

3 Men 1 Woman

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Val Kilmer

| Val Kilmer | |
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| Kilmer at the 2005 Cannes Film Festival | |
| Born | Val Edward KilmerDecember 31, 1959Los Angeles, California, U.S. |
| Occupation | Actor |
| Years active | 1977–Present |
| Spouse | Joanne Whalley (1988–1996) |

Val Edward Kilmer^[1] (born December 31, 1959) is an American actor. Originally a stage actor, Kilmer became popular in the mid-1980s after a string of appearances in comedy films, starting with *Top Secret!* (1984), then the cult classic *Real Genius* (1985), as well as blockbuster action films, including a role in *Top Gun* and a lead role in *Willow*.

During the 1990s, Kilmer gained critical respect after a series of films that were also commercially successful, including his roles as Jim Morrison in *The Doors*, Doc Holliday in 1993's *Tombstone*, Batman in 1995's *Batman Forever*, Chris Shiherlis in 1995's *Heat*, Col. John Henry Patterson in 1996's *The Ghost and the Darkness*, Simon Templar in 1997's *The Saint* and Moses in 1998's *The Prince of Egypt*. During the early 2000s, Kilmer appeared in several well-received roles, including *The Salton Sea*, *Spartan*, and supporting performances in *Kiss Kiss Bang Bang*, and as the voice of KITT in *Knight Rider*.

Early life

Kilmer was born in Los Angeles, California,^[2]^[3] the son of Gladys (*née* Ekstadt) and Eugene Kilmer, an aerospace equipment distributor and real estate developer.^[3]^[4] Kilmer's grandfather was a gold miner in New Mexico,^[5] the poet Joyce Kilmer is a distant cousin of Kilmer's.^[6] Kilmer is of German, Swedish, Irish, and Cherokee descent.^[7]^[8] He grew up in the San Fernando Valley with his two siblings, older brother Mark and younger brother Wesley (who died at 15 due to an epileptic seizure in a swimming pool).^[9] Kilmer, who was raised a Christian Scientist,^[10] attended Chatsworth High School—where his classmates included Kevin Spacey and Mare Winningham—as well as Hollywood's Professional's School.^[3] He also attended Berkeley Hall School, a Christian Science school in Los Angeles, from nursery school until graduation from the 9th grade. At the age of 17, he was at the time the youngest person to be accepted into Juilliard's drama program.^[11] He was in Group 10 of the Drama Division.

Career

1980s

In 1981, Kilmer co-authored and starred in the play *How It All Began*,^[12] which was performed at the Public Theatre at the New York Shakespeare Festival. Kilmer turned down a role in Francis Ford Coppola's 1983 film, *The Outsiders*, as he had prior theatre commitments.^[13] That same year, his first off-stage acting role (excluding television commercials) came in the form of a television short titled *One Too Many*, which was an educational drama on drinking and driving;^[14] it also starred a young Michelle Pfeiffer. His big break came when he received top billing in the spoof comedy *Top Secret!*, where he played an American rock and roll star. Kilmer sang all the songs in the film and actually released an album under the film character's name, "Nick Rivers".^[15]

During a brief hiatus, he backpacked throughout Europe, before going on to play the lead character in the 1985 comedy *Real Genius*. He turned down roles in *Dune* and *Blue Velvet*,^[16] before being cast as naval aviator "Iceman" in the big budget action film *Top Gun*, alongside Tom Cruise. *Top Gun* grossed a total of \$344,700,000 worldwide.^[17] Following roles in the television films *The Murders in the Rue Morgue* and *The Man Who Broke 1,000 Chains*, Kilmer played Madmartigan in the fantasy *Willow*; he met his future wife, co-star Joanne Whalley, on the film's set. Kilmer published a book of his poems, *My Edens After Burns*, in 1987, and starred in the Colorado Shakespeare Festival production of *Hamlet* in 1988. In 1989, Kilmer played the lead in both *Kill Me Again*, again opposite Whalley, and in TNT's *Billy the Kid*.

1990s

After several delays, director Oliver Stone finally started production on the film *The Doors*, based on the band of the same name. Kilmer memorized the lyrics to all of lead singer Jim Morrison's songs prior to his audition, and sent a video of himself performing some Doors songs to director Stone. Stone was not impressed with the tape, but Paul Rothchild (the original producer of The Doors) said "I was shaken by it" and suggested they record Kilmer in the studio. After Kilmer was cast as Morrison, he prepared for the role by attending Doors tribute concerts and reading Morrison's poetry.^[18] He spent close to a year before production dressing in Morrison-like clothes, and spent time at Morrison's old hangouts along the Sunset Strip. His portrayal of Morrison was praised and members of The Doors noted that Kilmer did such a convincing job that they had trouble distinguishing his voice from Morrison's. Paul Rothchild played Val's version of 'The End' for Robby Krieger, and he told him "I'm really glad they got 'The End'. We never got a recording of that live with Jim and now we've got it." However, Doors keyboardist, Ray Manzarek, was less than enthusiastic with how Morrison was portrayed by director Oliver Stone's interpretation. In the early 1990s, Kilmer starred in the mystery thriller *Thunderheart*, action comedy *The Real McCoy* and again teamed with *Top Gun* director Tony Scott to play Elvis in *True Romance*, which was written by Quentin Tarantino.

In 1993, Kilmer played Doc Holliday in the western *Tombstone* alongside Kurt Russell, in what some say is one of Kilmer's finest performances. 1995 saw Kilmer star in *Wings of Courage*, a 3D IMAX film, and that same year, he starred opposite Al Pacino and Robert De Niro in *Heat*, which is now considered one of the best crime/drama films of the 1990s.^[19] In 1996, he appeared in a largely unknown film, *Dead Girl*, and starred alongside Marlon Brando in the poorly received^[20] *The Island of Dr Moreau*. That year, Kilmer starred alongside Michael Douglas in the thriller *The Ghost and the Darkness*. The next year he played Simon Templar in the popular action film, *The Saint*. In 1998, he lent his voice to the animated film *The Prince of Egypt*, before starring in the independent film *Joe the King* (1999) and playing a blind man in the drama/romance *At First Sight*, which he described as of then, the hardest role he had ever had.^[21]

During the 1990s, Kilmer developed the reputation of being very difficult on sets. Joel Schumacher, director of *Batman Forever*, called him *The most psychologically troubled human being I've ever worked with* and John Frankenheimer, director of *The Island of Dr Moreau*, is quoted as saying, *There are two things I would never do again in my life. I will never climb Mount Everest, and I will never work with Val Kilmer again. There isn't enough*

money in the world.^[22] While promoting *The Ghost and the Darkness* in France, Michael Douglas bitterly complained about Kilmer's attitude in an interview to daily newspaper *Le Parisien*.^[23] Kevin Jarre, the original director of *Tombstone*, said that Kilmer once told him, "I have a reputation for being difficult. But only with stupid people."^[24]

Batman

In December 1993 *Batman Forever* director Joel Schumacher had seen *Tombstone* and was most impressed with Kilmer's performance as Doc Holliday. Schumacher felt him to be perfect for the role of the Caped Crusader, though at the time, the role was still Michael Keaton's.^[25] Batman co-creator Bob Kane said he felt Kilmer was the best actor to portray Batman.

In July 1994, Michael Keaton decided not to return for a third Batman film after 1992's *Batman Returns*,^[26] due to "creative differences."^[25] William Baldwin (who previously worked with Schumacher on *Flatliners*) was reported to be a top contender, though just days after Keaton dropped out, Kilmer was cast.^[26] Kilmer took the role without even knowing who the new director was and without reading the script.^[25] Kilmer first learned that he was offered the role of Batman while he was literally in a bat cave in Africa, doing research for *The Ghost and the Darkness* (1996).

Released in June 1995, *Batman Forever* was a success at the box office,^[27] despite receiving mixed reviews from critics.^[28] There was debate about the performance of Val Kilmer; some critics charged that Kilmer, while physically fit to play Batman, more so than his predecessor Michael Keaton had been, gave a wooden performance as Bruce Wayne. Other critics though, such as Roger Ebert, had kind words for Kilmer. Batman creator Bob Kane said in a *Cinescape* interview that of all the actors to have played Batman up to that point (before the series was rebooted in 2005), he felt Kilmer had given the best interpretation. Film critic Leonard Maltin (who heavily criticized the dark tone contained in *Batman Returns*) complimented Kilmer's portrayal when he reviewed the film for his expanding collection of film reviews, as well as being very favorable of the film as a whole. Defenders of *Batman Forever* praised the film for portraying Batman as a more heroic, less ruthless, and more human character than in the Tim Burton films. The film also brought the film interpretation of Bruce Wayne more into line with his comic book counterpart, showing him as a seasoned celebrity of the media and a very public figure rather than the neurotic recluse of the previous films.

In February 1996, Kilmer decided not to return for another Batman feature film, feeling that Batman was being marginalized in favor of the villains.^[29] Kilmer went on to do *The Saint* with a salary of \$6 million.^[29] George Clooney replaced Kilmer as Batman in 1997's *Batman & Robin*.

2000s

Kilmer's first role in 2000 was in the big budget Warner Bros. box office disaster^[30] *Red Planet*. That same year, he had a supporting role in the film *Pollock* and hosted *Saturday Night Live* for the first time. In 2002, he starred in the thriller *The Salton Sea*, which was generally well-reviewed,^[31] but received only a limited release.^[32] The same year, he teamed with his *True Romance* co-star, Christian Slater, and the two starred in the low budget film, *Hard Cash*, also known as *Run for the Money*.

In 2003, Kilmer starred alongside Kate Bosworth in the drama/thriller *Wonderland*, as well as appearing in *The Missing*, where he again worked with *Willow* director Ron Howard. The next year, he starred in *Spartan*, where he played a United States government secret agent who is assigned the task of rescuing the kidnapped daughter of the President. He received Delta Force-like training in preparation for the role.^[33] Subsequently, he had a role in the drama, *Stateside*, and starred (again with Slater) in the thriller *Mindhunters*, which was filmed in 2003 but not released until 2005. Kilmer next appeared in the big budget Oliver Stone production, *Alexander*, which received poor reviews.^[34] Also in 2004, Kilmer returned to the theatre to play Moses in a Los Angeles musical production of *The Ten Commandments: The Musical*, produced by BCBG founder Max Azria.^[35] The production played at the Kodak

Theater in Hollywood. Kilmer had previously played Moses in the animated film *The Prince of Egypt*. Finally in 2004, Kilmer appeared in an episode of *Entourage* where he played a Sherpa whose primary source of income was the growing, harvesting and distributing high-quality marijuana, all under a guise of metaphysical insights.

Kilmer was in negotiations with Richard Dutcher (a leading director of Mormon-related films) to play the lead role in a film entitled *Prophet: The Story of Joseph Smith*, although the project never materialized.^[36]

Kilmer performed in *The Postman Always Rings Twice* on the London stage from June to September 2005.^[37] In 2005, he co-starred with

Robert Downey, Jr in the action-comedy film *Kiss Kiss Bang Bang*.

His performance was praised and the film was well reviewed,^[38] but the film received only a limited release.^[39] It later won the award as

"Overlooked Film of the Year" from the Phoenix Film Critics Society.

In 2006, he reunited with director Tony Scott a third time for a supporting role opposite Denzel Washington in the box-office hit *Déjà Vu*.

The song "Val Kilmer" was named after him on Bowling for Soup's 2006 album "The Great Burrito Extortion Case," and the song was later used for one of the Ford commercials on season 10 of "American Idol" in 2011. In 2007, he guest-starred in hit TV series *Numb3rs* episode "Trust Metric" as torture expert Mason Lancer. In 2008, Kilmer starred alongside Stephen Dorff in the Sony and Stage 6 film *Felon*. The film was given only a limited theatrical release in New York and Los Angeles in 2008, but it developed into a success secondary to positive word of mouth.

He next starred alongside Nicolas Cage in the Werner Herzog film *Bad Lieutenant: Port of Call New Orleans*, and alongside Curtis "50 Cent" Jackson in *Streets of Blood*. Both were released in 2009. He appeared as the main antagonist "Mongoose" in a live TV series adaptation of the comic/video game of *XIII* on NBC in 2009.

In 2010, Kilmer starred in the horror film from Michael Oblowitz, *The Traveler*, where he played the vengeful spirit of a man who had been tortured and murdered while in police custody.

In November 2010, Kilmer was filming in Kelseyville, California; he is the lead role in the Francis Ford Coppola film *Twixt*. The film is being filmed mostly on Coppola's estate in Napa County. The filming is expected to take five weeks and is being independently funded by Coppola.

