threat, of revolution or insurrection in *The Maids*, for example; there's a revolution going on in *The Balcony*, and *The Blacks* contains a threat of revolution. Does this mean that you are in favor of great changes in the relationships between classes and between people?
- Jean Genet No! It just means that you fear revolution (because you said you'd felt it as a threat), whereas I see it as a hope!
- Edward de Grazia But I am for revolution.
- Jean Genet Then why do you feel revolution's a threat?

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- Edward de Grazia Well, there are two possible reactions I have as I watch your play: what I may feel as the threat of revolution, and then a feeling that this is good.
- Jean Genet As long as you're not fooled. Because, in the play, revolution represents *one* image, among others, of society, and an *image*, among others — of revolution. In both cases it's only an *image* you see on stage.
- Edward de Grazia I saw your play, *The Blacks*, in New York many years ago, directed by Gene Frankel, do you remember him? It was very powerful and very frightening. I think a play such as that can make people want revolution. This can be a good thing or a bad thing.
- Jean Genet Yes. But it should have inspired a desire for revolution in blacks.
- Edward de Grazia Do you know Allen Ginsberg?
- Jean Genet Yes.
- Edward de Grazia I know him too, and I've known him for many years. He was a member of the Beatniks' literary movement in the 1950's, with Jack Kerouac, as well. I don't know if you know Jack Kerouac?
- Jean Genet Yes, I do.
- Edward de Grazia Does Ginsberg's work have any importance in France?
- Jean Genet I don't know what importance his work has in France because I haven't read him, and that would depend also on his translators, I suppose. But I know him personally; I met him at the Democratic convention in Chicago.
- Edward de Grazia Have you read, or are you familiar with, Norman Mailer's book, *The Executioner's Song*? It's a book about a convict who was a murderer who

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- was put to death in the United States a few years ago.
- Jean Genet** No. I've only read one book by Norman Mailer, *The Naked and the Dead*.
- Edward de Grazia** Ah, yes. It's his first book.
- Jean Genet** I didn't like it.
- Edward de Grazia** I don't know if you were aware that Barney Rosset and Grove Press published writings of Malcolm X, Che Guevara, Franz Fanon, and LeRoi Jones.
- Jean Genet** Yes, I knew he published Che Guevara because he brought back Che Guevara's notebooks from Bolivia. When I first went to Barney Rosset's, in New York, I took the elevator. This was in 1968 when I had come into the U.S. without a visa via Canada. I went to see him; I had the address — a Canadian driver helped me find it. I got out of the elevator on the second floor into a building which had been completely burned out; there had been a bomb attack.
- Edward de Grazia** The bomb was thrown by anti-Castro Cuban exiles and Barney suspects that the CIA was behind it. During the late '60's and the early '70's, the CIA in the United States had a dossier on Grove Press; they had lists of Grove's "revolutionary" books. The FBI also had copies of all of the issues of *Evergreen* review. Do you think it's possible that an agency like the CIA or the FBI could try to injure Grove Press because of the books they published such as those?
- Jean Genet** Yes, that's possible.
- Edward de Grazia** Possible?
- Jean Genet** Obviously. Obviously it's possible. If you look at what is happening in Nicaragua at the moment and the fact that the American fleet is

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trying to blockade the whole coast, it seems perfectly feasible that the CIA would be capable of doing something of that nature. I don't know Reagan as president of the United States. But I was in the U.S. when he was governor of California. He was the one who prevented Angela Davis from continuing her philosophy classes at UCLA. He and his gang are quite capable of...

**Edward de Grazia** Who prevented you from coming into the United States?

**Jean Genet** I can tell you about that, it's rather amusing really. But first of all I would like to say that if Barney Rosset is in danger, then it's the duty of all the writers that he's published, and of others whom he hasn't published, to express their solidarity in support of him. You asked me why I had been barred from the U.S. Two of my plays, *The Balcony* and *The Blacks*, had been performed a thousand times each. For these two thousand performances, I was invited to New York. So I went to the United States' Consulate on the rue Saint-Florentin. This was under the Kennedy administration. The Consul stood at his desk with the flag behind him and asked me if I was politically active and if I was a member of the Communist party. I said, "no," obviously, so he stamped the visa on my passport. And I went back to my hotel — because I'd given him my address. About three hours later I got a phone call from the consulate. A higher official than the first one asks "Is this Mr. Genet?" He calls me "Monsieur Genet," and asks "can you stop by the Consulate office?" I said, "Of course, why?" He says, "Your visa was given to you by mistake. Could you please bring your passport back here so that we may correct it?" So I said, "Look here, sir, I came to your

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embassy and you gave me a visa. If you want my passport, you can come get it." And he hung up, saying, "In any event, they'll stop you at the border." So I hung up. That's what happened. After that I didn't really want to go to the United States.

