

The Scum Manifesto

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Abstract

“Valerie Solanas’ SCUM Manifesto was written in 1967 and published in 1968, the year she shot and wounded Andy Warhol. The text used here is that of the 1983 edition of the Manifesto that was published by the Matriarchy Study Group.”

Life in this society being, at best, an utter bore and no aspect of society being at all relevant to women, there remains to civic-minded, responsible, thrill-seeking females only to overthrow the government, eliminate the money system, institute complete automation and destroy the male sex.

It is now technically feasible to reproduce without the aid of males (or, for that matter, females) and to produce only females. We must begin immediately to do so. Retaining the male has not even the dubious purpose of reproduction. The male is a biological accident: the Y (male) gene is an incomplete X (female) gene, that is, it has an incomplete set of chromosomes. In other words, the male is an incomplete female, a walking abortion, aborted at the gene stage. To be male is to be deficient, emotionally limited; maleness is a deficiency disease and males are emotional cripples.

The male is completely egocentric, trapped inside himself, incapable of empathizing or identifying with others, or love, friendship, affection of tenderness. He is a completely isolated unit, incapable of rapport with anyone. His responses are entirely visceral, not cerebral; his intelligence is a mere tool in the services of his drives and needs; he is incapable of mental passion, mental interaction; he can’t relate to anything other than his own physical sensations. He is a half-dead, unresponsive lump, incapable of giving or receiving pleasure or happiness; consequently, he is at best an utter bore, an inoffensive blob, since only those capable of absorption in others can be charming. He is trapped in a twilight zone halfway between humans and apes, and is far worse off than the apes because, unlike the apes, he is capable of a large array of negative feelings – hate, jealousy, contempt, disgust, guilt, shame, doubt – and moreover, he is aware of what he is and what he isn’t.

Although completely physical, the male is unfit even for stud service. Even assuming mechanical proficiency, which few men have, he is, first of all, incapable of zestfully, lustfully, tearing off a piece, but instead is eaten up with guilt, shame, fear and insecurity, feelings rooted in male nature, which the most enlightened training can only minimize; second, the physical feeling he attains is next to nothing; and third, he is not empathizing with his partner, but is obsessed with how he’s doing, turning in an A performance, doing a good plumbing job. To call a man an animal is to flatter him; he’s a machine, a walking dildo. It’s often said that men use women. Use them for what? Surely not pleasure.

Eaten up with guilt, shame, fears and insecurities and obtaining, if he’s lucky, a barely perceptible physical feeling, the male is, nonetheless, obsessed with screwing; he’ll swim through a river of snot, wade nostril-deep through a mile of vomit, if he thinks there’ll be a friendly pussy awaiting him. He’ll screw a woman he despises, any snaggle-toothed hag, and furthermore, pay for the opportunity. Why? Relieving physical tension isn’t the answer, as masturbation suffices for that. It’s not ego satisfaction; that doesn’t explain screwing corpses and babies.

Completely egocentric, unable to relate, empathize or identify, and filled with a vast, pervasive, diffuse sexuality, the male is psychically passive. He hates his passivity, so he projects it onto women, defines the make as active, then sets out to prove that he is (‘prove that he is a Man’). His main means of attempting to prove it is screwing (Big Man with a Big Dick tearing off a Big Piece). Since he’s attempting to prove an error, he must ‘prove’ it again and again. Screwing,

then, is a desperate compulsive, attempt to prove he's not passive, not a woman; but he is passive and does want to be a woman.

Being an incomplete female, the male spends his life attempting to complete himself, to become female. He attempts to do this by constantly seeking out, fraternizing with and trying to live through an fuse with the female, and by claiming as his own all female characteristics – emotional strength and independence, forcefulness, dynamism, decisiveness, coolness, objectivity, assertiveness, courage, integrity, vitality, intensity, depth of character, grooviness, etc – and projecting onto women all male traits – vanity, frivolity, triviality, weakness, etc. It should be said, though, that the male has one glaring area of superiority over the female – public relations. (He has done a brilliant job of convincing millions of women that men are women and women are men). The male claim that females find fulfillment through motherhood and sexuality reflects what males think they'd find fulfilling if they were female.

Women, in other words, don't have penis envy; men have pussy envy. When the male accepts his passivity, defines himself as a woman (males as well as females think men are women and women are men), and becomes a transvestite he loses his desire to screw (or to do anything else, for that matter; he fulfills himself as a drag queen) and gets his dick chopped off. He then achieves a continuous diffuse sexual feeling from 'being a woman'. Screwing is, for a man, a defense against his desire to be female. He is responsible for:

1 War

The male's normal compensation for not being female, namely, getting his Big Gun off, is grossly inadequate, as he can get it off only a very limited number of times; so he gets it off on a really massive scale, and proves to the entire world that he's a 'Man'. Since he has no compassion or ability to empathize or identify, proving his manhood is worth an endless amount of mutilation and suffering and an endless number of lives, including his own – his own life being worthless, he would rather go out in a blaze of glory than to plod grimly on for fifty more years.

2 Niceness, Politeness, and 'Dignity'

Every man, deep down, knows he's a worthless piece of shit. Overwhelmed by a sense of animalism and deeply ashamed of it; wanting, not to express himself, but to hide from others his total physicality, total egocentricity, the hate and contempt he feels for other men, and to hide from himself the hate and contempt he suspects other men feel for him; having a crudely constructed nervous system that is easily upset by the least display of emotion or feeling, the male tries to enforce a 'social' code that ensures perfect blandness, unsullied by the slightest trace or feeling or upsetting opinion. He uses terms like 'copulate', 'sexual congress', 'have relations with' (to men sexual relations is a redundancy), overlaid with stilted manners; the suit on the chimp.

3 Money, Marriage and Prostitution, Work and Prevention of an Automated Society

There is no human reason for money or for anyone to work more than two or three hours a week at the very most. All non-creative jobs (practically all jobs now being done) could have been automated long ago, and in a moneyless society everyone can have as much of the best of everything as she wants. But there are non-human, male reasons for wanting to maintain the money system:

1. Pussy. Despising his highly inadequate self, overcome with intense anxiety and a deep, profound loneliness when by his empty self, desperate to attach himself to any female in dim hopes of completing himself, in the mystical belief that by touching gold he'll turn to gold, the male craves the continuous companionship of women. The company of the lowest

female is preferable to his own or that of other men, who serve only to remind him of his repulsiveness. But females, unless very young or very sick, must be coerced or bribed into male company.

2. Supply the non-relating male with the delusion of usefulness, and enable him to try to justify his existence by digging holes and then filling them up. Leisure time horrifies the male, who will have nothing to do but contemplate his grotesque self. Unable to relate or to love, the male must work. Females crave absorbing, emotionally satisfying, meaningful activity, but lacking the opportunity or ability for this, they prefer to idle and waste away their time in ways of their own choosing – sleeping, shopping, bowling, shooting pool, playing cards and other games, breeding, reading, walking around, daydreaming, eating, playing with themselves, popping pills, going to the movies, getting analyzed, traveling, raising dogs and cats, lolling about on the beach, swimming, watching TV, listening to music, decorating their houses, gardening, sewing, nightclubbing, dancing, visiting, ‘improving their minds’ (taking courses), and absorbing ‘culture’ (lectures, plays, concerts, ‘arty’ movies). Therefore, many females would, even assuming complete economic equality between the sexes, prefer living with males or peddling their asses on the street, thus having most of their time for themselves, to spending many hours of their days doing boring, stultifying, non-creative work for someone else, functioning as less than animals, as machines, or, at best – if able to get a ‘good’ job – co-managing the shitpile. What will liberate women, therefore, from male control is the total elimination of the money-work system, not the attainment of economic equality with men within it.
3. Power and control. Unmasterful in his personal relations with women, the male attains to masterfulness by the manipulation of money and everything controlled by money, in other words, of everything and everybody.
4. Love substitute. Unable to give love or affection, the male gives money. It makes him feel motherly. The mother gives milk; he gives bread. He is the Breadwinner.
5. Provide the male with a goal. Incapable of enjoying the moment, the male needs something to look forward to, and money provides him with an eternal, never-ending goal: Just think of what you could do with 80 trillion dollars – invest it! And in three years time you’d have 300 trillion dollars!!!
6. Provide the basis for the male’s major opportunity to control and manipulate – fatherhood.

4 Fatherhood and Mental Illness (fear, cowardice, timidity, humility, insecurity, passivity)

Mother wants what’s best for her kids; Daddy only wants what’s best for Daddy, that is peace and quiet, pandering to his delusion of dignity (‘respect’), a good reflection on himself (status) and the opportunity to control and manipulate, or, if he’s an ‘enlightened’ father, to ‘give guidance’. His daughter, in addition, he wants sexually – he gives her hand in marriage; the other part is for him. Daddy, unlike Mother, can never give in to his kids, as he must, at all costs, preserve his delusion of decisiveness, forcefulness, always-rightness and strength. Never getting one’s way leads to lack of self-confidence in one’s ability to cope with the world and to a passive acceptance of the status quo. Mother loves her kids, although she sometimes gets angry, but anger blows over quickly and even while it exists, doesn’t preclude love and basic acceptance. Emotionally diseased Daddy doesn’t love his kids; he approves of them – if they’re ‘good’, that is, if they’re nice, ‘respectful’, obedient, subservient to his will, quiet and not given to unseemly displays of temper that would be most upsetting to Daddy’s easily disturbed male nervous system – in other words, if they’re passive vegetables. If they’re not ‘good’, he doesn’t get angry – not if he’s a modern, ‘civilized’ father (the old-fashioned ranting, raving brute is preferable, as he is so ridiculous he can be easily

despised) – but rather express disapproval, a state that, unlike anger, endures and precludes a basic acceptance, leaving the kid with the feeling of worthlessness and a lifelong obsession with being approved of; the result is fear of independent thought, as this leads to unconventional, disapproved of opinions and way of life.

For the kid to want Daddy's approval it must respect Daddy, and being garbage, Daddy can make sure that he is respected only by remaining aloof, by distantness, by acting on the precept of 'familiarity breeds contempt', which is, of course, true, if one is contemptible. By being distant and aloof, he is able to remain unknown, mysterious, and thereby, to inspire fear ('respect').

Disapproval of emotional 'scenes' leads to fear of strong emotion, fear of one's own anger and hatred. Fear of anger and hatred combined with a lack of self-confidence in one's ability to cope with and change the world, or even to affect in the slightest way one's own destiny, leads to a mindless belief that the world and most people in it are nice and the most banal, trivial amusements are great fun and deeply pleasurable.

The affect of fatherhood on males, specifically, is to make them 'Men', that is, highly defensive of all impulses to passivity, faggotry, and of desires to be female. Every boy wants to imitate his mother, be her, fuse with her, but Daddy forbids this; he is the mother; he gets to fuse with her. So he tells the boy, sometimes directly, sometimes indirectly, to not be a sissy, to act like a 'Man'. The boy, scared shitless of and 'respecting' his father, complies, and becomes just like Daddy, that model of 'Man'-hood, the all-American ideal – the well-behaved heterosexual dullard.

The effect of fatherhood on females is to make them male – dependent, passive, domestic, animalistic, insecure, approval and security seekers, cowardly, humble, 'respectful' of authorities and men, closed, not fully responsive, half-dead, trivial, dull, conventional, flattened-out and thoroughly contemptible. Daddy's Girl, always tense and fearful, uncool, unanalytical, lacking objectivity, appraises Daddy, and thereafter, other men, against a background of fear ('respect') and is not only unable to see the empty shell behind the facade, but accepts the male definition of himself as superior, as a female, and of herself, as inferior, as a male, which, thanks to Daddy, she really is.

It is the increase of fatherhood, resulting from the increased and more widespread affluence that fatherhood needs in order to thrive, that has caused the general increase of mindlessness and the decline of women in the United States since the 1920s. The close association of affluence with fatherhood has led, for the most part, to only the wrong girls, namely, the 'privileged' middle class girls, getting 'educated'.

The effect of fathers, in sum, has been to corrode the world with maleness. The male has a negative Midas Touch – everything he touches turns to shit.

5 Suppression of Individuality, Animalism (domesticity and motherhood), and Functionalism

The male is just a bunch of conditioned reflexes, incapable of a mentally free response; he is tied to his earliest conditioning, determined completely by his past experiences. His earliest experiences are with his mother, and he is throughout his life tied to her. It never becomes completely clear to the male that he is not part of his mother, that he is he and she is she.

His greatest need is to be guided, sheltered, protected and admired by Mama (men expect women to adore what men shrink from in horror – themselves) and, being completely physical, he yearns to spend his time (that's not spent 'out in the world' grimly defending against his passivity) wallowing in basic animal activities – eating, sleeping, shitting, relaxing and being soothed by Mama. Passive, rattle-headed Daddy's Girl, ever eager for approval, for a pat on the head, for the 'respect' if any passing piece of garbage, is easily reduced to Mama, mindless ministrator to physical needs, soother of the weary, apert brow, booster of the tiny ego, appreciator of the contemptible, a hot water bottle with tits.

The reduction to animals of the women of the most backward segment of society – the 'privileged, educated' middle-class, the backwash of humanity – where Daddy reigns supreme, has been

so thorough that they try to groove on labour pains and lie around in the most advanced nation in the world in the middle of the twentieth century with babies chomping away on their tits. It's not for the kids sake, though, that the 'experts' tell women that Mama should stay home and grovel in animalism, but for Daddy's; the tits for Daddy to hang onto; the labor pains for Daddy to vicariously groove on (half dead, he needs awfully strong stimuli to make him respond).

Reducing the female to an animal, to Mama, to a male, is necessary for psychological as well as practical reasons: the male is a mere member of the species, interchangeable with every other male. He has no deep-seated individuality, which stems from what intrigues you, what outside yourself absorbs you, what you're in relation to. Completely self-absorbed, capable of being in relation only to their bodies and physical sensations, males differ from each other only to the degree and in the ways they attempt to defend against their passivity and against their desire to be female.

The female's individuality, which he is acutely aware of, but which he doesn't comprehend and isn't capable of relating to or grasping emotionally, frightens and upsets him and fills him with envy. So he denies it in her and proceeds to define everyone in terms of his or her function or use, assigning to himself, of course, the most important functions – doctor, president, scientist – therefore providing himself with an identity, if not individuality, and tries to convince himself and women (he's succeeded best at convincing women) that the female function is to bear and raise children and to relax, comfort and boost the ego if the male; that her function is such as to make her interchangeable with every other female. In actual fact, the female function is to relate, groove, love and be herself, irreplaceable by anyone else; the male function is to produce sperm. We now have sperm banks.

In actual fact, the female function is to explore, discover, invent, solve problems crack jokes, make music – all with love. In other words, create a magic world.

6 Prevention of Privacy

Although the male, being ashamed of what he is and almost of everything he does, insists on privacy and secrecy in all aspects of his life, he has no real regard for privacy. Being empty, not being a complete, separate being, having no self to groove on and needing to be constantly in female company, he sees nothing at all wrong in intruding himself on any woman's thoughts, even a total stranger's, anywhere at any time, but rather feels indignant and insulted when put down for doing so, as well as confused – he can't, for the life of him, understand why anyone would prefer so much as one minute of solitude to the company of any creep around. Wanting to become a woman, he strives to be constantly around females, which is the closest he can get to becoming one, so he created a 'society' based upon the family – a male-female couple and their kids (the excuse for the family's existence), who live virtually on top of one another, unscrupulously violating the females' rights, privacy and sanity.

7 Isolation, Suburbs, and Prevention of Community

Our society is not a community, but merely a collection of isolated family units. Desperately insecure, fearing his woman will leave him if she is exposed to other men or to anything remotely resembling life, the male seeks to isolate her from other men and from what little civilization there is, so he moves her out to the suburbs, a collection of self-absorbed couples and their kids. Isolation enables him to try to maintain his pretense of being an individual by becoming a 'rugged individualist', a loner, equating non-cooperation and solitariness with individuality.

