

EPISODE # 14

BECOMING VISIBLE

Producer: Ian McCluskey

Writer: Kristian Berg

Editor: Bruce Barrow

Produced by Oregon Public Broadcasting for
Annenberg/CPB

Time Code

Audio

01.00.00.00

A/CPB ANNOUNCER

01.00.23.07

NARRATOR:
IN THE DECADES AFTER WORLD WAR II, THE UNITED STATES BECAME A NATION OF PROSPERITY AND COLD WAR, A COUNTRY OF MASS PRODUCED CONFORMITY AND INDIVIDUAL REBELLION.

A NEW GENERATION OF WRITERS EMERGED, WRITERS LIKE RALPH ELLISON...PHILIP ROTH...AND SCOTT MOMADAY, MEN WHO WRESTLED WITH ISSUES OF ETHNICITY AND RACE. IN THAT STRUGGLE THEY REDEFINED WHAT IT MEANT TO BE AN AMERICAN, AND EXPANDED FOREVER THE CANON OF AMERICAN LITERATURE.

01.00.54.00

JOY HARJO:
There's a cry...in the middle of all of these books...I am a human being. I have dignity. I have a story to tell. It's not just my story. I am one of many.

01.1.28.00

1950's FILM CLIP:
A quiet residential street in an average American town. There's nothing unusual about that you'll say. No, no, there isn't. As a matter of fact this is the sort of thing most of us expect to have sooner or later. We expect pleasure, we like it.

01.01.47.11

NARRATOR:
WITH WORLD WAR II OVER, AMERICAN FACTORIES BEGAN TURNING OUT CARS AND TV SETS INSTEAD OF TANKS AND

GUNS. THE NEW MASS MEDIUM OF TELEVISION TOUTED THE WONDERFUL WORLD OF MASS CONSUMPTION. AMERICANS MOVED TO THE SUBURBS AND A NEW LEVEL OF AFFLUENCE. MEANWHILE, BENEATH THE SURFACE, THERE EMERGED A NEW SET OF FEARS AND FRUSTRATIONS. THE FEAR OF COMMUNISM STIFLED DISSENT . . .

CONFORMITY WAS THE NORM. AND FOR THOSE WHO COULDN'T MOVE TO THE SUBURBS OR TAKE PART IN THE NEW AMERICAN AFFLUENCE, THERE WAS A DEEPLY FELT ANGER.

01.02.32.18

PANCHO SAVERY:

Some people were really into it and thought the 50s was a great period of time and other people felt left out or felt the need to revolt against what they saw as the national sense of conformity.

01.02.44.07

NARRATOR:

OUT OF 1950'S AMERICA, A GENERATION OF WRITERS EMERGED TO GIVE VOICE TO THE DISAFFECTED AND CHALLENGE AMERICA'S ASSUMPTIONS. THE CHARACTERISTIC WORK OF THIS ERA IS THE NOVEL OF IDENTITY, IN WHICH AN EXISTENTIAL HERO, ADRIFT IN AN ALIEN WORLD, UNDERTAKES A JOURNEY OF SELF-DISCOVERY.

01.03.05.19

PANCHO SAVERY:

For existentialists . . . they no longer accept meaning as coming from outside of the individual. There's no longer a sense of God or family or state even that creates meaning for someone. You are essentially alone as an individual, adrift in the world, and because there is no large social religious structure to create meaning for you, you have to create meaning for yourself.

01.03.38.07

NARRATOR:

FOR THE FIRST TIME, ETHNIC AMERICAN WRITERS, SEARCHING FOR THEIR PLACE IN 1950'S AMERICA, CAME TO BE RECOGNIZED AS PART OF THE MAINSTREAM OF AMERICAN LITERATURE. AUTHORS LIKE PAULE MARSHALL, GRACE PALEY, AND ARTHUR MILLER, WERE NOT

ONLY BEING PUBLISHED BY MAJOR PUBLISHING HOUSES, THEY WERE WINNING AWARDS AND GAINING PUBLIC RECOGNITION.

AMONG THE MOST BRILLIANT OF THESE WRITERS WAS A YOUNG AFRICAN AMERICAN NOVELIST NAMED RALPH ELLISON. HIS NOVEL *THE INVISIBLE MAN* WOULD COME TO BE REGARDED AS ONE OF THE GREAT BOOKS OF THE 20TH CENTURY.

01.04.14.27

ELLISON READER:

I am a man of substance, of flesh and bone, fiber and liquids—and I might even be said to possess a mind. I am invisible, understand, because people refuse to see me.

01.04.31.13

NARRATOR:

RALPH ELLISON PUBLISHED *INVISIBLE MAN* IN 1952 JUST AS THE CIVIL RIGHTS MOVEMENT WAS GETTING UNDERWAY. ELLISON'S PROTAGONIST, THE INVISIBLE MAN, HAS FLED HIS HOME IN THE SOUTH DURING THE GREAT DEPRESSION TO FORGE A NEW LIFE IN NEW YORK'S HARLEM. THE INVISIBLE MAN MUST STRUGGLE TO SURVIVE, AND AS HE WALKS THE STREETS, HE COMES TO REALIZE THAT NO ONE CARES. TO THE PEOPLE HE PASSES, HE IS INVISIBLE.

01.04.58.18

ELLISON READER:

Like the bodiless heads you see sometimes in circus sideshows, it is as if I am surrounded by mirrors of hard, distorting glass. When they approach me they see only my surroundings, themselves, or figments of their imagination--indeed, everything and anything except me.

01.05.22.21

NARRATOR:

ELLISON TOLD HIS STORY IN THE FORM OF A COMING OF AGE NOVEL IN WHICH A MAN WITH NO NAME UNDERTAKES A STRANGE, COMIC AND HARROWING JOURNEY. THE INVISIBLE MAN'S DESIRE TO BE RECOGNIZED AND ACCEPTED FORECASTS THE MOVEMENT FOR RACIAL EQUALITY THAT WOULD CHANGE AMERICA FOREVER IN THE DECADES THAT FOLLOWED.

01.05.44.00

ELLISON READER:

You ache to try to convince yourself that you do exist in the real world, that you are a part of all the sound and anguish, and you strike out with your fists, you curse and you swear to make them recognize you.

