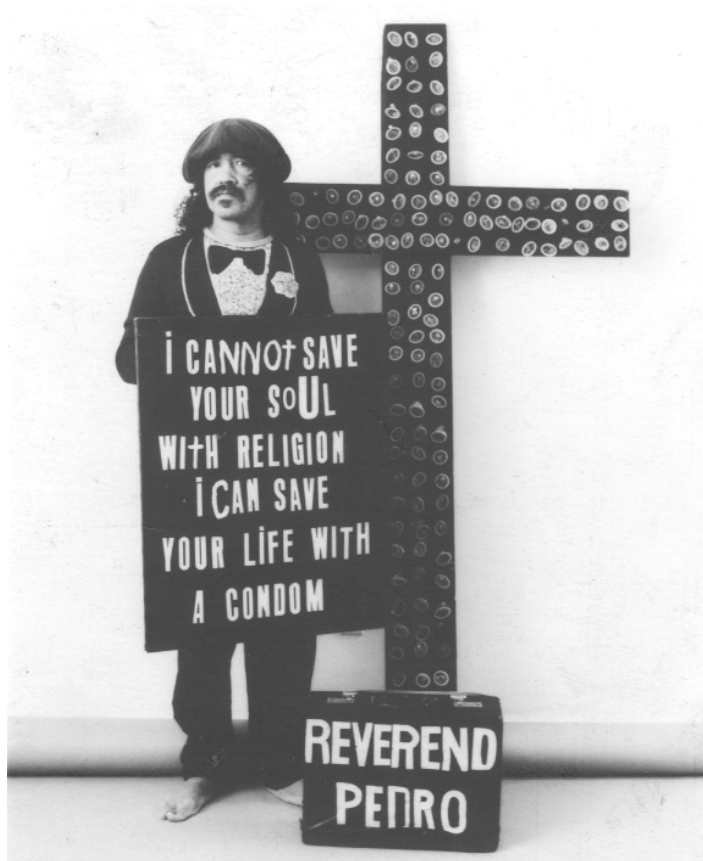




Guide to the Pedro Pietri Papers



*No puedo salvar tu alma con la religión, pero tu vida sí la puedo salvar – con un condón.
Reverendo Pedro*

Photograph by Adal Maldonado

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Descriptive Summary

Creator: Pietri, Pedro Juan, 1943-2004

Title: Pedro Pietri Papers

Inclusive Dates: 1939-2004

Bulk dates: 1970-2002

Quantity: 55 cu. ft. (75 boxes plus videotapes, audiocassettes, art, artifacts and oversize materials)

Repository: Archives of the Puerto Rican Diaspora.

Abstract: The Pedro Pietri Papers are an invaluable resource for information on the eclectic career of one of the Puerto Rican community's most prolific and experimental writers, as well as one of the founders of the Nuyorican poetry movement. Collection consists of correspondence, memoranda, photographs, flyers, posters, writings, artifacts, artwork, videotapes and audiocassettes.

Administrative Information

Collection Number: 2004-06

Provenance: Custody granted by Margarita Deida Pietri.

Processing History: Processed with a grant from a congressional directed initiative sponsored by Congressman José Serrano and administered by the Institute for Museum and Library Services. Funding was also provided by the Council of the City of New York.

Transfers: Books transferred to Library Special Collections.

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Preferred Citation: The Pedro Pietri Papers, Archives of the Puerto Rican Diaspora, *Centro de Estudios Puertorriqueños*, Hunter College, CUNY.

Processed by: Mario H. Ramírez with the assistance of

Resumen Descriptivo

Creador: Pietri, Pedro Juan, 1943-2004

Título: La colección de Pedro Pietri

Años extremos: 1939-2004

Período principal: 1970-2002

Cantidad: 55 pies cúbicos (75 cajas, además de videocassettes, audiocassettes, arte, artefactos y materiales de sobre-tamaño)

Repositorio: Archivos de la Diáspora Puertorriqueña

Abstracto: La colección de Pedro Pietri es un recurso de valor incalculable sobre la carrera vanguardista de uno de los escritores más prolíficos y experimentales con que cuenta la comunidad puertorriqueña. Éste a su vez fue uno de los fundadores del movimiento de poesía nuyorican. Esta colección consiste de correspondencia, memorandos, fotografías, volantes, carteles, escritos, artefactos, y vídeo y audiocassettes.

Información administrativa

Número de colección: 2004-06

Origen: Su custodia fue otorgada por Margarita Deida Pietri.

Información de procesado: La colección ha sido procesada con una donación bajo los auspicios del congresista José Serrano y administrada por el Instituto de Servicios a Museos y Bibliotecas. El Consejo Municipal de Nueva York también proveyó financiamiento.

Documentación separada: Los libros fueron transferidos a la Colección Especial de la Biblioteca.

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Citación preferida: La colección de Pedro Pietri,

Melisa Panchano, Silvia Rodríguez, Erika Suárez and Orlando Torres

Date: April 2007

Archivos de la Diáspora Puertorriqueña, *Centro de Estudios Puertorriqueños*, Hunter College, CUNY.

Procesado por: Mario H. Ramírez con la asistencia de Melisa Panchano, Silvia Rodríguez, Erika Suárez y Orlando Torres.

Fecha: Abril del 2007

PEDRO JUAN PIETRI (1943-2004)

Dubbed the “Sun Ra of Puerto Rican letters” and the “Poet Laureate of the Young Lords Party,” Pedro Juan Pietri embodied the emerging sensibility of a generation of Puerto Ricans with one foot planted in the rhythms and culture of Puerto Rico and the other in the multicultural/ethnic urban ethos of New York City. Bridging the gap between the two islands, Pietri and his contemporaries learned to negotiate the vicissitudes of cultural belonging, creating a hybrid sensibility that merged decidedly Puerto Rican elements with those found on the streets and *barrios* of New York City. A poet, playwright and performer of prolific talent, Pietri stands out as one of the premiere exemplars of a distinctly Nuyorican aesthetic and has become a seminal figure in both the history of Puerto Rican letters and that of the downtown poetry scene in New York.

Born in Ponce, Puerto Rico on March 21, 1943 to Francisco and Petra Pietri, Pedro Juan Pietri came to New York City in 1945. Three years later, his maternal grandfather committed suicide owing to what Pietri has noted in several interviews as a sense of hopelessness and isolation brought on by his disappointment with the promise of New York and his break with Puerto Rico. In 1949, his father died from pneumonia, which he contracted while walking the wintry streets of New York severely underdressed, leaving Pietri’s mother alone to raise Pietri and his three siblings – Brothers José (Joe), William (Willie) and Francisco (Frank) and Sister Carmen – along with her own widowed mother and sister.

Raised in a five-story walkup on Amsterdam Avenue in Harlem and in the General Ulysses S. Grant Houses, a public housing development in the area, Pietri graduated from Haaran High School in the Hell’s Kitchen section of Manhattan in 1960. The following year he began work at Columbia University’s Butler Library. It is here where he claims his real education in poetry and literature began. Taking advantage of the ready availability of books, Pietri, who already had a penchant for poetic verse and had dabbled in the writing of doo-wop songs, immersed himself in reading the works of Langston Hughes, Federico García Lorca, William Faulkner and W.B. Yeats, among others. He started writing more poetry and made the acquaintance of such noted poets as Allen Ginsberg, Amiri Baraka, Ted Joans and Gregory Corso, as well as that of one his early mentors, Roger Parris.

Pedro Juan Pietri ha sido designado el “Sun Ra de las letras puertorriqueñas” y el “Poeta laureado del Partido de los Young Lords” por encarnar la incipiente sensibilidad de una generación de puertorriqueños que tenían un pie en los ritmos y la cultura puertorriqueña y el otro en la esfera multicultural y étnica de la urbe nuyorkina. Pietri y sus contemporáneos lograron cerrar la brecha entre las dos islas al lograr desenvolverse entre las vicisitudes de la pertinencia cultural y la creación de una sensibilidad híbrida que mezcla elementos definitivamente puertorriqueños con elementos de las calles y los barrios de la ciudad de Nueva York. Pietri – poeta, dramaturgo, declamador de prolífico talento – se destaca como uno de los ejemplos principales de una estética distintivamente nuyorican convirtiéndose en una figura seminal de la historia de las letras puertorriqueñas y del ambiente poético de un sector de Nueva York.

Nacido en Ponce el 21 de marzo de 1943, del enlace entre Francisco y Petra, Pedro Juan llegó a Nueva York en 1945. Al cabo de tres años, se suicida su abuelo materno. Según lo vertido por Pedro en varias entrevistas, el suicidio del abuelo se debió a la desesperanza y el aislamiento que implicaron su decepción con Nueva York y su partida de Puerto Rico. En 1949, muere su padre a raíz de la pulmonía que contrajo en sus andanzas por las frías calles invernales de Nueva York sin la vestimenta adecuada. Así quedó sola su madre quien tuvo que criar a Pedro junto a sus hermanos José (Joe), William (Willie), Francisco (Frank) y su hermana, Carmen, al igual que a su hermana propia y a su madre también enviudada.

Pedro se crió en un edificio de cinco pisos, sin ascensor, ubicado en la avenida Ámsterdam en Harlem, y en los proyectos de vivienda pública Ulysses S. Grant ubicados en la misma área. En 1960, se graduó de la escuela superior Haaran del sector conocido como Hell’s Kitchen de Manhattan. El año siguiente inició labores en la Biblioteca Butler de la Universidad de Columbia. Según él mismo plantea, es aquí donde inicia realmente su educación en poesía y literatura. Ya tenía gusto por el verso poético y había escrito canciones de “doo-wop.” Ahora, con el fácil acceso a los libros, se inmersa en la lectura de la obra de Langston Hughes, Federico García Lorca, William Faulkner y W.B. Yeats, entre otros. Comienza a escribir más poesía y conoce a destacados poetas como Allen Ginsberg, Amiri Baraka, Ted Joans y Gregory Corso, al igual que uno de sus primeros

As a youth, Pietri had already been exposed to a rich oral tradition and to creativity through the popularity of song and radio dramas in his household, and the readings of his Aunt Irene at the First Spanish Methodist Church in East Harlem. The formalization of his poetic education and acquaintanceship with some of New York's more experimental poets only served to reinforce his early forays into the writing of poetry and encourage the development of his distinctive aesthetic. In addition, Pietri notes that his discovery of the poet Jorge Brandon in Manhattan's Union Square in the early 1960s presented him with the embodiment of a poetic style informed by the performative aspects of the song and *radio-novelas* of his youth and by the experimental declarations of the Beat and Umbra poets of the era. Moreover, the fact that Brandon was Puerto Rican and radically untraditional and irreverent deeply influenced the young Pietri and contributed to the formation of his poetic persona.

Between 1960 and 1966, Pietri held a number of short term jobs, among them the position at Butler Library, at a car wash and as a clerk at Klein's Department Store, and continued to make tentative forays into the writing and reading of poetry. In 1966, Pietri entered the armed services and was stationed at Fort Polk in Louisiana and Fort Hood in Texas before being sent to Vietnam. Although he remained in Vietnam for only a short period of time, his presence during the Tet Offensive, the witnessing of the deaths of numerous comrades and possible exposure to Agent Orange left an indelible mark on Pietri and had ramifications, at times severe, on his personal life and his development as a poet. In several interviews, Pietri makes reference to the fact that he died, or refused to die, in Vietnam, alluding to the dramatic consequences and subsequent rebirth of a new persona which his time there precipitated.

Upon his return from Vietnam, Pietri was confronted with the burgeoning social movements born of growing public sentiment against the Vietnam War and the civil rights struggles of previous years and eventually, if briefly, allied himself with the Young Lords Party and the Puerto Rican Socialist Party. Simultaneously, Pietri was reacquainting himself with the experimental poetry community, renewing relationships with Ginsberg, Joans and Baraka, and meeting members of the Last Poets, as well as Umbra poet David Henderson, who Pietri claims found him his first paid poetry reading at Sarah Lawrence College under the auspices of fellow poet June Jordan. It is at this time, in 1969, that Pietri composed

mentores, Roger Parris.

