

Episode:#15

POETRY OF LIBERATION

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TRT	Audio
01:00:00	A/CPB ANNOUNCER
01.00.02.04	POETRY READING: <i>The next super hero will be a sister. This will be a sister who can fly above the chains of ignorance and whip out the tongue lashing of a lifetime...</i>
01.00.28.14	NARRATOR: BEGINNING IN THE 1950'S POETS AND POETRY GAVE VOICE TO A GROWING COUNTER CULTURE MOVEMENT.
01.00.34.22	CRYSTAL WILLIAMS: For them liberation really is about liberating the mind, liberating the form, liberating the art.
01.00.41.06	NARRATOR: WRITING FROM THE FRINGES OF AMERICA, POETS CRIED OUT FOR LIBERATION, MAKING THEMSELVES VISIBLE TO THE LARGER CULTURE.
01.00.49.00	MICHAEL BIBBY: We want poems that will, you know, shoot bullets. We want poems like guns. Poems as weapons of cultural revolution.
01.01.31.14	CRYSTAL WILLIAMS: The Women's Movement, the Black Arts Movement, the Civil Rights Movement, and all those movements... there was a huge confluence of stuff going on in the 60s and 70s which, you know, kind of spit out people like Ginsberg and Baraka and Rich.
01.01.44.25	NARRATOR: THREE POETS OF LIBERATION WHO WOVE THEIR LIVES AND POLITICS THROUGH THEIR WRITINGS. IN THE LATE 20TH CENTURY EACH CAME INTO THEIR OWN DURING DIFFERENT ERAS. ALAN GINSBERG DURING THE 1950S, AMIRI BARAKA DURING THE 60S AND ADRIENNE RICH DURING THE 70S... A MOMENT THAT LAUNCHED EACH OF THEM ON A LIFE JOURNEY INTO THE LITERATURE OF LIBERATION. 1950S AMERICA LIVES IN THE POPULAR

	<p>IMAGINATION AS AN AGE OF CONFORMITY... MEDIA ENTERTAINMENT AND ADVERTISING PAINTED A WORLD OF WHITE MIDDLE CLASS FAMILIES CUT FROM THE MOLD OF TELEVISION'S "OZZIE AND HARRIET."</p> <p>BENEATH THE SMILING EXTERIOR, DISATISFACTION WITH CAPITALISM, RACISM, AND SEXISM, SLOWLY GAVE RISE TO DISSENT.</p>
01.02.44.06	<p>ROBERT STONE: This was the time when American prosperity was at its peak. It was the time that a lot of families for the first time ever got to live in houses that they owned. There was a lot of self-satisfaction. It was reaping the victory...</p>
01.03.06.19	<p>NARRATOR: THE SECOND WORLD WAR LEFT CAPITALIST AND COMMUNIST POWERS STARING EACH OTHER DOWN IN A COLD WAR.</p>
	<p>FILM CLIP: DUCK AND COVER</p>
01.03.19.10	<p>NARRATOR: FEAR OF NUCLEAR HOLOCAUST AND SUBVERSIVE ACTIVITIES FED AMERICAN PARANOIA.</p>
01.03.26.04	<p>MARIA DAMON: As the U.S. emerged as a super power after World War II, it became very concerned with stamping out political dissent.</p>
01.03.36.25	<p>1950'S FILM CLIP: <i>"Are you a member of the communist party?"</i></p>
01.03.38.20	<p>MARIA DAMON: ... and because there was so little political dissent allowed, a lot of the dissent had to take the form of "lifestyle" so that's why you get the Beatniks.</p>
01.03.52.16	<p>NARRATOR: COMING OF AGE DURING THE COLD WAR WAS ALLEN GINSBERG. THE YOUNG RADICAL WAS BORN IN 1926 TO JEWISH PARENTS IN NEWARK, NEW JERSEY. HIS MOTHER WAS A COMMUNIST, HIS FATHER A SOCIALIST. GINSBERG ATTENDED AND WAS EXPELLED FROM COLUMBIA UNIVERSITY... AND SOON CAME OUT AS A GAY MAN. HE BANDED WITH LIKE-MINDED WRITERS, INTELLECTUALS AND FREE SPIRITS LIKE JACK KEROUAC, WILLIAM S. BURROUGHS AND NEAL CASSADY ... CENTRAL FIGURES IN THE BEAT MOVEMENT.</p>