There is yet another reason for the male to isolate himself: every man is an island. Trapped inside himself, emotionally isolated, unable to relate, the male has a horror of civilization, people, cities, situations requiring an ability to understand and relate to people. So like a scared rabbit, he scurries off, dragging Daddy's little asshole with him to the wilderness, suburbs, or, in the case of the hippy – he's way out, Man! – all the way out to the cow pasture where he can fuck and

breed undisturbed and mess around with his beads and flute.

The 'hippy', whose desire to be a 'Man', a 'rugged individualist', isn't quite as strong as the average man's, and who, in addition, is excited by the thought having lots of women accessible to him, rebels against the harshness of a Breadwinner's life and the monotony of one woman. In the name of sharing and cooperation, he forms a commune or tribe, which, for all its togetherness and partly because of it, (the commune, being an extended family, is an extended violation of the female's rights, privacy and sanity) is no more a community than normal 'society'.

A true community consists of individuals – not mere species members, not couples – respecting each others individuality and privacy, at the same time interacting with each other mentally and emotionally – free spirits in free relation to each other – and co-operating with each other to achieve common ends. Traditionalists say the basic unit of 'society' is the family; 'hippies' say the tribe; no one says the individual.

The 'hippy' babbles on about individuality, but has no more conception of it than any other man. He desires to get back to Nature, back to the wilderness, back to the home of furry animals that he's one of, away from the city, where there is at least a trace, a bare beginning of civilization, to live at the species level, his time taken up with simple, non-intellectual activities – farming, fucking, bead stringing. The most important activity of the commune, the one upon which it is based, is gang-banging. The 'hippy' is enticed to the commune mainly by the prospect for free pussy – the main commodity to be shared, to be had just for the asking, but, blinded by greed, he fails to anticipate all the other men he has to share with, or the jealousies and possessiveness for the pussies themselves.

Men cannot co-operate to achieve a common end, because each man's end is all the pussy for himself. The commune, therefore, is doomed to failure; each 'hippy' will, in panic, grab the first simpleton who digs him and whisks her off to the suburbs as fast as he can. The male cannot progress socially, but merely swings back and forth from isolation to gang-banging.

8 Conformity

Although he wants to be an individual, the male is scared of anything in himself that is the slightest bit different from other men, it causes him to suspect that he's not really a 'Man', that he's passive and totally sexual, a highly upsetting suspicion. If other men are "A" and he's not, he must not be a man; he must be a fag. So he tries to affirm his 'Manhood' by being like all the other men. Differentness in other men, as well as himself, threatens him; it means they're fags whom he must at all costs avoid, so he tries to make sure that all other men conform.

The male dares to be different to the degree that he accepts his passivity and his desire to be female, his fagginess. The farthest out male is the drag queen, but he, although different from most men, is exactly like all the other drag queens like the functionalist, he has an identity – he is female. He tries to define all his troubles away – but still no individuality. Not completely convinced that he's a woman, highly insecure about being sufficiently female, he conforms compulsively to the man-made stereotype, ending up as nothing but a bundle of stilted mannerisms.

To be sure he's a 'Man', the male must see to it that the female be clearly a 'Woman', the opposite of a 'Man', that is, the female must act like a faggot. And Daddy's Girl, all of whose female instincts were wrenched out of her when little, easily and obligingly adapts herself to the role.

9 Authority and Government

Having no sense of right and wrong, no conscience, which can only stem from having an ability to empathize with others... having no faith in his non-existent self, being unnecessarily competitive, and by nature, unable to co-operate, the male feels a need for external guidance and control. So he created authorities – priests, experts, bosses, leaders, etc – and government. Wanting the female

(Mama) to guide him, but unable to accept this fact (he is, after all, a MAN), wanting to play Woman, to usurp her function as Guider and Protector, he sees to it that all authorities are male.

There's no reason why a society consisting of rational beings capable of empathizing with each other, complete and having no natural reason to compete, should have a government, laws or leaders.

10 Philosophy, Religion, and Morality Based on Sex

The male's inability to relate to anybody or anything makes his life pointless and meaningless (the ultimate male insight is that life is absurd), so he invented philosophy and religion. Being empty, he looks outward, not only for guidance and control, but for salvation and for the meaning of life. Happiness being for him impossible on this earth, he invented Heaven.

For a man, having no ability to empathize with others and being totally sexual, 'wrong' is sexual 'license' and engaging in 'deviant' ('unmanly') sexual practices, that is, not defending against his passivity and total sexuality which, if indulged, would destroy 'civilization', since 'civilization' is based entirely upon the male need to defend himself against these characteristics. For a woman (according to men), 'wrong' is any behavior that would entice men into sexual 'license' – that is, not placing male needs above her own and not being a faggot.

Religion not only provides the male with a goal (Heaven) and helps keep women tied to men, but offers rituals through which he can try to expiate the guilt and shame he feels at not defending himself enough against his sexual impulses; in essence, that guilt and shame he feels at being male.

Most men men, utterly cowardly, project their inherent weaknesses onto women, label them female weaknesses and believe themselves to have female strengths; most philosophers, not quite so cowardly, face the fact that make lacks exist in men, but still can't face the fact that they exist in men only. So they label the male condition the Human Condition, post their nothingness problem, which horrifies them, as a philosophical dilemma, thereby giving stature to their animism, grandiloquently label their nothingness their 'Identity Problem', and proceed to prattle on pompously about the 'Crisis of the Individual', the 'Essence of Being', 'Existence preceding Essence', 'Existential Modes of Being', etc. etc.

A woman not only takes her identity and individuality for granted, but knows instinctively that the only wrong is to hurt others, and that the meaning of life is love.

Prejudice (racial, ethnic, religious, etc): The male needs scapegoats onto whom he can project his failings and inadequacies and upon whom he can vent his frustration at not being female. And the vicarious discriminations have the practical advantage of substantially increasing the pussy pool available to the men on top.

11 Competition, Prestige, Status, Formal Education, Ignorance and Social and Economic Classes

Having an obsessive desire to be admired by women, but no intrinsic worth, the male constructs a highly artificial society enabling him to appropriate the appearance of worth through money, prestige, 'high' social class, degrees, professional position and knowledge and, by pushing as many other men as possible down professionally, socially, economically, and educationally.

The purpose of 'higher' education is not to educate but to exclude as many as possible from the various professions.

The male, totally physical, incapable of mental rapport, although able to understand and use knowledge and ideas, is unable to relate to them, to grasp them emotionally: he does not value knowledge and ideas for their own sake (they're just means to ends) and, consequently, feels no need for mental companions, no need to cultivate the intellectual potentialities of others. On the contrary, the male has a vested interest in ignorance; it gives the few knowledgeable men a decided edge on the unknowledgeable ones, and besides, the male knows that an enlightened, aware female population will mean the end of him. The healthy, conceited female wants the company of equals

whom she can respect and groove on; the male and the sick, insecure, unself-confident male female crave the company of worms.

No genuine social revolution can be accomplished by the male, as the male on top wants the status quo, and all the male on the bottom wants is to be the male on top. The male 'rebel' is a farce; this is the male's 'society', made by him to satisfy his needs. He's never satisfied, because he's not capable of being satisfied. Ultimately, what the male 'rebel' is rebelling against is being male. The male changes only when forced to do so by technology, when he has no choice, when 'society' reaches the stage where he must change or die. We're at that stage now; if women don't get their asses in gear fast, we may very well all die.

Prevention of Conversation: Being completely self-centered and unable to relate to anything outside himself, the male's 'conversation', when not about himself, is an impersonal droning on, removed from anything of human value. Male 'intellectual conversation' is a strained compulsive attempt to impress the female.

Daddy's Girl, passive, adaptable, respectful of and in awe of the male, allows him to impose his hideously dull chatter on her. This is not too difficult for her, as the tension and anxiety, the lack of cool, the insecurity and self-doubt, the unsureness of her own feelings and sensations that Daddy instilled in her make her perceptions superficial and render her unable to see that the male's babble is babble; like the aesthete 'appreciating' the blob that's labeled 'Great Art', she believes she's grooving on what bores the shit out of her. Not only does she permit his babble to dominate, she adapts her own 'conversation' accordingly.

Trained from an early childhood in niceness, politeness and 'dignity', in pandering to the male need to disguise his animalism, she obligingly reduces her own 'conversation' to small talk, a bland, insipid avoidance of any topic beyond the utterly trivial – or is 'educated', to 'intellectual' discussion, that is, impersonal discoursing on irrelevant distractions – the Gross National Product, the Common Market, the influence of Rimbaud on symbolist painting. So adept is she at pandering that it eventually becomes second nature and she continues to pander to men even when in the company of other females only.

Apart from pandering, her 'conversation' is further limited by her insecurity about expressing deviant, original opinions and the self-absorption based on insecurity and that prevents her conversation from being charming. Niceness, politeness, 'dignity', insecurity and self-absorption are hardly conducive to intensity and wit, qualities a conversation must have to be worthy of the name. Such conversation is hardly rampant, as only completely self-confident, arrogant, outgoing, proud, tough-minded females are capable of intense, bitchy, witty conversation.

Prevention of Friendship (Love): Men have contempt for themselves, for all other men whom they contemplate more than casually and whom they do not think are females, (for example 'sympathetic' analysts and 'Great Artists') or agents of God and for all women who respect and pander to them: the insecure, approval-seeking, pandering male-females have contempt for themselves and for all women like them: the self-confident, swinging, thrill-seeking female females have contempt for me and for the pandering male females. In short, contempt is the order of the day.

Love is not dependency or sex, but friendship, and therefore, love can't exist between two males, between a male and a female, or between two females, one or both of whom is a mindless, insecure, pandering male; like conversation, love can exist only between two secure, free-wheeling, independent groovy female females, since friendship is based upon respect, not contempt.

Even amongst groovy females deep friendships seldom occur in adulthood, as almost all of them are either tied up with men in order to survive economically, or bogged down in hacking their way through the jungle and in trying to keep their heads about the amorphous mass. Love can't flourish in a society based upon money and meaningless work: it requires complete economic as well as personal freedom, leisure time and the opportunity to engage in intensely absorbing, emotionally satisfying activities which, when shared with those you respect, lead to deep friendship. Our 'society' provides practically no opportunity to engage in such activities.

Having stripped the world of conversation, friendship and love, the male offers us these paltry substitutes:

12 ‘Great Art’ and ‘Culture’

The male ‘artist’ attempts to solve his dilemma of not being able to live, of not being female, by constructing a highly artificial world in which the male is heroized, that is, displays female traits, and the female is reduced to highly limited, insipid subordinate roles, that is, to being male.

The male ‘artistic’ aim being, not to communicate (having nothing inside him he has nothing to say), but to disguise his animalism, he resorts to symbolism and obscurity (‘deep’ stuff). The vast majority of people, particularly the ‘educated’ ones, lacking faith in their own judgment, humble, respectful of authority (‘Daddy knows best’), are easily conned into believing that obscurity, evasiveness, incomprehensibility, indirectness, ambiguity and boredom are marks of depth and brilliance.

‘Great Art’ proves that men are superior to women, that men are women, being labeled ‘Great Art’, almost all of which, as the anti-feminists are fond of reminding us, was created by men. We know that ‘Great Art’ is great because male authorities have told us so, and we can’t claim otherwise, as only those with exquisite sensitivities far superior to ours can perceive and appreciate the slop they appreciated.

Appreciating is the sole diversion of the ‘cultivated’; passive and incompetent, lacking imagination and wit, they must try to make do with that; unable to create their own diversions, to create a little world of their own, to affect in the smallest way their environments, they must accept what’s given; unable to create or relate, they spectate. Absorbing ‘culture’ is a desperate, frantic attempt to groove in an ungroovy world, to escape the horror of a sterile, mindless, existence. ‘Culture’ provides a sop to the egos of the incompetent, a means of rationalizing passive spectating; they can pride themselves on their ability to appreciate the ‘finer’ things, to see a jewel where this is only a turd (they want to be admired for admiring). Lacking faith in their ability to change anything, resigned to the status quo, they have to see beauty in turds because, so far as they can see, turds are all they’ll ever have.

The veneration of ‘Art’ and ‘Culture’ – besides leading many women into boring, passive activity that distracts from more important and rewarding activities, from cultivating active abilities, and leads to the constant intrusion on our sensibilities of pompous dissertations on the deep beauty of this and that turn. This allows the ‘artist’ to be setup as one possessing superior feelings, perceptions, insights and judgments, thereby undermining the faith of insecure women in the value and validity of their own feelings, perceptions, insights and judgments.

The male, having a very limited range of feelings, and consequently, very limited perceptions, insights and judgments, needs the ‘artist’ to guide him, to tell him what life is all about. But the male ‘artist’ being totally sexual, unable to relate to anything beyond his own physical sensations, having nothing to express beyond the insight that for the male life is meaningless and absurd, cannot be an artist. How can he who is not capable of life tell us what life is all about? A ‘male artist’ is a contradiction in terms. A degenerate can only produce degenerate ‘art’. The true artist is every self-confident, healthy female, and in a female society the only Art, the only Culture, will be conceited, kooky, funky, females grooving on each other and on everything else in the universe.

13 Sexuality

Sex is not part of a relationship: on the contrary, it is a solitary experience, non-creative, a gross waste of time. The female can easily – far more easily than she may think – condition away her sex drive, leaving her completely cool and cerebral and free to pursue truly worthy relationships and activities; but the male, who seems to dig women sexually and who seeks out constantly to arouse them, stimulates the highly sexed female to frenzies of lust, throwing her into a sex bag from which few women ever escape. The lecherous male excited the lustful female; he has to – when the female transcends her body, rises above animalism, the male, whose ego consists of his cock, will disappear.

Sex is the refuge of the mindless. And the more mindless the woman, the more deeply embedded in the male ‘culture’, in short, the nicer she is, the more sexual she is. The nicest women in our

'society' are raving sex maniacs. But, being just awfully, awfully nice, they don't, of course descend to fucking – that's uncouth – rather they make love, commune by means of their bodies and establish sensual rapport; the literary ones are attuned to the throb of Eros and attain a clutch upon the Universe; the religious have spiritual communion with the Divine Sensualism; the mystics merge with the Erotic Principle and blend with the Cosmos, and the acid heads contact their erotic cells.

On the other hand, those females least embedded in the male 'Culture', the least nice, those crass and simple souls who reduce fucking to fucking, who are too childish for the grown-up world of suburbs, mortgages, mops and baby shit, too selfish to raise kids and husbands, too uncivilized to give a shit for anyone's opinion of them, too arrogant to respect Daddy, the 'Greats' or the deep wisdom of the Ancients, who trust only their own animal, gutter instincts, who equate Culture with chicks, whose sole diversion is prowling for emotional thrills and excitement, who are given to disgusting, nasty upsetting 'scenes', hateful, violent bitches given to slamming those who unduly irritate them in the teeth, who'd sink a shiv into a man's chest or ram an icepick up his asshole as soon as look at him, if they knew they could get away with it, in short, those who, by the standards of our 'culture' are SCUM... these females are cool and relatively cerebral and skirting asexuality.

Unhampered by propriety, niceness, discretion, public opinion, 'morals', the respect of assholes, always funky, dirty, low-down SCUM gets around... and around and around... they've seen the whole show – every bit of it – the fucking scene, the dyke scene – they've covered the whole waterfront, been under every dock and pier – the peter pier, the pussy pier... you've got to go through a lot of sex to get to anti-sex, and SCUM's been through it all, and they're now ready for a new show; they want to crawl out from under the dock, move, take off, sink out. But SCUM doesn't yet prevail; SCUM's still in the gutter of our 'society', which, if it's not deflected from its present course and if the Bomb doesn't drop on it, will hump itself to death.