Como joven, Pedro ya había sido expuesto a una fecunda tradición oral y a la creatividad. Influyeron en él la popularidad de la canción, las novelas de radio que se escuchaban en el hogar, y las lecturas de su tía Irene en la Primera Iglesia Hispana Metodista del Barrio. La formalización de su educación en la poesía y su confraternización con algunos de los poetas más experimentados de Nueva York sirvieron para reforzar sus incursiones iniciales en la escritura de poesía y lo alentaron a desarrollar su distintiva estética. Pietri plantea que haber descubierto al poeta Jorge Brandon en Unión Square, una plaza del bajo Manhattan, a principios de la década de los años 60, fue la encarnación de un estilo poético influenciado por los aspectos dramáticos de las canciones y radio novelas de su juventud y por las vertientes experimentales de los poetas Beat and Umbra de la época. El hecho de que Brandon era puertorriqueño, radical e irreverente hasta más no poder tuvo una profunda influencia en el joven Pietri y la formación de su esencia poética.

Entre 1960 y 1966 Pietri tuvo varios empleos, incluyendo la posición en la Biblioteca Butler, en un negocio de lavado de autos, y como cajero de la tienda por departamentos Klein's. A la vez siguió incursionando ligeramente en la narrativa y leyendo poesía. En 1966 ingresó al servicio militar destacado en el Fort Polo en Louisiana y el Fort Hood en Texas y luego fue enviado a Vietnam. Aunque su tiempo en Vietnam fue corto, su presencia allí durante la Ofensiva Tet, el haber presenciado la muerte de varios compañeros y su posible exposición al Agente Naranja, le dejaron una marca indeleble que impactó, a veces de manera severa, en su vida personal y su desarrollo como poeta. En varias entrevistas Pietri se refiere al hecho de haber muerto Vietnam, o que rehusó morir, aludiendo así a las dramáticas consecuencias y su renacimiento como persona a partir de su tiempo en Vietnam.

A su regreso de Vietnam, se encontró con los incipientes movimientos sociales nacidos del creciente descontento con la guerra en Vietnam y las luchas por los derechos civiles de los años anteriores, aliándose eventualmente, aunque durante un breve tiempo, con el Partido de los Young Lords y el Partido Socialista Puertorriqueño. Al mismo tiempo volvía a familiarizarse con la comunidad poética experimental, a renovar su relación con Ginsberg, Joans y Baraka. Conoció miembros de los Last Poets y a David Henderson, poeta Umbra a quien

and first performed his infamous poem, “Puerto Rican Obituary.” Sardonicly recounting the struggles of Puerto Rican migrants to survive and succeed in New York City, “Puerto Rican Obituary” has been noted as providing insightful and biting social commentary on the disadvantaged socio-economic position many Puerto Ricans found themselves in stateside, and the often troubled negotiations of identity and community which were its aftermath. Pietri’s poem resonated significantly with his peers and took on an added political charge when he premiered it at the First Spanish United Methodist Church at Lexington and 111th Street, which the Young Lords had recently taken over and dubbed the “People’s Church.” The poem was also subsequently published in the Young Lords Party newspaper, *Palante*.

In the ensuing years, Pietri performed an early version of his performance piece/poem “Rent-A-Coffin” (1969), recorded his first LP of poetry titled *Aquí se habla español: Pedro Pietri en Casa Puerto Rico* (1971) and published his first compilation of poems *Puerto Rican Obituary* (1973) – a collection of 32 poems which included the by-then seminal poem of the same title. In 1971 and 1974 respectively he received grants from the Creative Artists Public Service (CAPS) program for his poetry. He also started teaching poetry workshops in New York City public schools, universities and local prisons, including workshops at The Muse Children’s Museum (1972), The Voice of the Children Workshop (1970-1972), SUNY Buffalo (1968-1970), the Puerto Rican Association for Community Affairs Bilingual-Bicultural Early Childhood Project (1974) and the Teachers and Writers Collaborative (1968-1970). In 1975, in conjunction with El Museo del Barrio in East Harlem, Pietri, along with Jesús Papoleto Meléndez and Dr. Willie Pietri, coordinated the Puerto Rican Writers Workshop at Galería Dos in East Harlem, a poetry workshop intended to bring poets and community members together to read and discuss contemporary works by numerous writers. Two years later, in 1977, a Spanish edition of *Puerto Rican Obituary*, titled *Obituario puertorriqueño* and translated by Alfredo Matilla Rivas, was published by the Instituto de Cultura Puertorriqueña. Pietri also recorded and released a second LP of poetry through Smithsonian Folkways titled *Loose Joints* in 1979.

Most significantly in these years, Pietri, along with fellow poet Miguel Algarín, among others, contributed to the founding of the Nuyorican Poets Café in Manhattan’s Lower East Side. Originating in 1973 as a series of

Pietri agradeció haberle conseguido, bajo los auspicios del colega poeta June Jordan, su primera declamación remunerada en Sarah Lawrence College. Es en este momento, 1969, que Pietri escribe y declama por primera vez su impactante poema “El obituario puertorriqueño.” El mismo es un agrio relato de las luchas de los inmigrantes puertorriqueños por sobrevivir y triunfar en la ciudad de Nueva York, reconocido por su incisivo y punzante comentario sobre la realidad de desigualdad socio-económica de muchos puertorriqueños en Estados Unidos y la atribulada negociación de identidad y comunidad que fue su resultado. El poema tuvo resonancia entre colegas poetas y adquirió una nueva carga política cuando lo estrenó en la Primera Iglesia Hispana Metodista Unida, ubicada en el corazón del Barrio en la avenida Lexington y calle 111, recién ocupada por los Young Lords y rebautizada la Iglesia del Pueblo. Posteriormente, fue publicado en el semanario del Partido de los Young Lords, *Pa’lante*.

En los años posteriores, Pietri declamó una versión inicial de “Alquiler de ataúdes” (1969), realizó su primera grabación de un disco de larga duración titulado *Aquí se habla español: Pedro Pietri en Casa Puerto Rico* (1971) y publicó su primera recopilación de poesías, *El obituario puertorriqueño* (1973) – una colección de 32 poemas incluyendo la ya famosa poesía seminal del mismo título. En 1971 y 1974 recibió donaciones para su trabajo poético del Programa de Servicio Público Artistas Creativos (CAPS, por sus siglas en inglés). También comenzó a ofrecer talleres de poesía en las escuelas públicas de Nueva York, en universidades y cárceles locales. Su trabajo incluyó talleres en el Museo Infantil de la Musa (1972), El Taller la Voz de los Niños (1970-1972), la Universidad del Estado de Nueva York en Búfalo (1968-1970), el Proyecto Infantil Bilingüe/Bi-cultural de la Asociación Puertorriqueña para Asuntos de la Comunidad (1974), y el Proyecto Colaborativo de Maestros y Escritores (1968-1970). En 1975, en colaboración con el Museo del Barrio, Papoleto Meléndez y el Dr. Willie Pietri, Pietri coordinó el Taller de Escritores Puertorriqueños en la Galería Dos del Barrio – un taller de poesía cuyo propósito era agrupar los poetas y los miembros de la comunidad a fin de celebrar lecturas y discusiones de las obras contemporáneas de un sinnúmero de autores. Al cabo de dos años, en 1977, el Instituto de Cultura Puertorriqueña publicó una edición en español, traducida por Alfredo Matilla Rivas del *Obituario Puertorriqueño*. En 1979, bajo los auspicios del

gatherings/poetry readings held in the living room of Algarín's apartment, the Nuyorican Poets Café helped to foster a fertile environment for the development of the work of an emerging generation of Puerto Rican writers, raised predominantly in New York, who found themselves having to negotiate the cultural and linguistic differences between the Puerto Rico of their forbearers and contemporary New York. Forging a distinctly "Nuyorican" aesthetic and consciousness, these writers, among them Pietri, Algarín, Jesús Papoleto Meléndez, Lucky Cienfuegos, Bimbo Rivas and Miguel Piñero, carved out both a physical and intellectual space for themselves that validated their reality as hybrid individuals. Although Pietri later distanced himself from the Café, becoming critical of what he perceived as its increasing commercialism, he nevertheless continued to collaborate with the Café throughout his career, staging plays, poetry readings and other events.

Beginning in the 1970s, Pietri also began writing a number of plays, several of which were staged by local Puerto Rican theater companies, such as the Puerto Rican Traveling Theater, as well as by more mainstream institutions such as Joseph Papp's Public Theatre. Already known for his dark humor and absurdist perspective on the human condition, Pietri's plays further explored this territory of the odd and often laughable predicaments of human folly, ambition and yearning, continuously infusing his narratives with his knowledge and experience of politics, culture and human nature. From *Lewlulu*, staged by the H.B. Playwrights in 1976, to *Jesus is Leaving*, staged at the Nuyorican Poets Café in 1977, to *The Livingroom*, staged by the H.B. Playwrights in 1978 and directed by the actor José Ferrer, Pietri's plays took traditional characters and themes (the star crossed lovers of *Lewlulu*, the relationship between Jesus and Mary in *Jesus is Leaving* and the dichotomy between sanity and mental illness in the *The Livingroom*) and proceeded to expose and explore their intrinsically ridiculous and sometimes desperately disturbing underbelly. Throughout the decade, Pietri wrote and staged a number of additional plays, including *Seven Roosters and Three Drunken Poets* (1975), *To Get Drunk You Have to Drink* (1976) (both in collaboration with Jesús Papoleto Meléndez and Dr. Willie Pietri) and *Appearing in Person Tonight: Your Mother* (1978), and also wrote numerous other plays and treatments that were never produced and/or published.

During these years, Pietri also found work writing for television and film. Initially writing story treatments for

Smithsonian Folkways, grabó y lanzó su segundo disco de larga duración de poesía, titulado *Cigarrillos de hierba sueltos*.

Además de lo anterior, y más significativamente aún, fue durante esos años que Pietri, su compañero poeta Miguel Algarín y otros, contribuyeron a la fundación de Café-teatro de Poetas Nuyorican en el Lower East Side de Manhattan. El mismo se inició en 1973 como una serie de encuentros y lecturas de poesía celebradas en la sala del hogar de Miguel Algarín. Así se creó un ámbito fértil que favoreció el trabajo de una generación de escritores puertorriqueños que se gestaba, mayormente de puertorriqueños criados en Nueva York, que transitaban continuamente el terreno de las diferencias culturales y lingüísticas entre el Puerto Rico de sus antecesores y el Nueva York contemporáneo. Estos poetas, entre ellos, Pietri, Algarín, Jesús Papoleto Meléndez, Lucky Cienfuegos, Bimbo Rivas y Miguel Piñero, crearon su propio espacio físico e intelectual, validando así su realidad como individuos híbridos. Aunque luego se distanciara del Café-teatro debido a su percepción de que se había desviado hacia lo comercial, durante toda su carrera Pietri siguió colaborando con el Café-teatro con la escenificación en él de sus obras de teatro, recitales y otros eventos.

A principios de la década de los años 70, Pietri comenzó a escribir obras de teatro, algunas de las cuales fueron puestas en escena por compañías puertorriqueñas locales, tales como el Teatro Rodante Puertorriqueño, al igual que por compañías más institucionales como el Teatro Público de Joseph Papp. Al momento ya era conocido por su agrio humor y su particular perspectiva sobre lo absurdo de la condición humana. Sus obras de teatro seguían indagando en este ámbito de los extraños y divertidos percances, peripecias, ambiciones y añoranzas del ser humano. Además, Pietri imbuía su trabajo con su conocimiento y experiencia de la política, la cultura y la naturaleza humana. Desde *Lewlulu*, puesta en escena por H.B. Playwrights en 1976, hasta *Jesús se va*, puesta en escena en el Café-teatro de Poetas Nuyorican en 1977, *La sala*, puesta en escena por H.B. Playwrights en 1978 y dirigida por el actor puertorriqueño José Ferrer, Pietri tomaba personajes y temas tradicionales (como los amantes corazonados de *Lewlulu*, la relación entre Jesús y María en *Jesús se va*, y la dicotomía entre la cordura y la enfermedad mental en *La sala*) y procedía a exponer y explorar su lado intrínsecamente absurdo y en extremo perturbador. Durante toda esta década, Pietri escribió y montó varias

a PBS series produced by the Latino TV Broadcasting Service, Inc. titled *Oye Willie*, about a young Puerto Rican boy growing up in East (Spanish) Harlem. Pietri also wrote for the PBS program *Realidades* and penned several other story treatments for television. At the same time, he was increasingly attracted to the medium of film and collaborated on scripts with Jesús Papoleto Meléndez, *Jack Billy*, and with Meléndez and Dr. Willie Pietri, *POPI*. Pietri later authored a screenplay entitled *Chico for Mayor (of Chinatown)* which chronicled the efforts of a Puerto Rican man to be elected the “Mayor” of Chinatown in New York.