01.04.25.25	MARIA DAMON: The interesting thing about Ginsberg is his social location. He was Jewish, queer, and communist. That epitomizes a kind of, unholy triangle of everything that the United States was trying to stand against.
01.04.47.27	NARRATOR: ALLEN GINSBERG MOVED TO SAN FRANCISCO IN 1954 AND FELL IN WITH THE NORTH BEACH SCENE. AT A POETRY READING IN OCTOBER 1955, HE PERFORMED A NEW POEM CALLED HOWL. GINSBERG'S ROLLING, HYPNOTIC DELIVERY TRANSFIXED THE ROOM.
01.05.06.19	GINSBERG: <i>I saw the best minds of my generation destroyed by madness, starving hysterical naked, dragging themselves through the Negro streets at dawn looking for an angry fix,</i>
01.05.19.01	ANNE WALDMAN: It's almost like a sutra, you know, a religious sutra. "I am here as witness. I am going to tell you, this is what I need to say." There's an urgency about this communication.
01.05.29.18	MARIA DAMON: It's, ah...almost biblical, chant invoking the names of those who are nameless, they're anonymous, they're the street people, the...junkies, the unsung poets, people who meet either untimely deaths or who go mad, " <i>the best minds of my generation destroyed by madness.</i> "
01.05.53.19	NARRATOR: GINSBERG RAILED AGAINST WHAT HE SAW AS THE OPPRESSIVENESS OF AMERICAN CAPITALIST-CONFORMIST SOCIETY... COMPARING IT TO A BIBLICAL IDOL TO WHOM PEOPLE SACRIFICED THEIR CHILDREN.
01.06.04.20	GINSBERG: <i>Moloch! Moloch! Robot apartments! invisible suburbs! skeleton treasuries! blind capitals! demonic industries! spectral nations! invincible madhouses! granite cocks! monstrous bombs!</i>
01.06.27.10	MARIA DAMON: It's almost like language is a bodily fluid for him in that poem. It's just pouring out and it's pouring out. It's along with the blood and the semen and the tears and the mucous and all the stuff that goes with being a sort of a street person or a drug addict or a sort of, um,

	abject member of society.
01.05.51.22	MICHAEL BIBBY: What Ginsberg represents in that poem this...kind of hysteria, this sort of madness, is a kind of madness that is brought on by what he sees as the sort of dominance of Moloch, you know, this dominance of this sort of... satanic kind of worship for order and the military industrial complex type thing.
01.07.15.02	NARRATOR: FOR CONSERVATIVE AMERICA, GINSBERG WENT TOO FAR. AUTHORITIES ARRESTED AND TRIED PUBLISHER LAWRENCE FERLINGHETTI ON OBSCENITY CHARGES. THE CENSORS LOST. THE EXPERIENCE CONFIRMED GINSBERG'S BELIEF THAT THE POETIC WAS ALSO POLITICAL.
01.07.33.22	ROBERT STONE: He was certainly one of the people who was breaking the puritanical censorship that was in place in the 1940s and was broken down in the 1950s. He was certainly one of the pioneers.
01.07.47.18	NARRATOR: ROMANTIC POET AND PAINTER WILLIAM BLAKE, IMAGIST WILLIAM CARLOS WILLIAMS AND FREE VERSE POET WALT WHITMAN WERE IDENTIFIED BY GINSBERG AS THREE OF HIS MOST POWERFUL INFLUENCES.
01.08.30.17	MICHAEL BIBBY: He turns toward Whitman as really his ancestor, his...in a sense his lover and his father at the same time. He is his model of the great American poet.
01.08.14.26	MARIA DAMON: And you can see the way he patterns the way he looks even on Whitman with the beard and Everyman look, the sort of "hoboish" affect. So that's why <i>Supermarket in California</i> is so poignant and significant.
01.08.31.08	GINSBERG READER: <i>What thoughts I have of you tonight, Walt Whitman, for I walked down the sidestreets under the trees with a headache self-conscious looking at the full moon. In my hungry fatigue, and shopping for images, I went into the neon fruit supermarket, dreaming of your enumerations!</i>
01.08.50.25	NARRATOR: IN THE POEM, LIKE DANTE MEETING VIRGIL IN THE UNDERWORLD, GINSBERG MEETS THE GHOSTS OF THE GREAT GAY POETS OF THE PAST.