- Edward de Grazia    You didn't go to the States then at that time?
- Jean Genet            No.
- Edward de Grazia    The first time was in 1968?
- Jean Genet            Yes.
- Edward de Grazia    Precisely what information could the American government have had about you that would have made them change their minds so quickly about giving you a visa to enter the United States?
- Jean Genet            Apparently, what I heard — or what Barney Rosset or Dick Seaver told me — is that at that time there was a wave of erotic books in New York. A Catholic priest, a Protestant minister and a Jewish rabbi were all praying against eroticism, for it to go away.
- Edward de Grazia    And what does this have to do with you?
- Jean Genet            I think this was on the consul's mind. He felt it's not the right time to let in somebody who's written erotic books. And also, there's an anti-convict law that prevents anybody who's been in prison from entering the States.
- Edward de Grazia    In other words, they never told you why you were refused a visa?
- Jean Genet            No. I just said to them, "When I wanted a visa I came to you on rue Saint Florentin. If you want my passport, you can come get it." I didn't hear any more from them.

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- Edward de Grazia    So you still had the passport, with the visa? You could have entered the U.S.?
- Jean Genet            No, I was changing passports. Look at my passport, you can see.
- Edward de Grazia    Yes. It's very fragile.
- Jean Genet            I have to keep changing my passport; it gets filled up. But, you know, it's very easy to get into the U.S., as easy through Canada as through Mexico.
- Edward de Grazia    I think John Lennon had difficulty getting into the United States and in staying there because of his politics. Alberto Moravia, the Italian writer as well. I remember he too was not allowed into the United States because he had voted Communist.
- Jean Genet            Yes.
- Edward de Grazia    For you it apparently was both the erotic books you wrote and also the revolutionary plays.
- Jean Genet            Also because I had been in prison.
- Edward de Grazia    Do you think good books or good movies can be made which have as a purpose to arouse sexual feelings and activity?
- Jean Genet            What do you mean by a "good" book? If the book is geared to that [to arouse sexual feelings or activity] and does it, then it's a good book, but it may be very bad literature.
- Edward de Grazia    *Maybe; must it be bad literature?*
- Jean Genet            No.
- Edward de Grazia    Is a book or film "bad" if it effectually arouses sexual activity?
- Jean Genet            You'd have to think a fair while before deciding what our attitude should be towards a work of beauty. Baudelaire's collection of poetry, *Les*

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*Fleurs du mal*, was condemned. It was condemned by hypocrites of morality of the time for its sexual content. I've read that work not once but perhaps 20, even 50 times. I've never been aroused by the poems of *Les Fleurs du mal*; they are of such a beauty that you don't need to be aroused. I recently went to the Manet exhibition.<sup>8</sup> His women are very beautiful; there are very attractive men. But I was not aroused by Manet's paintings. These things happen on different physiological levels.

Edward de Grazia    Could you tell me why you made your film, *Un Chant d'amour*?

Jean Genet            To make money!

Edward de Grazia    Is it the only film you've made?

Jean Genet            Yes.

Edward de Grazia    Why didn't you make any more films? Not enough money?

Jean Genet            You're funny! Why didn't I write a symphony, why didn't I paint portraits, why didn't I discover relativity, why didn't I invent the telephone?!...

Edward de Grazia    Well, is it because you are a better playwright than a film maker?

Jean Genet            Making a film is much more complicated: you have to have a studio, you have to have money...

Edward de Grazia    I showed *Un Chant d'amour* to a class of mine on criminal law. And all of the students thought it was a wonderful, beautiful film.

Jean Genet            What proof do you have that your students were not all homosexuals?

Edward de Grazia    I have no proof! I thought it was beautiful, as well, and I'm not a homosexual! That film was censored; it was seized in Berkeley, California

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- in 1965 or '66, I think. The California police and the California judges and even a majority of the Supreme Court judges decided the film was obscene because it did not have artistic value.<sup>9</sup> But I and all my students found it had artistic value.
- Jean Genet Very good. That's a case you'll have to clear up with the judges in California, it doesn't concern me.
- Edward de Grazia I think that, had your film had better lawyers, it could have won in the Supreme Court.
- Jean Genet Won what?
- Edward de Grazia Freedom.
- Jean Genet The fact that it was condemned by Californian judges perhaps contributed to its freedom today.
- Edward de Grazia Is it shown in France now?<sup>10</sup>
- Jean Genet Yes.
- Edward de Grazia Do you think there could be any justification for censorship of books or movies?
- Jean Genet Yes. A government can always find good reasons for censoring films or books. I don't personally think there should be any censorship but I'm not in the government. If I were a member of the government I would probably impose some form of censorship.
- Edward de Grazia I asked you earlier what your impression of Barney Rosset was the first time you met him. What impression do you have of what Barney has done for literature?
- Jean Genet As far as an editor has the courage, the audacity and the flair to distinguish among the mass of global literature that which needs to be published and made known, I think he's made an

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enormous contribution. I was very pleased to have Barney Rosset publish my works in the States. Not just as a publisher, but as a friend whose human qualities I was very much able to appreciate both in London and in New York. Barney Rosset was not an anonymous publisher for me. When I speak about my publisher in New York I never say "Grove Press," I always say "Barney Rosset." It's his name personally that comes to mind.