While Pietri’s early and close collaboration with Miguel Algarín and other founding members of the Nuyorican Poet’s Café waned in the early 1970s, his working relationships with fellow poet Jesús Papoleto Meléndez and Brother Dr. Willie Pietri became more central to furthering his artistic output. Alternately known as The Latin Insomniacs Social Club, Inc., The Latin Insomniacs M.C., Inc., The Latin Insomniacs M.C.W.C. (Motorcycle Club Without Motorcycles) and The Latin Insomniacs Motorcycle Club (Without Motorcycles) Inc., the trio of Pietri, Meléndez and Pietri staged performances, poetry readings and collaborated on the writing of film scripts, plays and mixed media performance pieces. Organizing the first South Bronx Surrealist Festival in the late 1970s, the group asserted its artistic allegiance to the American avant-garde and its syncretic relationship with Puerto Rican culture and art in their work.



obras de teatro adicionales, incluyendo *Los siete gallos y los tres poetas borrachones* (1975), *Para jumarse hay que tomar* (1976), ambas en colaboración con Jesús Papoleto Meléndez y el Dr. Willie Pietri, y *Esta noche en persona: Tu madre* (1978). Escribió muchas otras obras de teatro y guiones que nunca se produjeron y ni se publicaron.

Durante estos años, Pietri también tuvo empleos escribiendo para la televisión y el cine. Inicialmente escribió los guiones para una serie de la televisión pública titulada *Oye Willie* y producida por el Servicio Latino de Transmisión Televisiva, Inc. *Oye Willie* trataba sobre un joven puertorriqueño que se criaba en El Barrio. A la vez Pietri escribía para el programa de televisión pública *Realidades* y fue autor de varios otros guiones para televisión. Además, en ese momento sentía una creciente atracción por el cine. Colaboró en varios guiones con Jesús Papoleto Meléndez, *Jack Billy*, y con Meléndez y el Dr. Willie Pietri, *Popi*. Luego escribió el guión titulado *Chico para alcalde (del Barrio Chino)*. El mismo relata los esfuerzos de un puertorriqueño por ser electo “alcalde” del Barrio Chino de Nueva York.

Aunque para principios de la década de los años 70 mermó su colaboración con Miguel Algarín y otros fundadores del Café-teatro de Poetas Nuyorican, inicialmente tan intensa, su relación de trabajo con otros poetas como Jesús Papoleto Meléndez y el hermano Dr. Willie Pietri se convirtió en eje de su continua producción artística. El trío integrado por Pietri, Meléndez y Pietri, conocido lo mismo como El Club Social de Sonámbulos Latinos, Inc., Los Motociclistas Sonámbulos Latinos, Inc., Los Sonámbulos Latinos del C.M.S.M. (Club de Motociclistas Sin Motocicletas), el Club de Motociclistas Sonámbulos Latinos (Sin Motocicletas), Inc., montaban funciones, recitales de poesía, y colaboraban en el desarrollo de guiones de películas, obras de teatro y producciones de medios mixtos. Al organizar el Primer Festival Surrealista del Sur del Bronx, el grupo afirmó su lealtad artística al sector vanguardista de la cultura norteamericana y su relación e influencia en las manifestaciones de la cultura y el arte puertorriqueño presente en su obra.

En la medida que Pietri seguía expandiendo los parámetros lingüísticos y conceptuales de su obra y exploraba otros géneros como la dramaturgia y el desarrollo de guiones, los Sonámbulos Latinos funcionaban como una especie de laboratorio de infinitas posibilidades y permitían a Pietri llevar su obra

As Pietri's own work continued to expand its linguistic and conceptual parameters and as he proceeded to explore other genres such as playwriting and scriptwriting, the Latin Insomniacs functioned as a laboratory of infinite possibilities which allowed Pietri to take his work in multiple and increasingly more experimental directions. Just as the New Dramatists would give Pietri a necessary support system for the development of his playwriting skills, the Latin Insomniacs was an indispensable resource of like minded individuals who could help inform and support his work. As evidenced by some of the works mentioned above, the Latin Insomniacs was very much a collaborative group that not only wrote jointly, but also influenced and informed individually-authored works. Several of Pietri's plays which were later produced by more established companies were written and initially staged with the Latin Insomniacs, including *Jesus is Leaving*, with direction by Juan Valenzuela, *Lewlulu* and *The Livingroom*. He also staged additional plays with the group, such as *Appearing Tonight in Person: Your Mother* at La Mama, E.T.C. in 1978, *The S.F. Machine* and the radio drama *Dead Heroes Have No Feelings*, among others. Even with the loss of Willie Pietri in 1982, the Latin Insomniacs continued to organize poetry readings and performances, and remained vibrant contributors to an alternative Puerto Rican/Nuyorican artistic and literary practice.

Throughout the 1980s, Pietri was extraordinarily productive, continuing to write and stage his plays and to invent creative ways to both popularize his poetry and communicate his artistic and critical viewpoint. As a member of the New Dramatists from 1982 to 1990, a theater organization dedicated to cultivation of new and innovative playwrights, Pietri was provided with a forum within which to push the boundaries of his own expansive thinking, as well as critical intellectual and financial support for the development of his distinctive use of language and plot structure. Among the plays written in this time were *The Kid with the Big Head* (1981), *No More Bingo at the Wake* (1981), *The Masses are Asses* (which was staged by the Puerto Rican Traveling Theatre in 1983 and starred Raúl Julia), *I Dare You to Resist Me* and *Eat Rocks!*, a reading of which was held at the New Dramatists in 1985. He also re-staged *Lewlulu*, with direction by José Ferrer, in 1980 at INTAR and performed "Rent-A-Coffin" at Joseph Papp's Public Theatre as part of the Festival Latino in 1985 and at the New Rican Village in 1986. Pietri's playwriting efforts were recognized in 1981 with a third grant from the

por múltiples senderos, particularmente los experimentales. A la vez que los nuevos dramaturgos ofrecían a Pietro el apoyo necesario para el desarrollo de sus destrezas en las artes dramáticas, los Sonámbulos Latinos eran un recurso de valor incalculable al rodearlo de personas de su misma onda que podían influenciar y apoyar su trabajo. Como se ve en algunos de los trabajos ya mencionados, los Sonámbulos Latinos era un grupo muy de colaboración. No solo escribían conjuntamente, sino que uno y otros influían y participaban en las obras de autoría individual de los demás. Varias de las obras de teatro de Pietri, posteriormente montadas por compañías que ya habían logrado un nivel de reconocimiento, fueron escritas e inicialmente montadas en el ámbito de los Sonámbulos Latinos. Algunos ejemplos son *Jesús se va*, bajo la dirección de Juan Valenzuela, *Lewlulu* y *En persona esta noche: Tu madre*, puesta en escena en La Mama, E.T.C. en 1978, *La máquina S.F.* y el drama para la radio *Los héroes fallecidos no tienen sentimientos*, entre otros. A pesar de la pérdida de Willie Pietri a partir de 1982, los Sonámbulos Latinos siguieron organizando recitales de poesía y otras funciones. Siguió siendo elementos importantes al desarrollo de una alternativa para práctica artística y literaria puertorriqueña-nuyorican.

Durante toda la década de los años '80, la productividad de Pietri fue extraordinaria. Siguió escribiendo y montando sus obras de teatro a la vez que inventaba formas creativas de popularizar su poesía y comunicar su punto de vista artístico y crítico. De 1982 a 1990 fue miembro de la Compañía de Teatro Nuevos Dramaturgos, una organización teatral dedicada a cultivar dramaturgos nuevos e innovadores. Para Pietri éste fue un foro en el que podía ir más allá de los lindes de su amplio pensamiento. Al igual le ofreció un apoyo intelectual y financiero importante que posibilitó el desarrollo de su forma idiomática particular y de la estructura de su trama. Durante este período escribió obras como *El niño de la cabeza grande*, (1981), *Se acabó el bingo en el velorio*, (1981), *Las masas son crasas* (montada por el Teatro Rodante Puertorriqueño en 1983 con la actuación estelar de Raúl Juliá, *A que no te atreves oponerme resistencia* y *¡Come piedras!*, cuya lectura se realizó en 1985 en Los Nuevos Dramaturgos. También volvió a poner en escena *Lewlulu*, en INTAR en 1980 bajo la dirección de José Ferrer, y realizó *Alquiler de ataúdes* en el Teatro Público de Joseph Papp como parte del Festival Latino de 1985, y en el Nuyorican Village en 1986. En 1981 los esfuerzos de Pietri en el campo de la dramaturgia fueron reconocidos

Creative Artists Public Service program.

Starting in 1980, he also published a series of compilations of his work. Besides *Uptown Train*, which contained a series of similarly titled poems where he experimented with variations in textual content, he also produced an essay entitled *Lost in the Museum of Natural History* (1981), which was published as *Perdido en el Museo de Historia Natural* by Ediciones Huracán in Puerto Rico. He published his second book of poetry, *Traffic Violations* in 1983 and the text of his play *The Masses are Assess* in 1984, both with Kal Wagenheim's Waterfront Press. In the late 1980s, with the AIDS crisis in full swing, Pietri intensified his advocacy for the use of condoms. Pietri noted in an interview that he had been promoting condom use since 1977. Taking poems from his "Telephone Booth" series, written throughout the 1970s and early 1980s, Pietri clipped, glued and sometimes typed poems onto small envelopes in which he placed a condom which he would then sell to the general public.

Infamous for standing around with a cross with condoms nailed to it and/or with signs reading "Safe Sex Saves Not Jesus Saves" and "Poems & Condoms for Sale, One Size Fits All," Pietri's condom distribution became a regular fixture on the New York landscape, an image of which even resulted in a postcard for tourists, and demonstrated the creativity and humor with which he approached even this most dire of pandemics. In 1985, Pietri and Bob Holman started organizing a series of readings billed as *The Double Talk Show*, "the only late night TV talk show for poets (not on TV)," at the Nuyorican Poets Café that mixed poetry with music and performance. A couple of years later, in 1987, Pietri's play *The After After Hours* was staged at the Trocadero in downtown Manhattan. In 1988 and 1989, respectively, he staged dramatizations of "Puerto Rican Obituary" in the Taino Theatre at Touro College and at Joseph Papp's Public Theatre, and in 1988, he participated in La Primera Conferencia de Poetas y Escritores Puertorriqueños at City College (CUNY). From 1985-1987 Pietri served on the Board of the Poetry Society of America.

The year 1989 was an eventful one for Pietri. Not only was his play *The Masses are Asses* translated into Spanish (as *Las masas son crasas*) by Alfredo Matilla Rivas and performed at the Instituto de Cultura Puertorriqueña's Teatro del Patio by Teatro Bohío Puertorriqueño, but he also co-organized, with fellow

al otorgársele una tercera donación por parte de Programa de Servicio Público de Artistas Creativos.

Además, comenzando en 1980 publicó una serie de recopilaciones de su obra. Además de *El tren que sube*, que consiste de una serie de poemas con títulos similares en que experimenta con variaciones del contenido textual, y produjo un ensayo titulado *Perdido en el Museo de Historia Natural*, publicado por Ediciones Huracán de Puerto Rico. En 1983, publicó su segunda colección de poesía, *Infracciones de tránsito* y en 1984, su obra de teatro *Las masas son crasas*, ambos con Waterfront Press, la editora de Kal Waggenheim. Para finales de la década de los años 80, cuando la crisis del SIDA estaba en todo su apogeo, Pietri intensificó su campaña a favor del uso de condones, tomando nota en una entrevista que desde 1977 había promovido el uso de condones. Pietri recortó, pegó y a veces mecanografió poesías tomadas de su serie "La caseta del teléfono" sobre pequeños sobres en los que insertaba un condón que luego vendía al público en general.