01.08.35.25	MICHAEL BIBBY: <i>What peaches and what penumbras. Whole families shopping at night, aisles full of husbands, wives in the avocados, babies in the tomatoes, and you, Garcia Lorca, what were you doing down by the watermelons.</i>
01.09.15.06	MICHAEL BIBBY: I mean it's fascinating because it's like after this...the almost "Dante-esque" kind of, you know, you know, quasi surrealist, psychedelic madness of <i>Howl</i> - to have this vision of life in the supermarket and there's Walt Whitman and Garcia Lorca, you know walking down the aisles of the supermarket. I mean it's just this beautiful moment of like loneliness and sort of, you know, empathy with the, you know, poet Whitman and...and it's very touching I think. It's a very beautiful poem in that sense.
01.09.48.27	NARRATOR: THE RADICAL POETS IN THE 1930S ADVOCATED REVOLUTIONARY IDEAS, POETS LIKE GINSBERG ACTUALLY BELIEVED THEIR WORDS IN THEMSELVES COULD CHANGE THE WORLD.
01.10.00.10	MICHAEL BIBBY: I think what is a famous example of this is Allen Ginsberg, you know, in front of The Pentagon trying to levitate The Pentagon, you know, believing that his words are going to do this and that, you know, his chanting, his poems will literally stop war.
01.10.14.19	ANNE WALDMAN: That sense of poet as a kind of arbitor, legislator, mediator, receiver, antennae, um, you know, reflector, and it's not just about the personal ownership of the idea, the image, the sound, the identity, but is somehow on the pulse of the time. And of course, Allen was able to do that.
01.10.38.25	NARRATOR: ALAN GINSBERG AND THE BEAT POETS RAILED AGAINST THE STATUS QUO AND REPRESSIVE SYSTEMS. HIS LIFESTYLE AND EXPERIMENTAL ENTHUSIASM HELPED PROVIDE THE ARTISTIC FRAMEWORK FOR REVOLUTIONARY LITERATURE AND PERFORMANCE.
01.10.53.26	PROTEST FILM CLIP: <i>We're going to walk on this racist power structure and we're going to say to the whole damn government: "Stick 'em up, this is a hold up. We've come for what's ours."</i>
1.11.03.05	NARRATOR: THE AFRICAN AMERICAN POET AND PLAYWRIGHT AMIRI BARAKA, TURNED UP THE