Boredom: Life in a society made by and for creatures who, when they are not grim and depressing are utter bores, can only be, when not grim and depressing, an utter bore.

Secrecy, Censorship, Suppression of Knowledge and Ideas, and Exposures: Every male's deep-seated, secret, most hideous fear is of being discovered to be not a female, but a male, a subhuman animal. Although niceness, politeness and 'dignity' suffice to prevent his exposure on a personal level, in order to prevent the general exposure of the male sex as a whole and to maintain his unnatural dominant position in 'society', the male must resort to:

1. Censorship. Responding reflexively to isolated works and phrases rather than cerebrally to overall meanings, the male attempts to prevent the arousal and discovery of his animalism by censoring not only 'pornography', but any work containing 'dirty' words, no matter in what context they are used.
2. Suppression of all ideas and knowledge that might expose him or threaten his dominant position in 'society'. Much biological and psychological data is suppressed, because it is proof of the male's gross inferiority to the female. Also, the problem of mental illness will never be solved while the male maintains control, because first, men have a vested interest in it – only females who have very few of their marbles will allow males the slightest bit of control over anything, and second, the male cannot admit to the role that fatherhood plays in causing mental illness.
3. Exposures. The male's chief delight in life – insofar as the tense, grim male can ever be said to delight in anything – is in exposing others. It doesn't matter much what they're exposed as, so long as they're exposed; it distracts attention from himself. Exposing others as enemy agents (Communists and Socialists) is one of his favorite pastimes, as it removes the source of the threat to him not only from himself, but from the country and the Western world. The bugs up his ass aren't in him, they're in Russia.

14 Distrust

Unable to empathize or feel affection or loyalty, being exclusively out for himself, the male has no sense of fair play; cowardly, needing constantly to pander to the female to win her approval, that he is helpless without, always on the edge lest his animalism, his maleness be discovered, always needing to cover up, he must lie constantly; being empty he has not honor or integrity – he doesn't know what those words mean. The male, in short, is treacherous, and the only appropriate attitude in a male 'society' is cynicism and distrust.

15 Ugliness

Being totally sexual, incapable of cerebral or aesthetic responses, totally materialistic and greedy, the male, besides inflicting on the world 'Great Art', has decorated his unlandscaped cities with ugly buildings (both inside and out), ugly decors, billboards, highways, cars, garbage trucks, and, most notably, his own putrid self.

16 Hatred and Violence

The male is eaten up with tension, with frustration at not being female, at not being capable of ever achieving satisfaction or pleasure of any kind; eaten up with hate – not rational hate that is directed at those who abuse or insult you – but irrational, indiscriminate hate... hatred, at bottom, of his own worthless self.

Gratuitous violence, besides 'proving' he's a 'Man', serves as an outlet for his hate and, in addition – the male being capable only of sexual responses and needing very strong stimuli to stimulate his half-dead self – provides him with a little sexual thrill..

17 Disease and Death

All diseases are curable, and the aging process and death are due to disease; it is possible, therefore, never to age and to live forever. In fact the problems of aging and death could be solved within a few years, if an all-out, massive scientific assault were made upon the problem. This, however, will not occur with the male establishment because:

1. The many male scientists who shy away from biological research, terrified of the discovery that males are females, and show marked preference for virile, 'manly' war and death programs.
2. The discouragement of many potential scientists from scientific careers by the rigidity, boringness, expensiveness, time-consumingness, and unfair exclusivity of our 'higher' educational system.
3. Propaganda disseminated by insecure male professionals, who jealously guard their positions, so that only a highly select few can comprehend abstract scientific concepts.
4. Widespread lack of self-confidence brought about by the father system that discourages many talented girls from becoming scientists.
5. Lack of automation. There now exists a wealth of data which, if sorted out and correlated, would reveal the cure for cancer and several other diseases and possibly the key to life itself. But the data is so massive it requires high speed computers to correlate it all. The institution of computers will be delayed interminably under the male control system, since the male has a horror of being replaced by machines.
6. The money systems' insatiable need for new products. Most of the few scientists around who aren't working on death programs are tied up doing research for corporations.

7. The males like death – it excites him sexually and, already dead inside, he wants to die.
8. The bias of the money system for the least creative scientists. Most scientists come from at least relatively affluent families where Daddy reigns supreme.

Incapable of a positive state of happiness, which is the only thing that can justify one's existence, the male is, at best, relaxed, comfortable, neutral, and this condition is extremely short-lived, as boredom, a negative state, soon sets in; he is, therefore, doomed to an existence of suffering relieved only by occasional, fleeting stretches of restfulness, which state he can only achieve at the expense of some female. The male is, by his very nature, a leech, an emotional parasite and, therefore, not ethically entitled to live, as no one as the right to life at someone else's expense.

Just as humans have a prior right to existence over dogs by virtue of being more highly evolved and having a superior consciousness, so women have a prior right to existence over men. The elimination of any male is, therefore, a righteous and good act, an act highly beneficial to women as well as an act of mercy.

However, this moral issue will eventually be rendered academic by the fact that the male is gradually eliminating himself. In addition to engaging in the time-honored and classical wars and race riots, men are more and more either becoming fags or are obliterating themselves through drugs. The female, whether she likes it or not, will eventually take complete charge, if for no other reason than that she will have to – the male, for practical purposes, won't exist.

Accelerating this trend is the fact that more and more males are acquiring enlightened self-interest; they're realizing more and more that the female interest is in their interest, that they can live only through the female and that the more the female is encouraged to live, to fulfill herself, to be a female and not a male, the more nearly he lives; he's coming to see that it's easier and more satisfactory to live through her than to try to become her and usurp her qualities, claim them as his own, push the female down and claim that she's a male. The fag, who accepts his maleness, that is, his passivity and total sexuality, his femininity, is also best served by women being truly female, as it would then be easier for him to be male, feminine. If men were wise they would seek to become really female, would do intensive biological research that would lead to me, by means of operations on the brain and nervous system, being able to be transformed in psyche, as well as body, into women.

Whether to continue to use females for reproduction or to reproduce in the laboratory will also become academic: what will happen when every female, twelve and over, is routinely taking the Pill and there are no longer any accidents? How many women will deliberately get or (if an accident) remain pregnant? No, Virginia, women don't just adore being brood mares, despite what the mass of robot, brainwashed women will say. When society consists of only the fully conscious the answer will be none. Should a certain percentage of men be set aside by force to serve as brood mares for the species? Obviously this will not do. The answer is laboratory reproduction of babies.

As for the issue of whether or not to continue to reproduce males, it doesn't follow that because the male, like disease, has always existed among us that he should continue to exist. When genetic control is possible – and soon it will be – it goes without saying that we should produce only whole, complete beings, not physical defects or deficiencies, including emotional deficiencies, such as maleness. Just as the deliberate production of blind people would be highly immoral, so would be the deliberate production of emotional cripples.

Why produce even females? Why should there be future generations? What is their purpose? When aging and death are eliminated, why continue to reproduce? Why should we care what happens when we're dead? Why should we care that there is no younger generation to succeed us.

Eventually the natural course of events, of social evolution, will lead to total female control of the world and, subsequently, to the cessation of the production of males and, ultimately, to the cessation of the production of females.

But SCUM is impatient; SCUM is not consoled by the thought that future generations will thrive; SCUM wants to grab some thrilling living for itself. And, if a large majority of women were SCUM, they could acquire complete control of this country within a few weeks simply by

withdrawing from the labor force, thereby paralyzing the entire nation. Additional measures, any one of which would be sufficient to completely disrupt the economy and everything else, would be for women to declare themselves off the money system, stop buying, just loot and simply refuse to obey all laws they don't care to obey. The police force, National Guard, Army, Navy and Marines combined couldn't squelch a rebellion of over half the population, particularly when it's made up of people they are utterly helpless without.

If all women simply left men, refused to have anything to do with any of them – ever, all men, the government, and the national economy would collapse completely. Even without leaving men, women who are aware of the extent of their superiority to and power over men, could acquire complete control over everything within a few weeks, could effect a total submission of males to females. In a sane society the male would trot along obediently after the female. The male is docile and easily led, easily subjected to the domination of any female who cares to dominate him. The male, in fact, wants desperately to be led by females, wants Mama in charge, wants to abandon himself to her care. But this is not a sane society, and most women are not even dimly aware of where they're at in relation to men.

The conflict, therefore, is not between females and males, but between SCUM – dominant, secure, self-confident, nasty, violent, selfish, independent, proud, thrill-seeking, free-wheeling, arrogant females, who consider themselves fit to rule the universe, who have free-wheeled to the limits of this 'society' and are ready to wheel on to something far beyond what it has to offer – and nice, passive, accepting 'cultivated', polite, dignified, subdued, dependent, scared, mindless, insecure, approval-seeking Daddy's Girls, who can't cope with the unknown, who want to hang back with the apes, who feel secure only with Big Daddy standing by, with a big strong man to lean on and with a fat, hairy face in the White House, who are too cowardly to face up to the hideous reality of what a man is, what Daddy is, who have cast their lot with the swine, who have adapted themselves to animalism, feel superficially comfortable with it and know no other way of 'life', who have reduced their minds, thoughts and sights to the male level, who, lacking sense, imagination and wit can have value only in a male 'society', who can have a place in the sun, or, rather, in the slime, only as soothers, ego boosters, relaxers and breeders, who are dismissed as inconsequents by other females, who project their deficiencies, their maleness, onto all females and see the female as worm.

But SCUM is too impatient to wait for the de-brainwashing of millions of assholes. Why should the swinging females continue to plod dismally along with the dull male ones? Why should the fates of the groovy and the creepy be intertwined? Why should the active and imaginative consult the passive and dull on social policy? Why should the independent be confined to the sewer along with the dependent who need Daddy to cling to? A small handful of SCUM can take over the country within a year by systematically fucking up the system, selectively destroying property, and murder:

SCUM will become members of the unwork force, the fuck-up force; they will get jobs of various kinds an unwork. For example, SCUM salesgirls will not charge for merchandise; SCUM telephone operators will not charge for calls; SCUM office and factory workers, in addition to fucking up their work, will secretly destroy equipment. SCUM will unwork at a job until fired, then get a new job to unwork at.

SCUM will forcibly relieve bus drivers, cab drivers and subway token sellers of their jobs and run buses and cabs and dispense free tokens to the public.

SCUM will destroy all useless and harmful objects – cars, store windows, 'Great Art', etc.

Eventually SCUM will take over the airwaves – radio and TV networks – by forcibly relieving of their jobs all radio and TV employees who would impede SCUM's entry into the broadcasting studios.

SCUM will couple-bust – barge into mixed (male-female) couples, wherever they are, and bust them up.

SCUM will kill all men who are not in the Men's Auxiliary of SCUM. Men in the Men's Auxiliary are those men who are working diligently to eliminate themselves, men who, regardless of their motives, do good, men who are playing pall with SCUM. A few examples of the men in the Men's Auxiliary are: men who kill men; biological scientists who are working on constructive

programs, as opposed to biological warfare; journalists, writers, editors, publishers and producers who disseminate and promote ideas that will lead to the achievement of SCUM's goals; faggots who, by their shimmering, flaming example, encourage other men to de-man themselves and thereby make themselves relatively inoffensive; men who consistently give things away – money, things, services; men who tell it like it is (so far not one ever has), who put women straight, who reveal the truth about themselves, who give the mindless male females correct sentences to parrot, who tell them a woman's primary goal in life should be to squash the male sex (to aid men in this endeavor SCUM will conduct Turd Sessions, at which every male present will give a speech beginning with the sentence: 'I am a turd, a lowly abject turd', then proceed to list all the ways in which he is. His reward for doing so will be the opportunity to fraternize after the session for a whole, solid hour with the SCUM who will be present. Nice, clean-living male women will be invited to the sessions to help clarify any doubts and misunderstandings they may have about the male sex; makers and promoters of sex books and movies, etc., who are hastening the day when all that will be shown on the screen will be Suck and Fuck (males, like the rats following the Pied Piper, will be lured by Pussy to their doom, will be overcome and submerged by and will eventually drown in the passive flesh that they are); drug pushers and advocates, who are hastening the dropping out of men.

Being in the Men's Auxiliary is a necessary but not a sufficient condition for making SCUM's escape list; it's not enough to do good; to save their worthless asses men must also avoid evil. A few examples of the most obnoxious or harmful types are: rapists, politicians and all who are in their service (campaigners, members of political parties, etc); lousy singers and musicians; Chairmen of Boards; Breadwinners; landlords; owners of greasy spoons and restaurants that play Muzak; 'Great Artists'; cheap pikers and welchers; cops; tycoons; scientists working on death and destruction programs or for private industry (practically all scientists); liars and phonies; disc jockies; men who intrude themselves in the slightest way on any strange female; real estate men; stock brokers; men who speak when they have nothing to say; men who sit idly on the street and mar the landscape with their presence; double dealers; flim-flam artists; litterbugs; plagiarisers; men who in the slightest way harm any female; all men in the advertising industry; psychiatrists and clinical psychologists; dishonest writers, journalists, editors, publishers, etc.; censors on both the public and private levels; all members of the armed forces, including draftees (LBJ and McNamara give orders, but servicemen carry them out) and particularly pilots (if the bomb drops, LBJ won't drop it; a pilot will). In the case of a man whose behavior falls into both the good and bad categories, an overall subjective evaluation of him will be made to determine if his behavior is, in the balance, good or bad.

It is most tempting to pick off the female 'Great Artists', liars and phonies etc along with the men, but that would be inexpedient, as it would not be clear to most of the public that the female killed was a male. All women have a fink streak in them, to a greater or lesser degree, but it stems from a lifetime of living among men. Eliminate men and women will shape up. Women are improvable; men are no, although their behavior is. When SCUM gets hot on their asses it'll shape up fast.

Simultaneously with the fucking-up, looting, couple-busting, destroying and killing, SCUM will recruit. SCUM, then, will consist of recruiters; the elite corps – the hard core activists (the fuck-ups, looters and destroyers) and the elite of the elite – the killers.

Dropping out is not the answer; fucking-up is. Most women are already dropped out; they were never in. Dropping out gives control to those few who don't drop out; dropping out is exactly what the establishment leaders want; it plays into the hands of the enemy; it strengthens the system instead of undermining it, since it is based entirely on the non-participating, passivity, apathy and non-involvement of the mass of women. Dropping out, however, is an excellent policy for men, and SCUM will enthusiastically encourage it.

Looking inside yourself for salvation, contemplating your navel, is not, as the Drop Out people would have you believe, the answer. Happiness lies outside yourself, is achieved through interacting with others. Self-forgetfulness should be one's goal, not self-absorption. The male, capable of only the latter, makes a virtue of irremediable fault and sets up self-absorption, not only as a good but as a Philosophical Good, and thus gets credit for being deep.

SCUM will not picket, demonstrate, march or strike to attempt to achieve its ends. Such tactics are for nice, genteel ladies who scrupulously take only such action as is guaranteed to be ineffective. In addition, only decent, clean-living male women, highly trained in submerging themselves in the species, act on a mob basis. SCUM consists of individuals; SCUM is not a mob, a blob. Only as many SCUM will do a job as are needed for the job. Also SCUM, being cool and selfish, will not subject to getting itself rapped on the head with billy clubs; that's for the nice, 'privileged, educated', middle-class ladies with a high regard for the touching faith in the essential goodness of Daddy and policemen. If SCUM ever marches, it will be over the President's stupid, sickening face; if SCUM ever strikes, it will be in the dark with a six-inch blade.