Ganó notoriedad por pararse con una cruz repleta de condones clavados o con letreros que leían "Lo que salva es el sexo seguro, no Jesús," y "Se venden poemas y condones – una sola talla." Por todo Nueva York ésta se convirtió en una conocida escena, incluso se imprimió en una tarjeta postal turística. Ello demostró el humor con que Pietri abordaba hasta el más morboso de los temas. En 1985, él y Bob Colman comenzaron a organizar una serie de presentaciones que llamaron 'La presentación del doble lenguaje': "El único programa nocturno de discusión para los poetas (no se presenta en la televisión)." Estas presentaciones se montaron el Café-teatro de Poetas Nuyorican con una mezcla de poesía, música y otras formas artísticas. Luego de varios años, en 1987, su obra de teatro "Los clubes de la madrugada madrugada" fue puesta en escena en el Trocadero en el Bajo Manhattan. En 1988 y 89, respectivamente, montó las obras "El obituario puertorriqueño" en el Teatro Taíno de Touro College y en el Teatro Público de Joseph Papp. En 1988 participó en la Primera Conferencia de Poetas y Escritores Puertorriqueños en el City College. De 1985 a 1987 fue miembro de la Junta Directiva de la Sociedad Americana de Poesía.

El 1989 fue muy activo para Pietri. Alfredo Matilla Rivas tradujo al español su obra "Las masas son crasas" (en inglés "The Masses are Asses"). A su vez, la misma fue presentada en el Teatro del Patio del Instituto de

poet Bob Holman, a series of poetry readings called "Poets in the Bars: A Celebration of the Oral Tradition." Funded by the arts organization Creative Time and involving poets Allen Ginsberg, Amiri and Amina Baraka, Kimiko Hahn, Jayne Cortez, Ntozake Shange, Jessica Hagedorn and others, this series of readings brought together groups of poets to read and perform in bars that in the past had been focal points of literary and artistic activity. Among the bars chosen were the Cedar Tavern, the Village Gate, the Lincoln Cocktail Lounge and the After Five. Considered largely successful, this series of readings sought to reach out to non-traditional audiences, specifically those who had been underexposed to poetry, in a gesture designed to re-popularize verse.

As professionally successful as this period was for Pietri, his personal life suffered in the early part of the decade. In addition to the death of Willie Pietri in 1982, Pietri's brother Frank passed away in 1986, and Pietri's marriage to his first wife Nancy Phyllis Wallach ended, with Wallach leaving New York with their daughter Diana to return to her family home in Pittsburgh. Pietri would never fully get over the "loss" of his first daughter, with whom he was never able to establish a close relationship, and continued to write letters and poetry dedicated to her lamenting her absence for the rest of his life. Continuously haunted by the specters of the Vietnam War and the consequences of his Post Traumatic Stress Disorder, Pietri found himself hard-pressed to maintain a stable personal life and, although relatively successful as a writer, to provide a consistent income. Prone to "self-medication," he could be unpredictable, which, though in keeping with his image as a playful, irreverent and Dadaesque figure, also made him at times unreliable and difficult to relate to. Things in the latter part of the decade began to look up with the start of his relationship with Stephanie Jo Smith and the birth of his second daughter Evava, but this relationship too would end due much in part to his ongoing financial and psychological instability.

Throughout his career, Pietri read and presented his work at numerous spaces in New York and Puerto Rico, in what are now considered iconic and cutting edge Puerto Rican and "downtown" institutions. Among these are the Nuyorican Poets Café, New Rican Village and El Museo del Barrio, as well as the Bronx Museum of the Arts, Taller Latino Americano, the Gas Station, ABC No Rio and The Poetry Project at St. Mark's Church. He also performed at the University of Puerto Rico, the New

Cultura Puertorriqueña por el grupo Teatro Bohío Puertorriqueño. Conjuntamente con el también poeta Bob Holman organizó una serie de recitales de poesía titulada, "Poetas en los bares: Celebración de la tradición oral" que contó con el apoyo económico de la organización de las artes Tiempo Creativo (en inglés Creative Time), y la participación de los poetas Allen Ginsberg, Amiri y Amina Baraka, Kimiko Hahn, Jayne Cortez, Ntozake Shange, Jessica Hagedorn y otros. En esta serie, grupos de poetas utilizaron como escenario bares que en el pasado habían sido puntos de encuentro para la actividad literaria y artística, como el Cedar Tavern, el Village Gate, el Lincoln Cocktail Lounge y After Five. "Poetas en los bares: Celebración de la tradición oral" fue considerada una serie exitosa que representó un esfuerzo por llegarle a audiencias no-tradicionales, en particular, a personas que no habían sido expuestas a la poesía y por popularizar el verso nuevamente.

Aunque en lo profesional, este período fue de mucho éxito, en lo personal Pietri sufrió mucho durante la primera etapa de la década. Además de la muerte de Willie Pietri en 1982, su hermano, Frank, falleció en 1986, y su matrimonio a su primera esposa, Nancy Phyllis Wallach concluyó. Ella se marchó de Nueva York con Diana, la hija de los dos, a vivir con su familia en Pittsburg. Pietri nunca jamás pudo establecer una relación cercana con ella ni tampoco recuperarse de la "pérdida" de su primera hija. Durante el resto de su vida le escribió cartas y poesía en que lamentaba su ausencia. Seguía atormentado por el espectro de la guerra de Vietnam y las consecuencias de sus síntomas de estrés post traumático, lo que durante esta etapa también le dificultó la estabilidad personal. Aunque gozaba de un relativo éxito como escritor, también se le hacía difícil la estabilidad económica. Su propensidad a la auto-medicación podía tornarlo impredecible, y aunque esto era cónsono con la imagen de cómico, irreverente y Dada-esque que se había creado, también lo hacía no confiable y difícil. Ya para fines de la década, con el inicio de su relación a Stephanie Jo Smith y el nacimiento de Evada, su segunda hija, la vida comenzó a sonreírle. No obstante, debido a sus continuos problemas económicos e inestabilidad emocional, esta relación también habría de terminar.

Durante todo el transcurso de su carrera Pietri recitó y presentó su obra en un sinnúmero de espacios de Nueva York y Puerto Rico, lugares como el Café Teatro de Poetas Nuyorican, el Nuyorican Village, el Museo del

Dramatists and at various schools and community spaces throughout New York. Pietri was also in high demand abroad and established a particularly close relationship with Italian admirers of his work, not only by holding readings in Italy, but also through the publication of several translations of his work, including the infamous “Puerto Rican Obituary.” Pietri’s work was also heavily anthologized and appeared in both Puerto Rican/Latino specific texts and those comprised of overviews of avant-garde and experimental poets. The former include *The Puerto Rican Poets* (1972), *Boriquen: Anthology of Puerto Rican Literature* (1974), *Umbrá: Latin/Soul Anthology* (1974) and *Inventing a Word: An Anthology of Twentieth-Century Puerto Rican Poetry* (1980), and among the latter are *Text-Sound Texts* (1980), edited by Richard Kostelanetz, *New York: Poems* (1980) and *The Outlaw Bible of American Poetry* (1999). All told Pietri’s work appears in well over 20 anthologies and has been translated into several languages, including Spanish, Italian and German.

Officially ordained as a Reverend by the Ministry of Salvation in 1987, Pietri inaugurated his Church of the Mother of Tomatoes (La Iglesia de la Madre de Los Tomates) in the early 1990s as a roving performing ministry, taking inspiration from the Protestant ministers of his youth and preaching to the “poetry-deprived.” Already establishing a ministerial role for himself in his AIDS advocacy work, preaching condom use and not religion with slogans such as “Safe Sex is Salvation,” Pietri’s “church” acted as a vehicle for his continued advocacy of absurdist and comedy inflected experiments with form, language and performance, as well as a platform for his work with prison inmates and the mentally ill. That same year, he collaborated with Adal Maldonado on the performance piece *Mambo Montage* which featured music by and starred the musician Tito Puente. In 1992, Pietri published his collection of plays, *Illusions of a Revolving Door*. On the 20th anniversary of the publication of his first book of poetry, *Puerto Rican Obituary* (1973), Pietri re-staged and performed in a dramatization of the title poem along with the New Rican Village Alumni Band. In addition that year, he presented his “El Spanglish National Anthem” at the Nuyorican Poets Café and published his first anthology of poetry in Italian, *Scarafaggi metropolitani e altre poesie*.

In 1994, Pietri and Maldonado inaugurated their project, El Puerto Rican Embassy. Originally conceived by Pietri and Eduardo Figueroa (founder of New Rican Village), the group was created to represent “a new generation of

Barrio y el Museo de Arte del Bronx, el Taller Latinoamericano, La Gasolinera, ABC No Rio y el Proyecto de Poesía de la Iglesia St. Mark’s, ahora considerados emblemáticos y de avanzada en Puerto Rico y el Bajo Manhattan. También se presentó en la Universidad de Puerto Rico, en “the New Dramatists” y en varias escuelas y comunidades de Nueva York. Fue aclamado en el exterior y estableció una relación particularmente cercana con admiradores italianos de su trabajo, no solo por los recitales que ofreció en Italia, sino también por la publicación de la traducción al italiano de varias de sus obras, incluyendo el famoso “Obituario puertorriqueño.” Su obra fue incluida en numerosas antologías, aparece en textos puertorriqueños, latinos y colecciones que recogen la obra de poetas de avanzada y experimentales como “The Puerto Rican Poets” (1972), “Borikén: An Anthology of Puerto Rican Literatura” (1974), “Umbrá: Latin/Soul Anthology” (1974), y “Inventing a Word: An Anthology of Twentieth-Century Puerto Rican Poetry” (1980). Esta última antología incluye “Text-Sound Texts” (Textos que suenan a textos, 1980), editado por Richard Kostelanetz, “New York: Poems” (Poemas de Nueva York, 1980), y “The Outlaw Bible of American Poetry” (La Biblia prohibida de poesía norteamericana, 1999). En resumen la obra de Pietri aparece en más de veinte antologías y ha sido traducida a varios idiomas, incluyendo el español, italiano y alemán.

Al ser oficialmente ordenado como reverendo por el Ministerio de Salvación en 1987, Pietri inauguró su Iglesia de la Madre de los Tomates a principios de la década de los años ’90, una iglesia rodante de espectáculos inspirada en los ministros protestantes de su juventud que le predicaba a quienes padecían un “déficit de poesía.” Al haber iniciado su papel ministerial en el ámbito del trabajo sobre el SIDA con una prédica en que los sermones se pronunciaban a favor del uso de condones y no a favor de la religión con consignas como “El sexo seguro es la salvación,” la iglesia de Pietri era el vehículo para su continua promoción de experimentos preñados de lo absurdo y del humor por su forma, su lenguaje y su presentación. Ese mismo año colaboró con Adal Maldonado para presentar la pieza “Montaje de Mambo,” la cual incluyó a Tito Puente con su música. En 1992 publicó su colección de teatro, “Ilusiones de una puerta giratoria,” (en inglés “Illusions of a Revolving Door”). Al cumplirse el vigésimo aniversario de la publicación de su primera colección de poesía, “El obituario puertorriqueño” (1973), Pietri volvió a montar y se

experimental Puerto Rican artists working on the margins of established art movements” (Maldonado,1993) who sought to question and challenge contemporary political issues and cultural aesthetics. The Embassy’s inaugural was appropriately organized as a multi-media exhibition at the Kenkeleba Gallery on East Second Street on Manhattan’s Lower East Side (Loisaida). The exhibition included art work by such well known figures as Papo Colo, Marcos Dimas, Pepón Osorio, Antonio Martorell and Nitza Tufiño, poetry by Sandra María Estéves, Tato Laviera and Jesús Papoleto Meléndez and music by Louis Bauzo & Carambú and the Juan Ma Trio. Among the individuals honored and given the title of Ambassadors to the Embassy were Miguel Algarín (Poetry), Miriam Colón (Theatre), Willie Colón (Music), Raúl Julia (Film) and Piri Thomas (Letters). Created especially for the occasion was a passport from the Embassy and “El Spirit Republic de Puerto Rico,” granting Puerto Rican citizenship to the island’s many diasporic subjects.