	VOLUME FOR PEOPLE OF COLOR.
01.11.10.16	BARAKA READER: <i>A Renegade behind the mask. And even the mask, a renegade disguise. Black skin and hanging lip.</i>
01.11.18.00	CRYSTAL WILLIAMS: If you read his work the amount of rage that kind of comes out of it is real in a way. I mean he's not prettying it up. He doesn't flower it up. He doesn't...you know, like that's what it is.
01.11.32.09	NARRATOR: AFRICAN AMERICAN POET AMIRI BARAKA WAS BORN EVERETT LEROI JONES IN NEWARK, NEW JERSEY. HE AND HIS WHITE WIFE, HETTIE, WERE FIXTURES AMONG THE BEAT POETS IN GREENWICH VILLAGE. BUT BARAKA LEFT THAT SCENE TO ADDRESS ISSUES OF RACE.
01.11.54.28	NARRATOR: AS THE 1960'S UNFOLDED, LEADERS IN THE STRUGGLE FOR CIVIL RIGHTS TOOK DIFFERENT PATHS. DR. MARTIN LUTHER KING, JR. EMBRACED A VOCAL BUT NON-VIOLENT APPROACH. KING CLAIMED THE MORAL HIGH GROUND CONFIDENT THAT ONCE INJUSTICE WAS EXPOSED, THE AMERICAN PUBLIC WOULD DO THE RIGHT THING. BLACK NATIONALISTS LIKE MALCOLM X CALLED FOR JUSTICE "BY ANY MEANS NECESSARY" TO CONFRONT A RACIST SOCIETY. THEY PREACHED THE DOCTRINE OF BLACK POWER AND EXPRESSED THEIR AFRICAN HERITAGE IN THEIR DRESS, LIFESTYLE AND PHILOSOPHY. LEROI JONES FAVORED A MILITANT RESPONSE AND COMMITTED HIMSELF TO POLITICAL ACTION.
01.12.38.18	BARAKA READER: <i>Lazy Frightened Thieving Very potent sexually Scars Generally inferior (but natural rhythms)</i> <i>His head is at the window. The only part that sings.</i>
01.12.53.24	NARRATOR: IN 1961, LEROI JONES TRAVELED TO COMMUNIST CUBA. WITNESSING CASTRO'S REVOLUTIONARY SOCIALIST EXPERIMENT WAS AN ARTISTIC TURNING POINT. JONES BEGAN

	TO REJECT WHITE POETIC FORMS IN FAVOR OF CREATING A POETRY BASED ON AFRICAN AMERICAN ORAL TRADITION.
01.13.13.04	CRYSTAL WILLIAMS: The trip to Cuba, was instrumental in his changing ideal about what art should be, right, that there were an enormous number of Latin American, um, artists down there and... they put...put him on the carpet essentially and said, what do you mean art isn't a political.... What do you mean you're not political.
01.13.35.10	MARIA DAMON: How can you just sit and write about your malaise and your angst. And he said, his first thought was, well, you know, I'm an artist. That's...what we do. But it planted a seed which then came to fruition when the Black Power Movement got underway and he threw himself very powerfully into that.
01.13.58.20	NARRATOR: OVER THE NEXT FEW YEARS, JONES' WORK BECAME MORE AND MORE CONFRONTATIONAL TO WHITE SOCIETY. IN 1964, JONES ESTABLISHED HIMSELF AS A PLAYWRIGHT WITH THE PRODUCTION OF <i>DUTCHMAN</i>.
01.14.11.11	MARIA DAMON: It's extremely charged and one of the things that's so powerful about it is that it is expressed in a heterosexual encounter that's laden with both all kinds of taboos but also all kinds of, um, attractions.
01.14.32.15	NARRATOR: IN <i>DUTCHMAN</i> THE BLACK CHARACTER CLAY IS A VICTIM OF THE WHITE WOMAN LULA. LULA CALLS HIM AN "UNCLE TOM" AFTER THE PASSIVE SLAVE IN HARRIET BEECHER STOWE'S ABOLITIONIST NOVEL <i>UNCLE TOM'S CABIN</i>.
01.14.46.01	BARAKA (JONES) READERS: Lula: <i>Screw yourself Uncle Tom. Thomas Woolly-head. There he is Uncle Tom... I mean, Uncle Thomas Woolly-Head. With old white matted mane. He hobbles on his wooden cane. Old Tom. Old Tom. Let the white man hump his ol' mama, and he jes' shuffle off in the woods and hide his gentle gray head.</i> Clay: <i>Lula! Lula! Lula.... You dumb bitch. Why don't you stop it?</i>
01.15.20.26	CRYSTAL WILLIAMS: Largely <i>Dutchman</i> and there are a couple of poems of his that really get to the heart of the fury of what it means to be a Black male in a culture that does not, value...you as an individual, precisely because you're a