SCUM will always operate on a criminal as opposed to a civil disobedience basis, that is, as opposed to openly violating the law and going to jail in order to draw attention to an injustice. Such tactics acknowledge the rightness overall system and are used only to modify it slightly, change specific laws. SCUM is against the entire system, the very idea of law and government. SCUM is out to destroy the system, not attain certain rights within it. Also, SCUM – always selfish, always cool – will always aim to avoid detection and punishment. SCUM will always be furtive, sneaky, underhanded (although SCUM murders will always be known to be such).

Both destruction and killing will be selective and discriminate. SCUM is against half-crazed, indiscriminate riots, with no clear objective in mind, and in which many of your own kind are picked off. SCUM will never instigate, encourage or participate in riots of any kind or other form of indiscriminate destruction. SCUM will coolly, furtively, stalk its prey and quietly move in for the kill. Destruction will never be such as to block off routes needed for the transportation of food or other essential supplies, contaminate or cut off the water supply, block streets and traffic to the extent that ambulances can't get through or impede the functioning of hospitals.

SCUM will keep on destroying, looting, fucking-up and killing until the money-work system no longer exists and automation is completely instituted or until enough women co-operate with SCUM to make violence unnecessary to achieve these goals, that is, until enough women either unwork or quit work, start looting, leave men and refuse to obey all laws inappropriate to a truly civilized society. Many women will fall into line, but many others, who surrendered long ago to the enemy, who are so adapted to animalism, to maleness, that they like restrictions and restraints, don't know what to do with freedom, will continue to be toadies and doormats, just as peasants in rice paddies remain peasants in rice paddies as one regime topples another. A few of the more volatile will whimper and sulk and throw their toys and dishrags on the floor, but SCUM will continue to steamroller over them.

A completely automated society can be accomplished very simply and quickly once there is a public demand for it. The blueprints for it are already in existence, and it's construction will take only a few weeks with millions of people working on it. Even though off the money system, everyone will be most happy to pitch in and get the automated society built; it will mark the beginning of a fantastic new era, and there will be a celebration atmosphere accompanying the construction.

The elimination of money and the complete institution of automation are basic to all other SCUM reforms; without these two the others can't take place; with them the others will take place very rapidly. The government will automatically collapse. With complete automation it will be possible for every woman to vote directly on every issue by means of an electronic voting machine in her house. Since the government is occupied almost entirely with regulating economic affairs and legislating against purely private matters, the elimination of money and with it the elimination of males who wish to legislate 'morality' will mean there will be practically no issues to vote on.

After the elimination of money there will be no further need to kill men; they will be stripped of the only power they have over psychologically independent females. They will be able to impose themselves only on the doormats, who like to be imposed on. The rest of the women will be busy solving the few remaining unsolved problems before planning their agenda for eternity and Utopia – completely revamping educational programs so that millions of women can be trained within a few months for high level intellectual work that now requires years of training (this can be done very easily once our educational goal is to educate and not perpetuate an academic and intellectual

elite); solving the problems of disease and old age and death and completely redesigning our cities and living quarters. Many women will for a while continue to think they dig men, but as they become accustomed to female society and as they become absorbed in their projects, they will eventually come to see the utter uselessness and banality of the male.

The few remaining men can exist out their puny days dropped out on drugs or strutting around in drag or passively watching the high-powered female in action, fulfilling themselves as spectators, vicarious livers¹ or breeding in the cow pasture with the toadies, or they can go off to the nearest friendly suicide center where they will be quietly, quickly, and painlessly gassed to death.

Prior to the institution of automation, to the replacement of males by machines, the male should be of use to the female, wait on her, cater to her slightest whim, obey her every command, be totally subservient to her, exist in perfect obedience to her will, as opposed to the completely warped, degenerate situation we have now of men, not only not existing at all, cluttering up the world with their ignominious presence, but being pandered to and groveled before by the mass of females, millions of women piously worshiping the Golden Calf, the dog leading the master on a leash, when in fact the male, short of being a drag queen, is least miserable when his dogginess is recognized – no unrealistic emotional demands are made of him and the completely together female is calling the shots. Rational men want to be squashed, stepped on, crushed and crunched, treated as the curs, the filth that they are, have their repulsiveness confirmed.

The sick, irrational men, those who attempt to defend themselves against their disgustingness, when they see SCUM barrelling down on them, will cling in terror to Big Mama with her Big Bouncy Boobies, but Boobies won't protect them against SCUM; Big Mama will be clinging to Big Daddy, who will be in the corner shitting in his forceful, dynamic pants. Men who are rational, however, won't kick or struggle or raise a distressing fuss, but will just sit back, relax, enjoy the show and ride the waves to their demise.

¹It will be electronically possible for him to tune into any specific female he wants to and follow in detail her every movement. The females will kindly, obligingly consent to this, as it won't hurt them in the slightest and it is a marvelously kind and humane way to treat their unfortunate, handicapped fellow beings.

SCUM Manifesto

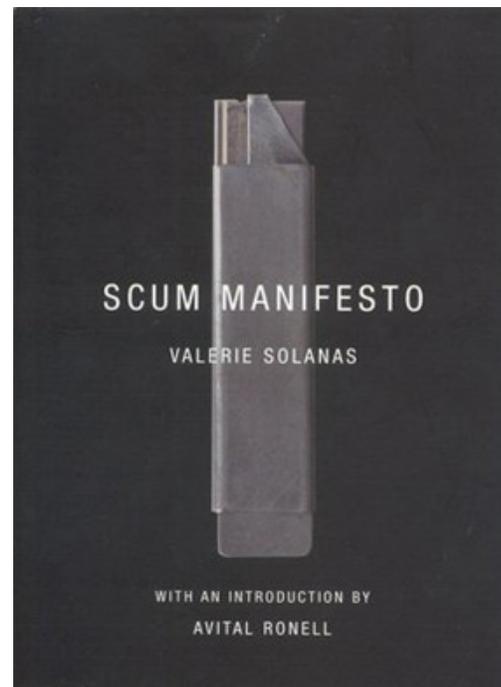
From Wikipedia, the free encyclopedia

SCUM Manifesto is a radical feminist manifesto by Valerie Solanas, published in 1967.^{[1][2]} It argues that men have ruined the world, and that it is up to women to fix it. To achieve this goal, it suggests the formation of SCUM, an organization dedicated to overthrowing society and eliminating the male sex. The *Manifesto* is widely regarded as satirical, but based on legitimate philosophical and social concerns.^{[3][4]} It has been reprinted at least 10 times in English, translated into 13 languages, and excerpted several times.

The term "SCUM" appeared on the cover of the first edition from Olympia Press as "S.C.U.M." and was said to stand for "Society for Cutting Up Men".^[5] Solanas objected, insisting that it was not an acronym, although the expanded term appeared in a *Village Voice* ad she had written in 1967.^[6] Solanas held a series of recruitment meetings for SCUM at the Hotel Chelsea where she lived, but a decade later insisted that the organization was "just a literary device" and never really existed.^[7]

The *Manifesto* was little-known until Solanas attempted to kill Andy Warhol in 1968. This event brought significant public attention to the *Manifesto* and Solanas herself.^{[8][9]} While some feminists defended Solanas and considered the *Manifesto* a valid criticism of the patriarchal order, others, such as Betty Friedan, considered Solanas's views to be too radical and polarizing. Although Solanas's motives for shooting Warhol remain unclear, the *Manifesto* is still frequently associated with this event.

SCUM Manifesto



Cover of *SCUM Manifesto* (Verso Press edition)

Author	Valerie Solanas
Language	English
Subject	Feminism; gender studies; satire
Publication date	1967 (self-published) 1968 (commercial publication)
Pages	Original edition: 21 & cover p.
ISBN	978-1859845530

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Publication history

Solanas wrote *SCUM Manifesto* between 1965 and 1967.^[10] In 1967, she self-published the first edition by making two thousand mimeographed copies and selling them on the streets of Greenwich Village in New York City.^{[11][12][13]} Solanas charged women one dollar and men two dollars each.^{[14][15][16]} By the following spring, about 400 copies had been sold.^{[17][18]} Solanas signed a publishing contract with Maurice Girodias in August 1967 for a novel and asked him to accept the *SCUM Manifesto* in its place later that year.^[19]

The first commercial edition of the *Manifesto* was published by Olympia Press in New York in 1968. It includes a preface by Maurice Girodias and an essay titled "Wonder Waif Meets Super Neuter" by Paul Krassner.^[20] According to Jansen, there are subtle differences between the 1968 Olympia Press edition and Solanas' original mimeographed version.^[21] In an interview with *The Village Voice*, Solanas commented on the Olympia Press edition, complaining that "*none* of the corrections ... [she] wanted made were included and that many other changes in wording were made—all for the worse—and that there were many 'typographical errors': words and even extended parts of sentences left out, rendering the passages they should've been in incoherent."^[22] In 1977, Solanas self-published a "correct" edition which was closer to the original version and included an introduction written by her.^[23]

The *SCUM Manifesto* has been reprinted at least 10 times in English and translated into Croatian, Czech, Finnish,^[24] French, German, Hebrew, Italian, Spanish, Swedish, Turkish,^[25] Portuguese, Dutch,^[19] and Danish.^[26] It has also been excerpted in several feminist anthologies,^[27] including *Sisterhood Is Powerful*, a collection of radical feminist writing edited by Robin Morgan.^{[28][29]} Verso Books published an edition in 2004 with an introduction by feminist philosopher Avital Ronell.^[30] Jon Purkis and James Bowen describe the *SCUM Manifesto* as a "pamphlet which has become one of the longest surviving perennials of anarchist publishing".^[31]

Solanas's sister, Judith A. Solanas Martinez, is the reported copyright holder of the *SCUM Manifesto* by 1997 renewal.^[32]

Contents

The *Manifesto* opens with the following declaration:^[33]

"Life" in this "society" being, at best, an utter bore and no aspect of "society" being at all relevant to women, there remains to civic-minded, responsible, thrill-seeking females only to overthrow the government, eliminate the money system, institute complete automation and eliminate the male

sex.

Solanas begins by presenting a theory of the male as an "incomplete female" who is genetically deficient due to the Y chromosome.^[34] According to Solanas, this genetic deficiency causes the male to be emotionally limited, egocentric, and incapable of mental passion or genuine interaction. She describes the male as lacking empathy and unable to relate to anything apart from his own physical sensations.^[35] The *Manifesto* continues by arguing that the male spends his life attempting to become female, and thereby overcome his inferiority. He does this by "constantly seeking out, fraternizing with and trying to live though and fuse with the female." Solanas rejects Freud's theory of penis envy, and argues that men have "pussy envy". Solanas then accuses men of turning the world into a "shitpile" and presents a long list of grievances.^[36]

The bulk of the *Manifesto* consists of a litany of grievances against the male sex. The grievances are divided into the following sections:^[37]

- War
- Niceness, Politeness and "Dignity"
- Money, Marriage and Prostitution, Work and Prevention of an Automated Society
- Fatherhood and Mental Illness (fear, cowardice, timidity, humility, insecurity, passivity)
- Suppression of Individuality, Animalism (domesticity and motherhood) and Functionalism
- Prevention of Privacy
- Isolation, Suburbs and Prevention of Community
- Conformity
- Authority and Government
- Philosophy, Religion and Morality Based on Sex
- Prejudice (racial, ethnic, religious, etc.)
- Competition, Prestige, Status, Formal Education, Ignorance and Social and Economic Classes
- Prevention of Conversation
- Prevention of Friendship and Love
- "Great Art" and "Culture"
- Sexuality
- Boredom
- Secrecy, Censorship, Suppression of Knowledge and Ideas, and Exposés
- Distrust
- Ugliness
- Hate and Violence
- Disease and Death

Due to the aforementioned grievances, the *Manifesto* concludes that the elimination of the male sex is a moral imperative.^[38] It also argues that women must replace the "money-work system" with a system of complete automation, as this will lead to the collapse of the government and the loss of men's power over women.^[39]

In order to accomplish these goals, the *Manifesto* proposes that a revolutionary vanguard of women be formed. This vanguard is referred to as SCUM. The *Manifesto* argues that SCUM should employ sabotage and direct action tactics rather than civil disobedience, as civil disobedience is only useful for making small changes to society. In order to destroy the system, violent action is necessary: "If SCUM ever marches, it will be over the President's stupid, sickening face; if SCUM ever strikes, it will be in the dark with a six-inch blade."^[40]

The *Manifesto* ends by describing a female-dominated utopian future in which there is no money, and disease

and death have been eliminated. It argues that men are irrational to defend the current system and should accept the necessity of their destruction.^[41]

SCUM as literary device

In a 1977 interview for *The Village Voice*, Solanas stated that SCUM was "just a literary device. There's no organization called SCUM—there never was, and there never will be."^[42] Solanas said that she "thought of it as a state of mind [in that] women who think a certain way are in SCUM [and] [m]en who think a certain way are in the men's auxiliary of SCUM."^[43]

Reception and criticism

Various critics, scholars, and journalists have analyzed the *Manifesto* and Solanas's statements regarding it. Prof. James Martin Harding said she "propose[d]" a "radical program".^[44] Prof. Dana Heller said the author had an "anarchic social vision"^[45] and the *Manifesto* had "near-utopian theories"^[46] and a "utopian vision of a world in which mechanization and systems of mass (re)production would render work, sexual intercourse, and the money system obsolete."^[47] According to *Village Voice* reviewer B. Ruby Rich, "SCUM was an uncompromising global vision",^[14] in the *Manifesto* criticizing men for many faults including war and not curing disease; many but not all points were "quite accurate";^[14] some kinds of women were also criticized, subject to women's changing when men are not around;^[48] and sex (as in sexuality) was criticized as "exploitative".^[49] According to Janet Lyon, the *Manifesto* "pitt[ed] ... 'liberated' women ... against 'brainwashed' women".^[50]

Feminist critic Germaine Greer said that Solanas argued that both genders were separated from their humanity^[51] and that men want to be like women.^[52] Alice Echols says the *Manifesto* articulates gender as absolute rather than relative.^[53]

Heller argued that the *Manifesto* shows women's separation from basic economic and cultural resources and, because of psychological subordination to men, women's perpetuation of that separation.^[54] Robert Marmorstein of the *Voice* said that SCUM's main message included that "men have fouled up the world" and "are no longer necessary (even biologically)".^[55] Jansen said Solanas considered men "biological[ly] inferior".^[56] According to Laura Winkiel, the *Manifesto* wants heterosexual capitalism overthrown and the means of production taken over by women.^[57] Rich and Jansen said that technology and science would be welcome in the future.^{[58][59]}

Jansen describes the plan for creating a women's world as mainly nonviolent, as based on women's nonparticipation in the current economy and having nothing to do with any men, thereby overwhelming police and military forces,^[56] and, if solidarity among women was insufficient, some women could take jobs and "unwork", causing systemic collapse;^[60] and describes the plan as anticipating that by eliminating money there'd be no need to kill men.^[61] Heller said the *Manifesto* would let drag queens live and be "useful" and "productive".^[62] Jansen and Winkiel say that Solanas imagined a women-only world.^{[63][64]} *Daily News* reporters Frank Faso and Henry Lee, two days after Solanas shot Warhol, said Solanas "crusades for a one-sex world free of men".^[65] Winkiel says the *Manifesto* imagines a violent revolutionary coup by women.^[66] Prof. Ginette Castro found the *Manifesto* was "the feminist charter on violence", supporting terrorist hysteria.^[67] According to Jansen, Solanas posited men as animals who will be stalked and killed as prey, the killers using

weapons as "phallic symbols turned *against* men".^[68] Rich, Castro, reviewer Claire Dederer, Friedan, Prof. Debra Diane Davis, Deborah Siegel, Winkiel, Marmorstein, and Greer said that Solanas' plan was largely to eliminate men, including by men murdering each other, although Rich thought it might be Swiftian satire and that men's retraining was an alternative in the *Manifesto*, Castro did not take the elimination of men as serious, and Marmorstein included criminal sabotage of men.^{[69][51][55][70][71][72][73][74][75][76]}