El Puerto Rican Embassy went on to conceive of and sponsor many other exhibitions and projects, such as Maldonado’s photography series “Out of Focus Nuyoricans,” all seeking to re-inscribe the Puerto Rican presence back into national cultural and political narratives and to engender a critical dialogue about the state of Puerto Rico and its people under U.S. governance. El Puerto Rican Embassy continued to be an active site of collaboration for Pietri until the end of his life and provided him with yet another vehicle for the dissemination and development of his unique, critical and humor-filled style of performance and poetic production. In April 1994, Pietri also legally married his partner and collaborator of several years, Margarita Deida; they had been united in an informal ceremony almost two years prior. Their son, Speedo Juan, was born the following year, being raised alongside Deida’s daughter and Pietri’s step-daughter, Carina Luna López.

In the following decade, Pietri continued to be professionally active. Now an elder statesman of the Nuyoricán and downtown poetry scenes, he was often called upon to read and present his poetry performances to audiences both in New York and abroad. These included an appearance on the PBS series *United States of Poetry* (1996), the Venezia-Poesia festival in Venice, Italy (1997), in tributes for the poet and painter Jack Micheline and the poet Allen Ginsberg (1998), at the Words and Voices Festival for Experimental Literature and Music in Heidelberg, Germany (1998), as well as

presentó en la dramatización del poema cuyo nombre lleva la colección con la recién inaugurada Banda de Graduados del Nurican Village. El mismo año presentó en el Café Teatro de Poetas Nuyoricán su obra “El himno nacional en spanglish” y publicó la primera antología de su poesía traducida al italiano, “Scarafaggi metropolitani e altre poesie.”

En 1994, Pietri y Maldonado inauguraron su proyecto, La Embajada Puertorriqueña, concebida originalmente por Pietri y Eduardo Figueroa (fundador del Nuyoricán Village) como un grupo que representaría “una nueva generación de artistas puertorriqueños experimentales ubicados al margen de los movimientos de arte ya establecidos” (Maldonado, 1993) y que buscaban cuestionar y retar temas políticos contemporáneos y las estéticas culturales del momento. Como era de esperarse, la inauguración de La Embajada en la Galería Kenkeleba de la calle 2 del Bajo Este de Manhattan (Loisaida) fue una exhibición de arte en múltiples medios incluyendo la obra artística de conocidos artistas como Papo Colo, Marcos Dimas, Pepón Osorio, Antonio Martorell y Nitza Tufiño, la poesía de Sandra María Esteves, Tato Laviera y Jesús Papoleto Meléndez y la música de Louis Bauzo & Carambú y el Trío Juan Ma. Los homenajeados, a la vez nombrados embajadores, incluyeron a Miguel Algarín, por su poesía, Miriam Colón (teatro), Willie Colón (música), Raúl Juliá (cine), y Piri Thomas (letras). Un pasaporte de la embajada y la República Espiritual de Puerto Rico fue creado para la ocasión, a manera de extenderles la ciudadanía puertorriqueña a los miembros de la diáspora de la Isla.

Luego La Embajada concibió y auspició otras exhibiciones y proyectos, como la serie fotográfica de Adal Maldonado “Nuyoricans fuera de foco.” Todos sus proyectos buscaban reestablecer la presencia puertorriqueña en la narrativa cultural y política nacional a la vez que estimulaban un diálogo crítico sobre la situación de Puerto Rico y su pueblo bajo el control de Estados Unidos. La Embajada Puertorriqueña fue un espacio que contó con la colaboración activa de Pietri hasta sus últimos días proveyéndole un vehículo más para el desarrollo y la divulgación de su estilo único de producción y declamación poética, siempre plagado de humor y crítica. En abril de 1994, Pietri contrajo matrimonio con su compañera y colaboradora de varios años, Margarita Deida. Antes, en 1992, se habían unido en una ceremonia informal. El hijo de ambos, Speedo Juan, nació el año siguiente y se crió junto a la hija de

continued appearances at the Nuyorican Poets Café and Taller Latino Americano. Pietri also briefly collaborated with musician Paul Simon on the writing of the book to *The Capeman*, the story of Salvador Agrón starring singers Ruben Blades and Marc Anthony. He continued to write and stage readings of his own plays, such as *El Cabrón*, and edited an anthology of poetry with his longtime collaborator Jesús Papoleto Meléndez titled *Political Love Poems*, which included writers as diverse as Jessica Hagedorn, Che Meléndez, Quincy Troupe, Rosario Ferré, June Jordan, Lolita Lebrón and Victor Hernández Cruz. Starting in 1996, again with Meléndez, Pietri edited the Los Panfleteros Poetry Series, which acted as vehicle for the self-publication and distribution of their poetry and essays. In 2001, Pietri published a second anthology of poems in Italy. Titled *Out of Order=Fuori servizio*, the book was a bilingual (English/Italian) compilation of his “Telephone Booth” poetry series.

Pietri, who in the past had been frequently sought after by colleagues and aspiring writers for his input on their writing, now found a newer generation of poets and writers who saw him as the prototype for their own experimentations with language, form and content, consulting with him and sending him their manuscripts. Just as Pietri had admired and emulated the poetic style and rantings of Jorge Brandon, up-and-coming writers viewed the seminal performances and writings of Pietri and the rest of the Nuyorican Poets as models for not only pushing formalist boundaries but also for the negotiation and expression of multiple cultural and literary influences. Indeed, Algarín and the Nuyorican Poets Café were among the first to nurture the burgeoning Slam Poetry movement and continued to provide a forum for experimentation from their home base on the Lower East Side.

Pedro Juan Pietri died on March 3, 2004 at the age of 59 from stomach cancer while en route to New York from Mexico, where he had received alternative treatment therapies. His illness deemed terminal by Western doctors, Pietri had sought a more holistic resolution to his cancer outside the U.S., a move that was supported both financially and emotionally by his community of friends, family, writers and poets. A mercurial figure of great talent, Pietri left an indelible mark on Puerto Rican and American letters and helped chart a strikingly original and vibrant course for this first generation of Puerto Rican writers raised on a post-WW II diet of doo-wop, *décimas* and New York street savvy. Children of

Deida e hijastra de Pietri, Carina Luna López.

Durante la siguiente década Pietri siguió activo en el ámbito profesional. Ahora que era un maestro del ambiente poético puertorriqueño y del bajo Manhattan, se le buscaba mucho para que declamara y presentara su poesía ante audiencias de Nueva York y el exterior. Sus presentaciones se incluyeron en la serie de televisión pública (PBS, sistema de difusión pública), “Estados Unidos de la Poesía” (1996), el Festival de Poesía de Venecia, en Italia en 1997, y homenajes al poeta y pintor Jack Micheline y el poeta Allen Ginsberg (1998), y en el Festival de Palabras y Voces para la Literatura y la Música Experimental, celebrado en la ciudad alemana de Heidelberg, también en 1998, al igual que continuas funciones en el Café Teatro de Poetas Nuyorican y el Taller Latinoamericano. Pietri colaboró brevemente con el músico Paul Simon en la obra “The Capeman,” la historia de Salvador Agrón. La misma contó con la presentación estelar de los cantantes Rubén Blades y Marc Anthony. También siguió escribiendo y recitando sus propias obras como “El cabrón,” y editó una antología de poesía, “Poemas políticos de amor,” con su colaborador de siempre, Papoleto Meléndez. Esta antología incluye escritores tan diversos como Jessica Hagedorn, Che Meléndez, Quince Troupe, Rosario Ferré, June Jordan, Louis Lebrón y Víctor Hernández Cruz. Con Meléndez nuevamente, comenzando en 1996, Pietri editó la Serie de Poesía los Panfleteros, que sirvió de vehículo para la auto-publicación y distribución de su poesía y sus ensayos. En el 2001, publicó una segunda antología en Italia, titulada “Fuera de servicio = Fuori servizio,” una recopilación bilingüe (inglés/italiano) de su serie “En la caseta del teléfono.”

Mientras que en el pasado lo buscaban colegas y escritores principiantes para que evaluara su trabajo, ahora Pietri descubría toda una nueva generación de poetas escritores que lo consultaban y le enviaban sus manuscritos, y veían como prototipo de su propia experimentación con la palabra, su forma y contenido, al igual que hizo él en su momento cuando admiraba y emulaba el estilo poético y los escritos de Jorge Brandon. Los escritores, prometedores por su innovadora obra y escritos, veían a Pietri y los demás poetas nuyorican como pioneros vanguardistas, no sólo por su forma de expandir fronteras formales sino por su forma de negociar y expresar múltiples influencias culturales y literarias. Ciertamente, Algarín y el Café Teatro de Poetas Nuyorican fueron de los primeros en alentar el creciente movimiento de “Slam Poetry” al

both Puerto Rico and New York, the products of syncretism, Pietri and his generation traversed a cultural landscape fraught with questions of belonging, racial tension, class strife and nationalist allegiances, ultimately mapping a course that sought to affirm the hybrid mixture of Puerto Rican and North American influences. Doggedly critical, Pietri employed humor and a playful irrationality to point a viewfinder at politics, culture, and human relationships and behavior, forcing us to look at ourselves in the full regalia of our own absurdity and inviting us to joyfully reconsider the stability of our own identities.

proveer, desde su base en el Bajo Este de Manhattan, un foro fijo para la experimentación.

Pedro Juan Pietri falleció el 3 de marzo de 2004 a la edad de cincuenta y nueve años de cáncer del estómago. Viajaba hacia Nueva York desde México donde había recibido tratamientos de medicina alternativa luego que los médicos occidentales determinaran que su condición era fatal. Al buscar un remedio natural a su cáncer fuera de Estados Unidos, Pietri recibió el apoyo financiero y emocional que requería de su comunidad de amigos, familiares, escritores y poetas. Pedro fue una figura mercurial de gran talento que dejó una marca indeleble en las letras puertorriqueñas y norteamericanas y trazó una ruta de originalidad asombrosa a esta primera generación de escritores puertorriqueños criados después de la Segunda Guerra Mundial con una dosis constante de doo-wop, décimas y la astucia de las calles de Nueva York. Al ser hijos de Puerto Rico y Nueva York, productos del sincretismo, Pietri y los de su generación navegaron un mar cultural lleno de inquietudes sobre la pertinencia, las tensiones raciales, las diferencias de clase y las lealtades nacionales. En última instancia crearon su propio camino afirmando la mezcla de influencias puertorriqueñas y norteamericanas. Pietri fue un crítico inmisericorde, pero utilizaba el humor y esa irracionalidad juguetona tan suya para escudriñar la política, la cultura y las relaciones y la conducta humanas hasta hacer que nos miremos en todo el esplendor de nuestra absurda condición e invitarnos gustosamente a re-evaluar la permanencia de nuestras identidades.

Sources:

Hernández, Carmen Dolores. *Puerto Rican Voices in English: Interviews with Writers*. Westport, Conn.: Praeger, 1997. Pp. 104-118.

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Vélez, Diana. "Pedro Pietri" In *Biographical Dictionary of Hispanic Literature in the United States*. Edited by Nicolás Kanellos. New York: Greenwood Press, 1989. Pp. 240-244.

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West, Alan. "Illusions of Revolving Door by Pedro Pietri" In *Village Voice* (June 8, 1993).

Note: Biographical information was also derived from the collection.

Selected Bibliography:

Puerto Rican Obituary. New York: Monthly Review Press, 1973.

Obituario puertorriqueño (Translation of *Puerto Rican Obituary*). Translated by Alfredo Matilla Rivas. San Juan, Puerto Rico: Instituto de Cultura Puertorriqueña, 1977.

Perdido en el museo de historia natural/Lost in the Museum of Natural History. Translated by Alfredo Matilla Rivas. Río Piedras, Puerto Rico: Ediciones Huracán, 1981.

Traffic Violations. Maplewood, N.J.: Waterfront Press, 1983.

The Masses are Asses. Maplewood, N.J.: Waterfront Press, 1984.

Illusions of a Revolving Door: Plays, Teatro. Edited by Alfredo Matilla Rivas. Río Piedras, Puerto Rico: Editorial de la Universidad de Puerto Rico, 1992.