Kilmer was the voice of the car KITT for the 2008 *Knight Rider* TV pilot film and the following television series. He replaced Will Arnett, who had to step down from the role due to contractual conflict with General Motors. In keeping with tradition established by the original *Knight Rider* series and original KITT actor William Daniels, Kilmer was uncredited for the role on-screen.

In April 2011, Blackstone Audio will release Hollywood Theater of the Ear's full-cast audio adaptation of Johnston McCulley's *The Mark of Zorro* which features Val Kilmer as Zorro.

In 2010, Val Kilmer appeared as the villain in *MacGruber*. It is also said that Kilmer will be going back to the wild west as aging legendary lawman Wyatt Earp in a indie western film called *The Ride of Wyatt Earp*, a film for people to remember Kilmer's memorable role as Doc Holliday in *Tombstone*, to come out in 2012.



Kilmer with 50 Cent at the AMAs 2009

Mark Twain/Mary Baker Eddy project

Since 2010, Kilmer has been working on a film about the life of Mary Baker Eddy, the founder of the Christian Science church,^[40] and Mark Twain, one of her most famous critics. Kilmer wrote the screenplay, describing the film about the lives and relationship of Mary Baker Eddy and Mark Twain as "a quirky, tender, tragicomic portrait of two contrasting lives, set against the backdrop of Gilded Age America."^[41]

Personal life



Kilmer reigning as King of the Bacchus Parade in New Orleans during Mardi Gras in 2009

Kilmer was married to actress Joanne Whalley from March 1988 to February 1996. The two met while working together on the film *Willow*. The couple had two children: a daughter, Mercedes (b. October 29, 1991), and a son, Jack (b. June 6, 1995). He dated supermodel Cindy Crawford in the 1990s.^[40]

Warwick Davis, Kilmer's co-star from the 1988 fantasy *Willow*, in his audio commentary for the film described Kilmer as a very funny man and a hard working, dedicated actor. Kilmer is also an avid musician, and released a CD in the fall of 2007, proceeds of which went to his charity interests.

Other actors have noted that he prepares for his roles extensively and meticulously. Irwin Winkler (director of *At First Sight*) talked about his decision to hire Kilmer. "I'd heard the stories, so I checked him out. I called Bob DeNiro and Michael Mann, who'd worked with him on *Heat*, and they both gave him raves... I had a wonderful experience in spite of all the naysayers." Jeffrey Katzenberg (producer of *Prince of Egypt*) talks about the actor. "Val was one of the first people cast in *The Prince of Egypt*. He was there every step of the way; patient, understanding, and phenomenally generous with his time."

Following their appearance together in *Top Gun*, Kilmer and co-star Tom Cruise reportedly had taken their onscreen conflict offscreen. Reports classified the two as holding a vitriolic hatred of one another.^[42] Kilmer even refused to participate in a charity beach volleyball game with Cruise on the grounds that he was "dangerous", although Kilmer is noted to have knocked Cruise out in a fistfight during the filming of *Top Gun*.^[42]

Kilmer owns a ranch in New Mexico, where he hunts, tracks, hikes, fishes, and raises bison.^[40] Kilmer is also involved with The Wildlife Center of New Mexico and assists in rescuing animals and releasing them on his ranch.

In 2009, Kilmer listed Pecos River Ranch^[43] for sale for \$33,000,000 with conservation real estate firm Orvis/Cushman & Wakefield^{[44],[45]}. The price was subsequently dropped to \$23 million in October 2010 and dropped again to \$18.5 million two months later.^[46]

He briefly flirted with running for Governor of New Mexico in 2010, but in the end declined to run.^[47] He made a donation to Ralph Nader's 2008 presidential campaign.^[48] On January 30, 2009, Kilmer was chosen to be the King of Bacchus, a parading Krewe in New Orleans, that in 1969 began the tradition of having celebrities ride in their parade as King.^[49]

In November 2010, the Internal Revenue Service (IRS) filed a \$498,165 lien against Kilmer's New Mexico ranch for unpaid 2008 income taxes.^[46] In April 2010, Kilmer paid \$538,000 to settle another dispute with the IRS.^[50]

Filmography

| Year | Film | Role | Notes |
|------|---------------------------------------|----------------------------------|---|
| 1977 | <i>The Deep</i> | Bit Part | Film Debut Uncredited |
| | <i>The Spy Who Loved Me</i> | Bit Part | Uncredited |
| 1979 | <i>Apocalypse Now</i> | Bit Part | Uncredited |
| 1981 | <i>Body Heat</i> | William | |
| 1984 | <i>Top Secret!</i> | Nick Rivers | |
| 1985 | <i>Real Genius</i> | Chris Knight | |
| 1986 | <i>Top Gun</i> | Lt. Tom 'Iceman' Kazanski | |
| | <i>The Murders in the Rue Morgue</i> | Phillipe Huron | television film |
| 1987 | <i>The Man Who Broke 1,000 Chains</i> | Robert Eliot Burns/Eliot Roberts | television film CableACE Award for Best Actor in a Movie or Miniseries |
| 1988 | <i>Willow</i> | Madmartigan | |
| 1989 | <i>Billy the Kid</i> | William Bonney | |
| | <i>Kill Me Again</i> | Jack Andrews | |
| 1991 | <i>The Doors</i> | Jim Morrison | Nominated – MTV Movie Award for Best Performance - Male |
| 1992 | <i>Thunderheart</i> | Ray Levoi | |
| 1993 | <i>The Real McCoy</i> | J.T. Barker | |
| | <i>Tombstone</i> | Doc Holliday | Based on a true story Nominated – MTV Movie Award for Most Desirable Male Nominated – MTV Movie Award for Best Performance - Male |
| | <i>True Romance</i> | Mentor | |
| 1995 | <i>Batman Forever</i> | Bruce Wayne/Batman | Nominated – MTV Movie Award for Most Desirable Male |
| | <i>Heat</i> | Chris Shiherlis | Nominated – Saturn Award for Best Supporting Actor |
| | <i>Wings of Courage</i> | Jean Mermoz | IMAX Film |
| 1996 | <i>The Island of Dr Moreau</i> | Montgomery | Nominated – Razzie Award for Worst Supporting Actor |
| | <i>The Ghost and the Darkness</i> | Col. John Henry Patterson | |
| | <i>Dead Girl</i> | Dr. Dark | |
| 1997 | <i>The Saint</i> | Simon Templar | |
| 1998 | <i>The Prince of Egypt</i> | Moses/God | Voice-over |
| 1999 | <i>At First Sight</i> | Virgil 'Virg' Adamson | |
| | <i>Joe the King</i> | Bob Henry | |
| 2000 | <i>Pollock</i> | Willem de Kooning | |
| | <i>Red Planet</i> | Robby Gallagher | |

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|-----------|--|------------------------------|---|
| 2002 | <i>The Salton Sea</i> | Danny Parker / Tom Van Allen | Limited release Prism Award for Best Performance in a Theatrical Feature Film |
| | <i>Hard Cash</i> | FBI Agent Mark C. Cornell | a.k.a. <i>Run for the Money</i> |
| 2003 | <i>Wonderland</i> | John Holmes | Based on the Wonderland Murders |
| | <i>The Missing</i> | Lt. Jim Ducharme | |
| | <i>Blind Horizon</i> | Frank Kavanaugh | |
| | <i>Masked and Anonymous</i> | Animal Wrangler | |
| 2004 | <i>Entourage</i> | The Sherpa | Episode: "The Script and the Sherpa" |
| | <i>Spartan</i> | Robert Scott | |
| | <i>Stateside</i> | Staff Sergeant Skeer | |
| | <i>Alexander</i> | Philip II of Macedon | |
| | <i>George and the Dragon</i> | El Cabillo | uncredited |
| 2005 | <i>Mindhunters</i> | Jake Harris | |
| | <i>Kiss Kiss Bang Bang</i> | Perry Van Shrike/"Gay Perry" | Satellite Award for Best Supporting Actor - Motion Picture Nominated– Saturn Award for Best Supporting Actor |
| 2006 | <i>Summer Love</i> | The Wanted Man | a.k.a. <i>Dead Man's Bounty</i> |
| | <i>Moscow Zero</i> | Andrey | |
| | <i>10th & Wolf</i> | Murtha | |
| | <i>Played</i> | Dillon | |
| | <i>Déjà Vu</i> | Agent Andrew Pryzwarra | |
| | <i>The Ten Commandments: The Musical</i> | Moses | |
| 2007 | <i>Have Dreams, Will Travel</i> | Henderson | |
| | <i>Numb3rs</i> | Mason Lancer | Episode: "Trust Metric" |
| 2008 | <i>Comanche Moon</i> | Inish Scull | TV mini-series based on the book |
| | <i>Knight Rider</i> | voice of KITT | television film based on 1980s TV series |
| | <i>Conspiracy</i> | MacPherson | direct-to-video |
| | <i>Felon</i> | John Smith | |
| | <i>Delgo</i> | Bogardus | voice only |
| | <i>2:22</i> | Maz | |
| | <i>Columbus Day</i> | John | |
| | <i>The Love Guru</i> | Himself | uncredited cameo |
| | <i>XIII</i> | Mongoose | based on Belgian comic book XIII |
| 2008–2009 | <i>Knight Rider</i> | voice of KITT | TV series based on the 2008 television film |

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|---------------------------------|---|--------------------------|------------------------------------|
| 2009 | <i>The Chaos Experiment</i> | James Pettis | a.k.a. <i>The Steam Experiment</i> |
| | <i>Streets of Blood</i> | Detective Andy Devereaux | |
| | <i>American Cowslip</i> | Todd Inglebrink | |
| | <i>The Thaw</i> | Dr. David Kruipen | |
| | <i>Bad Lieutenant: Port of Call New Orleans</i> | Stevie Pruitt | |
| | <i>Hardwired</i> | Virgil | |
| | <i>Fake Identity</i> | Nick | a.k.a. <i>Double Identity</i> |
| 2010 | <i>The Traveler</i> | The Stranger/Mr. Nobody | |
| | <i>Bloodworth</i> | Warren Bloodworth | |
| | <i>MacGruber</i> | Dieter Von Cunth | |
| | <i>Gun</i> | Angel | |
| 2011 | <i>Kill the Irishman</i> | Joe Manditski | |
| | <i>Blood Out</i> | Arturo | |
| | <i>5 Days of August</i> | Dutch Journalist | |
| | <i>Twixt</i> | Hall Baltimore | in production |
| | <i>Seven Below Zero</i> | Unknown | in production |
| <i>Spider-Man: Edge of Time</i> | Walker Sloan | video game | |

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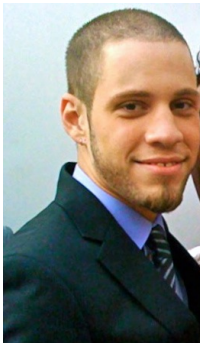
General

- Official website (<http://http://www.valekilmer.com/>)
- Val Kilmer (<http://www.imdb.com/name/nm174/>) at the Internet Movie Database
- Val Kilmer (<http://www.ibdb.com/person.asp?ID=90576>) at the Internet Broadway Database
- Val Kilmer (http://www.lortel.org/LLA_archive/index.cfm?search_by=people&first=Val&last=Kilmer&middle=) at the Internet Off-Broadway Database
- Official website of Kilmer's Eddy-Twain movie project (<http://twaineddyfilm.com/http://twaineddyfilm.com/>)

Interviews

- *Maxim* interview (http://www.maximonline.com/articles/index.aspx?a_id=7424&src=jb38) (January 2007)
 - Tom Green Live (<http://tomgreen.com/ondemand/player.php?video=41>) (November 6, 2006)
 - UGO interview (<http://www.ugo.com/channels/filmtv/features/spartan/>) (March 2004)
 - Deal Memo interview (http://www.dealmemo.com/Interview/Val_Kilmer_Salton_Sea.htm) (April 23, 2002)
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Wolf Hudson

| Wolf Hudson | |
|---|--|
|  | |
| Wolf Hudson at the 2009 Grabby Awards. | |
| Born | November 24, 1984 New York City, U.S. |
| Alias(es) | Kane Rivers, Porn Dancer, The King of Kink |
| Height | 6' 1 Ft |
| Weight | 183 lb |
| Eye colour | Hazel |
| Hair colour | Dirty blonde |
| Ethnicity | Dominican American |
| Official website ^[1] | |

Wolf Hudson (born November 24, 1984) is a Dominican-American male pornographic actor, director and street dancer.