01.06.00.09

NARRATOR:

BATTERED AND BETRAYED, THE INVISIBLE MAN FALLS DOWN A MANHOLE, TAKES UP RESIDENCE UNDERGROUND AND COMES TO UNDERSTAND HIMSELF BY TELLING US HIS STORY.

01.06.11.16

ELLISON READER:

Being invisible and without substance, a disembodied voice, as it were, what else could I do? What else but try to tell you what was happening when your eyes were looking through? And it is this which frightens me: Who knows but that on the lower frequencies, I speak for you?

01.06.35.13

NARRATOR:

IN THAT FAMOUS LAST SENTENCE, ELLISON DEMANDS THAT WE RECOGNIZE THIS IS NOT JUST A NOVEL WRITTEN FOR A BLACK AUDIENCE, BUT FOR ALL READERS – THE AFRICAN AMERICAN STORY IS A PROFOUND, INSEPARABLE PART OF THE AMERICAN IDENTITY.

01.06.50.26

JOHN CALLAHAN:

Ellison was very fond of saying and believed very deeply that whatever else he is, the true American is also somehow Black, that every last one of us is Black. Now he's not talking about genetics, he's not talking about biology, but he's talking about culture and he's talking about the kind of social and cultural reality that we imbibe from the environment we live in, from the country we live in.

01.07.22.13

NARRATOR:

FOR ELLISON, JAZZ WAS THE PERFECT EXAMPLE OF THE IMPACT OF BLACKNESS ON AMERICAN CULTURE. ELLISON APPRECIATED THE AESTHETICS OF JAZZ – THE ABILITY TO IMPROVISE, THE ART OF SOLOING. *INVISIBLE MAN* WAS A POST-MODERN NOVEL MIMICKING THE

RHYTHMS, THE VERNACULAR, AND ABOVE ALL, THE IMPROVISATION OF JAZZ. ELLISON WROTE THE WAY LOUIS ARMSTRONG PLAYED, TURNING THE PAIN OF LIFE INTO ART.

01.07.55.12

ELLISON READER:

...when I have music I want to feel its vibration, not only with my ear but with my whole body. I'd like to hear five recordings of Louis Armstrong playing and singing "What Did I Do to Be so Black and Blue" – all at the same time... Perhaps I like Louis Armstrong because he's made poetry out of being invisible. Once when I asked for a cigarette, some jokers gave me a reefer which I lighted when I got home and sat listening to my phonograph. It was a strange evening. That night I found myself hearing not only in time, but in space as well. I not only entered the music but descended, like Dante, into its depths.

01.08.52.00

NARRATOR:

THE SONG ENDS WITH THE LYRICS: "HOW WILL IT END? AIN'T GOT A FRIEND. MY ONLY SIN IS IN MY SKIN. WHAT DID I DO TO BE SO BLACK AND BLUE."

01.09.16.28

PANCHO SAVERY:

For Ellison what is significant about the song is that it is connected to the blues. And For Ellison the blues is a form of philosophy, a way to conduct yourself in the world. What the blues is really about is taking that negativity and making something beautiful and lyrical out of that negative experience and through taking your troubles and transforming it into art, you are able to overcome and transcend.

01.09.54.23

NARRATOR:

INSPIRED BY THE BLUES AND DOWN-HOME BLACK CULTURE, ELLISON WAS ALSO AN ARTIST WHO ADMIRERED T.S. ELIOT, MARK TWAIN AND DOSTOEVSKY. HE WAS DETERMINED TO WRITE A NOVEL THAT WAS ELOQUENT AND INTELLECTUAL, A NOVEL THAT WOULD MAKE THE BLACK EXPERIENCE VISIBLE AND CENTRAL TO OUR NATIONAL STORY.

01.10.14.03

PANCHO SAVERY:

Invisible Man is one of the great, if not the great American novel of the 20th century because it

has all these layers to it and it has real intellectual depth, and it shows that Black people have intellectual depth.

01.10.30.24

NARRATOR:
***INVISIBLE MAN* WAS IMMEDIATELY HAILED AS A LITERARY CLASSIC. BUT NOT EVERYONE ACCEPTED ELLISON'S INCLUSIVE, UNIVERSAL MESSAGE. SOME THOUGHT HE SHOULD BE WRITING PROTEST NOVELS, AND IN THE 60S, BLACK NATIONALISTS ATTACKED HIM FOR BELIEVING IN INTEGRATION. THEY CLAIMED HE WASN'T "BLACK ENOUGH".**

01.10.50.07

PANCHO SAVERY:
It's important to remember that this novel came out before Brown vs. the Board of Education and that for the generation of black people that Ellison was a part of, integration was really, really important.

01.11.05.25

NARRATOR:
RALPH ELLISON WAS NOT ALONE. OTHER ETHNIC AMERICAN WRITERS BEGAN TO INSIST THAT THEY, TOO, BE RECOGNIZED. MIXING COMEDY AND PAIN, WRITER PHILIP ROTH PERSONIFIED THE ANXIETIES AND ASPIRATIONS OF JEWISH AMERICANS AS THEY MOVED TO THE SUBURBS AND ADAPTED TO LIFE AMONG THE GENTILES. IN ROTH'S NOVEL *PORTNOY'S COMPLAINT*, THE COMIC ANTI-HERO LEAVES HIS OLD ETHNIC NEIGHBORHOOD AND TRIES TO ABANDON TRADITIONAL JEWISH CULTURE.

01.11.37.21

ROTH READER:
Look, I don't believe in God and I don't believe in the Jewish religion—or in any religion. They're all lies. The hysteria and the superstition! The watch-its and the be-carefuls! The "you musn't do this" and "you can't do that." ""Don't, you're breaking a very important law!" What law? Whose law? All those meshuggeneh rules and regulations on top of their own personal craziness!

01.12.01.23

NARRATOR:
IN HIS DESIRE TO CREATE HIS OWN INDIVIDUAL IDENTITY ROTH'S SATIRIC AND BLASPHEMOUS CHARACTER,

ALEXANDER PORTNOY, EXPRESSED THE DREAMS AND THE INSECURITIES OF A GENERATION OF JEWISH AMERICANS WHO WERE RAPIDLY ASSIMILATING.