Scarafaggi metropolitani e altre poesie (a cura di Mario Maffi). Edited by Mario Maffi. Milan, Italy: Baldini & Castoldi, 1993.

Las masas son crasas (Translation of *The Masses are Asses*). Translated by Alfredo Matilla Rivas. San Juan, Puerto Rico: Instituto de Cultura Puertorriqueña, 1997.

Out of Order=Fuori servizio. Edited and Translated by Mario Maffi. Cagliari, CUEC, 2001.

Scope and Content:

The Papers of Pedro Pietri help chronicle the extraordinarily creative, productive and, at times, anarchic life of one of the most original and innovative contemporary writers of the Puerto Rican community. In addition, they lend insight into the vast scope of Pietri's literary interests and endeavors, his collaborative relationships with other writers and his editorial process.

A dynamic and multifaceted collection, highlights of the papers include extensive original writings, annotated drafts of already published works and original artwork. Moreover, the collection boasts a large array of handmade artifacts and an impressive assortment of posters and publications documenting artistic activity in New York over the last three decades.

The materials in this collection span the years from 1939 to 2004 with the bulk concentrating on the years 1970 to 2002. They consist of correspondence, memoranda, photographs, flyers, clippings, poetry, plays, essays, scripts, awards, posters, programs, videotapes, audiocassettes, artwork and artifacts. The folders are arranged alphabetically and the documents are arranged chronologically. The materials are in both Spanish and English.

The collection has been organized into the following series and sub-series:

- I. Biographical and Personal Information**
- II. Correspondence**
- III. Works by Pietri**
 - 1. Poetry**
 - 2. Plays and Other Performance Works**
 - 3. Film/Television Scripts and Treatments**
 - 4. Essays and Other Writings**
 - 5. Notebooks**
- IV. Works by Others**
 - 1. Poetry**
 - 2. Plays**
 - 3. Film/Television Scripts and Treatments**
 - 4. Essays and Other Writings**
- V. Publications**

Alcance y contenido:

La colección de Pedro Pietri ayuda a documentar la vida extraordinariamente creativa, productiva y a veces anárquica de uno de los escritores contemporáneos más originales e innovadores de la comunidad puertorriqueña. Además, nos acerca al amplio espectro de los intereses literarios y proyectos de Pietri, sus relaciones de colaboración con otros escritores y su proceso de redacción.

La presente es una colección dinámica y multifacética cuyos componentes más destacados incluyen escritos originales, borradores anotados de obras ya publicadas y el trabajo artístico original. Incluye además, una amplia gama de artefactos hechos a mano y una variedad impresionante de carteles y publicaciones que documentan la actividad artística de Nueva York durante varias décadas.

Los materiales incluidos en la presente colección recorren los años de 1939 a 2004, aunque la mayoría es de los años 1970 a 2002. Constan de correspondencia, memorandos, fotografías, volantes, recortes de periódicos, obras de teatro, ensayos, guiones, premios, carteles, programas, videocassettes, audiocassettes, arte y artefactos. Los cartapacios aparecen en orden alfabético, mientras que los documentos están en orden cronológico. Hay materiales en español e inglés.

La colección está organizada en las siguientes series y sub-series:

- I. Información biográfica y personal**
- II. Correspondencia**
- III. Obras de Pietri**
 - 1. Poesía**
 - 2. Obras de teatro y otras obras de presentación**
 - 3. Guiones de cine y televisión**
 - 4. Ensayos y otros escritos**
 - 5. Libretas**
- IV. Obras de otros**
 - 1. Poesía**
 - 2. Obras de teatro**
 - 3. Guiones de cine y televisión**
 - 4. Ensayos y otros escritos**
- V. Publicaciones**

VI. Subject Files
VII. Organizations
VIII. Photographs
IX. Artwork
X. Artifacts
XI. Audio-Visual

VI. Archivos temáticos
VII. Organizaciones
VIII. Fotografías
IX. Arte
X. Artefactos
XI. Material audio-visual

Access Points/ Términos clave:

Subject Names/ Materia de personas:

Agrón, Salvador
Algarín, Miguel
Baraka, Amina
Baraka, Amiri
Buffington, William Henry (B.H. Williams)
Cienfuegos, Lucky
Coll, Yvonne
Dávila, Angela María (Angelmaria)
De La Luz, Caridad (La Bruja)
Deida Pietri, Margarita
Escobar, Elizam
Estéves, Sandra María
Feliciano, Brenda
Fernández, María Teresa (Mariposa)
Ferrer, José
Figueroa, Eduardo
Figueroa, José Angel
Ginsberg, Allen
Henderson, David
Hernández Cruz, Víctor
Holman, Bob
Joans, Ted
Jordan, June
Julia, Raúl
Kostelanetz, Richard
López, Carina Luna
Luperza Oppenheimer, Isabel
Maldonado, Adal
Matilla Rivas, Alfredo
Matos Paoli, Francisco
Meléndez, Jesús Papoleto
Mercado, Nancy
Papp, Joseph
Pietri, Carmen
Pietri, Diana Mercedes
Pietri, Francisco (Frank)
Pietri, José (Joe)
Pietri, Pedro Juan
Pietri, Speedo Juan
Pietri, William (Willie)
Rivas, Bittman John (Bimbo)
Shange, Ntozake
Silén, Ivan
Smith, Stephanie Jo

Smith Pietri, Evava
Taméz, Martha Margarita
Valenzuela, Juan
Wallach, Nancy Phyllis

Subject Organizations/ Materia de organizaciones:

ABC No Rio
Afrikan Poetry Theatre
Black Theatre Alliance
Creative Time
Gas Station
The H.B. Playwrights Foundation, Inc.
INTAR: Hispanic American Theatre
The Latin Insomniacs Motorcycle Club (Without Motorcycles), Inc.
Latino TV Broadcasting Service, Inc.
El Museo del Barrio
New Dramatists
New Rican Village
Nuyorican Poets Café
The Poetry Project at St. Mark's Church
Poetry Society of America
Poets Opposing War
Poets and Writers, Inc.
Public Theatre
El Puerto Rican Embassy
Puerto Rican Traveling Theatre
Teachers and Writers Collaborative, Inc.
The Veterans Ensemble Theater Company
Welfare Poets

Subject Topics/ Sub temas:

Arts – New York (City)
Authors, Puerto Rican--20th century--Works
Hispanics -- New York (State) -- New York
Hispanics in New York (City)
Playwrights, Puerto Rican--20th century--Works
Poetry – Avant Garde
Poetry – Hispanic
Poetry – New York (City)
Puerto Rican drama--20th century
Puerto Rican poetry --20th century
Puerto Ricans -- Culture
Puerto Ricans --New York (State) -- New York
Puerto Ricans in New York (City)
Theater – Avant Garde

Theater – Hispanic
Theater – New York (City)
Theater – Puerto Rican
Vietnam Veterans

Document Types/ Tipos de documentos:

Artwork
Artifacts
Audiocassettes
Clippings
Correspondence
Flyers
Memoranda
Photographs
Posters
Publications
Videotapes
Writings

Series I: Biographical and Personal Information (1939-2003)

This series briefly documents Pietri’s personal history through the presence of biographies, family related documents, resumes and certificates and diplomas. Here researchers can retrieve hints of Pietri’s early years in New York as well as gain further information on his publications, plays written and numerous other professional and artistic endeavors.

Serie I: Información biográfica y personal (1939-2003)

Esta serie documenta brevemente la historia personal de Pietro a través de biografías, documentos de la familia, resúmenes, certificados y diplomas. Con esta serie el investigador puede divisar los primeros años de la vida de Pietri en Nueva York, al igual que acceder información adicional sobre sus publicaciones, las obras de teatro que escribió y muchos otros proyectos profesionales y artísticos.

Box Folder

1	1	Biographies, undated, 1979-2001
	2	Certificates and Diplomas, 1939, 1957, 1981-1999
	3	Family Documents, undated, 1940-1941, 1976-1977
	4	Financial, undated, 1969-1996
	5	General, undated, 1973-2002
	6	Holy Sacrifice of the Mass, undated
	7	Medical Records, undated, 1954-1980, 2003
	8	Resumes, undated

Series II: Correspondence (1947-2003)

The correspondence and memoranda that constitute this series encompass both Pietri’s personal and professional relationships, and provides evidence of the evolution of his career as well as his friendships and acquaintanceships with many noted figures in the New York and Puerto Rican arts communities. Among his correspondents are the writers José Angel Figueroa, Víctor Hernández Cruz, June Jordan, Jesús Papoleto Meléndez, Sandra María Estéves and Amiri Baraka, actor José Ferrer and organizations such as The Poetry Project at Saint Mark’s Church and New Rican Village. The series also contains a brief letter dated January 7, 1947 from Congressman Vito Marcantonio to Pietri’s father, Francisco Pietri, noting his intervention on the Pietri family’s behalf with the Manhattan State Hospital and his desire for the swift recovery of Pietri’s mother, Petra.

Serie II: Correspondencia 1947-2003

La correspondencia y los memorandos de esta serie abarcan la correspondencia personal y profesional de Pietri. Evidencian la evolución de su carrera al igual que sus relaciones de amistad y contacto con mucha figuras de renombre en los ámbitos culturales de Nueva York y Puerto Rico. Pietri se carteaba con los escritores José Ángel Figueroa, Víctor Hernández Cruz, June Jordan, Jesús Papoleto Meléndez, Sandra María Esteves y Amiri Baraka, el actor José Ferrer y organizaciones como el Proyecto de Poesía de la Iglesia St. Mark’s y el Nuyorican Village. La serie también contiene una carta breve del Congresista Vito Marcantonio dirigida a Francisco Pietri, padre de Pietri, con fecha del 7 de enero de 1947. En la misma el Congresista Marcantonio comenta su intervención en nombre de la familia de Pietri, padre, con el Hospital del Estado de Nueva York y sus deseos por la rápida recuperación de Petra, la madre de Pietri.

Box	Folder	
1	9-11	Correspondence, undated
2	1-8	Correspondence, undated, 1947, 1963-1983
3	1-6	Correspondence, 1984-1995
4	1-2	Correspondence, 1996-2003
	3	Correspondence, Deida Pietri, Margarita, undated, 1991-2000 (restricted)
	4-6	Correspondence, Leekin, Kim, undated, 1981 (restricted)
	7	Correspondence, Támez, Martha Margarita, undated, 1987-2003 (restricted)
5	1	Memoranda, undated, 1973-2001

Series III: Works by Pietri (1960-2003)

Although primarily known for his poetry, Pietri was a prolific writer who wrote with great facility in multiple genres, writing for television, film, theater and even co-authoring a children's book. At the heart of the collection, this series is divided into five sub-series (Poetry, Plays and Other Performance Works, Film/Television Scripts and Treatments, Essays and Other Writings and Notebooks) that account for these varied and highly creative endeavors, and chronicle the full breadth of Pietri's capacities as a writer and collaborator.

1. Poetry (1960-2001)

Representing what could be considered the core of Pietri's literary output, this sub-series is an indispensable resource of original works, many in handwritten form, and of annotated drafts of published works, that allow researchers to track Pietri's process as a writer and the editorial evolution of his poetry. Besides more well known poems such as "Puerto Rican Obituary," "Rent-A-Coffin" and "Suicide Note from a Cockroach in a Low Income Housing Project," contained also are

Serie III: Obras de Pietri (1960-2003)

Aunque se le conoce mayormente por su poesía, Pietri fue un escritor prolífico, de una gran habilidad en múltiples géneros. Escribió para la televisión, cine, teatro y hasta fue co-autor de un libro para niños. Esta serie es el eje de la colección. Se dividida en cinco sub-series (Poesía, Obras de teatro y otras obras para las tablas, Guiones de cine y televisión, Ensayos y otros escritos y Libretas). Las sub-series reflejan esfuerzos diversos y altamente creativos a la vez que documentan al detalle el amplio espectro de los múltiples talentos de Pietri como escritor y colaborador.