	Black male.
01.15.42.21	<p>BARAKA (JONES) READER: Clay: <i>I'll rip your lousy breasts off! Let me be who I feel like being. Uncle Tom. Thomas. Whoever. It's none of your business. You don't know anything except what's there for you to see. An act. Lies. Device. Not the pure heart, the pumping black heart. You don't ever know that. And I sit here, in this buttoned-up suit, to keep myself from cutting all your throats.</i></p>
01.16.08.17	<p>MICHAEL BIBBY: And so that we reveal toward the end of the play that, you know, right, Clay really does have...murderess desires and Clay really would like to just murder White people. White people were...dying to have that exposed in black people, they believed that all black people are murderers and rapists and the exposure of that only confirms, you know, their belief. So once that gets confirmed then we have to kill 'em.</p>
01.16.31.14	<p>MARIA DAMON: I think another thing to keep in mind with <i>Dutchman</i> and with all of Jones' work is that he was participating in a global struggle of, in this case in the 60s, often nationalist struggles, anti-colonialist, anti-imperialist struggles by people of color against European colonial presence.</p>
01.17.01.27	<p>NARRATOR: FOLLOWING THE ASSASINATION OF MALCOLM X, LEROI JONES LEFT HIS WIFE AND CHILDREN, MOVED TO HARLEM, AND STARTED A BLACK ARTS REPERTORY THEATRE. HE DECLARED HIMSELF A BLACK CULTURAL NATIONALIST.</p> <p>THE HARLEM ARTS COMMUNITY OF THE 1960S BRISTLED WITH MILITANT FERVOR. THE BLACK ARTS MOVEMENT BECAME AN AESTHETIC EXPRESSION OF BLACK NATIONALISM.</p>
01.17.26.08	<p>CRYSTAL WILLIAMS: And so there's this huge resurgence of Black Art that is specifically meant to uplift folk, to document where people are, to deal with the anger that people were feeling.</p>
01.17.41.14	<p>NARRATOR: IN 1968 LEROI JONES BECAME A MUSLIM AND CHANGED HIS NAME TO AMIRI BARAKA. BARAKA'S BREAK WITH HIS PAST IS ECHOED IN HIS 1969 POEM, WILL THEY CRY WHEN YOU'RE GONE? YOU BET...</p>

01.17.56.09	<p>BARAKA (JONES) READER: <i>You leave dead friends in a desert. But they've deserted you, and them- selves, and are leaving themselves, in the foot paths of madmen and saints enough sense to get away from the dryness and uselessness of such relaxation, dying in the dry light, sand packed in their mouths eyes burning....</i></p>
01.18.18.01	<p>MICHAEL BIBBY: It's very much sort of a call almost...I would say to himself to say, you know, it's better to just make this break, you know, that white poetry, those sort of White world of, you know, the tradition of poetry is dead and it's time to move on. And I think that that was very political for him. I mean he was very much saying, you know, I'm identifying a particular kind of mode of expression, a way of thinking, a way of thinking about poetry as being associated with the oppressor and the oppressor here is "White".</p>
01.18.51.06	<p>NARRATOR: EVEN AS AFRICAN AMERICANS FOUGHT RACIAL OPPRESSION, WOMEN WERE FIGHTING THEIR OWN SOCIAL BATTLES.</p> <p>DURING WORLD WAR II, WOMEN HAD WORKED IN FACTORIES BUILDING AMERICA'S WAR MACHINE. IN THE DECADES THAT FOLLOWED, DEVOTION TO HOME AND FAMILY AND REJECTION OF CAREER BECAME SOCIETY'S IDEAL IMAGE FOR WOMEN. IN THE 1970S THE WOMEN'S MOVEMENT REGAINED LOST GROUND IN THE FIGHT FOR EQUAL RIGHTS. WRITERS AND ACTIVISTS LIKE BETTY FRIEDEN, BELLA ABZUG, AND GLORIA STEINEM SPOKE OUT AGAINST THE MARGINALIZATION OF WOMEN.</p> <p>FEMINIST POET ADRIENNE RICH INTEGRATED THE PERSONAL AND POLITICAL AS EVIDENT IN HER 1977 POEM <i>TRANSCENDENTAL ETUDE</i>.</p>
01.19.42.13	<p>RICH READER: ... <i>two women, eye to eye</i> <i>measuring each other's spirit, each other's</i> <i>limitless desire,</i> <i>a whole new poetry beginning here.</i></p>