According to Jansen, it called for reproduction only of females,^[56] and not even of females once the problems of aging and death were solved so that a next generation would no longer be needed.^[77]

While, according to Lyon, the *Manifesto* is irreverent and witty,^[78] according to Siegel the *Manifesto* "articulated bald female rage"^[79] and Jansen says the *Manifesto* is "shocking" and breathtaking.^[80] Rich described Solanas as a "one-woman scorched-earth squad"^[49] and Siegel says the stance was "extreme"^{[81][a]} and "reflected a more general disaffection with nonviolent protest in America overall."^[81] Rich says the *Manifesto* brought out women's "despair and anger" and advanced feminism^[49] and, according to Winkiel, U.S. radical feminism emerged because of this "declaration of war against capitalism and patriarchy".^[11] Heller suggests the *Manifesto* is chiefly socialist-materialist.^[82] Echols has argued that Solanas had "unabashed misandry",^[83] and people associated with Warhol (whom she shot) and various media saw it as "man-hating".^[84]

As parody and satire

Laura Winkiel, an associate professor of English at the University of Colorado at Boulder, argues that the "SCUM manifesto parodies the performance of patriarchal social order it refuses." Winkiel further suggests that the manifesto is "an illicit performance, a mockery of the 'serious' speech acts of patriarchy." The SCUM women mock the way in which certain men run the world and legitimize their power, Winkiel contends.^[85] Similarly, sociologist Ginette Castro states:

If we examine the text more closely, we see that its analysis of patriarchal reality is a parody [...] The content itself is unquestionably a parody of the Freudian theory of femininity, where the word woman is replaced by man [...] All the clichés of Freudian psychoanalytical theory are here: the biological accident, the incomplete sex, "penis envy" which has become "pussy envy," and so forth [...] Here we have a case of absurdity being used as a literary device to expose an absurdity, that is, the absurd theory which has been used to give "scientific" legitimacy to patriarchy [...] What about her proposal that men should quite simply be eliminated, as a way of clearing the dead weight of misogyny and masculinity? This is the inevitable conclusion of the feminist pamphlet, in the same way that Jonathan Swift's proposal that Irish children (as useless mouths) should be fed to the swine was the logical conclusion of his bitter satirical pamphlet protesting famine in Ireland. Neither of the two proposals is meant to be taken seriously, and each belongs to the realm of political fiction, or even science fiction, written in a desperate effort to arouse public consciousness.^[3]

James Penner reads the manifesto as a satirical text. He states that "[l]ike other feminist satires, the 'SCUM Manifesto' attempts to politicize women by attacking particular masculine myths that are embedded in American popular culture." He adds that "[a]s a work of satire, the 'SCUM Manifesto' is rhetorically effective in that it deconstructs the reader's received notions of masculinity and femininity."^[86] English professor Carl Singleton notes the "outrageous nature" of the manifesto and Solanas' increasing mental instability, which, he

argues, led many people to trivialize the text. Singleton adds that "[o]thers saw the document as a form of political satire in the style of Jonathan Swift's 'A Modest Proposal.'" ^[87] Similarly, Jansen compared it to Jonathan Swift's *A Modest Proposal*, describing "its craft ... [as having] satiric brilliance" ^[19] and calling Solanas "cool and mordantly funny". ^[88] The bulletin of the Project of Transnational Studies echoes the comparison to Jonathan Swift, stating that "[a] more common strategy is to read *SCUM* as an instance of political fiction or parody in the vein of Jonathan Swift." ^[89] Writing for *Spin* in September 1996, Charles Aaron calls the *SCUM Manifesto* a "riotous, pre-feminist satire". ^[90] Film director Mary Harron called the manifesto a "brilliant satire" and described its tone as "very funny". ^[91] According to Rich of *The Village Voice*, the work possibly was "satire" ^[14] and could be read as "literal or symbolic". ^[49] Winkiel said, "[t]he humor and anger of satire invites women to produce this feminist script by taking on the roles of the politically performative SCUM females"; ^[92] in other words, the satire invites women to act as the *Manifesto* calls. Paul Krassner, who was a personal acquaintance of Solanas, called the manifesto a "dittoed document of pathological proselytization with occasional overtones of unintentional satire." ^[93]

Solanas's first publisher, Maurice Girodias, thought of it as "a joke" ^[94] and described the manifesto, according to J. Hoberman, as "a Swiftian satire on the depraved behavior, genetic inferiority, and ultimate disposability of the male gender". ^[95] Solanas, however, disagreed with Girodias on several points. ^[96] Faso and Lee said that the "Scum ['program'] [is] [a]pparently not a put-on" ^[97] and that unnamed people "who profess to know Valerie say she isn't joking ... [but] that deep down she likes men." ^[97] In 1968, speaking to Marmorstein, she characterized herself on the "'SCUM thing'" as "'dead serious.'" ^[98] Alexandra DeMonte, however, argues that Solanas "later claimed that her manifesto was simply a satire." ^[99]

SCUM as acronym

The phrase "Society for Cutting Up Men" is on the cover of the 1967 self-published edition, after the title, in "'Presentation of ... SCUM (Society for Cutting Up Men)'" ^[5] This edition precedes all commercial editions. Additionally, in the August 10, 1967 issue of *The Village Voice*, a letter to the editor appears that was signed by a Valerie Solanas (of SCUM, West 23rd Street) that responds to a previous letter signed by a Ruth Herschberger (published in the August 3, 1967 issue) that asks why women do not rebel against men. Solanas's response reads: "I would like to inform her and other proud, independent, females like her of the existence of SCUM (Society for Cutting Up Men), a recently conceived organization which will be getting into high gear (and I mean high) within a few weeks." ^[100]

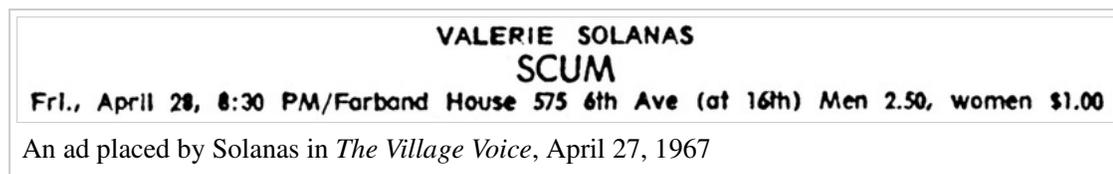
However, though "SCUM" originally stood for "Society For Cutting Up Men", as evidenced inside one edition, ^[101] in *The New York Times*, ^[102] and elsewhere, ^{[103][104]} this phrase actually occurs nowhere in the text. Heller argued that "there is no reliable evidence that Solanas intended SCUM to stand as an acronym for 'Society for Cutting Up Men'." ^[105] Susan Ware *et al.* state that it was Solanas' publisher Girodias who claimed that SCUM was an acronym for "Society for Cutting Up Men", something Solanas never seems to have intended. ^[106] Gary Dexter contends that Solanas called it the *SCUM Manifesto* without periods after the letters of *SCUM*. Dexter adds: "The spelling out of her coded title by Girodias was one more act of patriarchal intervention, an attempt to possess." ^[107]

The word "SCUM" is used in the text in reference to a certain type of women, not to men. It refers to empowered women, "SCUM - dominant, secure, self-confident, nasty, violent, selfish, independent, proud, thrill-seeking, free-wheeling, arrogant females, who consider themselves fit to rule the universe, who have free-wheeled to the limits of this 'society' and are ready to wheel on to something far beyond what it has to offer". ^[108] According to Avitel Ronell, that "SCUM" was intended as an acronym was a "belated add-on",

which Solanas later rejected.^[109]

SCUM organization

Solanas organized "a public forum on SCUM ... [at which] [a]bout 40 people[,] [m]ostly men ... [she characterized as] 'creeps' [and] '[m]asochists' ", showed up;^[110] SCUM had no members beside her.^[49] According to Greer, "little evidence [existed] that S.C.U.M. ever functioned" other than as Solanas.^[111]



Influence

The *Manifesto*, according to Lyon, is "notorious and influential" and was "one of the earliest ... [and] one of the most radical" tracts produced by "various strands of the American women's liberation movement". Lyon said that "by 1969 it had become a kind of bible" for Cell 16, in Boston.^[78] According to a 2012 article by Arthur Goldwag on the Southern Poverty Law Center Hatewatch blog, "Solanas continues to be much-read and quoted in some feminist circles."^[112] Whether the *Manifesto* should be considered a feminist classic is challenged by Heller because the *Manifesto* rejected a hierarchy of greatness,^[47] but she said it "remains an influential feminist text."^[113]

Women and shooting

Laura Winkiel argues that Solanas' shooting of Andy Warhol and Mario Amaya was directly tied to the *Manifesto*.^[114] After shooting Warhol, Solanas told a reporter, "Read my manifesto and it will tell you what I am."^[115] Heller, however, states that Solanas "intended no connection between the manifesto and the shooting".^[105] Harding suggests that "there is no clear indication in Solanas' ambiguous statement to reporters that the contents of the manifesto would explain the specifics of her actions, at least not in the sense of providing a script for them."^[116] Harding views the *SCUM Manifesto* as an "extension, not the source, of performative acts, even a violent one act like the shooting of Warhol."^[117]

Winkiel argues that revolutionary Roxanne Dunbar moved to the U.S. "convinced that a women's revolution had begun",^{[14][118]} forming Cell 16 with a program based on the *Manifesto*.^[119] According to Winkiel, although Solanas was "outraged" at the women's movement's "appropriat[ion]" of the *Manifesto*,^[120] "the shooting [of Warhol] represented the feminist movement's righteous rage against patriarchy"^[84] and Dunbar and Ti-Grace Atkinson considered the *Manifesto* as having initiated a "revolutionary movement",^[84] Atkinson (according to Rich) calling Solanas the "'first outstanding champion of women's rights'"^[14] and probably (according to Greer) having been "radicalized" by the language of the *Manifesto* to leave the National Organization for Women (NOW),^[51] and (according to Winkiel) women organized in support of Solanas.^[121] Solanas was viewed as too mentally ill and too bound up with Warhol, according to Greer, "for her message to come across unperturbed."^[51] According to Prof. Davis, the *Manifesto* was a "forerunner"^[122] as a "call to arms among pragmatic American feminists"^[122] and was "enjoy[ing] ... wide contemporary appeal".^[123] According to Winkiel, the *Manifesto* "was ... influential in the spread of 'womansculture' and lesbian separatism"^[124] and is

also "credited with beginning the antipornography movement."^{[119][b]} Friedan opposed the *Manifesto* as bad for the feminist movement and NOW.^{[73][125]}

Film and television

Scum Manifesto is also the title of a 1976 short film directed by Carole Roussopoulos and Delphine Seyrig. In the film, Seyrig reads several passages from a French translation of Solanas's manifesto.^[126]

Warhol later satirized the whole event in a subsequent movie, *Women in Revolt*, calling a group similar to Solanas's S.C.U.M., "P.I.G." (Politically Involved Girlies).

Solanas's creative work and relationship with Warhol is depicted in the 1996 film, *I Shot Andy Warhol*, a significant portion of which relates to the *SCUM Manifesto*, and Solanas's disputes on notions of authorship with Warhol. *The Venture Bros.* television animation episode "Viva Los Muertos!" featured a character named Val who directly quotes the *S.C.U.M. Manifesto* throughout the episode.^[127]

Literature

The title story of the Michael Blumlein short story collection, *The Brains of Rats*, employs the *Manifesto* to illustrate the male protagonist's hatred of himself and his gender.

In 2006, Swedish author Sara Stridsberg published a semi-fictional biography of Valerie Solanas, *Drömfakulteten* (The Dream Faculty), in which the *Manifesto* is referred to on several occasions.^[128] Parts of the *Manifesto* are also cited in the book.

Nick Cave said that Solanas in the *Manifesto* "talks at length about what she considers maleness and the male psyche ... basically men being halfway between humans and apes, these kind of lumbering lumps of meat, predatory lumps of meat",^[129] and that "it's quite wonderful to read [and] [t]here was an aspect of that I felt rang true"^[129] and wrote a novel, *The Death of Bunny Munro*, for which he "invented a character that was Valerie Solanas's male incarnate."^[129]

Music

Solanas is quoted on the sleeve notes of the Manic Street Preachers debut album *Generation Terrorists*. Liverpool punk band Big in Japan composed the song "Society for Cutting Up Men" directly inspired by the manifesto. The British band S.C.U.M. is named after the manifesto.^[130] On Matmos' 2006 album *The Rose Has Teeth in the Mouth of a Beast*, one of the tracks is "Tract for Valerie Solanas" and featured excerpts of the *S.C.U.M. Manifesto*.^[131]

Notes

- The Weathermen, a politically left organization that sought the overthrow of the U.S. government
- Anti-pornography movement, a movement opposed to pornography on feminist and other grounds

See also

- Separatist feminism

- Radical feminism
- Misandry

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37. Solanas, *SCUM Manifesto*, Olympia Press, p. 35–67.
38. Solanas, *SCUM Manifesto*, Olympia Press, pp. 67–70.
39. Solanas, *SCUM Manifesto*, Olympia Press, pp. 70–71, 80–81.
40. Solanas, *SCUM Manifesto*, Olympia Press, pp. 71–80.
41. Solanas, *SCUM Manifesto*, Olympia Press, pp. 80–84.
42. Smith, Howard, & Brian Van der Horst, *Valerie Solanas Interview*, in *Scenes*, in *The Village Voice*, vol. XXII, no. 30, July 25, 1977, p. 32, col. 1 (words "the society" by interviewer S (Scenes) & other words by V (Valerie)) (microfilm).
43. Smith, Howard, *et al.*, *Valerie Solanas Interview*, *op. cit.*, p. 32, col. 1.
44. Harding 2010, p. 155.
45. Heller 2008, p. 158.
46. Heller 2008, p. 154.
47. Heller 2008, p. 165.
48. Rich, B. Ruby, *Manifesto Destiny*, *op. cit.*, pp. 16–17.
49. Rich, B. Ruby, *Manifesto Destiny*, *op. cit.*, p. 17.
50. Lyon, Janet, *Transforming Manifestoes: A Second-Wave Problematic*, in *The Yale Journal of Criticism*, vol. 5, no. 1 (1991), p. 106 and see p. 107 & n. 24.
51. Greer, Germaine (1971). *The Female Eunuch* (1st U.S. ed.). New York: McGraw-Hill. p. 307. "Solanas argued that 'men and women [were "divide[d]]" from humanity'; '[to] allow ... women to move back to humanity[,] ... they exterminate men.'"
52. Greer, Germaine, *The Female Eunuch*, *op. cit.*, p. 99 (Solanas said "that men covet all that women are, seeking degradation and effeminization at their hands.") & n. 6 (n. omitted) and see p. 81, p. 99 n. 6 citing Solanas, Valerie, *The S.C.U.M. Manifesto* (N.Y.: publisher not cited, 1968), p. 73.
53. Echols, Alice, *The New Feminism of Yin and Yang*, in Snitow, Ann Barr, Christine Stansell, & Sharon Thompson, eds., *Powers of Desire: The Politics of Sexuality* (N.Y.: Monthly Review Press, 1983 (ISBN 0-85345-610-0)), p. 440 & n. 6 (author then doctoral candidate history & teaching in women's studies program, both Univ. of Mich., & lesbian-feminist activist).
54. Heller 2008, p. 163 (*Manifesto* is a "strident analysis of women's remove from basic economic and cultural resources, and their unthinking complicity in perpetuating these impoverished circumstances through their psychological subordination to men.").