1. Poesía (1960-2001)

Esta sub-serie representa lo que puede considerarse el eje de la producción literaria de Pietri. La misma es un recurso indispensable de obras originales, muchas en su puño y letra, y de borradores anotados de obras publicadas que permiten a los investigadores trazar el hilo conductor del proceso creativo de Pietri como escritor y la evolución de la redacción de su poesía. Además de sus poemas más conocidos, como "El obituario puertorriqueño," "Alquile un ataúd" y "Nota de la cucaracha suicida

drafts of pieces such as “New World Odor” and “Get the Fuck Out of Vieques,” both of which were published as part of the Los Panfleteros Poetry Series, as well as unpublished manuscripts such as “Love Poems to My Surrealist Gypsy.” The sub-series also includes numerous and previously unpublished poetic efforts that were a product of Pietri’s prolific “scribbling,” many of which never made it beyond preliminary stages of writing and which help further illuminate his themes, concerns and intellectual reach. Spontaneous in their production, these “scribblings” are found on assortment of media, such as paper plates, manila envelopes and napkins, as well as on paper.

de un proyecto de vivienda para bajos ingresos,” también incluye proyectos de trabajo tales como “El nuevo olor mundial” y “P’al carajo de Vieques,” ambos publicados como parte de la serie de poesía ‘Los panfleteros’. Incluye, además, manuscritos inéditos como “Poemas de amor a mi gitana surrealista” y numerosos esfuerzos poéticos inéditos producto del continuo garabateo de Pietri, muchos de los cuales no pasaron de la etapa preliminar, pero arrojan luz sobre su temática, sus inquietudes y su alcance intelectual. Los garabateos son espontáneos en su producción. Están sobre diversos medios, como platos desechables, sobres de manila y servilletas, al igual que papel.

Box	Folder		
5	2	13 Seconds, 1966-1967	
	3	Aca Cape Umbrlla, undated	
	4-5	Acapela Cape Umbrella, undated	
	6	“After the ...Drink,” undated, 1985	
	7	After Effects of Miami Whammy and Other Post-Managua Nicaragua, undated, 1999	
	8	Also Known as Don Pedro, undated	
	9	Amor de mi muerte, undated, 1999	
	10	Assorted Poetry, Handwritten, undated (restricted)	
	6	1-5	Assorted Poetry, Handwritten, undated (restricted)
	7	1-5	Assorted Poetry, Handwritten, undated (restricted)
8	1-4	Assorted Poetry, Handwritten, undated (restricted)	
	5	Assorted Poetry, Handwritten and Titled, undated, 1984-1988 (restricted)	
9	1	Assorted Poetry, Handwritten and Titled, undated, 1978-1986 (restricted)	
	2-5	Assorted Poetry, Manila Folders and Envelopes, undated (restricted)	
	6	Assorted Poetry, Napkins, undated (restricted)	
10	1	Assorted Poetry, Paper Plates, undated (restricted)	
	2-6	Assorted Poetry, Typed, undated (restricted)	
11	1-6	Assorted Poetry, Typed, undated (restricted)	

- 12 1-3 Assorted Poetry, Typed, undated, 1971-1997
(restricted)
4-6 Assorted Poetry, Typed and Titled, undated, 1975-1985
(restricted)
- 13 1-6 Assorted Poetry, Typed and Titled, undated, 1973-1983
(restricted)
- 14 1-7 Assorted Poetry, Typed and Titled, undated, 1967-1989
(restricted)
- 15 1-5 Assorted Poetry, Typed and Titled, undated, 1973-1995
(restricted)
6 Camp Mount Kaki, undated
7 Cape Acapela, undated
8 CAPS Grant Poetry, 1974-1985
- 16 1 Carta a Martha Margarita, 1987
2 A Collage of Pedro J. Pietri's Poems, 1960-1975
3 The Confession of a Transistor Radio, undated
4 Content Pages, undated
5 Day of the Secret Dead, undated
6 Decade Without Art, undated
7-8 El Party Continues, undated
9 A Few Words from the Disabled Vending Machine,
undated
10 The First and Last Poems of January 1st, 1980, undated
11 First Puerto Ricans on the Moon, undated, 1985-1988
- 17 1 Free Grass for the Working Class, undated
2 Get the Fuck Out of Vieques, undated, 2001
3-4 I Never Promised You a Cheeseburger, undated
5 I Only Want You for a Widow, undated
- If You Can Sleep, You Are Heartless**
- 6-8 Drafts, undated
9 Fragments, undated
- 18 1 Fragments, undated
2 In the Stomach of the Many, In the Minds of a Few or
How to Lose Weight by Over-Eating, 1978
3 Introduction for the Grand Opening of Umbrellas,
undated
4 Introduction to Margarita, undated
5 Is There Life After Joint Custody?, undated, 1984

- 6 The Last Game of the World Series, undated
7 A Long Distance Poem to be Read in 3 Voices,
undated
8 Look Out for the Incinerators, undated
9-10 Love Poems to My Surrealist Gypsy, undated
- 19 1 Memories of Alphabetical Disorder, undated, 1985-
1988
2 Miedo de la luz del día, 1987-1988
3 Munchies, undated
4 My Dick is Bigger than Your Dick, undated
5 No Passengers, undated
- Out of Order**
- 6-9 Drafts, undated
- 20 1-2 Fragments, undated
- 3 Platonic Fucking for the 90s, undated
4 Poemas de amor y masturbación, undated
5 Poems Written at the Holland Bar, undated, 1977-1985
6 Prologue for Ode to Road Runner, undated
7 PuertoPowRicanWow Poem, 1986, 1997
- Puerto Rican Obituary**
- 8 Drafts and Fragments, undated, 1968-1977
9 General, undated, 1974-1984
10 Spanish Translation, undated
11 Reviews, undated, 1973-1995
12 Rent-A-Coffin, undated
13 The Return of the Double Decker Buses, undated
- 21 1 The Rise and Fall of the Avon Lady, undated
2 Round About Midnight, undated
3 RPM, undated
4 Smokin Ocean, undated
5-6 Subliminal Indecision in No Color, undated
7 Suicide Note from a Cockroach in a Low Income
Housing Project, undated
8 El Talking Coco Keeps Talking, El Coco Que Habla
Keeps Talking, Off Limits to Talking Coco, undated
- Telephone Booth Poems**
- 9 -597 – 37, undated
10 38 – 99, undated
11 100 – 199, undated

- 12 200 – 299, undated
- 22 1 300 – 399, undated
- 2 400 – 499, undated
- 3 500 – 699, undated
- 4 700 – 899, undated
- 5 900 – 999, undated
- 6 1000 – Larger Numbers, undated
- 7 Drafts, undated

Traffic Violations

- 8 Drafts, undated
- 23 1 Manuscript, 1983
- 2 Uptown Train, undated, 1977
- 3 Where is Dada?, undated
- 4 Wine & Dine in Palestine, undated
- 5 Women Who Lied About Loving Me, undated

OS I

Box Item

- 1 Invisible Poetry (cover page on aluminum sheet), undated
- 2 Last Heard Words, undated
- 3 Poem for a Missing Friend, 1986
- 4-8 Poems and Condoms 4 Sale, undated
- 9 Prayer, undated
- 10 Puerto Rican Obituary, 1978
- 11 PuertoPowRicanWow Poem, 1986
- 12 Telephone Booth Number 319, ca. 1980s
- 13 Telephone Booth Poems, undated
- 14 To Be Announced Later, undated

Untitled Poetry

- 15 On Curtain Rod Cardboard Wrapping, undated **(restricted)**
- 16 On Back of Issue of Hispanic Arts magazine, 1972
- 17-20 On Manila Envelope, undated **(restricted)**
- 21 On Napkin, undated **(restricted)**
- 22 On Priority Mail Cardboard Envelope, undated **(restricted)**
- 23 On Priority Mail Envelope, undated **(restricted)**
- 24-25 On White Box Top, undated **(restricted)**
- 26 Viejo San Juan in Spanglish, undated

2. Plays and Other Performance Works (1975-2001)

Produced by such recognized entities as the Latino/Latin American theater group INTAR: Hispanic American Theater and directed by individuals like the actor José Ferrer, Pietri's plays, often willfully absurdist in style and perspective, entertained with their comical send ups of politics and human relationships, and were deeply informed by his insights into Puerto Rican culture and everyday life. Contained here are various drafts of plays such as *The Masses are Asses*, *Lewlulu*, *Jesus is Leaving* and a stage adaptation of the poem "Puerto Rican Obituary." Included as well in this sub-series are the texts of multimedia performance pieces that combined poetry, music and spoken word. Among these are *The Spanglish National Anthem* and *Seven Roosters and Three Drunken Poets*, the latter of which was a collaboration between Pietri, Jesús Papoleto Meléndez and Pietri's brother, Dr. Willie Pietri. Researchers can also find drafts of the radio drama *Dead Heroes Have No Feelings* and rough drafts of plays never performed and/or published, as wells several play treatments.

2. Obras de teatro y otras obras para las tablas (1975-2001)

Las obras de Pietri, producidas por entidades tan reconocidas como el Grupo de Teatro Latinoamericano: Teatro Hispanoamericano INTAR, y dirigidas por figuras como el actor José Ferrer, frecuentemente y adrede eran absurdas en su estilo y perspectiva; a la vez, entretenían por su enfoque particular sobre la política y las relaciones humanas; además eran imbuidas de su conocimiento de la cultura puertorriqueña y la vida cotidiana. Aquí hay varios borradores de sus obras de teatro como *Las masas son crasas*, *Lewlulu*, *Jesús se va* y una adaptación para el teatro de piezas multi-medios para las tablas que combinan la poesía, la música y la palabra pronunciada, incluyendo *El himno nacional en spanglish* y *Siete gallos y tres poetas borrachos*. El último fue producto de la colaboración entre Pietri, Jesús Papoleto Meléndez y el hermano de Pietri, el Dr. Willie Pietri. En esta sub-serie los investigadores también encontrarán borradores del drama para la radio *Los héroes muertos no tienen sentimientos* y los borradores iniciales de obras de teatro que no llegaron a ser montadas o publicadas. Al igual encontrarán varios guiones de obras de teatro.

Box	Folder	
23	6	The ~~~ : A Serious Half Act Play, undated
		Act One and Only
	7-8	Drafts, undated
	9	Fragments, undated, 2001
	10	Spanish Version, 2000-2001
		The After After Hours
	11-12	Drafts, undated
24	1	Fragments, undated
	2	Alicia in Project Land, undated
	3	Apartment 4Q: A Pornographic Film for the Entire Family, undated
	4-5	Appearing in Person Tonight: Your Mother,

- undated
- 6 Baudelaire at Jones Beach, undated
- 7 El cabrón, undated
- 8 Cocktales (Tales from the Cock), undated
- 9-10 Come in We're Closed, undated
- 25 1 The Customer is Always Wrong, undated
- Dead Heroes Have No Feelings**
- 2 Draft, undated
- 3 Fragments, undated
- 4 Don't Let The Soup Get Cold, undated
- Eat Rocks!**
- 5-8 Drafts, undated
- 26 1-5 Drafts, undated, ca. 1987
- 6-7 Fragments, undated, 1985
- 8 Notes, 1980
- 27 1 The Exciting Love Life of Samm Hamm, undated
- 2 Famous Factory Workers, undated
- 3 Felix the Rat and You Will be Forgot, undated
- 4-7 General Fragments, undated, 1984-1992
- Getting the Message Across**
- 8-9 Drafts, undated
- 28 1-2 Fragments, undated, 1984
- 3-4 Happy Birthday M.F., undated
- 5 How Tender is Brenda, undated
- I Dare You to Resist Me**
- 6-7 Drafts, undated
- 29 1-6 Drafts, undated
- 30 1 Drafts, undated
- 2-4 Fragments, undated, 1982-1987
- 5 Illusions of a Revolving Door, undated

Jesus is Leaving

- 6 Drafts, undated
- 7 Fragments, undated
- 8 General, undated, 1977-1979

- 9 The Kid with the Big Head, undated
- 10 A Lady is Heard Screaming, undated
- 11 Last Call for Alcohol, undated
- 12 Last Game of the World Series, undated

- 31 1 Last Request, undated

Lewlulu

- 2 Drafts and Fragments, undated
- 3 General, undated, 1980-1981
- 4 Manuscripts, undated