01.19.53.09	<p>NARRATOR: BEFORE DEVOTING HER WORK TO THE WOMEN'S MOVEMENT, ADRIENNE RICH PROTESTED AGAINST THE WAR IN VIETNAM... THROUGH HER STRUGGLES FOR LIBERATION, RICH DEVELOPED A POETRY WHICH INTEGRATES ART, POLITICS AND IDENTITY.</p>
01.20.08.15	<p>MICHAEL BIBBY: For her and for many feminists of the 1960s one of those profound breaks that they're always trying to resist is that break between the public and...the personal, um, that the personal is the political, that, you know, you can't just sort of act as if who you sleep with and...who does the dishes and who takes care of the kid, ah, is just a private issue.</p>
01.20.32.02	<p>NARRATOR: IN THE MID 1950S RICH, THEN A PROMISING YOUNG POET, MARRIED AND GAVE BIRTH TO THREE CHILDREN IN FOUR YEARS... WHICH SHE LATER CALLED "A RADICALIZING EXPERIENCE". SUDDENLY SHE SAW THE CONFLICT BETWEEN MYTHS ABOUT WOMEN AND ACTUAL EXPERIENCE. RICH'S STYLE CHANGED AS HER POLITICS SIFTED INTO HER POEMS.</p>
01.20.54.11	<p>MICHAEL BIBBY: When she first began her first book was very much in the new critical mode, very...nice, neat little poems.</p>
01.21.05.06	<p>NARRATOR: AFTER YEARS OF MARITAL TROUBLES, RICH SEPARATED FROM HER HUSBAND ALFRED CONRAD IN 1970. DESPONDENT, CONRAD COMMITTED SUICIDE AND RICH REACTED BY CUTTING OFF VIRTUALLY ALL CONTACT WITH HER MALE FRIENDS. SHE SOON DISCOVERED HER OWN LESBIAN SEXUALITY... SHE EXPLORED THIS PART OF HER IDENTITY WITHIN HER POETRY, GIVING NEW PERSPECTIVE TO HER FEMINIST BELIEFS.</p>
01.21.32.07	<p>MICHAEL BIBBY: With not only what's happening with the war and with Civil Rights but also with her experiences as a woman and her growing sense of being a lesbian, and trying to find a place for herself and a way to talk about that.</p>
01.21.50.17	<p>NARRATOR: IN 1974, RICH RECEIVED THE NATIONAL BOOK AWARD FOR HER COLLECTION ENTITLED <i>DIVING INTO THE WRECK</i>. SHE REJECTED THE AWARD AND JOINED WITH FELLOW NOMINEES ALICE WALKER AND AUDRE LORDE TO ACCEPT IT IN THE NAME OF ALL WOMEN.</p>