Life and career

Early life

Wolf Hudson was born on November 24, 1984, in New York, New York, and is of mixed ancestry: French, Afro-Latin American/Dominican descent. Hudson briefly lived in the Dominican Republic in his early teens, but grew up in the Bronx for most of his youth. Hudson started as a Pop and lock dancer, joining a Hip-Hop dance group in High School. During that time he mastered the dance styles of Michael Jackson. At age 18, he began studying Method Acting and Jazz dance at the New Dance Group Arts Center in New York. Hudson performed in several theater, dance and independent film productions.

Pornography career (2006-2009)

Hudson started his porn career in late 2006 at age 21 in New York. Michael Lucas gave Hudson his first role in a pornographic film in Lucas Entertainment's *Michael Lucas' Auditions Vol. 22*. He later moved to San Francisco in early 2007 to focus in adult industry full time and worked for porn studio Factory Videos. Hudson had an early desire to work with director Chi Chi LaRue, and began attempting to contact her. After receiving personal pictures from him, LaRue contacted Hudson, expressing a desire to work with him. Their first film together was *Suck It Up*.^[2]

In 2007, Hudson took part in Falcon Entertainment's relaunching of *Jocks Studios*, after the studios two-year hiatus, with *Road Trip Vol.1 - Russian River* to coincide with the 35th anniversary of Falcon.^[3] Hudson gained popularity as a dancer, earning the title "Porn Dancer" among gay porn viewers.^[4] He gained further notoriety for dancing naked to Michael Jackson in the movie *Mug Shots*, which became a hit in gay porn blogs in 2008.^[5] Hudson was cast in the worlds first gay porn sitcom "Dirty Tricks", which later made it available on DVD.^[6] The comic-erotic series earned a brief moment of pop culture infamy in early 2008 when performer James "Crazy James" Zinkland was cast on the reality series *Big Brother 9*.^[7]



Penny Flame and Wolf Hudson in 2008

In February 2008, Hudson made the sudden announcement that he was leaving gay porn and entering into straight adult films. He changed his stage name to "Kane Rivers", in honor of porn legend and friend Sharon Kane. He signed with LA Direct Models after being referred by Lexi Love and had plans to move to Los Angeles. Though LA Direct represents former gay porn models like Christian, he was dropped after it was revealed that he had a gay porn past, for which he initially denied, but later admitted. He vowed he would to continue using "Wolf Hudson" as his stage name.

In August 2008, he co-starred in the GayVN Award-winning 2008 bisexual film *Shifting Gears*, directed by Chi Chi LaRue.^[8] The film drew controversy when the term Straight-for-pay (a play on word for Gay-for-pay) was coined to reference performer Blake Riley's first encounter with a woman (Shy Love) and liking it. Riley received most of the criticism, including Hudson and LaRue.^[9] He worked with porn starlet Kimberly Kane for Kink.com's *Men In Pain*, Kane's first-time topping a man on-camera.^[10] Hudson has been one of the most public faces of Kink.com's *Bound Gods*, performing and doing major events like the 2008 Folsom Street Fair, where he took part in live BDSM demonstrations with director Van Darkholme.^{[11] [12]} *Unzipped Magazine* named Hudson "One of porn's hottest new performers" in the October 2008 issue and receiving praise from Lucas himself, quoted as saying: "I think he has good looks and everything that it takes to be a porn star...Anyone who doesn't invite him into their movie is missing out on a potential great scene".^[13]

Hudson appeared in the third season of the Canadian TV show *Webdreams*, which followed Jet Set Men directors Chris Steele and Chad Donovan. On October 14, 2008, he became the first male porn star to appear on Kerrang! Radio's *The Night Before* with UK host Nick Margerrison.

Hudson turned down an offer to appear on a January 22, 2009 episode of *The Tyra Banks Show* concerning Gay-for-pay performers.^[14] He expressed his reservations about going on there because of how the show could twist things around to make the guys look bad. In a January 20, 2009 interview with *Unzipped Magazine*, he stated that he will scale back on gay porn to pursue work in straight porn.^[15] But one month later, Hudson surprised the industry by signing a one-year contract with Los Angeles based internet studio CockyBoys.com as an exclusive model.^[16] His unusual exclusive contract applies solely to the gay side of the adult business, but allows him the flexibility to

shoot straight-adult content as well, an industry first.^[17] ^[18] This is a controversial move since its hard for a gay performer to crossover into the straight market and Hudson plans on doing both at the same time.^[19] He is the second major porn star to go web only, with Jesse Santana being the first for CockyBoys as well.^[20]

Hudson and Chi Chi LaRue appeared in the first ever internet telecast; to announce the 2009 GayVN Award Nominations.^[21] In March 2009, he became the first fan-selected co-host of the Grabby Awards, along side LaRue, Chicago drag queen Honey West, and Blake Riley,^[22] Fans were allowed for the first time to choose their favorite porn star to co-host.

Hudson made his directorial debut in 2009, with online studio CockyBoys.com. Known for his creative, experimental approach to gay porn, with plans to expand his horizons by directing for the company.^[23] The first scene he directed paired himself with Jesse Santana and gained rave reviews from critics. On July 2009, Hudson was one of the featured performers at Hustler Magazine's 35th Anniversary celebration in Santa Monica, California.

Following the death of pop icon Michael Jackson, in late 2009, Hudson made a short film dance tribute to the hit song Billie Jean.^[24] Jackson was Hudson's greatest dance influence and was devastated by his untimely death.^[25]

Pornography career (present)

Hudson is set to appear in the forthcoming Bruce LaBruce independent feature *L.A. Zombie*, starring François Sagat, due out in early 2010. He also makes an appearance in director Ed Powers' new book/documentary *Pornography* about the adult film industry, filming a sex scene with FTM porn star Buck Angel.^[26] Angel mentions Hudson as one of his favorite male performers to work with.^[27]

Personal life

Hudson identifies as heterosexual, even going as far as to call himself a "sexualist", instead of the term Gay-for-pay. He is quoted as saying, "I am not conventional. I am not fully straight because I do gay porn, but I'm not bi because I don't date men in my personal life. I define myself as a "Sexualist". I think Chi Chi LaRue came up with that term and it works for me".^[28]

Hudson, a registered Democrat, originally supported Hillary Clinton in the 2008 presidential primary, but later endorsed President Barack Obama in the general election.^[29] He openly supports many liberal views and promotes AIDS charities and gay rights. Hudson voiced his opposition to Proposition 8 and took part in San Francisco demonstrations. In 2009, Hudson took part in photographer Adam Bouska's NOH8 Campaign, an effort to empower the voice of the gay community in reaction to the passing of California's Proposition 8 against gay marriage.

He currently lives in Los Angeles, California

Filmography and adult websites

Wolf Hudson filmography

Awards and nominations

| Year | Award | Category | Result |
|------|------------------------|--|-----------|
| 2009 | XBIZ Awards | GLBT Performer of the Year | Nominated |
| | GayVN Awards | Performer of the Year | Nominated |
| | GayVN Awards | Best Supporting Actor | Nominated |
| | GayVN Awards | Best Sex Scene - Duo | Nominated |
| | Grabby Awards | Performer of the Year | Nominated |
| | Grabby Awards | Best Pornstar Blog | Nominated |
| | Grabby Awards | Best Versatile Performer | Nominated |
| | Grabby Awards | Hottest Cock | Nominated |
| | Grabby Awards | Hottest Rimming Scene (twice) | Nominated |
| | COP Blog Awards | Best Cast | Won |
| | COP Blog Awards | Most Creative Top | Won |
| | Unzippy Awards | Most Valuable Player | Won |
| 2010 | Cybersocket Web Awards | Best Personality | Won |
| | Cybersocket Web Awards | Best Porn Star | Nominated |
| | Grabby Awards | Best Pornstar Blog | Nominated |
| | Grabby Awards | Hottest Rimming Scene (Jesse Santana) | Nominated |
| | GayVN Awards | Overall Fan Favorite | Nominated |
| 2011 | AVN Awards | Best Orgy (<i>An Open Invitation A Real Swingers Party in San Francisco</i>) | Nominated |

Hudson was nominated at the 2009 GayVN Awards **Best Supporting Actor**, becoming the first male performer to be nominated in that category for a bisexual film, *Shifting Gears*. He was named Unzipped Magazines' 2009's **Most Valuable Player**, perhaps their most coveted award, for the inaugural *Unzippy Awards*.^[30]

Magazines

- *Playgirl* (2007 issue)
- *Unzipped Magazine* (October 2008 Issue)
- *GAYVN Magazine*
- *2009 Latino Men Naked calendar*
- *Cybersocket Magazine* (February 2009 Issue)
- *JustUsBoys.com Magazine* (May / June 2009 issue)
- *Cybersocket Magazine* (July 2009 issue)
- *Pornography*, TBA (book)

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External links

- Official website (<http://http://wolfhudsonxxx.blogspot.com>)
- Wolf Hudson (<http://www.imdb.com/name/nm2599368/>) at the Internet Movie Database

Greg Norton

Greg Norton (born **Gregory James Norton**, 13 March 1959 in Rock Island, Illinois) is an American musician, formerly of the band Hüsker Dü.^[1]

After Hüsker Dü disbanded in 1987, Norton formed the band Grey Area with Hüsker Dü engineer Colin Mansfield and Jo Jones. After Grey Area disbanded in 1991, Norton left the music business to focus on the restaurant business, opening *The Norton's Restaurant* (now *Sarah's Restaurant*) in Red Wing, Minnesota with his wife Sarah. Norton returned to the recording industry in 2006, with a new band *Gang Font feat. Interloper*. The group is composed of Norton, Dave King (of The Bad Plus, Happy Apple, Halloween, Alaska, 12 Rods and the Love-Cars), Eric Fratzke of Zebulon Pike and Happy Apple, and Craig Taborn.


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External links

- Greg Norton's MySpace (<http://www.myspace.com/gregnorton>)

Emma Goldman

| Emma Goldman | |
|---|---------------------------------------|
|  | |
| Goldman circa 1911 | |
| Born | June 27, 1869Kovno, Russian Empire |
| Died | May 14, 1940 (aged 70)Toronto, Canada |
| Cause of death | Stroke |

Emma Goldman (June 27 [O.S. June 15] 1869 – May 14, 1940) was an anarchist known for her political activism, writing and speeches. She played a pivotal role in the development of anarchist political philosophy in North America and Europe in the first half of the twentieth century.

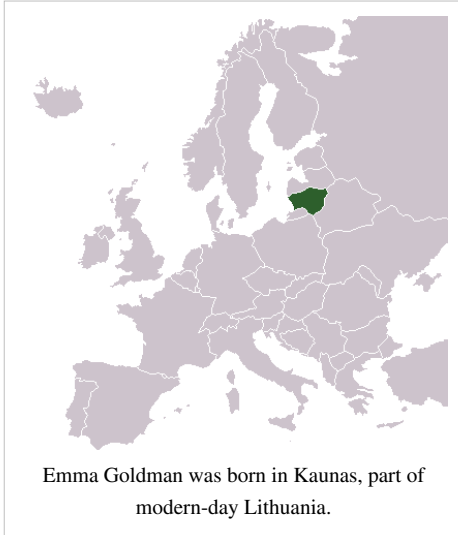
Born in Kovno in the Russian Empire (present-day Kaunas, Lithuania), Goldman emigrated to the US in 1885 and lived in New York City, where she joined the burgeoning anarchist movement.^[1] Attracted to anarchism after the Haymarket affair, Goldman became a writer and a renowned lecturer on anarchist philosophy, women's rights, and social issues, attracting crowds of thousands.^[1] She and anarchist writer Alexander Berkman, her lover and lifelong friend, planned to assassinate industrialist and financier Henry Clay Frick as an act of propaganda of the deed. Although Frick survived the attempt on his life, Berkman was sentenced to twenty-two years in prison. Goldman was imprisoned several times in the years that followed, for "inciting to riot" and illegally distributing information about birth control. In 1906, Goldman founded the anarchist journal *Mother Earth*.

In 1917, Goldman and Berkman were sentenced to two years in jail for conspiring to "induce persons not to register" for the newly instated draft. After their release from prison, they were arrested—along with hundreds of others—and deported to Russia. Initially supportive of that country's Bolshevik revolution, Goldman quickly voiced her opposition to the Soviet use of violence and the repression of independent voices. In 1923, she wrote a book about her experiences, *My Disillusionment in Russia*. While living in England, Canada, and France, she wrote an autobiography called *Living My Life*. After the outbreak of the Spanish Civil War, she traveled to Spain to support the anarchist revolution there. She died in Toronto on May 14, 1940, aged 70.