01.12.16.27

ROTH READER:

O America! America! It may have been gold in the streets to my grandparents, it may have been a chicken in every pot to my father and mother, but to me, a child whose earliest movie memories are of Ann Rutherford and Alice Faye, America is a shikse nestling under your arm whispering love love love love love!

01.12.45.00

ERIC SUNDQUIST:

In *Portnoy's Complaint* he has the long riff on the fact that America is a shikse. America is the blonde goddess. That's what every Jew wants. This is something that was bound to make him appear the bad boy of American-Jewish literature.

01.13.01.25

NARRATOR:

ROTH WAS ROUNDLY ATTACKED FOR SEEMING TO FORSAKE A JEWISH CULTURE THAT HAD ONLY RECENTLY BEEN THE VICTIM OF THE HOLOCAUST.

01.13.10.17

ERIC SUNDQUIST:

And the price of being accepted as Americans required that Jews conform to a certain model of American social behavior, that they not appear too Jewish, that they do everything they could to erase that aspect of their personalities, their social lives, their culture. A great price to pay in order to be assimilated as an American.

01.13.33.14

NARRATOR:

WHILE RALPH ELLISON WROTE LIKE A JAZZ MUSICIAN, ROTH'S CHARACTERS RIFFED AND RANTED LIKE A STAND-UP COMEDIAN – BUILDING ON A LONG TRADITION OF JEWISH HUMOR. IN *PORTNOY'S COMPLAINT*, THIS COMES IN THE FORM OF PORTNOY COMPLAINING TO HIS PSYCHIATRIST.

01.13.50.10

ROTH READER:

Doctor, my parents are incredible! These two are the outstanding producers and packagers of guilt in our time! They render it from me like fat from a chicken! Doctor, Spielvogel, this is my life, my

only life, and I'm living it in the middle of a Jewish joke! I am the son in the Jewish joke—only it ain't no joke! Please, who crippled us like this? Who made us so morbid so hysterical so weak?

01.14.24.00

PANCHO SAVERY:

A lot of people called Roth anti-Semitic, similar to people saying about Ellison that he wasn't Black enough.

01.14.34.00

NARRATOR:

PORTNOY'S COMPLAINT GENERATED INTENSE CONTROVERSY WITH MANY DENOUNCING IT AS A DIRTY BOOK. YET EVEN AT HIS MOST PROVOCATIVE ROTH REMAINED AN AUTHOR WHO EXPLORED SERIOUS MORAL ISSUES. AT THE TIME HE WAS DEALING NOT ONLY WITH QUESTIONS OF JEWISH IDENTITY BUT ALSO WITH THE SEXUAL REVOLUTION OF THE 1960'S.

01.14.56.28

ROTH READER:

You could travel the length and breadth of my body over a superhighway of shame and inhibition and fear. Oh doctor, my doctor, what do you say? Let's put the id back in yid. Liberate this nice Jewish boy's libido, willya please?

01.15.12.08

PANCHO SAVERY:

Sex is connected to his sense of identify because he spends all this time having sex, whether he's in the bathroom masturbating or whether he's, you know, off with this young woman and that young woman. He's trying to figure out who he is and he thinks that sex is a means for him to figure out who he is.

01.15.35.15

NARRATOR:

IN ALL OF ROTH'S BOOKS HIS CHARACTERS USE JEWISH IDIOMS AND HUMOR EVEN AS THEY REBEL AGAINST TRADITIONAL JEWISH CULTURE.

01.15.43.08

JUDITH BASKIN:

In critiquing Jewish society of his time, he's building on a tradition of critique that was already built into the monologues and the presentations of Jewish comics.

01.15.56.12

PANCHO SAVERY:

The difficult parent/child relationships, the eternally suffering Jewish mother and as Roth uses those images and sort of makes fun of them all the time and he will use Yiddish expressions in his text. And again people didn't like that because they felt he's aiding the enemy.

01.16.20.01

NARRATOR:

ROTH STARTED YOUNG, PUBLISHING HIS FIRST COLLECTION OF STORIES AT THE AGE OF 26, A VIRTUOSO FROM THE BEGINNING. SINCE THEN HE HAS WRITTEN MORE THAN TWO DOZEN NOVELS – STILL DEALING WITH SEX, ETHNICITY AND HYPOCRISY. HE REMAINS ONE OF AMERICA'S MOST CELEBRATED AND CONTROVERSIAL AUTHORS. IN JANUARY 2001, ROTH RECEIVED THE PENN-FAULKNER AWARD FOR HIS BOOK *THE HUMAN STAIN*. IN ACCEPTING THE AWARD, ROTH READ A PASSAGE FROM THE BOOK.

01.16.54.08

PHILIP ROTH:

It was the summer when for the billionth time the jumble, the mayhem, the mess proved itself more subtle than this one's ideology and that one's morality. It was the summer when a President's penis was on everyone's mind and life in all its shameless impurity once again confounded America.

01.17.24.26

NARRATOR:

RALPH ELLISON AND PHILIP ROTH BOTH WROTE NOVELS OF IDENTITY WHERE THE HERO UNDERTAKES A JOURNEY OF SELF-DISCOVERY. IN THE MID 1960'S ANOTHER YOUNG WRITER USED THE SAME TECHNIQUE TO EXPLORE THE WORLD OF THE NATIVE AMERICAN. HIS NAME WAS N. SCOTT MOMADAY.

NO ONE READS MOMADAY'S WRITING BETTER THAN MOMADAY HIMSELF.

01.17.48.11

N. SCOTT MOMADAY:

In New Mexico the land is made of many colors. When I was a boy I rode out over the red and yellow and purple earth to the west of the Jemez Pueblo...I rode among the dunes, along the bases of mesas and cliffs, into canyons and arroyos.

I came to know that country, not in the way a traveler knows the landmarks he sees in the distance, but more truly and intimately, in every season from a thousand points of view. I know the living motion of a horse and the sound of hooves. I know what it is, on a hot day in August or September, to ride into a bank of cold, fresh rain.