55. Marmorstein, Robert, *A Winter Memory Of Valerie Solanis (sic)*, *op. cit.*, p. 9, col. 2 ("[t]he central theme of SCUM is that men have fouled up the world, are no longer necessary (even biologically), and should be completely destroyed, preferably by criminal means such as sabotage and murder [t]he quicker, the better.").
56. Jansen, Sharon L., *Reading Women's Worlds from Christine de Pizan to Doris Lessing*, *op. cit.*, p. 150 (Solanas considered men "biological[ly] inferior").
57. Winkiel, Laura, *The "Sweet Assassin" and the Performative Politics of SCUM Manifesto*, *op. cit.*, in Smith, Patricia Juliana, ed., *The Queer Sixties*, *op. cit.*, pp. 68 ("the rhetoric [of the *Manifesto*] polemically urges the complete overthrow of heterosexual capitalism") & 78 (including "SCUM females tak[ing] ... over the means of production").
58. Rich, B. Ruby, *Manifesto Destiny*, *op. cit.*, p. 17 (Solanas favored science and technology and wanted computers distributed).
59. Jansen, Sharon L., *Reading Women's Worlds from Christine de Pizan to Doris Lessing*, *op. cit.*, p. 151 (the plan was prescient on the role of technological media).
60. Jansen, Sharon L., *Reading Women's Worlds from Christine de Pizan to Doris Lessing*, *op. cit.*, p. 151 ("'unwork'").
61. Jansen, Sharon L., *Reading Women's Worlds from Christine de Pizan to Doris Lessing*, *op. cit.*, p. 151 (the plan anticipated that "'the elimination of money ... [would eliminate the] need to kill men'").
62. Heller 2008, pp. 157–158.
63. Jansen, Sharon L., *Reading Women's Worlds from Christine de Pizan to Doris Lessing*, *op. cit.*, p. 131 ("[Solanas] want[ed] ... to create a world exclusively for women") and see p. 150.
64. Winkiel, Laura, *The "Sweet Assassin" and the Performative Politics of SCUM Manifesto*, *op. cit.*, in Smith, Patricia Juliana, ed., *The Queer Sixties*, *op. cit.*, p. 69 (Solanas "imagin[ed]... a world run by women") and see p. 79 ("a better world run by women").
65. Faso, Frank, & Henry Lee, *Actress Defiant: 'I'm Not Sorry'*, in (New York, N.Y.) *Daily News*, vol. 49, no. 297, June 5, 1968 (Final 5-star ed.), p. 42 (additional summary included).
66. Winkiel, Laura, *The "Sweet Assassin" and the Performative Politics of SCUM Manifesto*, *op. cit.*, in Smith, Patricia Juliana, ed., *The Queer Sixties*, *op. cit.*, pp. 65 (the *Manifesto* "imagines a ... violent coup"; a "fantas[y] ... of political violence", Solanas' shooting of Andy Warhol also being one of Solanas' "fantasies of political violence") & 69 (including as to men a "genocidal political practice"; an "imagined group of vanguard feminist revolutionaries [who] proclaim their takeover of the world"; "a vanguard of revolutionary women"; & "Solanas imagines that women openly declare war on ... men", a declaration that "parodies masculine politics") and see p. 78 ("SCUM females will take over all aspects of society by ... [*inter alia*] murder").
67. Castro, Ginette, *American Feminism*, *op. cit.*, p. 101 ("certainly" "the feminist charter on violence", "legitimiz[ing] ... hysteria as a terrorist force").
68. Jansen, Sharon L., *Reading Women's Worlds from Christine de Pizan to Doris Lessing*, *op. cit.*, pp. 147–148 (quoting p. 147 (Solanas posited men as animals who will be stalked and killed as prey, the killers using weapons as "phallic symbols turned *against* men") (emphasis so in original)) ("men are the real animals", per *id.*, p. 148 and see p. 208).
69. Dederer, Claire, *Cutting Remarks*, in *The Nation*, Jun. 14, 2004 (book review) (<http://www.thenation.com/article/cutting-remarks?page=full>), as accessed Jun. 29, 2011 ("[t]he *Manifesto* is a call to rid the planet of men.") (author writer for *N.Y. Times Book Review*).
70. Rich, B. Ruby, *Manifesto Destiny*, *op. cit.*, p. 16 (Solanas, perhaps in a Swiftian tradition of satire, "believed that men ... should be retrained or eliminated.")
71. Castro, Ginette, *American Feminism*, *op. cit.*, pp. 64 (Solanas "recommended the gradual elimination of all males") & 74 (the proposal of the *Manifesto* "that men should quite simply be eliminated" was "[not] meant to be taken seriously" ("[not]" authorized by "[n]either" in original)).
72. Friedan, Betty, *It Changed My Life: Writings on the Women's Movement* (N.Y.: Random House, 1st ed. 1976 (ISBN 0-394-46398-6)), p. 109 (in unnumbered chap. "*Our Revolution Is Unique*": *Excerpt from the President's Report to NOW, 1968*, in pt. II, *The Actions: Organizing the Women's Movement for Equality*) (author founder & 1st pres., NOW, & visiting prof. sociology, Temple Univ., Yale, New Sch. for Social Research, & Queens Coll.) ("the elimination of men [w]as proposed by that SCUM Manifesto!").
73. Friedan, Betty, *"It Changed My Life": Writings on the Women's Movement* (Cambridge, Mass.: Harvard Univ. Press, 1st Harvard Univ. Press pbk. ed. 1998 (1963–1964, 1966, 1970–1976, 1985, 1991, & 1998) (ISBN 0-674-46885-6)), p. 138 (in unnumbered chap. "*Our Revolution Is Unique*": *Excerpt from the President's Report to NOW, 1968*, in pt. II, *The Actions: Organizing the Women's Movement for Equality*) (author founder & 1st pres., National Organization for Women, convener National Women's Political Caucus & National Abortion Rights Action League, & distinguished visiting prof., Cornell) ("the elimination of men [w]as proposed by that SCUM Manifesto!").

74. Davis, Debra Diane (2000). *Breaking up [at] totality: A rhetoric of laughter*. Carbondale, Illinois: Southern Illinois University Press. p. 147. ISBN 0809322285. (men were to help eliminate each other, including by "*rational* murder.") (emphasis so in original & "*rational*" in larger fontsize (omitted here) in original) (author asst. prof. rhetoric, Univ. of Iowa) (brackets in title so in original).
75. Siegel, Deborah, *Sisterhood, Interrupted: From Radical Women to Grrls Gone Wild* (N.Y.: Palgrave Macmillan, 2007 (ISBN 978-1-4039-8204-9)), p. [71] (it "argued for men's collective annihilation.") (author Ph.D. & fellow, Woodhull Institute for Ethical Leadership).
76. Winkiel, Laura, *The "Sweet Assassin" and the Performative Politics of SCUM Manifesto*, *op. cit.*, in Smith, Patricia Juliana, ed., *The Queer Sixties*, *op. cit.*, pp. 74 ("eliminat[ion] ... [of] the male sex") & 78 (except for "men in the Men's Auxiliary of SCUM").
77. Jansen, Sharon L., *Reading Women's Worlds from Christine de Pizan to Doris Lessing*, *op. cit.*, p. 152.
78. Lyon, Janet, *Transforming Manifestoes*, *op. cit.*, p. 106.
79. Siegel, Deborah, *Sisterhood, Interrupted*, *op. cit.*, p. 26. See also Jansen, Sharon L., *Reading Women's Worlds from Christine de Pizan to Doris Lessing*, *op. cit.*, pp. 131 ("female rage"), 132 ("profound anger and ... fearless expression of ... [Solanas'] rage"), 134 ("[f]emale anger"), 147 ("downright cold—her anger is icy hot" & "[she is] angry ... but the tone ... is matter-of-fact"), 208 ("fury" & "anger"), & 218 ("incandescent rage burned").
80. Jansen, Sharon L., *Reading Women's Worlds from Christine de Pizan to Doris Lessing*, *op. cit.*, p. 133 and see p. 155 ("visceral responses").
81. Siegel, Deborah, *Sisterhood, Interrupted*, *op. cit.*, p. 26 (referring to "the stances taken by the likes of Solanas and The Weathermen").
82. Heller, Dana, *Shooting Solanas*, *op. cit.*, p. 163 (at its center, the manifesto is a "socialist-materialist critique", Heller suggests).
83. Echols, Alice, *Daring to Be Bad: Radical Feminism in America 1967–1975* (Minneapolis, Minn.: Univ. of Minn. Press, 1989 (ISBN 0-8166-1787-2)), p. 104 (author then visiting asst. prof. history, Univ. of Arizona, Tucson).
84. Winkiel, Laura, *The "Sweet Assassin" and the Performative Politics of SCUM Manifesto*, *op. cit.*, in Smith, Patricia Juliana, ed., *The Queer Sixties*, *op. cit.*, p. 71.
85. Winkiel 1999, pp. 68–69.
86. Penner, James (2011). *Pinks, pansies, and punks : the rhetoric of masculinity in American literary culture* (http://books.google.com/books?id=fGORO_-MzUC&pg=PA232). Bloomington: Indiana University Press, pp. 232–233, ISBN 978-0-253-35547-8. See also Winkiel, Laura, *The "Sweet Assassin" and the Performative Politics of SCUM Manifesto*, *op. cit.*, in Smith, Patricia Juliana, ed., *The Queer Sixties*, *op. cit.*, p. 63 ("SCUM's satiric cool"), p. 66 (on "public performances that are satiric" & "satiric feminism"), p. 68 (the *Manifesto* "parod[ies] ... positions of power" & "parodies ... performance of patriarchal social order", its language is "sarcastic" and "street-smart", & internal quotations "parody naturalized meanings"), p. 70 ("SCUM females ... [may] parody ..."), p. 73 (her solution "if women took over" is "[i]n the satiric tradition of Jonathan Swift's 'A Modest Proposal ...'"; "hyperbol[e]"; "parody"; & that, outside of the *Manifesto*, in her shooting of Warhol she "parodied its masculine form"), p. 74 (outside of the *Manifesto*, she "pushed to ... parodic proportions ... [a] publicity mania"), pp. 74–75 (the *Manifesto* "posit[s] ... an ideal vantage of a world run by women from which to satirize the world run by men"), p. 76 (the *Manifesto* "renders each ['the categories of 'male' and 'female'] a mimed, parodic signifier"; "parodies" "sexology" & "parodies sexological discourse"; "renegade insults and urgent calls for immediate change underscore SCUM's illegitimacy"), p. 77 ("her rhetoric ... parodies ... authorizing language"), p. 78 ("parody of sexology" & "imagined SCUM females rendering themselves parodic ... and artificial"), and p. 79 ("satire of men").
87. Singleton, Carl; Wildin, Rowena (1999). *The Sixties in America*. Pasadena, Calif.: Salem Press, p. 639, ISBN 978-0-89356-982-2.
88. Jansen, Sharon L., *Reading Women's Worlds from Christine de Pizan to Doris Lessing*, *op. cit.*, p. 147 and see p. 155.
89. *Public Culture: Bulletin of the Project for Transnational Cultural Studies*, vol. 8 (1995), p. 524 (http://books.google.com/books?id=XLPbAAAAIAAJ&q=scum+manifesto+parody+Jonathan+Swift&dq=scum+manifesto+parody+Jonathan+Swift&hl=en&ei=uztwTK-RHIOjOOBQ2LAL&sa=X&oi=book_result&ct=result&resnum=1&ved=0CCUQ6AEwAA).
90. Aaron, Charles (September 1996). "Rebel Girl". *Spin Magazine*, Vol. 12, No. 6, p. 86.
91. Mary Harron (March/April 1997). "S.C.U.M. Die Vernichtung" (<http://www.emma.de/index.php?id=913>). EMMA. Retrieved on November 29, 2011: "Eine brillante Satire – so als hätte Oscar Wilde beschlossen, Terrorist zu werden. Für meinen Warhol-Film hatte ich Dutzende von Zeitzeugen zu den Hintergründen von Solanas Attentat befragt und Berge von Berichten gelesen. Niemand hatte erwähnt, dass Valerie Solanas Talent und einen ausgeprägten Hang zur Komik hatte."