During her life, Goldman was lionized as a free-thinking "rebel woman" by admirers, and derided by critics as an advocate of politically motivated murder and violent revolution.^[2] Her writing and lectures spanned a wide variety of issues, including prisons, atheism, freedom of speech, militarism, capitalism, marriage, free love, and homosexuality. Although she distanced herself from first-wave feminism and its efforts toward women's suffrage, she developed new ways of incorporating gender politics into anarchism. After decades of obscurity, Goldman's iconic status was revived in the 1970s, when feminist and anarchist scholars rekindled popular interest in her life.

Family

Emma Goldman's Orthodox Jewish family lived in the Lithuanian city of Kaunas (called Kovno at the time, part of the Russian Empire).^[3] Goldman's mother Taube Bienowitch had been married before, to a man with whom she had two daughters—Helena in 1860 and Lena in 1862. When her first husband died of tuberculosis, Taube was devastated. Goldman later wrote: "Whatever love she had had died with the young man to whom she had been married at the age of fifteen."^[4]



Taube's second marriage was arranged by her family and, as Goldman puts it, "mismatched from the first".^[4] Her second husband, Abraham Goldman, invested Taube's inheritance in a business that quickly failed. The ensuing hardship combined with the emotional distance of husband and wife to make the household a tense place for the children. When Taube became pregnant, Abraham hoped desperately for a son; a daughter, he believed, would serve as one more sign of failure.^[5] They eventually had three sons, but their first child was Emma.^[6]

Emma Goldman was born on June 27, 1869. Her father used violence to punish his children, beating them when they disobeyed him. He used a whip only on Emma, the most rebellious of them.^[7] Her mother provided scarce comfort, calling only rarely on Abraham to tone down his beatings.^[8] Goldman later speculated that her father's furious temper was at least partly a result of sexual frustration.^[4]

Goldman's relationships with her elder half-sisters, Helena and Lena, were a study in contrasts. Helena, the oldest, provided the comfort they lacked from their mother; she filled Goldman's childhood with "whatever joy it had".^[9] Lena, however, was distant and uncharitable.^[10] The three sisters were joined by brothers Louis (who died at the age of six), Herman (born in 1872), and Moishe (born in 1879).^[11]

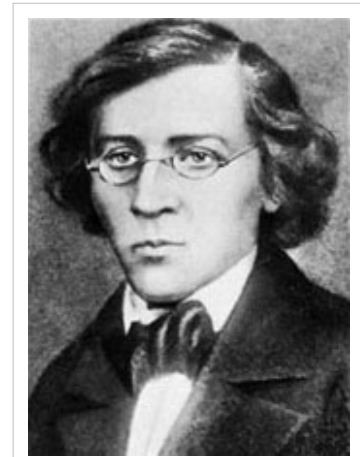
Adolescence

When Emma was a young girl, the Goldman family moved to the village of Papilė, where her father ran an inn. While her sisters worked, she became friends with a servant named Petrushka, who excited her "first erotic sensations".^[12] Later in Papilė she witnessed a peasant being whipped with a knout in the street. This event traumatized her and contributed to her lifelong distaste for violent authority.^[13]

At the age of seven, Goldman moved with her family to the Prussian city of Königsberg (then part of the German Empire), and she enrolled in a Realschule. One teacher punished disobedient students—targeting Goldman in particular—by beating their hands with a ruler. Another teacher tried to molest his female students and was fired when Goldman fought back. She found a sympathetic mentor in her German teacher, who loaned her books and even took her to an opera. A passionate student, Goldman passed the exam for admission into a gymnasium, but her religion teacher refused to provide a certificate of good behavior and she was unable to attend.^[14]

The family moved to the Russian city of Saint Petersburg, where her father opened one unsuccessful store after another. Their poverty forced the children to work, and Goldman took an assortment of jobs including one in a corset shop.^[15] As a teenager Goldman begged her father to allow her to return to school, but instead he threw her French book into the fire and shouted: "Girls do not have to learn much! All a Jewish daughter needs to know is how to prepare gefilte fish, cut noodles fine, and give the man plenty of children."^[16]

Goldman pursued an independent education on her own, however, and soon began to study the political turmoil around her, particularly the Nihilists responsible for assassinating Alexander II of Russia. The ensuing turmoil intrigued Goldman, even though she did not fully understand it at the time. When she read Chernyshevsky's novel, *What Is to Be Done?* (1863), she found a role model in the protagonist Vera, who adopts a Nihilist philosophy and escapes her repressive family to live freely and organize a sewing cooperative. The book enthralled Goldman and remained a source of inspiration throughout her life.^[17]



Nikolai Chernyshevsky. His novel *What Is to Be Done?* was a powerful lifelong inspiration for Goldman.

Her father, meanwhile, continued to insist on a domestic future for her, and he tried to arrange for her to be married at the age of fifteen. They fought about the issue constantly; he complained that she was becoming a "loose" woman, and she insisted that she would marry for love alone.^[18] At the corset shop, she was forced to fend off unwelcome advances from Russian officers and other men. One persistent suitor took her into a hotel room and committed what Goldman called "violent contact";^[19] two biographers call it rape.^[18] ^[20] She was stunned by the experience, overcome by "shock at the discovery that the contact between man and woman could be so brutal and painful."^[21] Goldman felt that the encounter forever soured her interactions with men.^[21]

Rochester, New York

In 1885, Helena made plans to move to New York to join her sister Lena and her husband. Goldman wanted to join her sister, but their father refused to allow it. Despite Helena's offer to pay for the trip, Abraham turned a deaf ear to their pleas. Desperate, Goldman threatened to throw herself into the Neva River if she could not go. He finally agreed, and on December 29, 1885, Helena and Emma arrived at New York's Castle Garden.^[22] They moved into the Rochester home Lena had made with her husband Samuel. Fleeing the rising antisemitism of Saint Petersburg, their parents and brothers joined them a year later. Goldman began working as a seamstress, sewing overcoats for more than ten hours a day, earning two and a half dollars a week. She asked for a raise and was denied; she quit and took work at a smaller shop nearby.^[23]

At her new job, Goldman met a fellow worker named Jacob Kershner, who shared her love for books, dancing, and traveling, as well as her frustration with the monotony of factory work. After four months they married in February 1887.^[24] Once he moved in with Goldman's family, however, their relationship faltered. On their wedding night she discovered that he was impotent; they became emotionally and physically distant. Before long he became jealous and suspicious. She, meanwhile, was becoming more engaged with the political turmoil around her—particularly the fallout of the 1886 Haymarket affair in Chicago and the anti-authoritarian political philosophy of anarchism. Less than a year after the wedding, they were divorced; he begged her to return and threatened to poison himself if she did not. They reunited, but after three months she left once again. Her parents considered her behavior "loose" and refused to allow Goldman into their home.^[25] Carrying her sewing machine in one hand and a bag with five dollars in the other, she left Rochester and headed southeast to New York City.^[26]

Most and Berkman

On her first day in the city, Goldman met two men who would forever change her life. At Sachs's Café, a gathering place for radicals, she was introduced to Alexander Berkman, an anarchist who invited her to a public speech that evening. They went to hear Johann Most, editor of a radical publication called *Freiheit* and an advocate of "propaganda of the deed"—the use of violence to instigate change.^[27] She was impressed by his fiery oration, and he took her under his wing, training her in methods of public speaking. He encouraged her vigorously, telling her that she was "to take my place when I am gone."^[28] One of her first public talks in support of "the Cause" was in Rochester. After convincing Helena not to tell their parents of her speech, Goldman found her mind a blank once on stage. Suddenly,^[29]

something strange happened. In a flash I saw it—every incident of my three years in Rochester: the Garson factory, its drudgery and humiliation, the failure of my marriage, the Chicago crime.... I began to speak. Words I had never heard myself utter before came pouring forth, faster and faster. They came with passionate intensity.... The audience had vanished, the hall itself had disappeared; I was conscious only of my own words, of my ecstatic song.

Enchanted by the experience, she refined her public persona during subsequent engagements. Quickly, however, she found herself arguing with Most over her independence. After a momentous speech in Cleveland, she felt as though she had become "a parrot repeating Most's views"^[30] and resolved to express herself on the stage. Upon her return in New York, Most became furious and told her: "Who is not with me is against me!"^[31] She left *Freiheit* and joined with another publication, *Die Autonomie*.^[32]

Meanwhile, she had begun a friendship with Berkman, whom she affectionately called Sasha. Before long they became lovers and moved into a communal apartment with his cousin Modest "Fedy" Stein and Goldman's friend, Helen Minkin, in rural Woodstock, Illinois.^[33] Although their relationship had numerous difficulties, Goldman and Berkman would share a close bond for decades, united by their anarchist principles and commitment to personal equality.^[34]

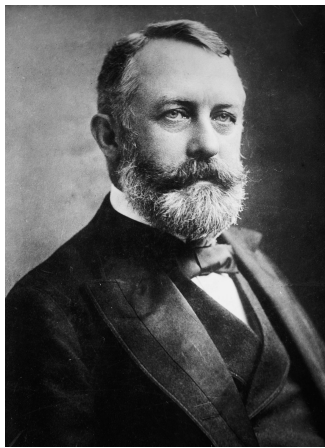


Goldman enjoyed a decades-long relationship with her lover Alexander Berkman.

Homestead plot

Further information: Homestead Strike

One of the first political moments that brought Berkman and Goldman together was the Homestead Strike. In June 1892, a steel plant in Homestead, Pennsylvania owned by Andrew Carnegie became the focus of national attention when talks between the Carnegie Steel Company and the Amalgamated Association of Iron and Steel Workers (AA) broke down. The factory's manager was Henry Clay Frick, a fierce opponent of the union. When a final round of talks failed at the end of June, management closed the plant and locked out the workers, who immediately went on strike. Strikebreakers were brought in and the company hired Pinkerton guards to protect them. On July 6, a fight broke out between three hundred Pinkerton guards and a crowd of armed union workers. During the twelve-hour gunfight, seven guards and nine strikers were killed.^[35]



Goldman and Berkman believed that a retaliatory assassination of Carnegie Steel Company manager Henry Clay Frick (*pictured*) would "strike terror into the soul of his class" and "bring the teachings of Anarchism before the world".^[36]

When a majority of the nation's newspapers came out in support of the strikers, Goldman and Berkman resolved to assassinate Frick, an action they expected would inspire the workers to revolt against the capitalist system. Berkman chose to carry out the assassination, and ordered Goldman to stay behind in order to explain his motives after he went to jail. He would be in charge of the deed; she of the word.^[37] Berkman tried and failed to make a bomb, then set off for Pittsburgh to buy a gun and a suit of decent clothes. Goldman, meanwhile, decided to help fund the scheme through prostitution. Remembering the character of Sonya in Fyodor Dostoevsky's novel *Crime and Punishment* (1866), she mused: "She had become a prostitute in order to support her little brothers and sisters.... Sensitive Sonya could sell her body; why not I?"^[38] Once on the street, she caught the eye of a man who took her into a saloon, bought her a beer, gave her ten dollars, informed her she did not have "the knack", and told her to quit the business. She was "too astounded for speech".^[38] She wrote to Helena, claiming illness, and asked her for fifteen dollars.^[39]

On July 23, Berkman gained access to Frick's office with a concealed handgun and shot Frick three times, then stabbed him in the leg. A group of workers—far from joining in his *attentat*—beat Berkman unconscious, and he was carried away by the police.^[40] Berkman was convicted of attempted murder^[41] and sentenced to twenty-two years in prison;^[42] his absence from her life was very difficult for Goldman.^[43] Convinced Goldman was involved in the plot, police raided her apartment and—finding no evidence—pressured her landlord into evicting her. Worse, the *attentat* had failed to rouse the masses: workers and anarchists alike condemned Berkman's action. Johann Most, their former mentor, lashed out at Berkman and the assassination attempt. Furious at these attacks, Goldman brought a toy horsewhip to a public lecture and demanded, onstage, that Most explain his betrayal. He dismissed her, whereupon she struck him with the whip, broke it on her knee, and hurled the pieces at him.^[44] ^[45] She later regretted her assault, confiding to a friend: "At the age of twenty-three, one does not reason."^[46]

"Inciting to riot"