01.18.30.26

**NARRATOR:
IN HIS NOVEL *HOUSE MADE OF DAWN*,
MOMADAY'S HERO MUST LEAVE HIS HOME
IN NEW MEXICO TO FIGHT IN THE SECOND
WORLD WAR. HE RETURNS TO LOS
ANGELES, WHERE HE REMAINS AN
OUTSIDER, ALIENATED AND LOST.**

01.18.45.16

MOMADAY READER:
*...they wouldn't let him alone. The parole officer,
and welfare, and the Relocation people kept
coming around, you know, and they were always
after him about something. ...They have a lot of
words, and you know they mean something, but
you don't know what, and your own words are
no good because they're not the same; they're
different, and they're the only words you've got.
Everything is different, and you don't know how
to get used to it.*

01.19.11.25

GREG SARRIS:
You get a novel that at once is beautifully
written, evocative in many ways of Faulkner. But
at the same time, catalogs, or introduces, and
introduces us to the experience of a
contemporary American Indian.

01.19.29.15

**NARRATOR:
IN THE 60S, MOMADAY EMERGED AS A
WRITER DETERMINED TO TELL THE
STORIES OF THE PEOPLE AMERICA HAD
VANQUISHED AND THEN FORGOTTEN;
DETERMINED TO PRESERVE A RICH ORAL
TRADITION. FOR MOMADAY, THE ORAL
TRADITION FUNCTIONS AS A CULTURAL
MEMORY, REMINDING NATIVE
AMERICANS OF WHO THEY ARE AND
WHERE THEY'VE COME FROM.**

01.19.52.08

N. SCOTT MOMADAY
The oral tradition, its . . . everything is just one
generation removed from extinction, so you have
a much more immediate sense of language and a
much greater belief in its power.

01.20.03.23

NARRATOR:

IN HOUSE MADE OF DAWN, MOMADAY SETS THE STORY AMONG THE PUEBLO INDIANS OF NEW MEXICO, WHERE MOMADAY'S PARENTS WERE TEACHERS ON THE RESERVATION.

01.20.13.03

N. SCOTT MOMADAY:

I had come to Jemez Pueblo in 1946, the year after the war, and so I knew, I got to know a good many young men who had been in the war and were coming home, and they were coming home disoriented, psychically disoriented, and terrible things happened to them. And so the novel came out of that experience. Abel, the main character in *House Made of Dawn*, is a composite of such people.

01.20.41.22

NARRATOR:

TRAUMATIZED BY WAR, AND NO LONGER AT PEACE ON HIS RESERVATION, MOMADAY'S EXISTENTIAL HERO WANDERS INTO AN URBAN NIGHTMARE OF VIOLENCE AND RACISM.

01.20.52.00

N. SCOTT MOMADAY:

He was unlucky. You could see that right away. You could see that he wasn't going to get along around here...He was a longhair...You know when you have to change. That's the only way you can live in a place like this. You have to forget about the way it was, how you grew up and all. Sometimes it's hard but you have to do it. Well, he didn't want to change, I guess, or he didn't know how...He was too damn dumb to be civilized.

01.21.19.21

GREG SARRIS:

So it's the first time, much like African Americans, that huge numbers of us were taken from rural areas where we lived and moved to the large urban areas, primarily Los Angeles and San Francisco.

01.21.23.03

JOY HARJO:

The time that the character Abel was born and his generation was a time of a lot of shaming for Native people. You know to go out. . . you would subject yourself. . . to go into town to go into, you know, the big city, Los Angeles, you're subjecting yourself to all sorts of tests of walking . . . tests of grace or gracelessness.

01.21.58.26

NARRATOR:

ABEL TURNS TO ALCOHOL. A SADISTIC COP NEARLY BEATS HIM TO DEATH. IN A FINAL EFFORT TO SAVE HIMSELF, ABEL RETURNS TO THE RESERVATION TO CARE FOR HIS GRANDFATHER. HE ALSO TAKES UP LONG DISTANCE RUNNING. IN THE CARING FOR HIS GRANDFATHER, AND IN THE RUNNING, ABEL FINDS HOPE FOR REDEMPTION.

01.22.20.11

N. SCOTT MOMADAY:

Abel was running. He was alone and running, hard at first, heavily but then easily and well. The road curved out in front of him and rose away in the distance. It was dawn. He was running and his body cracked open with pain, and he was running on. He was running and there was no reason to run but the running itself and the land and the dawn appearing....All of his being was concentrated in the sheer motion of running and he was past caring about the pain. He could see the canyon and the mountains and the sky...He was running, and under his breath he began to sing. There was no sound, and he had no voice; he had only the words of a song. And he went running on the rise of the song.

01.23.20.21	<p>GREG SARRIS: <i>House Made of Dawn</i> wins a Pulitzer Prize. For the first time and in a major way it puts an American Indian writer on the map. For those of us who followed he carved a place called American Indian Literature and what has come to be called by critic Ken Lincoln, the American Indian Renaissance.</p>
01.23.43.01	<p>NARRATOR: MOMADAY SECURED HIS REPUTATION WITH THE NEXT BOOK <i>THE WAY TO RAINY MOUNTAIN</i>, WHICH WAS MORE EXPERIMENTAL AND IMPRESSIONISTIC. LIKE ELLISON'S JAZZ IMPROVISATIONS AND ROTH'S COMIC TIRADES, MOMADAY'S STYLE WAS POST-MODERN BUT EVEN MORE INNOVATIVE WITH THE NARRATIVE CONSTRUCTED IN THREE DIFFERENT VOICES.</p>
01.24.04.08	<p>N. SCOTT MOMADAY: The voices are all around us, the three voices. You have the mythic and the historical and the personal and they become a wheel, they revolve, they alternate.</p>
01.24.15.07	<p>GREG SARRIS: He braids myth, history, and personal experience as a way to understand the history of his people, his culture and his own experience as a contemporary American Indian.</p>
01.24.29.24	<p>MOMADAY READER: <i>Once in his life a man ought to concentrate his mind upon the remembered earth, I believe. He ought to give himself up to a particular landscape in his experience, to look at it from as many angles as he can, to wonder about it, to dwell upon it. He ought to imagine that he touches it with his hands at every season and listens to the sounds that are made upon it. He ought to imagine the creatures there and all the faintest motions of the wind. He ought to recollect the glare of noon and all the colors of the dawn and dusk.</i></p>
01.25.19.07	<p>N. SCOTT MOMADAY The main part of it, the Kiowa myths, you know, have been there for many generations. . . all at the level of the voice. What I did was to collect these things, many of them I had heard from my father when I was just a very young boy. I just</p>

. . transcribed them.