**Edward de Grazia** That's why the book I'm preparing about Grove Press is about Barney Rosset, first of all. It's going to begin with Barney Rosset in high school in Chicago.

**Jean Genet** Didn't he publish Beckett as well?

**Edward de Grazia** Yes. Beckett, and you, and Ionesco, many writers.

**Jean Genet** So. He's done his work well!

**Edward de Grazia** I agree. Thank you.

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Transcription and notes by Thomas C. Spear and Edward de Grazia

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1. In the early 1950s, Barney Rosset bought up a tiny press named Grove Press and developed it into a pioneering publishing house of radical new writers. Rosset's publications included many translations from the French of such writers as Samuel Beckett, Eugène Ionesco, Jean Genet, Marguerite Duras and Alain Robbe-Grillet. Some of his other, more controversial publications are mentioned in this interview and include Burrough's *Naked Lunch*, the *Diaries of Che Guevara*, *The Autobiography of Malcolm X*, and several works of Franz Fanon, LeRoi Jones, and Henry Miller. He also published, from 1957 to 1973, the avant garde literary magazine, *Evergreen Review*.

De Grazia cited some passages of this interview with Jean Genet in his recently published *Girls Lean Back Everywhere: The Law of Obscenity and the Assault on Genius*, (New York: Vintage, 1993), pp. 369 and 482, a study of legal battles in the U.S. over first amendment rights to freedom of expression as applied to works of art film, photography, literature, and painting. When the interview was conducted, Barney Rosset was still owner and publisher of Grove Press. He has since sold out and no longer has any controlling interest in the publishing enterprise. The new publishers at Grove Press, known as Grove, Weidenfeld, turned down their first publishing rights to Genet's last novel, published in

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France as *Un Captif amoureux* in 1986. Barbara Bray's English translation was released in England in 1989 as *A Prisoner of Love* and only published in the U.S. in 1992 (University Press of New England). Barbara Bray, *A Prisoner of Love* (New England: University Press, 1992).

Edmund White cites passages from this interview in Chapter 18 of his recently published *Genet* (N.Y.: Knopf, 1993) (see page 610 of the British Edition [Chatto & Windus, 1993]).

2. Published by R.R. Bowker, New York, 1982.

3. George Jackson was killed in the San Quentin prison on August 21, 1971. Genet had frequently spoken out in Jackson's defense and had published, in 1970, an introduction to his letters from Soledad Prison. See Albert Dichy's notes to Genet's texts on Jackson published in *L'Ennemi déclaré* (Paris: Gallimard, 1991): pp. 347-361.

4. Rosica Collins was Genet's English-language agent from about 1965 on.

5. *The Autobiography of Malcolm X* was published by Grove in 1965. The works by LeRoi Jones (a.k.a. Amiri Baraka) published by Grove include *The System of Dante's Hell*, *Tales*, and *The Dead Lecturer*.

6. Rosset's associate, Dick Seaver, had collaborated with Alexander Trocchi on his very short-lived literary review, *Merlin*, described in volume 2 (Spring/Summer 1953) as a "clearing house" for expatriate Anglo-Americans writing in Paris.

7. Burroughs was in prison, briefly, in Mexico. The incident is described in Edward de Grazia, *Girls Lean Back Everywhere: The Law of Obscenity and The Assault on Genius* (New York: Random House, 1992), pp. 483-484. And, although Burroughs did kill his wife, by firing too low at the top of a whiskey glass she had set upon her head, he was not put into a mental hospital on that account. The circumstances and various versions of how Burroughs killed his wife, Joan Vollmer, are described in *Girls Lean Back Everywhere*, at pp. 481-482.

8. The Manet exposition was shown at the Grand Palais in Paris from April 22 until August 8, 1983.

9. The California court case against *Un Chant d'Amour* (*Landau v. Fording*, 245 Cal. App. 2d 820 1966) is reproduced in Edward de Grazia, *Censorship Landmarks* (New York: Bowker, 1969), at 592. The decision was upheld on appeal to the U.S. Supreme Court (*Landau v. Fording*, 388 U.S. 456 1967), reproduced in *Censorship Landmarks* at 596 and discussed in Edward de Grazia and Roger Newman, *Banned Films: Movies, Censors and the First Amendment* (New York: Bowker, 1982), pp. 287-289.

The film was seized by police at a screening in Berkeley by Saul Landau and the San Francisco Mime Troupe, and at a screening in New York by Jonas Mekas and the Filmmakers' Cooperative. The police action at Berkeley fueled both the "Free Speech Movement" and the "Dirty Speech Movement." The events are well described in David Lance Goines' recently published *The Free Speech Movement* (Berkeley: Ten Speed Press, 1993).

10. The movie is available in the U.S. in film and videotape formats. In November, 1993, *Un Chant d'Amour* was screened by Steve Seid at the Pacific Film Archives of the University of California at Berkeley as one of a series of screenings of movies "Banned in the U.S.A." Seid produced a valuable catalogue on movie censorship for this series, called *Banned in the U.S.A., America and Film Censorship* (Berkeley: Pacific Film Archive, 1993).