When the Panic of 1893 struck in the following year, the United States suffered one of its worst economic crises ever. By year's end, the unemployment rate was higher than twenty percent,^[47] and "hunger demonstrations" sometimes gave way to riots. Goldman began speaking to crowds of frustrated men and women in New York. On August 21, she spoke to a crowd of nearly 3,000 people in Union Square, where she encouraged unemployed workers to take immediate action. Her exact words are unclear: undercover agents insist she ordered the crowd to "take everything ... by force",^[48] while Goldman later recounted this message: "Well then, demonstrate before the palaces of the rich; demand work. If they do not give you work, demand bread. If they deny you both, take bread."^[49] Later in court, Detective-Sergeant Charles Jacobs offered yet another version of her speech.^[50]

A week later she was arrested in Philadelphia and returned to New York City for trial, charged with "inciting to riot".^[51] During the train ride, Jacobs offered to drop the charges against her if she would inform on other radicals in the area. She responded by throwing a glass of ice water in his face.^[52] As she awaited trial, Goldman was visited by Nellie Bly, a reporter for the *New York World*. She spent two hours talking to Goldman, and wrote a positive article about the woman she described as a "modern Joan of Arc".^[53]

Despite this positive publicity, the jury was persuaded by Jacobs' testimony and scared by Goldman's politics. The assistant District Attorney questioned Goldman about her anarchism, as well as her atheism; the judge spoke of her as "a dangerous woman".^[54] She was sentenced to one year in the Blackwell's Island

Penitentiary. Once inside she suffered an attack of rheumatism and was sent to the infirmary; there she befriended a visiting doctor and began studying medicine. She also read dozens of books, including works by the American activist-writers Ralph Waldo Emerson and Henry David Thoreau; novelist Nathaniel Hawthorne; poet Walt Whitman, and philosopher John Stuart Mill.^[55] When she was released after ten months, a raucous crowd of nearly three thousand people greeted her at the Thalia Theater in New York City. She soon became swamped with requests for interviews and lectures.^[56]

To make money, Goldman decided to pursue the medical work she had studied in prison. However, her preferred fields of specialization—midwifery and massage—were not available to nursing students in the USA. Thus, she sailed to Europe, lecturing in London, Glasgow, and Edinburgh. She met with renowned anarchists like Errico Malatesta, Louise Michel, and Peter Kropotkin. In Vienna, she received two diplomas and put them immediately to use back in the US. Alternating between lectures and midwifery, she conducted the first cross-country tour by an anarchist speaker. In November 1899 she returned to Europe, where she met the anarchist Hippolyte Havel, with whom she went to France and helped organize the International Anarchist Congress on the outskirts of Paris.^[57]

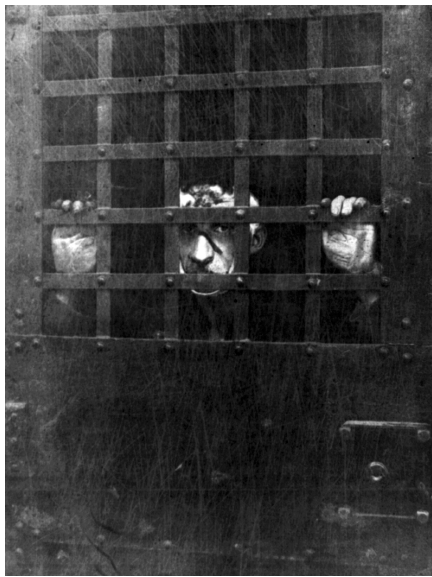
McKinley assassination

Further information: William McKinley assassination

On September 6, 1901, Leon Czolgosz, an unemployed factory worker and registered Republican with a history of mental illness, shot US President William McKinley twice during a public speaking event in Buffalo, New York. McKinley was hit in the breastbone and stomach; eight days later, McKinley died.^[58] Czolgosz was arrested and interrogated around the clock. During interrogation he claimed to be an Anarchist and said he had been inspired to his action after attending a speech by Goldman. The authorities used this pretext to charge that she had planned the action. They tracked her to a residence in Chicago she shared with Havel and Abe and Mary Isaak, an anarchist couple.^[59]^[60] Goldman was arrested, along with Abe Isaak, Havel, and ten other anarchists.^[61]



Goldman (shown here in Union Square, New York in 1916) urged unemployed workers to take direct action rather than depend on charity or government aid.



Leon Czolgosz insisted that Goldman had not guided his plan to assassinate US President William McKinley, but she was arrested and held for two weeks.

Earlier, Czolgosz had tried but failed to become friends with Goldman and her companions. During a talk in Cleveland, Czolgosz had approached Goldman and asked her advice on which books he should read. In July 1901, he had appeared at the Isaak house, asking a series of unusual questions. They assumed he was an infiltrator, like a number of police agents sent to spy on radical groups. They had remained distant from him, and Abe Isaak sent a notice to associates warning of "another spy".^[62]

Although Czolgosz repeatedly denied Goldman's involvement, the police held her in close custody, subjecting her to what she called the "third degree".^[63] She explained their distrust of him, and it was clear she had not had any significant contact with Czolgosz. No evidence was found linking Goldman to the attack, and she was eventually released after two weeks of detention. Before McKinley died, Goldman offered to provide nursing care, referring to him as "merely a human being".^[64] Czolgosz, despite considerable evidence of mental illness, was convicted of murder and executed.^[65]

Throughout her detention and after her release, Goldman steadfastly refused to condemn Czolgosz's actions, standing virtually alone in doing so. Friends and supporters—including Berkman—urged her to quit his cause. But Goldman defended Czolgosz as a "supersensitive being"^[66] and chastised other anarchists for abandoning him.^[66] She was vilified in the press as the "high priestess of anarchy",^[67] while many newspapers declared the anarchist movement responsible for the murder.^[68] In the wake of these events, socialism gained support over anarchism among US radicals. McKinley's successor, Theodore Roosevelt, declared his intent to crack down "not only against anarchists, but against all active and passive sympathizers with anarchists".^[69]

***Mother Earth* and Berkman's release**

After Czolgosz's execution, Goldman withdrew from the world. Scorned by her fellow anarchists, vilified by the press, and separated from her love, she retreated into anonymity and nursing. "It was bitter and hard to face life anew," she wrote later.^[70] Using the name E. G. Smith, she vanished from public life and took on a series of private nursing jobs.^[71] When the US Congress passed the Anarchist Exclusion Act, however, a new wave of activism rose to oppose it, carrying Goldman back into the movement. A coalition of people and organizations across the left end of the political spectrum opposed the law on grounds that it violated freedom of speech, and she had the nation's ear once again.

When an English anarchist named John Turner was arrested under the Anarchist Exclusion Act and threatened with deportation, Goldman joined forces with the Free Speech League to champion his cause.^[72] The league enlisted the aid of Clarence Darrow and Edgar Lee Masters, who took Turner's case to the US Supreme Court. Although Turner and the League lost, Goldman considered it a victory of propaganda.^[73] She had returned to anarchist activism, but it was taking its toll on her. "I never felt so weighed down," she wrote to Berkman. "I fear I am forever doomed to remain public property and to have my life worn out through the care for the lives of others."^[74]

In 1906, Goldman decided to start a publication of her own, "a place of expression for the young idealists in arts and letters".^[75] *Mother Earth* was staffed by a cadre of radical activists, including Hippolyte Havel, Max Baginski, and Leonard Abbott. In addition to publishing original works by its editors and anarchists around the world, *Mother Earth* reprinted selections from a variety of writers. These included the French philosopher Pierre-Joseph Proudhon, Russian anarchist Peter Kropotkin, German philosopher Friedrich Nietzsche, and British writer Mary Wollstonecraft. Goldman wrote frequently about anarchism, politics, labor issues, atheism, sexuality, and feminism.^{[76] [77]}

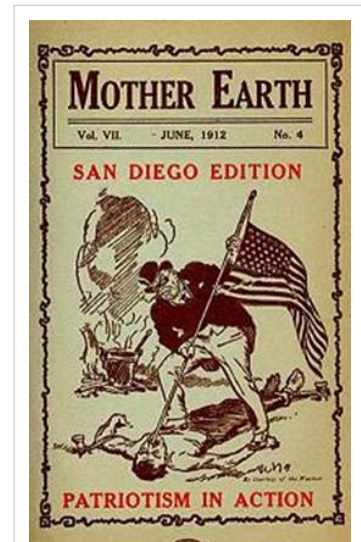
On May 18 of the same year, Alexander Berkman was released from prison. Carrying a bouquet of roses, she met him on the platform and found herself "seized by terror and pity"^[78] as she beheld his gaunt, pale form. Neither was able to speak; they returned to her home in silence. For weeks, he struggled to readjust to life on the outside; an abortive speaking tour ended in failure, and in Cleveland he purchased a revolver with the intent of killing himself.^{[79] [80]} He returned to New York, however, and learned that Goldman had been arrested with a group of activists meeting to reflect on Czolgosz. Invigorated anew by this violation of freedom of assembly, he declared "My resurrection has come!"^[81] and set about securing their release.^[82]

Berkman took the helm of *Mother Earth* in 1907, while Goldman toured the country to raise funds to keep it functional. Editing the magazine was a revitalizing experience for Berkman; his relationship with Goldman faltered, however, and he had an affair with a fifteen-year-old anarchist named Becky Edelson. Goldman was pained by his rejection of her, but considered it a consequence of his prison experience.^[83] Later that year she served as a delegate from the US to the International Anarchist Congress of Amsterdam. Anarchists and syndicalists from around the world gathered to sort out the tension between the two ideologies, but no decisive agreement was reached. Goldman returned to the US and continued speaking to large audiences.^[84]

Reitman, essays, and birth control

For the next ten years, Goldman traveled around the country nonstop, delivering lectures and agitating for anarchism. The coalitions formed in opposition to the Anarchist Exclusion Act had given her an appreciation for reaching out to those of other political persuasions. When the US Justice Department sent spies to observe, they reported the meetings as "packed".^[85] Writers, journalists, artists, judges, and workers from across the spectrum spoke of her "magnetic power", her "convincing presence", her "force, eloquence, and fire".^[86]

In the spring of 1908, Goldman met and fell in love with Ben Reitman, the so-called "Hobo doctor". Having grown up in Chicago's tenderloin district, Reitman spent several years as a drifter before attaining a medical degree from the College of Physicians and Surgeons of Chicago. As a doctor, he attended to people suffering from poverty and illness, particularly venereal diseases. He and Goldman began an affair; they shared a commitment to free love, but whereas Reitman took a variety of lovers, Goldman did not. She tried to reconcile her feelings of jealousy with a belief in freedom of the heart, but found it difficult.^[87]



Goldman's *Mother Earth* magazine became a home to radical activists and literary free thinkers around the US.



Goldman joined Margaret Sanger in crusading for women's access to birth control; both women were arrested for violating the Comstock Law.

Two years later, Goldman began feeling frustrated with lecture audiences. She yearned to "reach the few who really want to learn, rather than the many who come to be amused".^[88] Thus she collected a series of speeches and items she had written for *Mother Earth* and published a book called *Anarchism and Other Essays*. Covering a wide variety of topics, Goldman tries to represent "the mental and soul struggles of twenty-one years".^[88] In addition to a comprehensive look at anarchism and its criticisms, the book includes essays on patriotism, women's suffrage, marriage, and prisons.

When Margaret Sanger, an advocate of access to contraception, coined the term "birth control" and disseminated information about various methods in the June 1914 issue of her magazine *The Woman Rebel*, she received aggressive support from Goldman. Sanger was arrested in August under the Comstock Law, which prohibited the dissemination of "obscene, lewd, or lascivious articles"^[89]—including information relating to birth control. Although they later split from Sanger over charges of insufficient support, Goldman and Reitman distributed copies of Sanger's pamphlet *Family Limitation* (along with a similar essay of Reitman's). In 1915 Goldman conducted a nationwide speaking tour in part to raise awareness about contraception options. Although the nation's attitude toward the topic seemed to be liberalizing, Goldman was arrested in February 1916 and charged with violation of the Comstock Law. Refusing to pay a \$100 fine, she spent two weeks in a prison workhouse, which she saw as an "opportunity" to reconnect with those rejected by society.^[90]

World War I

Although US President Woodrow Wilson was re-elected in 1916 under the slogan "He kept us out of the war", at the start of his second term he decided that Germany's continued deployment of unrestricted submarine warfare was sufficient cause for the US to enter World War I. Shortly afterward, Congress passed the Selective Service Act of 1917, which required all males aged 21–30 to register for military conscription. Goldman saw the decision as an exercise in militarist aggression, driven by capitalism. She declared in *Mother Earth* her intent to resist conscription, and to oppose US involvement in the war.^[91]

To this end, she and Berkman organized the No Conscription League of New York, which proclaimed: "We oppose conscription because we are internationalists, antimilitarists, and opposed to all wars waged by capitalistic governments."^[92] The group became a vanguard for anti-draft activism, and chapters began to appear in other cities. When police began raiding the group's public events to find young men who had not registered for the draft, however, Goldman and others focused their efforts on spreading pamphlets and other written work.^[93] In the midst of the nation's patriotic fervor, many elements of the political left refused to support the League's efforts. The Women's Peace Party, for example, ceased its opposition to the war once the US entered it. The Socialist Party of America took an official stance against US involvement, but supported Wilson in most of his activities.^[94]

On June 15, 1917, Goldman and Berkman were arrested during a raid of their offices which yielded "a wagon load of anarchist records and propaganda" for the authorities.^[95] *The New York Times* reported that Goldman asked to change into a more appropriate outfit, and emerged in a gown of "royal purple".^[95] ^[96] The pair were charged with conspiracy to "induce persons not to register"^[97] under the newly enacted Espionage Act,^[98] and were held on US\$25,000 bail each.