01.25.37.18

NARRATOR:
MOMADAY'S NOVELS LIKE THOSE OF MANY OTHER WRITERS OF THE 1950'S AND 60S, OFTEN ENDED ON A NOTE OF UNCERTAINTY -- THE HEROES' FUTURE WAS UNCLEAR, THE OUTSIDER HAD NOT YET FOUND A PLACE IN THE WORLD. STILL, MOMADAY, ROTH AND ELLISON HAD ESTABLISHED THROUGH THEIR WRITING THAT THE LIVES OF MINORITIES WERE NO LONGER PERIPHERAL TO THE AMERICAN EXPERIENCE.

01.26.03.09

PANCHO SAVERY:
America had a new sense of itself, and it sort of widened its vision of who counted as an American.

01.26.17.23

NARRATOR:
AS WRITERS, ELLISON, ROTH AND MOMADAY HAD BROKEN THROUGH. *INVISIBLE MAN* WON THE NATIONAL BOOK AWARD, SO DID ROTH'S *GOODBYE, COLUMBUS*. AND *HOUSE MADE OF DAWN* WON THE PULITZER PRIZE.

01.27.00.00

PANCHO SAVERY:
These three writers, I think, were very influential in getting White Americans to understand that the notion of American that had previously existed was much too limited.

...And America will never be able to live up to the words of the Constitution and the Declaration of Independence, unless it goes through that process of opening up and spreading its arms and bringing everybody in.

01.27.01.27

Credits

01.27.50.19

OPB

01.27.55.00

A/CPB

01.28.10.00

800

01.28.25.00

End

Episode:#15

POETRY OF LIBERATION

Producer: Ryan Lepicier

Writer: Kristian Berg

Editor: Chris Nolan/Lisa Suinn Kallem

Produced by Oregon Public Broadcasting for Annenberg/CPB

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
01.27.48.21	OPB LOGO
01.27.53.20	ANNENBERG/CPB LOGO
01.28.08.21	ANNENBERG/CPB 800-TAG
01.28.25.00	(BLACK-SHOW END)

Fine Cut Edit Script

Episode: #16

Title: **The Search For Identity**

Producer/Writer: Ryan Lepicier

Line Producer: Lori Gomez

Editor: Bruce Barrow

Produced by Oregon Public Broadcasting for
Annenberg/CPB

Timecode	Audio
01:00:00	A/CPB ANNOUNCER:
01:00:26.18	NARRATOR: AFTER THE VIETNAM WAR, WRITERS EMERGED FROM THE MARGINS OF SOCIETY TO THE FOREFRONT OF AMERICAN LITERATURE. AMONG THEM, WERE WOMEN WHO CHALLENGED SOCIAL DEFINITIONS AND EXPLORED THE COMPLEXITIES OF A FLUID IDENTITY.
01:00:43.06	GREG SARRIS: Because if indeed the definitions are fixed, as we might think they are, you're doomed because then something's wrong with you. You can't move. And these authors are saying, in the great American tradition, I can make myself, I can make anew.
	THEME MUSIC
01:01:22	PROTEST FILM CLIPS:
01.01.30.26	NARRATOR: BUILDING ON THE MOMENTUM OF THE 1960's SOCIAL RIGHTS MOVEMENTS... ... AND TURMOIL CREATED BY THE VIETNAM WAR, THE WOMEN'S LIBERATION MOVEMENT OF THE 1970's WAS A CRUCIAL TURNING POINT IN THE LIVES OF MANY AMERICAN WOMEN.

Fine Cut Edit Script

Timecode	Audio
01:01:50.00	<p>DOROTHY ALLISON: I was raised to make babies and take care of some wounded, broken man, whether I loved him or not. I was raised to work in a mill or work waitress. I was raised to live in a trailer park. I walked into the Women's Center in Tallahassee, Florida and here were grown women talking about books. Here were adults trying to plan their lives as if they actually had control over what they could do.</p>
01.02.21.00	<p>GREG SARRIS: The Women's Movement and the Civil Rights Movement all opened the door for people to begin to, first of all, legitimize who they were.</p>
01.02.32.18	<p>NARRATOR: MANY WOMEN LOOKED TO WRITERS FOR ANSWERS TO COMPLICATED QUESTIONS ABOUT WHAT IT MEANT TO BE AMERICAN.</p>
01.02.42.20	<p>MARY PAT BRADY: Women's reading shoots up in terms of numbers so what begins to happen, not surprisingly, is that writers like Alice Walker, Toni Morrison, Joan Didion, Susan Sontag, these writers begin to be bought in such numbers that they appear on the Best Seller List, kind of shaking up New York publishing expectations of what would be purchased and who would buy what.</p>
01.03.02.26	<p>NARRATOR: THE WORK OF WOMEN WRITERS WAS FINALLY TAKEN SERIOUSLY.</p>
01.03.07010	<p>DOROTHY ALLISON: Women in the 30s and 40s were writing great novels. But never...considered serious in the way that men's work considered serious. At this moment in history, it's different. Not to say that there's still not prejudice against women. Um. There is still a way in which women's work is deemed less important, less a</p>

Timecode	Audio
	part of the cannon.
01.03.29.00	<p>NARRATOR: WITH NEW FREEDOM TO DEFINE THEMSELVES, WRITERS LIKE MAXINE HONG KINGSTON, SANDRA CISNEROS AND LESLIE FEINBERG WROTE ABOUT THEIR OWN EXPERIENCES. EXPERIMENTING WITH LITERARY FORMS THEY PORTRAYED CHARACTERS NEVER SEEN BEFORE IN MAINSTREAM AMERICAN LITERATURE. THEY CHALLENGED MAINSTREAM SOCIETY'S DEFINITIONS OF WOMANHOOD, FEMINISM AND SEXUALITY, EXPLORING IDENTITY IN NEW WAYS.</p>
01.03.59.00	<p>LESLIE FEINBERG: I don't think of identity as a brass ring on a merry-go-round that you can grab and then you've got it. I think about identity like I think about coming out, but it is not a single act; it's a process.</p>
01.04.15.00	<p>NARRATOR: LIKE MANY POSTMODERN VISUAL ARTISTS WHO COMBINED SEEMINGLY INCOMPATIBLE ELEMENTS AND STYLES, MANY POSTMODERN WRITERS EXPERIMENTED WITH FORM.</p> <p>IN TONI MORRISON'S WORDS THESE WRITERS "RE-MEMBER" THE PAST, CREATING A COLLAGE OF PERSONAL AND COLLECTIVE MEMORIES.</p> <p>WRITERS BEGAN TO BLUR GENRES, MIXING FICTION, AUTOBIOGRAPHY AND HISTORY TO TELL STORIES ABOUT THEIR LIVES.</p>
01.04.49.00	<p>GREG SARRIS: They're constantly messing with that borderline and saying, whether this is fiction or autobiography isn't the</p>