92. Winkiel, Laura, *The "Sweet Assassin" and the Performative Politics of SCUM Manifesto*, *op. cit.*, in Smith, Patricia Juliana, ed., *The Queer Sixties*, *op. cit.*, p. 79.
93. Solanas, Valerie (1968). *SCUM Manifesto*. Olympia Press. p. 89.
94. Girodias, Maurice, *Publisher's Preface* (N.Y.: 1968), in Solanas, Valerie, *SCUM Manifesto* (London: Olympia Press, 1971 (ISBN 0 700 410 30 9)), p. xi.
95. Hoberman, J., *The Magic Hour: Film at Fin de Siècle* (Philadelphia: Temple Univ. Press, 2003 (ISBN 1-56639-996-3)), p. 48 (review of *I Shot Andy Warhol*) (originally as *SCUM Like It Hot*, in *The Village Voice*, May 7, 1996) (author sr. film critic, *The Village Voice*, & adjunct prof. cinema, Cooper Union).
96. Winkiel, Laura, *The "Sweet Assassin" and the Performative Politics of SCUM Manifesto*, *op. cit.*, in Smith, Patricia Juliana, ed., *The Queer Sixties*, *op. cit.*, p. 74 & n. 24 (however, whether Winkiel could be certain that Solanas was the person who "checked out" New York Public Library's copy of the *Manifesto* from the rare books collection (per *id.*, n. 24) and marked the copy up is unclear given that the Library may not have retained records of who accessed material after its return).
97. Faso, Frank, & Henry Lee, *Actress Defiant*, *op. cit.*, p. 42, col. 3.
98. Marmorstein, Robert, *A Winter Memory Of Valerie Solanis (sic)*, *op. cit.*, p. 9, col. 3 (" 'SCUM thing' " interviewer Marmorstein's words (who also asked if it was " 'a put on' ") & " '[o]f course I'm serious. I'm dead serious' " interviewee Solanas's words).
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100. Solanas, Valerie, "SCUM : High Gear" in *The Village Voice* (August 3, 1967), 31.
101. Solanas, Valerie, *SCUM Manifesto* (London: Verso, New ed. 2004 (ISBN 1-85984-553-3)), right-hand page facing cover II (before half-title page) ("SOCIETY FOR CUTTING UP MEN" (full text of p.)) and see p. 6 ("the ["acronymiz[ing]"] gloss on SCUM permitted the title to pass into other languages with annihilating precision: *Manifest der Gesellschaft zur Vernichtung der Männer* (1969), *Manifesto de la Organización para el Exterminio del Hombre* (1977), *Manifesto per l'eliminazione dei maschi* (1994), and whatever it says to the same effect in Czech (1998)") (Ronell, Avitel, *Deviant Payback: The Aims of Valerie Solanas*, in *SCUM Manifesto* (2004), *op. cit.* (introduction) (introduction author prof. German & comparative lit. & chair German dept, N.Y. Univ.)).
102. Quote: "an extremist tract calling for the establishment of a 'Society for Cutting Up Men.'" (<http://movies.nytimes.com/movie/135526/I-Shot-Andy-Warhol/overview>)
103. Donovan, Josephine, *Feminist Theory: The Intellectual Traditions* (N.Y.: Continuum, 3d ed. 2000 (ISBN 0-8264-1248-3)), p. 157 n. 7 (author prof. Eng., Univ. of Maine).
104. Morgan, Robin, ed., *Sisterhood Is Powerful: An Anthology of Writings From the Women's Liberation Movement* (N.Y.: Random House, 1st ed. 1970), p. 514.
105. Heller 2008, p. 152.
106. Susan Ware, Stacy Lorraine Braukman, *et al.* (2005). *Notable American Women: A Biographical Dictionary Completing the Twentieth Century*. Cambridge: Harvard University Press, p. 603, ISBN 978-0-674-01488-6.
107. Dexter, Gary (2007). *Why not Catch-21?: The Stories behind the Titles*. London: Frances Lincoln, pp. 210–211, ISBN 978-0-7112-2796-5. "She called it the *SCUM Manifesto*, with the acronym not spelled out, and with no full stops after the letters of *SCUM*. This was the title used for all subsequent editions. In fact, even in earlier versions of the book, 'Society for Cutting Up Men' had not been mentioned anywhere in the text (...) *SCUM* was the voice of those women, like Valerie, an enraged, impoverished loner-lesbian, outside any group or any society, who were the rejected, the dregs, the refuse, the outcast. The scum, in fact. The spelling out of her coded title by Girodias was one more act of patriarchal intervention, an attempt to possess."
108. Solanas, Valerie, *SCUM Manifesto* (Valerie Solanas, 1967), pp. 16–17 (self-published) (Northwestern Univ. copy) (hyphen surrounded by spaces after "SCUM" so in original; page break between "free-wheeling," & "arrogant").
109. "There were moments when ... ["Solanas"] disclaimed the acronymization of her title, refuting that it stood for 'Society for Cutting Up Men.' A mere 'literary device' and belated add-on" (Ronell, Avitel, *Deviant Payback*, *op. cit.*, in *SCUM Manifesto* (2004), *op. cit.*, p. 6 (introduction)).
110. Marmorstein, Robert (June 13, 1968). "Scum Goddess, A Winter Memory Of Valerie Solanis" [*sic*], *The Village Voice*, *op. cit.*, p. 10, col. 4. See also Rich, B. Ruby, *Manifesto Destiny*, *op. cit.*, p. 16.
111. Greer, Germaine, *The Female Eunuch*, *op. cit.*, p. 306 (probably p. 347 in an edition (probably Farrar, Straus and Giroux pbk. 2002) per Amazon.com).
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113. Heller 2008, p. 165 n. 28.
114. Winkiel, Laura, *The "Sweet Assassin" and the Performative Politics of SCUM Manifesto*, *op. cit.*, in Smith, Patricia Juliana, ed., *The Queer Sixties*, *op. cit.*, p. 73 n. 21 ("the only act of violence to come as a direct result of the manifesto") and p. 79 (the *Manifesto* "result[ing] in one failed assassination"). See also Hoberman, J., *The Magic Hour: Film at Fin de Siècle*, *op. cit.*, p. 49 (originally as *SCUM Like It Hot*, in *The Village Voice*, May 7, 1996) ("Valerie Solanas really was a nobody until she shot Andy Warhol. But once *The SCUM Manifesto* was underlined in blood, Solanas hardly had to wait for admirers.... Solanas was claimed as an 'important spokeswoman' by the radical wing of NOW"). See also Siegel, Deborah, *Sisterhood, Interrupted: From Radical Women to Grrls Gone Wild*, *op. cit.*, pp. 2 ("Valerie Solanas, author of the man-hating tract known as the S.C.U.M. (Society for Cutting Up Men) Manifesto, shot Andy Warhol.... [¶] To women of the Baby Boomer generation, th[is and other] ... opening salvos of a revolution are moments of canonical—and personal—feminist history.") & [71]–72 ("Solanas's supporters argued that the shooting of a prominent male avant-garde figure was a bold political statement offered in the name of women's liberation").
115. Smith, Howard (June 6, 1968). "The Shot That Shattered the Velvet Underground". *Village Voice*.
116. Harding 2010, p. 159.
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118. Winkiel, Laura, *The "Sweet Assassin" and the Performative Politics of SCUM Manifesto*, *op. cit.*, in Smith, Patricia Juliana, ed., *The Queer Sixties*, *op. cit.*, pp. 66–67. See also Siegel, Deborah, *Sisterhood, Interrupted: From Radical Women to Grrls Gone Wild*, *op. cit.*, p. 72.
119. Winkiel, Laura, *The "Sweet Assassin" and the Performative Politics of SCUM Manifesto*, *op. cit.*, in Smith, Patricia Juliana, ed., *The Queer Sixties*, *op. cit.*, p. 67.
120. Winkiel, Laura, *The "Sweet Assassin" and the Performative Politics of SCUM Manifesto*, *op. cit.*, in Smith, Patricia Juliana, ed., *The Queer Sixties*, *op. cit.*, p. 71 (point unsourced & unclear if so as to all of the movement or all use of her *Manifesto*).
121. Winkiel, Laura, *The "Sweet Assassin" and the Performative Politics of SCUM Manifesto*, *op. cit.*, in Smith, Patricia Juliana, ed., *The Queer Sixties*, *op. cit.*, pp. 71–72.
122. Davis, Debra Diane, *Breaking Up [at] Totality*, *op. cit.*, p. 147 and see pp. 147–148.
123. Davis, Debra Diane, *Breaking Up [at] Totality*, *op. cit.*, p. 148.
124. Winkiel, Laura, *The "Sweet Assassin" and the Performative Politics of SCUM Manifesto*, *op. cit.*, in Smith, Patricia Juliana, ed., *The Queer Sixties*, *op. cit.*, p. 78 and see p. 79 (the *Manifesto* "result[ing] in ... lesbian separatism").
125. Siegel, Deborah, *Sisterhood, Interrupted: From Radical Women to Grrls Gone Wild*, *op. cit.*, p. 72.
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Further reading

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External links

- Smith, Donny, *Valerie Solanas: Bibliography* (<https://web.archive.org/web/20050817015943/http://geocities.com/WestHollywood/Village/6982/solanas.html>) at the Wayback Machine (archived August 17, 2005)



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Valerie Solanas

From Wikipedia, the free encyclopedia

Valerie Jean Solanas (April 9, 1936 – April 25, 1988) was an American radical feminist writer who is best known for the *SCUM Manifesto*, as well as the attempted murder of artist Andy Warhol.

She was born in New Jersey and as a teenager had a volatile relationship with her mother and stepfather after her parents' divorce. As a consequence, she was sent to live with her grandparents. Her alcoholic grandfather physically abused her and Solanas ran away and became homeless. She came out as a lesbian in the 1950s. She graduated with a degree in psychology from the University of Maryland, College Park. Solanas relocated to Berkeley, California. There, she began writing her most notable work, the *SCUM Manifesto*, which urged women to "overthrow the government, eliminate the money system, institute complete automation and eliminate the male sex."^{[1][2]}

Solanas moved to New York City in the mid-1960s, working as a writer. She met Andy Warhol and asked Warhol to produce her play, *Up Your Ass*. She gave him her script, which she later accused him of losing and/or stealing, followed by Warhol expressing additional indifference to her play. After Solanas demanded financial compensation for the lost script, Warhol hired her to perform in his film, *I, A Man*, paying her \$25.

In 1967, Solanas began self-publishing the *SCUM Manifesto*. Olympia Press owner Maurice Girodias offered to publish Solanas' future writings, and she understood the contract to mean that Girodias would own her writing. Convinced that Girodias and Warhol were conspiring to steal her work, Solanas purchased a gun in the spring of 1968.

On June 3, 1968, she sought out Girodias, who was gone for the weekend. She then went to The Factory, where she found Warhol. She shot at Warhol three times, with the first two shots missing and the final wounding Warhol. She also shot art critic Mario Amaya, and attempted to shoot Warhol's manager, Fred Hughes, point blank, but the gun jammed.

Solanas then turned herself in to the police. She was charged with attempted murder, assault, and illegal possession of a gun. She was diagnosed with paranoid schizophrenia and pleaded guilty to "reckless assault with intent to harm", serving a three-year prison sentence, including treatment in a mental hospital. After her release, she continued to promote the *SCUM Manifesto*. She died in 1988 of pneumonia, in San Francisco.

Valerie Solanas



Solanas at the *Village Voice* offices, February 1967

Born	Valerie Jean Solanas April 9, 1936 Ventnor City, New Jersey, U.S.
Died	April 25, 1988 (aged 52) San Francisco, California, U.S.
Occupation	Writer
Nationality	American
Subject	Radical feminism
Literary movement	Radical feminism
Notable works	<i>SCUM Manifesto</i> (1967)
Children	David Blackwell

Signature

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Early life

Solanas was born in Ventnor City, New Jersey, to Louis Solanas and Dorothy Marie Biondo^[3] in 1936.^{[4][5][6]} Her father was a bartender and her mother, a dental assistant.^{[5][7]} She had a younger sister, Judith Arlene Solanas Martinez.^[8] Her father's parents were immigrants from Spain and her mother was Italian-American.^[7]

Solanas said that she regularly suffered sexual abuse at the hands of her father.^[9] Her parents divorced when she was young, and her mother remarried shortly afterwards.^[10] Solanas disliked her stepfather and began rebelling against her mother, becoming a truant. As a child, she wrote insults for children to use on one another, for the cost of a dime. She beat up a boy in high school who was bothering a younger girl, and also hit a nun.^[5] Because of her rebellious behavior, her mother sent her to be raised by her grandparents in 1949. Solanas said that her grandfather was a violent alcoholic who often beat her. When she was 15, she left her grandparents and became homeless.^[11] Between 1951^[12] and 1953, she gave birth to a son, fathered by a married man or a sailor.^{[12][note 1]} The child, named David (later, David Blackwell, by adoption), was taken away from Solanas and she never saw him again.^{[12][14][15][note 2]}

Despite this, she graduated from high school on time and earned a degree in psychology from the University of Maryland, College Park, where she was in the Psi Chi Honor Society.^{[16][17]} While at the University of Maryland, she hosted a call-in radio show where she gave advice on how to combat men.^[9] She was also an open lesbian, despite the conservative cultural climate of the 1950s.^[18]

She attended the University of Minnesota's Graduate School of Psychology, where she worked in the psychology department's animal research laboratory,^[19] before dropping out and moving to attend Berkeley for a few courses, when she began writing the *SCUM Manifesto*.^[20]

New York City and the Factory

In the mid-1960s Solanas moved to New York City where she supported herself through begging and prostitution.^{[18][21]} In 1965 she wrote two works: an autobiographical^[22] short story called "A Young Girl's Primer on How to Attain the Leisure Class" and a play titled *Up Your Ass*,^[note 3] about a young prostitute.^[18] According to James Martin Harding, the play is "based on a plot about a woman who 'is a man-hating hustler and panhandler' and who ... ends up killing a man"^[23] and is more a "provocation than ... a work of dramatic literature"^[24] and "rather adolescent and contrived."^[23] The short story was published in *Cavalier* magazine in July 1966.^{[25][26]} *Up Your Ass* remains unpublished.^[18] Harding described her as "an avant-gardist".^[27]

In 1967, Solanas encountered Andy Warhol outside his studio, The Factory, and asked him to produce her play. He accepted the script for review and told Solanas that it was "well typed" and promised to read it.^[19] According to Factory lore, Warhol, whose films were often shut down by the police for obscenity, thought the script was so pornographic that it must have been a police trap.^{[28][29]} Solanas contacted Warhol about the script, and was told that he had lost it. He also jokingly offered her a job at the Factory as a typist. Insulted, Solanas demanded money for the lost manuscript. Instead, Warhol paid her \$25 to appear in his film, *I, A Man*.^[19]

In her role in *I, A Man*, she leaves the film's title character (played by Tom Baker) to fend for himself, explaining "I gotta go beat my meat" as she exits the scene.^[30] Solanas was satisfied with her experience working with Warhol and her performance in the film, and brought Maurice Girodias to see the film. Girodias described her as being "very relaxed and friendly with Warhol." Solanas also had a nonspeaking role in Warhol's film *Bikeboy*, in 1967.^[29]

SCUM Manifesto

In 1967, Solanas self-published her best-known work, the *SCUM Manifesto*. "SCUM", generally held to be an acronym of "Society for Cutting Up Men", actually does not appear as an acronym in the body of the manifesto.^[31] It was her first publisher, Maurice Girodias, who said that SCUM stood for "Society for Cutting Up Men",^[31] something which, according to Susan Ware *et al.*, Solanas "never seems to have intended."^[32] However, the phrase is on the cover of the 1967 self-published edition, after the title, in "Presentation of ... SCUM (Society for Cutting Up Men) ...",^[33] where it is not an expansion of a title word. The manifesto's opening words are:

"Life" in this "society" being, at best, an utter bore and no aspect of "society" being at all relevant to women, there remains to civic-minded, responsible, thrill-seeking females only to overthrow the government, eliminate the money system, institute complete automation and eliminate the male sex.

—Valerie Solanas, *SCUM Manifesto*^[34]

Some authors have argued that the *Manifesto* is a parody of patriarchy and a satirical work and, according to Harding, Solanas described herself as "a social propagandist",^[35] but Solanas denied that the work was "a put on"^[36] and insisted that her intent was "dead serious."^[37]

While living at the Chelsea Hotel, Solanas introduced herself to Maurice Girodias, the founder of Olympia

Press and a fellow resident of the hotel. In August 1967, Girodias and Solanas signed^[38] an informal contract stating that she would give Girodias her "next writing, and other writings."^[39] In exchange, Girodias paid her \$500.^{[39][40][41]} She took this to mean that Girodias would own her work.^[41] She told Paul Morrissey that "everything I write will be his. He's done this to me ... He's screwed me!"^[41] Solanas intended to write a novel based around the *SCUM Manifesto*, and believed that a conspiracy was behind Warhol's failure to return the *Up Your Ass* script. She suspected that he was coordinating with Girodias to steal her work.