01.22.08.02	<p>RICH READER: <i>First having read the book of myths, and loaded the camera, and checked the edge of the knife-blade, I put on the body-armor of black rubber the absurd flippers the grave and awkward mask.</i></p>
01.22.22.22	<p>NARRATOR: THE DIVER IN THE TITLE POEM OF HER BOOK TAKES ON THE MYTHS OF THE PAST.</p>
01.22.29.15	<p>CRYSTAL WILLIAMS: <i>The thing I came for, the wreck and not the story of the wreck, the thing itself and not the myth, the drowned face always staring towards the sun, the evidence of damage worn by salt and swaying to this threadbare beauty, the ribs of the disaster curving their ascension among the tentative haunters.</i></p> <p>That's a lovely stanza. It's just lovely.</p>
01.22.55.02	<p>MICHAEL BIBBY: I think it's important to bear in mind about her poetic here.</p> <p><i>I came to explore the wreck, the words or purposes."</i></p> <p>The words are maps, you know. But the thing I came for, the wreck, and not the story of the wreck, right, to resurrect what, you know...where we are. What...gets lost? Like what was...what was there... what gets left behind in history?</p>
01.23.24.16	<p>NARRATOR: RICH CHALLENGED THE MYTHS OF PATRIARCHAL SOCIETY AND MADE HEROES OF WOMEN. IN HER POEM <i>POWER</i> SHE USES MARIE CURIE'S AFFLICTION WITH RADIATION POISONING TO EXPLORE SELF-DISCOVERY.</p>
01.23.38.15	<p>ADRIENNE RICH: <i>It seemed she denied to the end the source of the cataracts on her eyes, the cracked and suppurating skin of her finger ends till she could no longer hold a test tube or a pencil. She died a famous woman denying her wounds, denying her wounds came from the same source as her power.</i></p>
01.24.10.28	<p>MICHAEL BIBBY: To me this poem so sums up this kind of major difference between her approach to politics and say</p>

	Baraka's approach. Power is...dangerous. It's something dangerous to wield and it infects, it seeps into the body. It breaks up the body.
01.24.31.24	CRYSTAL WILLIAMS: I think that...her work overtly challenges our ideas about what women are, who women are, what we can/cannot do, ah, the frameworks within which we exist and live, in this country specifically. I think all those things make her a kind of overtly political poet.
01.24.53.16	NARRATOR: AS RICH EXPLORED NEW TERRITORY, SHE LOOKED TO HER LITERARY "FOREMOTHERS"... MOST NOTABLY, EMILY DICKENSON. RICH'S USE OF PHYSICAL SPACE BETWEEN LINES IS AKIN TO DICKENSON'S USE OF DASHES. RICH EXPERIMENTED WITH THE PLACEMENT OF TEXT TO CREATE AMBIGUITY.
01.26.11.21	MICHAEL BIBBY: But the other thing about Rich that is also significant and marks I think a really strong difference between her and Ginsberg and Baraka is that throughout her career she's always I think had a really strong sense of poetic form and...very much is concerned about crafting lines, very carefully crafted lines.
01.25.36.08	NARRATOR: THOUGH ALLEN GINSBERG MAY HAVE "SEEN THE BEST MINDS OF (HIS) GENERATION DESTROYED BY MADNESS", HE SURVIVED AND REMAINED POLITICALLY AND SOCIALLY ENGAGED UNTIL HIS DEATH AT THE AGE OF 70 IN NEW YORK CITY. ADRIENNE RICH AND AMIRI BARAKA CONTINUE TO WRITE AND SPEAK ELOQUENTLY FOR LIBERATION AND JUSTICE. BOTH GENERATE NEW WORKS AND ACTIVELY MENTOR NEW ARTISTS AND WRITERS.
01.26.01.10	POETRY READING:
01.26.06.09	MICHAEL BIBBY: The poetry that comes out of all of these various cultural phenomena is...so rooted in the sense of the poem as enacting some kind of political ideological change.
01.26.16.08	POETRY READING:

01.26.20.00	NARRATOR: THE LEGACY OF THE BEATS, THE BLACK ARTS MOVEMENT AND THE FEMINIST MOVEMENT CONTINUES IN AMERICAN LETTERS, CULTURE AND SOCIETY. IT CAN BE SEEN IN ART GALLERIES, ON GRAFFITTI-COVERED WALLS, IN THE SPOKEN WORD MOVEMENT OF HIP-HOP, AND PACKED-HOUSE POETRY SLAMS.
01.26.37.14	CRYSTAL WILLIAMS: Very different poets speaking to very different audiences and that's the beauty of it, that you can talk about the same thing over and over again because there's so many people in the world and you can talk about it in different ways. Rich very different than Baraka and . . . like to me that's gorgeous.
01.26.56.13	CREDITS
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01.28.25.00	(BLACK-SHOW END)