Timecode	Audio
	point. What I'm giving you is a glimpse into me as I'm forming and taking bits and pieces of my experience to create an identity.
01.05.13.00	NARRATOR: IN HER 1976 BOOK, THE WOMAN WARRIOR: MEMOIRS OF A GIRLHOOD AMONG GHOSTS, MAXINE HONG KINGSTON FICTIONALIZED HER OWN LIFE EXPERIENCES TO QUESTION THE BELIEFS OF BOTH THE AMERICAN DOMINANT CULTURE AND HER CHINESE-AMERICAN COMMUNITY.
01.05.33.00	KINGSTON READER: <i>When you try to understand what things in you are Chinese, how do you separate what is peculiar to childhood, to poverty, insanities, one family, your mother who marked your growing up with stories. From what is Chinese? What is Chinese tradition and what is the movies?</i>
01.05.57.20	MARY PAT BRADY: Part of her struggle is the untranslatability, the...difficulty of moving between English and Chinese, the difficulty of moving between, um, the experiences of her...family...her parent's experience of growing up on mainland China and their experience of trying to raise children in Stockton, California
01.06.18.06	NARRATOR: THE OLDEST CHILD OF CHINESE IMMIGRANTS, MAXINE HONG KINGSTON GREW UP IN STOCKTON, CALIFORNIA DURING THE 1950's. MUCH OF KINGSTON'S MEMOIR IS BUILT ON CHILDHOOD STORIES RELATED BY HER MOTHER, BRAVE ORCHID.
01.06.35.00	KINGSTON READER: <i>In China your father had a sister who killed herself. She jumped into the family well. We say that your father has all brothers because it is as if she had never been born.</i>

Timecode	Audio
01.06.49.00	<p>PATRICIA CHU: This book begins with Brave Orchid taking the author, as a girl, aside. She tells her story about an ancestor who, um, had been married to a man who went off to America, just as Brave Orchid herself had been, um, and in the absence of her husband conceived a baby, was pregnant. The village notes it, the village attacks. Um. And it ends tragically and this is a cautionary tale, and this is...this is supposedly the mother's way of telling the daughter, okay, you're a woman now. Don't get yourself in trouble.</p>
01.07.27.26	<p>KINGSTON READER: <i>Whenever she had to warn us about life, my mother told stories like this one, a story to grow up on. Those of us in the first American generations have had to figure out how the invisible world the emigrants built around our childhoods fits in solid America.</i></p>
01.07.54.20	<p>PATRICIA CHU: Kingston begins by saying, this is how my mother taught us. She would tell us stories and then we had to figure out what to do with them. Um. We had to understand, um how to interpret these stories about China in America.</p>
01.09.08.10	<p>MARY PAT BRADY: The...narrative gives us a kind of...some really blunt and difficult moments around what...mother-daughter relationships are, um, how it is that, um, mothers perpetuate, ah...patriarchy and...but also I think that Kingston wants us to...struggle with contradiction</p>
01.08.28.28	<p>NARRATOR: USING DREAMS, FANTASIES, MYTHS, AND HER OWN EXPERIENCES IN A NON-LINEAR, EXPERIMENTAL STYLE, KINGSTON RETELLS HER</p>

Timecode	Audio
	MOTHER'S STORIES...
01.08.41.07	<p>GREG SARRIS: She's using different narrative techniques and forms to negotiate this identity. She's just not using all fantasy or the book doesn't go "I was born here," and then this is what happened in the middle and then this is what happened. She goes here's a story that runs through my head, here's something else that runs through my head, these are the questions I'm always thinking about, this is what my mother told me, and somehow this adds up to me.</p>
01.09.05.28	<p>PATRICIA CHU: The story culminates in a kind of argument between the two competitive talkers, um, Maxine and her mother, um, and it's a confrontation which leads to understanding what she has to do with...all these stories.</p>
01.09.23.00	<p>KINGSTON READER: <i>'I didn't say you were ugly.'</i> <i>'You say that all the time.'</i> <i>'That's what we're supposed to say. That's what Chinese say. We like to say the opposite.'</i> <i>It seemed to hurt her to tell me that. Another guilt for my list to tell my mother I thought and suddenly I got very confused and lonely because I was at that moment telling her my list and in the telling it grew. No higher listener, no listener but myself.</i></p>
01.09.52.20	<p>PATRICIA CHU: Up to then that whole section of the book is about how she's looking for validation from her mother. Um. And then finally here she says, "My mother's not going to give me what I'm looking for. I have no higher listener. I have to validate my own truths." Um. And that's adulthood.</p>
01.10.13.20	<p>GREG SARRIS: She doesn't really have the answer at the end except the notion of translation. You have to translate.</p>