Defending herself and Berkman during their trial, Goldman invoked the First Amendment, asking how the government could claim to fight for democracy abroad while suppressing free speech at home:^[99]

We say that if America has entered the war to make the world safe for democracy, she must first make democracy safe in America. How else is the world to take America seriously, when democracy at home is daily being outraged, free speech suppressed, peaceable assemblies broken up by overbearing and brutal gangsters in uniform; when free press is curtailed and every independent opinion gagged? Verily, poor as we are in democracy, how can we give of it to the world?

The jury saw it differently, and found them guilty; Judge Julius Marshuetz Mayer imposed the maximum sentence two years' imprisonment, a \$10,000 fine each, and the possibility of deportation after their release from prison. As she was transported to Missouri State Penitentiary (now Jefferson City Correctional Center), Goldman wrote to a friend: "Two years imprisonment for having made an uncompromising stand for one's ideal. Why that is a small price."^[100]

In prison she was assigned once again to work as a seamstress, under the eye of a "miserable gutter-snipe of a twenty-one-year-old boy paid to get results".^[101] She met the socialist Kate Richards O'Hare, who had also been imprisoned under the Espionage Act. Although they differed on political strategy—Kate O'Hare believed in voting to achieve state power—the two women came together to agitate for better conditions among prisoners.^[102] Goldman also met and became friends with Gabriella Segata Antolini, an anarchist and follower of Luigi Galleani. Antolini had been arrested transporting a satchel filled with dynamite on a Chicago-bound train. She had refused to cooperate with authorities, and was sent to prison for fourteen months. Working together to make life better for the other inmates, the three women became known as "The Trinity". Goldman was released on September 27, 1919.^[103]



Goldman was imprisoned for two years after opposing conscription in the US during World War I.

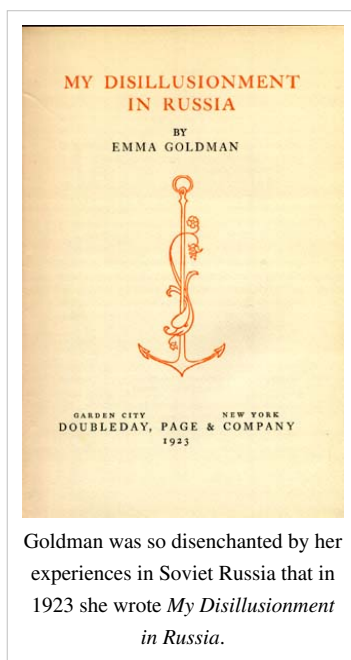
Deportation

Goldman and Berkman were released during America's Red Scare of 1919–20 when public anxiety about wartime pro-German activities had morphed into an exaggerated fear of Bolshevism and the prospect of an imminent radical revolution. Attorney General Alexander Mitchell Palmer and J. Edgar Hoover, head of the U.S. Department of Justice's General Intelligence Division, were intent on using the Anarchist Exclusion Act of 1918 to deport any non-citizens they could identify as advocates of anarchy or revolution. "Emma Goldman and Alexander Berkman," Hoover wrote while they were in prison, "are, beyond doubt, two of the most dangerous anarchists in this country and return to the community will result in undue harm."^[104]

At her deportation hearing on October 27, she refused to answer questions about her beliefs on the grounds that her American citizenship invalidated any attempt to deport her under the Anarchist Exclusion Act, which could be enforced only against non-citizens of the U.S. She presented a written statement instead: "Today so-called aliens are deported. Tomorrow native Americans will be banished. Already some patrioteers are suggesting that native American sons to whom democracy is a sacred ideal should be exiled."^[105] Louis Post at the Department of Labor, which had ultimately authority over deportation decisions, determined that the revocation of her husband's American citizenship in 1908 had revoked hers as well. After initially promising a court fight,^[106] she decided not appeal his ruling.^[107]

The Labor Department included Goldman and Berkman among 249 aliens it deported en masse, mostly people with only vague associations with radical groups who had been swept up in government raids in November.^[108] *Buford*, a ship the press nicknamed the "Soviet Ark," sailed from New York on December 21. Some 58 enlisted men and four officers provided security on the journey and pistols were distributed to the crew.^[109] ^[110] Most of the press approved enthusiastically. The Cleveland *Plain Dealer* wrote: "It is hoped and expected that other vessels, larger, more commodious, carrying similar cargoes, will follow in her wake."^[111] The ship landed her charges in Hanko, Finland on Saturday, January 17, 1920.^[112] Upon arrival in Finland, authorities there conducted the deportees to the Russian frontier under a flag of truce.^[113] ^[114]

Russia



Goldman initially viewed the Bolshevik revolution in a positive light. She wrote in *Mother Earth* that despite its dependence on Communist government, it represented "the most fundamental, far-reaching and all-embracing principles of human freedom and of economic well-being".^[115] By the time she neared Europe, however, she expressed fears about what was to come. She was worried about the ongoing Russian Civil War and the possibility of being seized by anti-Bolshevik forces. The state, anti-capitalist though it was, also posed a threat. "I could never in my life work within the confines of the State," she wrote to her niece, "Bolshevist or otherwise."^[116]

She quickly discovered that her fears were justified. Days after returning to Petrograd (Saint Petersburg), she was shocked to hear a party official refer to free speech as a "bourgeois superstition".^[117] As she and Berkman traveled around the country, they found repression, mismanagement, and corruption instead of the equality and worker empowerment they had dreamed of. Those who questioned the government were demonized as counter-revolutionaries, and workers labored under severe conditions. They met with Vladimir Lenin, who assured them that government suppression of press liberties was justified. He told

them: "There can be no free speech in a revolutionary period."^[118] Berkman was more willing to forgive the government's actions in the name of "historical necessity", but he eventually joined Goldman in opposing the Soviet

state's authority.^[119]

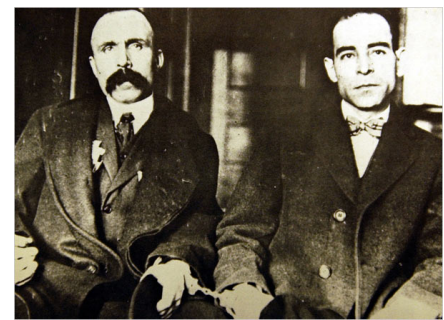
In March 1921, strikes erupted in Petrograd when workers took to the streets demanding better food rations and more union autonomy. Goldman and Berkman felt a responsibility to support the strikers, stating: "To remain silent now is impossible, even criminal."^[120] The unrest spread to the port town of Kronstadt, where a military response was ordered. In the fighting that ensued, approximately 1,000 rebelling sailors and soldiers were killed and two thousand more were arrested. In the wake of these events, Goldman and Berkman decided there was no future in the country for them. "More and more", she wrote, "we have come to the conclusion that we can do nothing here. And as we can not keep up a life of inactivity much longer we have decided to leave."^[121]

In December 1921, they left the country and went to the Latvian capital city of Riga. The US commissioner in that city wired officials in Washington DC, who began requesting information from other governments about the couple's activities. After a short trip to Stockholm, they moved to Berlin for several years; during this time she agreed to write a series of articles about her time in Russia for Joseph Pulitzer's newspaper, the *New York World*. These were later collected and published in book form as *My Disillusionment in Russia* (1923) and *My Further Disillusionment in Russia* (1924). The titles of these books were added by the publishers to be scintillating and Goldman protested, albeit in vain.^[122]

England, Canada, and France

Goldman found it difficult to acclimate to the German leftist community. Communists despised her outspokenness about Soviet repression; liberals derided her radicalism. While Berkman remained in Berlin helping Russian exiles, she moved to London in September 1924. Upon her arrival, the novelist Rebecca West arranged a reception dinner for her, attended by philosopher Bertrand Russell, novelist H. G. Wells, and more than two hundred others. When she spoke of her dissatisfaction with the Soviet government, the audience was shocked. Some left the gathering; others berated her for prematurely criticizing the Communist experiment.^[123] Later, in a letter, Russell declined to support her efforts at systemic change in the Soviet Union and ridiculed her anarchist idealism.^[124]

In 1925, the spectre of deportation loomed again, but a Scottish anarchist named James Colton offered to marry her and provide British citizenship. Although they were only distant acquaintances, she accepted and they were married on June 27, 1925. Her new status gave her peace of mind, and allowed her to travel to France and Canada.^[125] Life in London was stressful for Goldman; she wrote to Berkman: "I am awfully tired and so lonely and heartsick. It is a dreadful feeling to come back here from lectures and find not a kindred soul, no one who cares whether one is dead or alive."^[126] She worked on analytical studies of drama, expanding on the work she had published in 1914. But the audiences were "awful" and she never finished her second book on the subject.^[127]



The 1927 executions of Italian anarchists Nicola Sacco (right) and Bartolomeo Vanzetti were troubling for Goldman, living alone in Canada at the time.

Goldman traveled to Canada in 1927, just in time to receive news of the impending executions of Italian anarchists Nicola Sacco and Bartolomeo Vanzetti in Boston. Angered by the many irregularities of the case, she saw it as another travesty of justice in the US. She longed to join the mass demonstrations in Boston; memories of the Haymarket affair overwhelmed her, compounded by her isolation. "Then," she wrote, "I had my life before me to take up the cause for those killed. Now I have nothing."^[128] ^[129]

In 1928, she began writing her autobiography, with the support of a group of admirers, including journalist H. L. Mencken, poet Edna St. Vincent Millay, novelist Theodore Dreiser and art collector Peggy Guggenheim, who raised \$4,000 for her.^[130] She secured a cottage in the French coastal city of Saint-Tropez and spent two years recounting her life. Berkman offered sharply critical feedback, which she eventually incorporated at the price of a strain on their

relationship.^[131] Goldman intended the book, *Living My Life*, as a single volume for a price the working class could afford (she urged no more than \$5.00); her publisher Alfred A. Knopf, however, released it as two volumes sold together for \$7.50. Goldman was furious, but unable to force a change. Due in large part to the Great Depression, sales were sluggish despite keen interest from libraries around the US.^[132] Critical reviews were generally enthusiastic; *The New York Times*, *The New Yorker*, and *Saturday Review of Literature* all listed it as one of the year's top non-fiction books.^[133]

In 1933, Goldman received permission to lecture in the United States under the condition that she speak only about drama and her autobiography—but not current political events. She returned to New York on February 2, 1934 to generally positive press coverage—except from Communist publications. Soon she was surrounded by admirers and friends, besieged with invitations to talks and interviews. Her visa expired in May, and she went to Toronto in order to file another request to visit the US. However, this second attempt was denied. She stayed in Canada, writing articles for US publications.^[134]

In February and March 1936, Berkman underwent a pair of prostate gland operations. Recuperating in Nice and cared for by his companion, Emmy Eckstein, he missed Goldman's sixty-seventh birthday in Saint-Tropez in June. She wrote in sadness, but he never read the letter; she received a call in the middle of the night that Berkman was in great distress. She left for Nice immediately but when she arrived that morning, Goldman found that he had shot himself and was in a nearly comatose paralysis. He died the next day.^[135]

Spanish Civil War

In July 1936, the Spanish Civil War started after an attempted *coup d'état* by parts of the Spanish Army against the government of the Second Spanish Republic. At the same time, the Spanish anarchists, fighting against the Nationalist forces, started an anarchist revolution. Goldman was invited to Barcelona and in an instant, as she wrote to her niece, "the crushing weight that was pressing down on my heart since Sasha's death left me as by magic".^[136] She was welcomed by the Confederación Nacional del Trabajo (CNT) and Federación Anarquista Ibérica (FAI) organizations, and for the first time in her life lived in a community run by and for anarchists, according to true anarchist principles. "In all my life", she wrote later, "I have not met with such warm hospitality, comradeship and solidarity."^[137] After touring a series of collectives in the province of Huesca, she told a group of workers: "Your revolution will destroy forever [the notion] that anarchism stands for chaos."^[138] She began editing the weekly *CNT-FAI Information Bulletin* and responded to English-language mail.^[139]



Goldman edited the English-language *Bulletin* of the Anarcho-syndicalist organizations Confederación Nacional del Trabajo (CNT) and Federación Anarquista Ibérica (FAI) during the Spanish Civil War.