The shooting

In early 1968 Solanas went to writer Paul Krassner to ask him for \$50. According to Krassner, writing in 2009 and rejecting part of Morrissey's account, she asked Krassner for the money for food and he loaned it to her.^[42] Krassner also speculated in 2009 that she could have used the money to buy the gun as the shooting was a few days later.^[42] According to Freddie Baer, when she asked Krassner for money in 1968, she told him she wanted to shoot Girodias and she used the \$50 Krassner gave her to buy a .32 automatic pistol.^{[43][44]} In any event, in 2009 Krassner denied that he knew in 1968 that Solanas intended to kill Warhol.^[42]

But in 2009, Margo Feiden said in an interview with James Barron of *The New York Times* that she did know that Solanas intended to kill Warhol, but could not prevent it.^{[45][46][47]} (A *New York Times* assistant Metro editor responded to an online comment regarding the story, saying that the *Times* "does not present the account as definitive.")^[45]

According to an unquoted source in *The Outlaw Bible of American Literature*, on June 3, 1968, at 9:00 am, Solanas arrived at the Chelsea Hotel, where Girodias lived. She asked for him at the desk but was told he was gone for the weekend. She remained for three hours before heading to the Grove Press, where she asked for Barney Rosset, who was also not available.^[48]

Noted Solanas scholar Breanne Fahs, in her 2014 biography, *Valerie Solanas*, rejects as unlikely that Solanas appeared at the Chelsea Hotel looking for Maurice Girodias.^[49] Professor Fahs states that Girodias may have fabricated the account in order to boost sales of the *SCUM Manifesto*, which he had published. Fahs states that "the more likely story...places Valerie at the Actor's Studio at 432 West Forty-Fourth Street early that morning." Actress Sylvia Miles states that Valerie appeared at the Actor's Studio looking for Lee Strasberg, asking to leave her play for him.^[50] Miles said that Valerie "had a different look, a bit tousled, like somebody whose appearance is the last thing on her mind."^[49] Miles told Valerie that Strasberg would not be in until the afternoon. Miles said that she accepted a copy of the play from Valerie and then "I shut the door because I knew she was trouble. I didn't know what sort of trouble, but I knew she was trouble."^[49]

Fahs records that Valerie then traveled to producer Margo Feiden's (then Margo Eden) residence in Crown Heights, Brooklyn, as Valerie believed that Feiden would be willing to produce her play. As related to Fahs, Valerie talked to Feiden for almost four hours, trying to convince her to produce the play and discussing her vision for a world without men. Throughout this time, Feiden repeatedly refused to produce Valerie's play. According to Feiden, Valerie then pulled out her gun, and when Feiden again refused to commit to producing the play, Valerie responded, "Yes, you will produce the play because I'll shoot Andy Warhol and that will make me famous and the play famous, and then you'll produce it." As she was leaving Feiden's residence, Valerie handed Feiden a copy of her play and other personal papers.^[51]

Fahs describes how Feiden then "frantically called her local police precinct, Andy Warhol's precinct, police headquarters in Lower Manhattan, and the offices of Mayor John V. Lindsay and Governor Nelson Rockefeller to report what happened and inform them that Valerie was on her way at that very moment to shoot Andy

Warhol."^[52] In some instances, the police responded that "You can't arrest someone because you believe she is going to kill Andy Warhol," and even asked Feiden "Listen lady, how would you know what a real gun looked like?"^[52]

Fahs additionally cites Assistant District Attorney Roderick Lankler's handwritten notes on the case, written on June 4, 1968, which begin with Margo Feiden's stage name, "Margo Eden", address, and telephone numbers at the top of the page.^[53]

Later that day, Solanas arrived at the Factory and waited outside. Morrissey arrived and asked her what she was doing there, and she replied "I'm waiting for Andy to get money".^[54] Morrissey tried to get rid of her by telling her that Warhol was not coming in that day, but she told him she would wait. At 2:00 pm she went up into the studio. Morrissey told her again that Warhol was not coming in and that she had to leave. She left but rode the elevator up and down until Warhol finally boarded it.^[48]

She entered The Factory with Warhol, who complimented her on her appearance (she was uncharacteristically wearing makeup). Morrissey told her to leave, threatening to "beat the hell"^[54] out of her and throw her out otherwise. The phone rang and Warhol answered while Morrissey went to the bathroom. While Warhol was on the phone, Solanas fired at him three times. She missed twice, but the third shot went through both lungs, his spleen, stomach, liver, and esophagus.^[48] She then shot art critic Mario Amaya in the hip. She tried to shoot Fred Hughes, Warhol's manager, in the head but her gun jammed.^[55] Hughes asked her to leave, which she did, leaving behind a paper bag with her address book on a table.^[55] Warhol was taken to Columbus–Mother Cabrini Hospital, where he underwent a five-hour, successful operation.^{[48][56]}

Later that day, Solanas turned herself in, gave up her gun, and confessed to the shooting,^[57] telling a police officer that Warhol "had too much control in my life."^[58] She was fingerprinted and charged with felonious assault and possession of a deadly weapon.^[59] The next morning, New York City tabloid *The Daily News* ran a front page headline stating: "Actress Shoots Andy Warhol." Solanas demanded a retraction of the statement that she was an actress. The *Daily News* changed the headline in its later edition and added a quote from Solanas stating "I'm a writer, not an actress."^[58] At her arraignment in Manhattan Criminal Court she denied shooting Warhol because he wouldn't produce her play but said "it was for the opposite reason",^[60] that "he has a legal claim on my works."^[60] Solanas told the judge that "it's not often that I shoot somebody. I didn't do it for nothing. Warhol had tied me up, lock, stock, and barrel. He was going to do something to me which would have ruined me."^[61] She told the judge she wanted to represent herself^[61] and she declared that she "was right in what I did! I have nothing to regret!"^[61] "The judge struck her comments from the court record"^[61] and had her admitted to Bellevue Hospital for psychiatric observation.^[59]

Trial

After a cursory evaluation, Solanas was declared mentally unstable and transferred to the prison ward of Elmhurst

Hospital.^[64] Solanas appeared at the New York Supreme Court on June 13, 1968.

Florynce Kennedy represented her and

asked for a writ of habeas corpus, arguing that Solanas was being held inappropriately at Elmhurst. The judge denied the motion and Solanas returned to Elmhurst. On June 28, Solanas was indicted on charges of attempted murder, assault, and illegal possession of a gun. She was declared "incompetent" in August and sent to

I consider that a moral act. And I consider it immoral that I missed. I should have done target practice.

—Valerie Solanas on her assassination attempt on Andy Warhol^{[62][63]}

Matteawan State Hospital for the Criminally Insane.^[65] That same month, Olympia Press published the *SCUM Manifesto* with essays by Girodias and Krassner.^[59]

In January, 1969, Solanas underwent psychiatric evaluation and was diagnosed with chronic paranoid schizophrenia.^[9] In June, she was finally deemed fit to stand trial. She represented herself without an attorney and pleaded guilty to "reckless assault with intent to harm".^{[66][67]} She was sentenced to three years in prison, with one year of time served.^{[66][67]}

After murder attempt

The shooting of Warhol propelled Solanas into the public spotlight, prompting a flurry of commentary and opinions. Robert Marmorstein, writing in *The Village Voice*, declared that Solanas "has dedicated the remainder of her life to the avowed purpose of eliminating every single male from the face of the earth."^[68] Norman Mailer called her the "Robespierre of feminism."^{[69][a]}

Ti-Grace Atkinson, the New York chapter president of the National Organization for Women (NOW), described Solanas as "the first outstanding champion of women's rights"^[69] and as "a 'heroine' of the feminist movement",^{[70][71]} and "smuggled [her manifesto] ... out of the mental hospital where Solanas was confined."^{[70][71]}

According to Betty Friedan, the NOW board repudiated Atkinson.^[71] Atkinson left NOW and started another feminist organization.^[72] According to Friedan, "the media continued to treat Ti-Grace as a leader of the women's movement, despite its repudiation of her."^[73]

Another NOW member, Florynce Kennedy, called her "one of the most important spokeswomen of the feminist movement."^{[19][74]} Dissatisfied with NOW's approach to change, Kennedy also left in 1970 and founded the Feminist Party in 1971.

English professor Dana Heller argued that Solanas was "very much aware of feminist organizations and activism",^[75] but that she "had no interest in participating in what she often described as 'a civil disobedience luncheon club.'"^[75] Heller also stated that Solanas could "reject mainstream liberal feminism for its blind adherence to cultural codes of feminine politeness and decorum which the *SCUM Manifesto* identifies as the source of women's debased social status."^{[76][b]}

Solanas and Warhol

After Solanas was released from the New York State Prison for Women in 1971,^[77] she stalked Warhol and others over the telephone and was arrested again in November 1971.^[78] She was subsequently institutionalized several times and then drifted into obscurity.^[79]

The attack had a profound impact on Warhol and his art, and the Factory scene became much more tightly controlled afterward. For the rest of his life, Warhol lived in fear that Solanas would attack him again. "It was the Cardboard Andy, not the Andy I could love and play with," said close friend and collaborator Billy Name. "He was so sensitized you couldn't put your hand on him without him jumping. I couldn't even love him anymore, because it hurt him to touch him."^[80]

Later life

Solanas may have intended to write an eponymous autobiography.^[81] In a 1977 *Village Voice* interview,^[82] she announced a book with her name as the title.^[83] The book, possibly intended as a parody, was supposed to deal with the conspiracy which led to her imprisonment.^[82] In a corrective 1977 *Village Voice* interview, Solanas said the book would not be autobiographical other than a small portion and that it would be about many things, include proof of statements in the manifesto, and "deal *very* intensively with the subject of bullshit", but she said nothing about parody.^[84]

In the mid-1970s, in New York City, according to Heller, Solanas was "apparently homeless",^[85] "continued to defend her political beliefs and the *SCUM Manifesto*",^[85] and "actively promoted" her own new *Manifesto* revision.^[85]

Ultra Violet, according to her somewhat unreliable report,^[86] interviewed her. Solanas was then known as Onz Loh. Solanas stated that the August 1968 version of the manifesto had many errors, unlike her own printed version of October 1967, and that the book had not sold well. She also said that, until told by Violet, she was unaware of Andy Warhol's death.^[87]

Death and after

On April 25, 1988, at the age of 52, Solanas died of pneumonia at the Bristol Hotel in the Tenderloin district of San Francisco.^[88] A building superintendent at the hotel, not on duty that night, had a vague memory of Solanas: "Once, he had to enter her room, and he saw her typing at her desk. There was a pile of typewritten pages beside her. What she was writing and what happened to the manuscript remain a mystery."^{[12][89]} Her mother burned all her belongings posthumously.^[12]

Legacy

Popular culture

Solanas's life has been the focus of numerous performances, films, musical compositions, and publications.

In 1996, actress Lili Taylor played Solanas in the film *I Shot Andy Warhol*, which focused on Solanas's assassination attempt on Warhol. Taylor won Special Recognition for Outstanding Performance at the Sundance Film Festival for her role.^[90] The film's director, Mary Harron, requested permission to use songs by the Velvet Underground, but was denied by Lou Reed, who feared that Solanas would be glorified in the film. Six years before the film's release, Reed and John Cale included a song about Solanas, "I Believe," on their concept album about Warhol, *Songs for Drella* (1990). In "I Believe", Reed sings, "I believe life's serious enough for retribution... I believe being sick is no excuse. And I believe I would've pulled the switch on her myself." Reed believed Solanas was to blame for Warhol's death from a gallbladder infection 20 years after she shot him.^[91]

Three plays have been based around Solanas' life. *Valerie Shoots Andy*, by Carson Kreitzer, from 2001, which



Solanas died in 1988 of pneumonia at the Bristol Hotel in San Francisco.



The grave of Valerie Jean Solanas at Saint Marys Catholic Church Cemetery, Fairfax County, Virginia

starred two actresses playing a younger (Heather Grayson) and an older (Lynne McCollough) Solanas.^[92] *Tragedy in Nine Lives*, by Karen Houppert, in 2003, examined the encounter between Solanas and Warhol as a Greek tragedy and starred Juliana Francis as Solanas.^[93] Most recently, in 2011, was *Pop!*, a musical by Maggie-Kate Coleman and Anna K. Jacobs. *Pop!* focused mainly on Andy Warhol, with Rachel Zampelli playing Solanas and singing the song "Big Gun", which was described as the "evening's strongest number" by *The Washington Post*.^[94]

In 1999 *Up Your Ass* was re-discovered and produced in 2000 by George Coates Performance Works in San Francisco. Coates turned the piece into a musical, starring an all-female cast. Coates learned about *Up Your Ass* while at an exhibition at the Andy Warhol Museum, which marked the 30th anniversary of the shooting. The copy that Warhol had lost was discovered buried in a trunk of lighting equipment that was owned by Billy Name. Coates would consult with Solanas's sister, Judith, while writing the piece, and sought to create a "very funny satirist" out of Solanas, not just showing her as the attempted assassin of Warhol.^{[12][93]}

Swedish author Sara Stridsberg wrote a semi-fictional novel about Valerie Solanas, called *Drömfakulteten* (English: *The Dream Faculty*). In the book, the narrator visits Solanas towards the end of her life at the Bristol Hotel. Stridsberg was awarded The Nordic Council's Literature Prize for the book.^[95]

Composer Pauline Oliveros released a piece titled "To Valerie Solanas and Marilyn Monroe in Recognition of Their Desperation" in 1970. Through the work, Oliveros sought to explore how "Both women seemed to be desperate and caught in the traps of inequality: Monroe needed to be recognized for her talent as an actress. Solanas wished to be supported for her own creative work."^{[96][97]} There is a music group from Belgium called The Valerie Solanas.^[98]

Welsh rock group the Manic Street Preachers included an excerpt from the *SCUM Manifesto* in the liner notes of their debut album, *Generation Terrorists* (1992), in relation to the album track "Little Baby Nothing."^[c] That excerpt includes the description of males as "walking abortions;" the Manic Street Preachers released a song titled "Of Walking Abortion" on their album *The Holy Bible* (1994).

Influence and analysis

Solanas's role as a cult figure was solidified with the publication of the *SCUM Manifesto* and her shooting of Andy Warhol. Harding explained that, by declaring herself independent from Andy Warhol, after her arrest she "aligned herself with the historical avant-garde's rejection of the traditional structures of bourgeois theater",^{[99][d]} and Harding explained that her anti-patriarchal "militant hostility ... pushed the avant-garde in radically new directions."^[100] Harding believed that Solanas' assassination attempt on Warhol was its own theatrical performance.^[101] At the shooting, she left on a table at the Factory a paper bag in which she carried a gun, her address book, and a sanitary napkin.^[102] Harding stated that leaving behind the sanitary napkin was part of the performance,^[103] and called "attention to basic feminine experiences that were publically [*sic*] taboo and tacitly elided within avant-garde circles."^[104]

Feminist philosopher Avital Ronell compared Solanas to an array of people: Lorena Bobbitt, a "girl Nietzsche", Medusa, the Unabomber, and Medea.^[105] Ronell believed that Solanas was threatened by the hyper-feminine women of the Factory that Warhol liked and felt lonely because of the rejection she felt due to her own butch androgyny. She believed that Solanas was ahead of her time, living in a period before feminist and lesbian revolutionaries such as the Guerilla Girls and the Lesbian Avengers.^[69] Solanas has also been credited as instigating radical feminism,^[63] according to Harding and Victor Bockris feminist revolutionaries supported her,^[106] and Catherine Lord wrote that "the feminist movement would not have happened without Valerie

Solanas.^[5] Lord believed that the reissuing of the *SCUM Manifesto* and the disowning of Solanas by "women's liberation politicians" triggered a wave of radical feminist publications. As women's liberation activists denied hating men, Vivian Gornick said that a year later the same women would change their stories, developing the first wave of radical feminism.^[5] At the same time, perceptions of Warhol were transformed from largely nonpolitical into political martyrdom because the motive for the shooting was political, according to Harding and Bockris.^[107]

However, writer Breanne Fahs describes Solanas as a contradiction which "alienates her from the feminist movement." Fahs argues that Solanas never wanted to be "in movement" but she nevertheless fractured the feminist movement by provoking N.O.W. members to disagree about her case. Many contradictions are seen in her lifestyle (a lesbian who sexually serviced men, claim of being asexual, confusion), a rejection of queer culture, and a non-interest in working with others despite a co-dependency on others. Fahs also brings into question the contradictory stories of Solanas' life. Solanas' life is described as one of a victim, a rebel, a desperate loner, yet Solanas' cousin says she worked as a waitress in her late 20s and 30s, not primarily as a prostitute, and friend Geoffrey LaGear said she had a "groovy childhood." Solanas also kept in touch with her father throughout her life, which makes one question and complicate the notion that Solanas hated her father and acted out this hatred in the shooting/manifesto. Fahs believes that Solanas embraced these contradictions as a key part of her identity.^[13]

Works

- "Up Your Ass" (1965)
- "A Young Girl's Primer on How to Attain the Leisure Class", *Cavalier* (1966)
- *SCUM Manifesto* (1967)

Notes

1. Solanas's cousin claimed the man was a sailor, and that Solanas may have also given birth to a second child before leaving home.^[13]
2. Lord stated that Solanas and her son lived with "a middle-class military couple outside of Washington, D.C." before she went to the University of Maryland. This couple might have paid for her college tuition, according to Lord.^[5]
3. The original title of the work is *Up Your Ass, or, From the Cradle to the Boat, or, The Big Suck, or, Up from the Slime*.^{[5][13]}
 - a. Maximilien de Robespierre, a politician influential in the French Revolution and an advocate of equal rights.
 - b. Liberal feminism, feminism based on women showing and maintaining their equality by their own choices and acts
 - c. Little Baby Nothing, a song by Manic Street Preachers
 - d. Avant-garde, artistically innovative or experimental works or people

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