Timecode	Audio
	You have to negotiate the different stories and the different strengths from different cultures and points of view. The issue here is integration and not assimilation.
01.10.38.15	NARRATOR: CRITICS PRAISED <i>THE WOMAN WARRIOR</i>, BUT KINGSTON FACED CRITICISM WITHIN HER OWN COMMUNITY. CHINESE-AMERICAN MALES WERE MOST UPSET... THEY ATTACKED KINGSTON'S CRITIQUE OF MISOGYNY AND PATRIARCHY IN CHINESE-AMERICAN CULTURE.
01.10.55.00	PATRICIA CHU: Kingston has gone through a problem that many ethnic women writers go through of being asked to, um, tell a good story about her community group. But then if you are a creative writer you cannot only write about, positive images of your group because that's not human reality.
01.11.18.00	NARRATOR: OTHER WRITERS GRAPPLING WITH ISSUES OF IDENTITY HAVE LOOKED TO THE WOMAN WARRIOR AS AN EXAMPLE.
01.11024.00	SANDRA CISNEROS: Maxine Hong Kingston gave me permission to write <i>House on Mango Street</i> ... I liked that it was basing itself on her...place of otherness, that she was going to her roots and going into her culture and pulling things out that I'd never seen on the page before. So that gave me permission.
	NARRATOR: THE 1980'S WERE AN ERA OF GREAT TURMOIL IN WHICH RACIAL STRIFE INCREASED.
01.11.50.18	MARY PAT BRADY: It's an era in which, um, the war on drugs becomes, um...begins to...really gather steam and...um, African-American men and Latino men are beginning to be imprisoned at

Timecode	Audio
	<p>even...higher percentages than ever. That kind of violence naturally had an impact on options for people. As men are being put in prison, families are broken apart. That...derailed some of the kind of growth in activism among African-American and Latino communities.</p>
01.12.20.00	<p>NARRATOR: MANY WOMEN OF COLOR FELT ALIENATED BY A FEMINIST PERSPECTIVE THAT DIDN'T ALWAYS INCLUDE ISSUES IMPORTANT TO THEM.</p> <p>IN 1981, GLORIA ANZALDUA AND CHERRIE MORAGA PUBLISHED <i>THIS BRIDGE CALLED MY BACK: WRITINGS BY RADICAL WOMEN OF COLOR.</i></p> <p>IN THE INTRODUCTION TO THE ANTHOLOGY, THEY WROTE, "WE SEE THIS BOOK AS A REVOLUTIONARY TOOL. WE HOPE IT WILL RADICALIZE OTHERS INTO ACTION."</p> <p>FOR MANY WOMEN FROM MARGINALIZED COMMUNITIES, "ACTION" WAS THE PROCESS OF TELLING THEIR STORIES</p>
01.13.04.00	<p>PATRICIA CHU: They don't buy into the idea that I'm an isolated subject, I'm a lone genius. They feel intensely connected to their community and they're looking at their communities and they're saying, um, wow, there's a lot of damage here.</p>
01.13.28.00	<p>NARRATOR: LIKE KINGSTON, SANDRA CISNEROS FIGHTS HER OWN CULTURE'S OPPRESSION OF WOMEN. IN HER 1983 NOVEL <i>HOUSE ON MANGO STREET...</i> AND IN HER SHORT STORY COLLECTION, <i>WOMAN HOLLERING CREEK</i>, CISNEROS' CHARACTERS CREATE NEW IDENTITIES.</p>

Timecode	Audio
01.13051.13	<p>GREG SARRIS: Sandra Cisneros says, a Mexican woman's supposed to be passive, They want their women to be weak- She says, "I don't want to be weak. I don't want to be somebody's wife. I don't want to wake up with the tortillas star in the morning." Right? I wanta...I wanta have agency. And so she says, "How can I be Mexican, retain my cultural identity, and yet form something new?"</p>
01.14.18.00	<p>NARRATOR: SANDRA CISNEROS BEGAN WRITING IN HER EARLY TWENTIES WHILE TEACHING AND COUNSELLING HIGH SCHOOL DROPOUTS. CISNEROS WAS FRUSTRATED BY THE DESPERATION SHE SAW IN HER STUDENTS.</p>
01.14.30.20	<p>SANDRA CISNEROS: I felt very impotent as a teacher and I was a terrible counselor. I would cry with them—you know pass some Kleenex and I'd cry too. Well, that's not going to help you. Your counselor's crying too. But I didn't know what else to do so... And the weekend would come and these stories would stay with me. I'd just write them down and add them to this goulash I was writing, you know, that had started from an autobiographical place but by the time I finished it was...composite of mishmash of stories from my present mixed with my past... .. I didn't have an out for Esperanza other than the arts because at that time as a young woman I didn't know another way to be.</p>
01.15.11.00	<p>NARRATOR: TEN YEARS LATER, SHE FINISHED HOUSE ON MANGO STREET. THE MAIN CHARACTER, ESPERANZA IS A GIRL SEARCHING FOR HER PLACE IN THE WORLD.</p>

Timecode	Audio
01.15.22.00	<p>GREG SARRIS: What you have in <i>The House on Mango Street</i> is a...young, Mexican-American girl living in Chicago, in a lower income, blue collar neighborhood, largely Hispanic, asking the big question: Who do I want to be when I grow up? How do I want to be? How do I want to be a woman? I don't want to be just someone who's simply named Esperanza.</p>
01.15.51.00	<p>CISNEROS READER: <i>In English, my name means "hope." In Spanish, it means too many letters... I would like to baptize myself under a new name, a name more like the real me, the one nobody sees... Esperanza as Liasandra or Maritza or ZeZe the X. Yes, something like ZeZe the X will do.</i></p>
01.16.10.00	<p>NARRATOR: THROUGH THE COURSE OF THE NOVEL, ESPERANZA LOOKS TO HER FRIENDS AND THE ADULT WOMEN IN HER NEIGHBORHOOD AS POSSIBLE ROLE MODELS.</p>
01.16.19.00	<p>GREG SARRIS: She sees oppressed women, women with their elbows in windows, women stuck in homes, women abused by men, women left by men, all kinds of bad examples. And she doesn't want to be one of those.</p>
01.16.36.20	<p>NARRATOR: ESPERANZA'S OWN MOTHER IS AN EXAMPLE OF THE LIFE THE GIRL HOPES TO ESCAPE.</p>
01:17:10	<p>PATRICIA CHU: There's a question there. I'm smart, my mother is smart, what happened to all this possibility?</p>
01.16.49.20	<p>CISNEROS READER: <i>Today while cooking oatmeal she is Madame Butterfly until she sighs and points the wooden spoon at me. I</i></p>