Goldman began to worry about the future of Spain's anarchism when the CNT-FAI joined a coalition government in 1937—against the core anarchist principle of abstaining from state structures—and, more distressingly, made repeated concessions to Communist forces in the name of uniting against fascism. She wrote that cooperating with Communists in Spain was "a denial of our comrades in Stalin's concentration camps".^[140] Russia, meanwhile, refused to send weapons to anarchist forces, and disinformation campaigns were being waged against the anarchists across Europe and the US. Her faith in the movement unshaken, Goldman returned to London as an official representative of the CNT-FAI.^[141]

Delivering lectures and giving interviews, Goldman enthusiastically supported the Spanish anarcho-syndicalists. She wrote regularly for *Spain and the World*, a biweekly newspaper focusing on the civil war. In May 1937, however, Communist-led forces attacked anarchist strongholds and broke up agrarian collectives. Newspapers in England and elsewhere accepted the

timeline of events offered by the Second Spanish Republic at face value. British journalist George Orwell, present for the crackdown, wrote: "[T]he accounts of the Barcelona riots in May ... beat everything I have ever seen for lying."^[142]

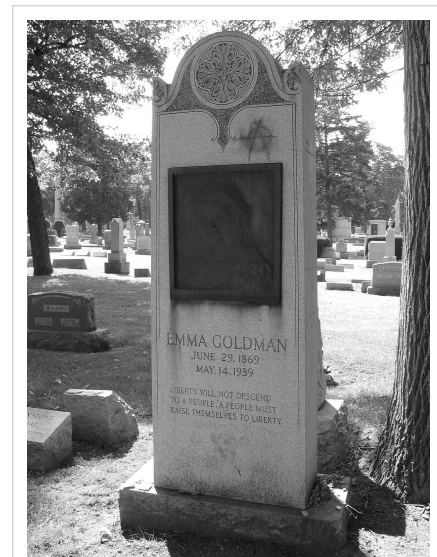
Goldman returned to Spain in September, but the CNT-FAI appeared to her like people "in a burning house". Worse, anarchists and other radicals around the world refused to support their cause.^[143] The Nationalist forces declared victory in Spain just before she returned to London. Frustrated by England's repressive atmosphere—which she called "more fascist than the fascists"^[144]—she returned to Canada in 1939. Her service to the anarchist cause in Spain was not forgotten, however. On her seventieth birthday, the former Secretary-General of the CNT-FAI, Mariano Vázquez, sent a message to her from Paris, praising her for her contributions and naming her as "our spiritual mother". She called it "the most beautiful tribute I have ever received".^[145]

Final years

As the events preceding World War II began to unfold in Europe, Goldman reiterated her opposition to wars waged by governments. "[M]uch as I loathe Hitler, Mussolini, Stalin and Franco," she wrote to a friend, "I would not support a war against them and for the democracies which, in the last analysis, are only Fascist in disguise."^[146] She felt that England and France had missed their opportunity to oppose fascism, and that the coming war would only result in "a new form of madness in the world".^[146] This position was vastly unpopular, as Hitler's attacks on Jewish communities reverberated throughout the Jewish diaspora.

Death

On Saturday, February 17, 1940, Goldman suffered a debilitating stroke. She became paralyzed on her right side, and although her hearing was unaffected, she could not speak. As one friend described it: "Just to think that here was Emma, the greatest orator in America, unable to utter one word."^[147] For three months she improved slightly, receiving visitors and on one occasion gesturing to her address book to signal that a friend might find friendly contacts during a trip to Mexico. She suffered another stroke on May 8, however, and on May 14 she died in Toronto, Canada, aged 70.^[148] ^[149] The US Immigration and Naturalization Service allowed her body to be brought back to the United States. She was buried in German Waldheim Cemetery (now named Forest Home Cemetery) in Forest Park, Illinois, a western suburb of Chicago, among the graves of other labor and social activists including those executed after the Haymarket affair.^[150] The bas relief on her grave marker was created by sculptor Jo Davidson.



Goldman's grave in Illinois' Forest Home Cemetery, near those of the anarchists executed for the Haymarket affair. The dates on the stone are incorrect.

Philosophy

Goldman spoke and wrote extensively on a wide variety of issues. While she rejected orthodoxy and fundamentalist thinking, she was an important contributor to several fields of modern political philosophy. She was influenced by many diverse thinkers and writers, including Mikhail Bakunin, Henry David Thoreau, Peter Kropotkin, Ralph Waldo Emerson, Nikolai Chernyshevsky, and Mary Wollstonecraft. Another philosopher who influenced Goldman was Friedrich Nietzsche. In her autobiography, she wrote: "Nietzsche was not a social theorist, but a poet, a rebel, and innovator. His aristocracy was neither of birth nor of purse; it was the spirit. In that respect Nietzsche was an anarchist, and all true anarchists were aristocrats."^[151]

Anarchism

Anarchism was central to Goldman's view of the world and she is today considered one of the most important figures in the history of anarchism. First drawn to it during the persecution of anarchists after the 1886 Haymarket affair, she wrote and spoke regularly on behalf of anarchism. In the title essay of her book *Anarchism and Other Essays*, she wrote:

Anarchism, then, really stands for the liberation of the human mind from the dominion of religion; the liberation of the human body from the dominion of property; liberation from the shackles and restraint of government. Anarchism stands for a social order based on the free grouping of individuals for the purpose of producing real social wealth; an order that will guarantee to every human being free access to the earth and full enjoyment of the necessities of life, according to individual desires, tastes, and inclinations.^[152]

Goldman's anarchism was intensely personal. She believed it was necessary for anarchist thinkers to live their beliefs, demonstrating their convictions with every action and word. "I don't care if a man's theory for tomorrow is correct," she once wrote. "I care if his spirit of today is correct."^[153] Anarchism and free association were to her logical responses to the confines of government control and capitalism. "It seems to me that *these* are the new forms of life," she wrote, "and that they will take the place of the old, not by preaching or voting, but by living them."^[153]

At the same time, she believed that the movement on behalf of human liberty must be staffed by liberated humans. While dancing among fellow anarchists one evening, she was chided by an associate for her carefree demeanor. In her autobiography, Goldman wrote:

I told him to mind his own business, I was tired of having the Cause constantly thrown in my face. I did not believe that a Cause which stood for a beautiful ideal, for anarchism, for release and freedom from conventions and prejudice, should demand denial of life and joy. I insisted that our Cause could not expect me to behave as a nun and that the movement should not be turned into a cloister. If it meant that, I did not want it. "I want freedom, the right to self-expression, everybody's right to beautiful, radiant things."^[154]

Capitalism

Goldman believed that the economic system of capitalism was inimical to human liberty. "The only demand that property recognizes," she wrote in *Anarchism and Other Essays*, "is its own gluttonous appetite for greater wealth, because wealth means power; the power to subdue, to crush, to exploit, the power to enslave, to outrage, to degrade."^[155] She also argued that capitalism dehumanized workers, "turning the producer into a mere particle of a machine, with less will and decision than his master of steel and iron."^[155]

Tactics

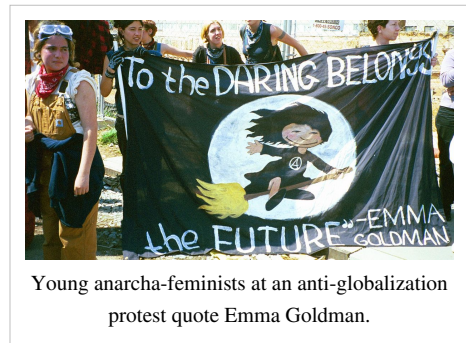
Among the tactics that Goldman endorsed was targeted violence. Early in her career Goldman believed that the use of violence, while distasteful, could be effective in achieving a greater good. She advocated propaganda of the deed—*attentat*, or violence carried out to encourage the masses to revolt. She supported her partner Alexander Berkman's attempt to kill industrialist Henry Clay Frick, and even begged him to allow her to participate.^[156] She believed that Frick's actions during the Homestead strike were reprehensible and that his murder would produce a positive result for working people. "Yes," she wrote later in her autobiography, "the end in this case justified the means."^[156] While she never gave explicit approval of Leon Czolgosz's assassination of U.S. President William McKinley, she defended his ideals and believed actions like his were a natural consequence of repressive institutions. As she wrote in "The Psychology of Political Violence": "the accumulated forces in our social and economic life, culminating in an act of violence, are similar to the terrors of the atmosphere, manifested in storm and lightning."^[157]

Her experiences in Russia led her to reassess her earlier belief that revolutionary ends justified violent means. The repression and authoritarian control of the Soviet Union caused a radical shift in her perspective. Indeed, by 1923 she had nearly reversed her position. In the afterword to *My Disillusionment in Russia*, she wrote: "There is no greater fallacy than the belief that aims and purposes are one thing, while methods and tactics are another.... The means employed become, through individual habit and social practice, part and parcel of the final purpose...."^[158]

Nevertheless, she viewed the state as essentially and inevitably a tool of control and domination. As a result, Goldman believed that voting was useless at best and dangerous at worst. Voting, she wrote, provided an illusion of participation while masking the true structures of decision-making. Instead, Goldman advocated targeted resistance in the form of strikes, protests, and "direct action against the invasive, meddlesome authority of our moral code".^[159] She maintained an anti-voting position even when many anarcho-syndicalists in 1930s Spain voted for the formation of a liberal republic. Goldman wrote that any power anarchists wielded as a voting bloc should instead be used to strike across the country.^[160] She disagreed with the movement for women's suffrage, which demanded the right of women to vote. In her essay "Woman Suffrage", she ridicules the idea that women's involvement would infuse the democratic state with a more just orientation: "As if women have not sold their votes, as if women politicians cannot be bought!"^[161] She agreed with the suffragists' assertion that women are equal to men, but disagreed that their participation alone would make the state more just. "To assume, therefore, that she would succeed in purifying something which is not susceptible of purification, is to credit her with supernatural powers."^[162]

Feminism

Although she was hostile to the suffragist goals of first-wave feminism, Goldman advocated passionately for the rights of women, and is today heralded as a founder of anarcho-feminism, which challenges patriarchy as a hierarchy to be resisted alongside state power and class divisions.^[163] In 1897, she wrote: "I demand the independence of woman, her right to support herself; to live for herself; to love whomever she pleases, or as many as she pleases. I demand freedom for both sexes, freedom of action, freedom in love and freedom in motherhood."^[164]



Young anarcho-feminists at an anti-globalization protest quote Emma Goldman.