Timecode	Audio
	<i>could've been somebody, you know? Esperanza, you go to school. Study hard...You want to know why I quit school? Because I didn't have nice clothes. No clothes, but I had brains. Yup, she says disgusted, stirring again. I was a smart cookie then.</i>
01:17.10.20	SANDRA CISNEROS: I think Esperanza's looking for feminist identity—that's what I see—and I was inventing my feminist identity as I went along, you know. I was trying to say, no, this isn't it. That's not an option. I don't want to wind up like this young woman. That... Not that door. Don't go there! But I didn't know exactly where to go so by process of elimination, you know, I was writing my way through this maze for my students and for myself because I was a young woman finding my own feminist identity.
01:17.41.05	NARRATOR: WHEN ESPERANZA BECOMES A YOUNG ADULT, SHE DECIDES TO LEAVE MANGO STREET TO PURSUE HER DREAM OF BECOMING A WRITER.
01:17.50.20	CISNEROS READER: <i>Friends and neighbors will say, What happened to that Esperanza? Where did she go with all those books and paper? Why did she march so far away? They will not know I have gone away to come back. For the ones I left behind. For the ones who cannot out.</i>
01:18.06.0	PATRICIA CHU: It's a kind of, ah, pure victory, right, because she's going to come out and she's going to become a writer. She'll go back. It's important. It's a responsibility for the ethnic writer to go back and speak for the ones who cannot out. But she can't actually rescue them. She can only speak for them.
01:18.24.03	MARY PAT BRADY: She also I think wants us to understand that what some would

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	<p>see as an escape is not an...is not abandonment, that she understands that by becoming a chronicler of her of her barrio ah...a storyteller who is committed to the validity of the people that she...grows up with. That she is not escaping but that she is providing another kind of model for living.</p>
01:18.51.00	<p>NARRATOR: LIKE KINSTGON, CISNEROS EXPERIMENTED WITH FORM. HOUSE ON MANGO STREET IS A NOVEL MADE UP OF SHORT VIGNETTES.</p>
01:19.00.00	<p>MARY PAT BRADY: Cisneros tells her story by giving us what she once called "lazy poems," a series of "poentos" or histories. They're very short and that are...interconnected.</p>
01:19:10.00	<p>SANDRA CISNEROS: My model was, ah, Jorge Luis Borge's <i>Dream Tigers</i> book which has these poetry and prose, and I was more taken with the, ah, vignettes which are "fablesque." Ah. There's something very, ah, poetic about them in that they end with a resonating last line, last line that has a beautiful image the way a poem might end.</p>
01.19.45.15	<p>NARRATOR: THOUGH ISSUES OF ETHNIC IDENTITIES ARE A COMMON THEME IN POSTMODERN LITERATURE, SOME STORIES EXPLORE OTHER KINDS OF IDENTITY.</p> <p>LESLIE FEINBERG RECORDING:</p> <p>NARRATOR: LESLIE FEINBERG BRINGS ISSUES OF GENDER AND SEXUAL ORIENTATION TO THE PAGE IN HER 1993 NOVEL, <i>STONE BUTCH BLUES.</i></p>

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01.20.24.21	<p>LESLIE FEINBERG: There was a debate going on in the young lesbian community about butch-fem identities, and I heard people talking about... they weren't trying to be superficial, but they were saying, "Well, you know, my shirt's butch, but my shoes are fem," and or, "My partner's a fem and she's always late, she's always shopping, ha, ha, ha." And I thought, "No, this—we need to have a different level of discussion about gender expression and gender oppression."</p>
01.20.57.00	<p>NARRATOR: LESLIE FEINBERG IS A BUTCH OR MASCULINE LESBIAN WHO CAME OF AGE DURING THE 1960's. THE DAUGHTER OF WORKING-CLASS, JEWISH PARENTS, FEINBERG GREW UP IN A BLUE COLLAR NEIGHBORHOOD IN BUFFALO, NEW YORK.</p> <p>FROM THE TIME SHE WAS A CHILD, FEINBERG KNEW SHE WAS DIFFERENT AND TRIED UNSUCCESSFULLY TO ASSIMILATE. IN HER NOVEL <i>STONE BUTCH BLUES</i>, FEINBERG'S CHARACTER JESS STUGGLES WITH MANY OF THE SAME ISSUES FEINBERG HERSELF FACED GROWING UP.</p> <p><i>STONE BUTCH BLUES</i> IS A NOVEL, WHICH AT FIRST GLANCE SEEMS TRADITIONAL IN FORM.</p>
01.21.44.18	<p>GREG SARRIS: The language is unadorned. It's straightforward. And it's deliberate. How can it be anything but when you're talking about a subject matter that is already so exotic and adorned. You have to deliver it I think in a very straightforward and human way. And the book is framed by a letter to her ex-girlfriend saying, "I really loved you but because I didn't love myself I couldn't love you the way you needed and we all needed to be loved. Let</p>

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	me show you what happened to me and went...I went through in hopes of forgiveness."
01.22.23.10	FEINBERG READER: <i>I think you knew it wasn't you I was keeping myself safe from. You treated my stone self as a wound that needed love and healing.</i>
01.22.33.14	NARRATOR: THE NOVEL SPANS FOUR DECADES OF JESS'S LIFE, DEPICTING THE TRAUMATIC ENCOUNTERS WITH THE DOMINANT CULTURE THAT LED TO HER TRANSFORMATION INTO A STONE BUTCH.
01.22.48.00	GREG SARRIS: A stone butch is a butch woman, a...mannish, masculine woman, who is stoned—who has been made to stone—who can give sex but can't receive it, cannot be vulnerable—emotionally, sexually, or otherwise. They're shut down for protection.
01.23.10.26	NARRATOR: JESS CANNOT MEET SOCIETY'S EXPECTATIONS OF WOMANHOOD. WHEN SHE IS RAPED BY MEMBERS OF THE HIGH SCHOOL FOOTBALL TEAM, SHE LEARNS THE CONSEQUENCES FOR THOSE WHO FAIL TO FULFILL SOCIETY'S NORMS.
01.23.30.00	FEINBERG READER: <i>Jeffrey grabbed my hair and yanked it back so hard I gasped. He fucked me harder. "You dirty Kike bitch, you fucking bulldager." All my crimes were listed. I was guilty as charged.</i>
01.23.45.10	GREG SARRIS: It's their form of power. This is what a man does and this is what a woman does and we're going to force this on you, and that's what that rape was so much about.

#16-Search for Identity

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01.28.25.00	End