A nurse by training, she was an early advocate for educating women concerning contraception. Like many contemporary feminists, she saw abortion as a tragic consequence of social conditions, and birth control as a positive alternative. Goldman was also an advocate of free love, and a strong critic of marriage. She saw early feminists as confined in their scope and bounded by social forces of Puritanism and capitalism. She wrote: "We are in need of unhampered growth out of old traditions and habits. The movement for women's emancipation has so far made but the first step in that direction."^[165] ^[166]

Free speech

As an anarchist, Goldman championed numerous human rights causes, particularly the issue of free speech. Widely persecuted for her advocacy of anarchism and opposition to World War I, Goldman was active in the early 20th century free speech movement, seeing freedom of expression as a fundamental necessity for achieving social change.^[167] ^[168] ^[169] ^[170] Her outspoken championship of her ideals, in the face of persistent arrests, inspired Roger Baldwin, one of the founders of the American Civil Liberties Union.^[171]

Prisons

Another issue that Goldman frequently addressed was criminal justice. She was a passionate critic of the prison system and viewed crime as a natural outgrowth of an unjust economic system. In her essay "Prisons: A Social Crime and Failure", she quoted liberally from the nineteenth-century authors Fyodor Dostoevsky and Oscar Wilde, and wrote: "Year after year the gates of prison hells return to the world an emaciated, deformed, will-less, shipwrecked crew of humanity, with the Cain mark on their foreheads, their hopes crushed, all their natural inclinations thwarted. With nothing but hunger and inhumanity to greet them, these victims soon sink back into crime as the only possibility of existence."^[172]

Homosexuality

Goldman was also an outspoken critic of prejudice against homosexuals. Her belief that social liberation should extend to gay men and lesbians was virtually unheard of at the time, even among anarchists.^[173] As Magnus Hirschfeld wrote, "she was the first and only woman, indeed the first and only American, to take up the defense of homosexual love before the general public."^[174] In numerous speeches and letters, she defended the right of gay men and lesbians to love as they pleased and condemned the fear and stigma associated with homosexuality. As Goldman wrote in a letter to Hirschfeld, "It is a tragedy, I feel, that people of a different sexual type are caught in a world which shows so little understanding for homosexuals and is so crassly indifferent to the various gradations and variations of gender and their great significance in life."^[174]

Atheism

A committed atheist, Goldman viewed religion as another instrument of control and domination. Her essay "The Philosophy of Atheism" quoted Bakunin at length on the subject and added:

Consciously or unconsciously, most theists see in gods and devils, heaven and hell, reward and punishment, a whip to lash the people into obedience, meekness and contentment.... The philosophy of Atheism expresses the expansion and growth of the human mind. The philosophy of theism, if we can call it a philosophy, is static and fixed.^[175]

In essays like "The Hypocrisy of Puritanism" and a speech entitled "The Failure of Christianity", Goldman made more than a few enemies among religious communities by attacking their moralistic attitudes and efforts to control human behavior. She blamed Christianity for "the perpetuation of a slave society", arguing that it dictated individuals' actions on Earth and offered poor people a false promise of a plentiful future in heaven.^[176] She was also critical of Zionism, which she saw as another failed experiment in state control.^[177]

Legacy

Goldman was well-known during her life, described as—among other things—"the most dangerous woman in America".^[178] After her death and through the middle part of the 20th century, her fame faded. Scholars and historians of anarchism viewed her as a great speaker and activist, but did not regard her as a philosophical or theoretical thinker on par with, for instance, Kropotkin.^[179]



Goldman's image, often accompanying a popular paraphrase of her ideas—"If I can't dance, I don't want to be in your revolution"—has been reproduced on countless walls, garments, stickers, and posters as an icon of freedom.

In 1970, Dover Press reissued Goldman's biography, *Living My Life*, and in 1972, feminist writer Alix Kates Shulman issued a collection of Goldman's writing and speeches, *Red Emma Speaks*. These works brought Goldman's life and writings to a larger audience, and she was in particular lionized by the women's movement of the late twentieth century. In 1973, Shulman was asked by a printer friend for a quotation by Goldman for use on a t-shirt. She sent him the selection from *Living My Life* about "the right to self-expression, everybody's right to beautiful, radiant things"; the printer created a paraphrase that has become one of Goldman's most famous quotations, even though she herself probably never said or wrote it: "If I can't dance I don't want to be in your revolution."^[180] Variations of this saying have appeared on thousands of t-shirts, buttons, posters, bumper stickers, coffee mugs, hats, and other items.^[181] In *Living My Life*, Goldman recounts being admonished for dancing, "that it did not behoove an agitator to dance." She further wrote "I did not believe that a Cause which stood for a beautiful ideal, for anarchism, for release and freedom from conventions and prejudice, should demand the denial of life and joy. I insisted that our Cause could not expect me to become a nun and that the movement should not be turned into a cloister. If it meant that, I did not want it."^[181]

The women's movement of the 1970s that "rediscovered" Goldman was accompanied by a resurgent anarchist movement, beginning in the late 1960s, which also reinvigorated scholarly attention to earlier anarchists. The growth of feminism also initiated some reevaluation of Goldman's philosophical work, with scholars pointing out the significance of Goldman's contributions to anarchist thought in her time. Goldman's belief in the value of aesthetics, for example, can be seen in the later influences of anarchism and the arts. Similarly, Goldman is now given credit for significantly influencing and broadening the scope of activism on issues of sexual liberty, reproductive rights, and freedom of expression.^[182]

Goldman has been depicted in numerous works of fiction over the years, perhaps most notably by Maureen Stapleton, who won an Academy Award for her role as Goldman in Warren Beatty's 1981 film *Reds*. Goldman has also been a character in two Broadway musicals, *Ragtime* and *Assassins*. Plays depicting Goldman's life include Howard Zinn's play, *Emma*;^[183] Martin Duberman's *Mother Earth* (1991);^[184] Jessica Litwak's *Emma Goldman: Love, Anarchy, and Other Affairs* (Goldman's relationship with Berkman and her arrest in connection with McKinley's assassination); Lynn Rogoff's *Love Ben, Love Emma* (Goldman's relationship with Reitman);^[185] and Carol Bolt's *Red Emma*.^[186] Ethel Mannin's 1941 novel *Red Rose* is also based on Goldman's life.^[187]

Goldman has been honored by a number of organizations named in her memory. **The Emma Goldman Clinic**, a women's health center located in Iowa City, Iowa selected Goldman as a namesake "in recognition of her challenging spirit."^[188] Red Emma's Bookstore Coffeehouse, an infoshop in Baltimore, Maryland adopted her name out of their belief "in the ideas and ideals that she fought for her entire life: free speech, sexual and racial equality and independence, the right to organize in our jobs and in our own lives, ideas and ideals that we continue to fight for, even today".^[189]

Works

Goldman was a prolific writer, penning countless pamphlets and articles on a diverse range of subjects. She authored six books, including an autobiography, *Living My Life*, and a biography of fellow anarchist Voltairine de Cleyre.^[190]

Books written by Emma Goldman

- *Anarchism and Other Essays*. New York: Mother Earth Publishing Association, 1910.
- *The Social Significance of the Modern Drama*. Boston: Gorham Press, 1914.
- *My Disillusionment in Russia*. Garden City, New York: Doubleday, Page and Co., 1923.
- *My Further Disillusionment in Russia*. Garden City, New York: Doubleday, Page and Co., 1924.
- *Living My Life*. New York: Knopf, 1931.

Edited collections

- *Red Emma Speaks: Selected Writings and Speeches*. New York: Random House, 1972. ISBN 0-394-47095-8
- *Emma Goldman: A Documentary History Of The American Years, Volume 1 – Made for America, 1890–1901*. Berkeley: University of California Press, 2003. ISBN 0-520-08670-8.
- *Emma Goldman: A Documentary History Of The American Years, Volume 2 – Making Speech Free, 1902–1909*. Berkeley: University of California Press, 2004. ISBN 0-520-22569-4.

Related topics

- List of people from Rochester, New York
- List of political theorists
- List of Lithuanians
- List of feminists
- List of North European Jews
- List of organizers
- List of people from Toronto
- List of people from Saint Petersburg
- List of female philosophers
- List of women writers
- List of Jewish American activists

Notes

- [1] University of Illinois at Chicago Biography of Emma Goldman (<http://www.uic.edu/depts/lib/specialcoll/services/rjd/findingaids/EGoldmanb.html>). UIC Library Emma Goldman Collection. Retrieved on December 13, 2008.
- [2] Streitmatter, Rodger (2001). *Voices of Revolution: The Dissident Press in America*. New York: Columbia University Press. pp. 122–134. ISBN 0-231-12249-7.
- [3] Goldman, *Living*, p. 24.
- [4] Goldman, *Living*, p. 447.
- [5] Drinnon, *Rebel*, p. 5.
- [6] The order of birth is unclear; Wexler (in *Intimate*, p. 13) notes that although Goldman writes of herself as her mother's fourth child, her brother Louis (who died at the age of six) was probably born after her.
- [7] Chalberg, p. 13.
- [8] Drinnon, *Rebel*, p. 12.
- [9] Goldman, *Living*, p. 11.
- [10] Wexler, *Intimate*, p. 12.
- [11] Wexler, *Intimate*, pp. 13–14.
- [12] Goldman, *Living*, p. 20.
- [13] Goldman, *Living*, p. 28.
- [14] Drinnon, *Rebel*, pp. 6–7.

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- [15] Chalberg, p. 15.
- [16] Goldman, *Living*, p. 12.
- [17] Wexler, *Intimate*, pp. 23–26.
- [18] Chalberg, p. 16.
- [19] Goldman, *Living*, p. 22.
- [20] Falk, *Love*, p. 14.
- [21] Goldman, *Living*, p. 23.
- [22] Wexler, *Intimate*, p. 27.
- [23] Wexler, *Intimate*, pp. 30–31.
- [24] Falk, *Love*, pp. 15–16.
- [25] Drinnon, *Rebel*, pp. 15–17.
- [26] Chalberg, p. 27.
- [27] Chalberg, pp. 27–28.
- [28] Goldman, *Living*, p. 40.
- [29] Goldman, *Living*, p. 51.
- [30] Goldman, *Living*, p. 52.
- [31] Goldman, *Living*, p. 54.
- [32] Wexler, *Intimate*, p. 53.
- [33] Wexler, *Intimate*, p. 57.
- [34] Wexler, *Intimate*, pp. 57–58.
- [35] Wexler, *Intimate*, pp. 61–62.
- [36] Quoted in Wexler, *Intimate*, p. 63.
- [37] Wexler, *Intimate*, pp. 63–65.
- [38] Goldman, *Living*, p. 91.
- [39] Drinnon, *Rebel*, p. 45.
- [40] Chalberg, pp. 42–43; Falk, *Love*, p. 25; Wexler, *Intimate*, p. 65.
- [41] "Alexander Berkman, the Anarchist, to Be Deported; Case of Emma Goldman Now Up for Decision" (<http://query.nytimes.com/gst/abstract.html?res=9D04EED71031E03ABC4E51DFB7678382609EDE&scp=2&sq=Alexander+Berkman+convicted+murder&st=p>). *The New York Times*. November 26, 1919. .
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- [43] Wexler, *Intimate*, p. 65.
- [44] Wexler, *Intimate*, pp. 65–66.
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- [48] Quoted in Chalberg, p. 46.
- [49] Goldman, *Living*, p. 123.
- [50] Drinnon, *Rebel*, pp. 58–59.
- [51] Wexler, *Intimate*, p. 76.
- [52] Drinnon, *Rebel*, p. 27.
- [53] Nellie Bly, "Nelly Bly Again: She Interviews Emma Goldman and Other Anarchists" (<http://sunsite3.berkeley.edu/Goldman/Samples/bly.html>), *New York World*, September 17, 1893.
- [54] Drinnon, *Rebel*, p. 60.
- [55] Wexler, *Intimate*, p. 78.
- [56] Wexler, *Intimate*, pp. 78–79.
- [57] Wexler, *Intimate*, pp. 84–89.
- [58] Chalberg, pp. 65–66.
- [59] Drinnon, *Rebel*, p. 68.
- [60] Chalberg, p. 73.
- [61] Wexler, *Intimate*, p. 104.
- [62] Wexler, *Intimate*, pp. 103–104.
- [63] Goldman, *Living*, p. 300.
- [64] Quoted in Chalberg, p. 76.
- [65] Drinnon, *Rebel*, p. 74.
- [66] Chalberg, p. 78.
- [67] Falk, *The American Years*, p. 461.
- [68] Wexler, *Intimate*, pp. 106–112.
- [69] Quoted in Chalberg, p. 81.
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- [70] Goldman, *Living*, p. 318.
- [71] Wexler, *Intimate*, p. 115.
- [72] Falk, *Making Speech Free*, p. 557.
- [73] Chalberg, pp. 84–87.
- [74] Quoted in Chalberg, p. 87.
- [75] Goldman, *Living*, p. 377.
- [76] Chalberg, pp. 88–91.
- [77] Wexler, *Intimate*, pp. 121–130.
- [78] Goldman, *Living*, p. 384.
- [79] Chalberg, p. 94.
- [80] Drinnon, *Rebel*, pp. 97–98.
- [81] Quoted in Goldman, *Living*, p. 391.
- [82] Drinnon, *Rebel*, p. 98.
- [83] Chalberg, p. 97.
- [84] Wexler, *Intimate*, pp. 135–137.
- [85] Wexler, *Intimate*, p. 166.
- [86] Wexler, *Intimate*, p. 168.
- [87] Wexler, *Intimate*, pp. 140–147.
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- [89] Quoted in Wexler, *Intimate*, p. 210.
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- [93] Drinnon, *Rebel*, pp. 186–187.
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