The Living Room

- 5-8 Drafts, undated

- 32 1-6 Drafts, undated

- 33 1 Drafts, 1976
- 2-3 Fragments, undated
- 4 General, undated, 1981, 1999

- 5 Ma Mar's, undated
- 6 Mambo Rap Sodi Monologue, undated

The Masses are Asses

- 7-9 Drafts, undated

- 34 1 Drafts, undated
- 2 Fragments, undated
- 3 General, undated, 1983-1985
- 4 Proofs, undated
- 5 Spanish Version, Las masas son crasas, undated

- 6 Mother Fucker, undated

No More Bingo At The Wake

- 7-10 Drafts, undated

- 35 1 Drafts, undated
- 2 Fragments and Notes, undated

No Passengers

- 3-4 Drafts, undated
5 Fragments, undated, 1987
- 6 No Yuppies Allowed Sign on McPhenomenas
Botanica, undated
7 Puerto Rican Obituary, undated, 1980-1988
8 ¿Qué Paso? (Kay Passo?), undated
9 Rest Rooms for Rent, undated
10 The Return of the Mismatched Socks Salesman!,
undated
11 Saint Michelle, undated
- 36 1-2 Sell the Bell or Go Straight to Hell, undated, 1996

Seven Roosters and Three Drunken Poets

- 3 Booklets, undated, 1975
4-6 Drafts, undated
7-8 Fragments, undated
9 General, undated
- 10 The S.F. Machine, undated

Spanglish National Anthem

- 37 1 Alternate Version, undated
2-4 Drafts, undated
5-7 Fragments, undated
8 General, undated
- 38 1 In Magazine Folder, undated, 2001
- 2 A Special Occasion, undated
3 Stray Bullets, undated
4 Summaries, Notes and Treatments, undated, 1978
5 A Teenager Shoots an Old Lady, The Old Lady
Shoots Him Back, undated
6 The Trial of a Dxxd Man and a Goat, undated
7 The Trial of a Goat and a Ghost, undated
8 The Visitor, undated
9-10 Visiting Hours Are Over, undated
11 War is Divine, undated
12 Warning, undated

What Goes Down Must Come Up

- 13 Drafts, undated

- | | | |
|----|---|------------------------------|
| 39 | 1 | Fragments and Notes, undated |
| | 2 | When Johnny Comes, undated |
| | 3 | The Wrong Apartment, undated |
| | 4 | Untitled, undated |

OS II

- | Box | Item | |
|------------|-------------|------------------------------------|
| | 1 | Get the Hell Out of Here, undated |
| | 2 | Spanglish National Anthem, undated |

3. Film/Television Scripts and Treatments (1970-2000)

Besides being an accomplished writer of prose, poetry and plays, Pietri also wrote for film and television. In addition to the various treatments contained, this sub-series also includes drafts of complete scripts. Among the latter are the Pietri authored *Chico for Mayor (of Chinatown)* and *Sneaking Out of the Train*, and a collaborative work with Jesús Papoleto Meléndez titled *Jack Billy*. Of particular note are several scripts and story treatments for a short lived PBS series produced by the Latino TV Broadcasting Service, Inc. titled “Oye Willie.” This television series, for which Pietri wrote several story treatments, proposed to chronicle the life of a Puerto Rican boy growing up in East (Spanish) Harlem and to present a more positive portrayal of the community.

3. Guiones de cine y televisión, (1970-2000)

Además de ser un escritor logrado de prosa, poesía y teatro, Pietri escribió para el cine y la televisión. Además de varios guiones, la presente sub-serie incluye borradores de guiones completos. Entre los guiones escritos por Pietri están *Chico para alcalde (del Barrio Chino)* y *Hay que salir del tren disimuladamente*, además de una obra en colaboración con Jesús Papoleto Meléndez titulada *Jack Billy*. Son de interés particular varios guiones y libretos de historias para una serie de poca duración de la televisión pública producida por el Servicio de Teledifusión Latina, Inc., titulada “Oye Willie.” Esta serie televisiva propuso documentar la vida de un niño puertorriqueño que se criaba en El Barrio, además de proyectar una imagen más positiva de la comunidad.

- | Box | Folder | |
|------------|---------------|---|
| 39 | 5 | ¡Bongo Biongo!: A Mambo Rap Sodi, undated |
| | | Casa of Dreams |
| | 6 | Second Draft, 1993 |
| | 7 | Summary, Fragments and Incomplete Drafts, undated |
| | | Chico for Mayor (of Chinatown) |
| | 8-11 | Drafts, undated |
| 40 | 1-2 | Drafts, undated, 1999-2000 |
| | 3 | Incomplete Drafts, undated, 1999-2000 |

- 4 Notebook, undated
- 5 Coney Island Invaders, undated
- 6 A Few Steps Beyond, undated
- 7 General, undated
- 8 I Only Want You as a Friend, undated

Jack Billy

- 9 Fragments, undated, 1973
- 10 Incomplete Drafts, undated
- 41 1-2 Screenplay, 1975
- 3 Julio's House, undated
- 4 Marina, undated

Oye Willie

- 5 Correspondence, undated, 1970-1982
- 6 General, undated, 1980
- 7 Shooting Scripts, undated, 1980
- 8 Story Treatments, undated, 1977
- 9 POPI, undated
- 10 Que Cosa, undated
- 11 Sneaking Out of the Train, Fragments, undated
- 42 1 Sneaking Out of the Train, Fragments, undated
- 2 Sugar is Bitter, undated

4. Essays and Other Writings (1969-2001)

This sub-series is inclusive of essays and short stories by Pietri, as well as drafts of a children's book titled *The Little Girl with Make-Believe Hair* on which he collaborated with his wife Margarita Deida Pietri. Contained also are drafts of Pietri's "Lost in the Museum of Natural History," which was eventually translated by Alfredo Matilla Rivas, and various script reviews detailing Pietri's critical evaluation of the playwriting skills of others.

4. Ensayos y otros escritos (1969-2001)

Esta sub-serie incluye ensayos y cuentos por Pietri, al igual que borradores de un libro de niños de su autoría titulado *La niña del pelito artificial*. En este último colaboró con su esposa Margarita Deida Pietri. También contiene borradores de "Perdido en el Museo de Historial Natural", traducido eventualmente por Alfredo Matilla Rivas, y varias críticas de guiones que entran en la evaluación crítica de Pietri sobre la habilidad de otros para la dramaturgia.

Box	Folder	
42	3	Dear Mr. Normal Cousin, undated
	4	The First Puerto Ricans on the Moon, undated
	5-7	General, Handwritten, undated
	8-10	General, Typed, undated
43	1-2	General, Typed, 1969-1984
	3	Jokes: The Rent-A-Coffin, undated
		The Little Girl with Make-Believe Hair
	4	Booklet, undated
	5	First Draft, undated
	6	Second Draft, undated
	7	Lost in the Museum of Natural History, undated, 1979-1982
	8	Lost Outside the Museum of Natural History, undated
	9	Making Ends Meet, undated
	10	Notepads, undated
44	1	Notes, undated, 1981, 2001
	2	Script Reviews, undated, 1987-1988
	3	Writings for Margarita Deida Pietri, undated, 1989

5. Notebooks (ca. 1960s-2002)

This final sub-series contains a number of notebooks that are helpful in revealing Pietri's thought process and demonstrate a biographical bent that lends insight into some of his personal history and struggles. Moreover, they contain many incipient works, original poetry and plays, and explore the full breadth of Pietri's creativity.

5. Libretas (alrededor de la década de los años '60 hasta 2002)

Esta última sub-serie contiene una cantidad de libretas útiles para conocer el proceso de pensamiento de Pietri. Las libretas muestran una inclinación a lo biográfico que ayuda a comprender parte de su historia personal y sus conflictos y luchas. En general, las libretas contienen trabajos inconclusos, poesía original y obras de teatro, y abarcan todo el espectro de su creatividad.

44	4-8	Notebooks, undated
45	1-6	Notebooks, undated
46	1-6	Notebooks, undated

- 47 1-6 Notebooks, undated, ca. 1960's-1979
- 48 1-5 Notebooks, 1980-2002

Series IV: Works by Others (1957-2003)

This series, also divided by genre driven sub-series (Poetry, Plays, Film/Television Scripts and Treatments, and Essays and Other Writings), is populated by the work of colleagues, collaborators and students who often lent their work to Pietri for review and/or feedback. Containing poetry, plays and film/television scripts by such well known writers as Jesús Papoleto Meléndez, José Angel Figueroa, Pedro López Adorno, Nancy Mercado, Amiri Baraka, Juan Valenzuela, Ivan Silén, Ntozake Shange, Sandra María Estéves, Pedro Juan Soto and Angela María (Angelmaria/Anjelamaría) Dávila, this series readily demonstrates the extent of the community of writers surrounding Pietri and points to his intrinsic role in its development and sustenance. Researchers should also take note of the many writings on Pietri in the latter part of the series.

Serie IV: Obras de otros (1957-2003)

La presente serie está dividida en sub-series de distintos géneros (Poesía, Obras de teatro, Guiones de Cine y Televisión y Libretos, y Ensayos y Otros escritos). Consta del trabajo de colegas, colaboradores y estudiantes que frecuentemente entregaban sus obras a Pietri en busca de su crítica y comentarios. La misma contiene poesía, obras de teatro y guiones de cine y televisión de conocidos autores como Jesús Papoleto Meléndez, José Ángel Figueroa, Pedro López Adorno, Nancy Mercado, Amiri Baraka, Juan Valenzuela, Iván Silén, Ntozake Shange, Sandra María Esteves, Pedro Juan Soto y Angela María (Angelmaría/Anjelamaría) Dávila. Es testimonio de la amplia comunidad de escritores que Pietri tenía a su alrededor y refleja su papel intrínseco en el desarrollo y sostén de estos escritores. No debe pasar desapercibido para los investigadores que la última parte de la serie consta de un sinnúmero de escritos sobre Pietri.

Poetry (1957-2003)

| Poesía (1957-2003)

Box Folder

- | | | |
|----|-----|---|
| 49 | 1 | Aguilar-Moreno, Luis, Son de ahí, undated |
| | 2 | Alvarez, Lynne, The Dreaming Man, 1984 |
| | 3-7 | Assorted Poetry, undated, 1957-2003 |
| 50 | 1-3 | Buffington III, William Henry (B.H. Williams), undated, 1971-1988 |
| | 4 | Candelario, Sheila, Instrucciones para perderse en el desierto, 2001-2002 |
| | 5 | Ciemniecki, Jessica, Emotions of a Seventeen Year Old, undated |
| | 6 | Cruz, Marta, 1993 |
| | 7 | Cummings, E.E., undated |
| | 8 | Davidson, Richard, Moon Over McDougal Street, 1978 |
| | 9 | Dávila, Anjelamaría, undated, 1977-1986 |

Figueroa, José Ángel

- 10 General, undated, 1977-1981
11 Noo Jork, 1978
12 The Visionary Poets, 1981
- 51 1 Gaeta, Vicente, Earth, Fire, Water, Air, undated
2 Lerner, Eric, Things You Have Walk Away, 1983
3 López Adorno, Pedro, País llamado cuerpo, 1991
4 López, Alquelio, 1992-1993

Meléndez, Jesús Papoleto

- 5 Concertos on Market Street, 1989
6 General, undated, 1974-2001
7 Montage of the Misery, 1982
- 8 Mello-Mourão, Gerardo, Elegy to Puerto Rico, 1977
9 Méndez, Angeluis, Canciones sencillas para una mujer
blanca, 1978-1979
10 Mercado, Nancy, undated, 1982-1993
11 Miller, Shelley, undated, 1983
12 Moses, Gavin, The Stretch of a Satisfied Soul, undated,
1990
13 Niarana, Felipe, El milagro, undated
14 Noel, Tomás Urayoán, The Postponed Picnic, undated
- 52 1 Ortiz, Marina, Selections from “Sueños Detenidos,”
“Born to be Red” and “Slave to a Dream,” 1994
2 Park East High School, Real A.I.D.S Prevention, ca. 1996
3 Pietri, Dr. Willie, undated, 1975-1976, 1982
4 Plotnick, Tamra, The Cow Jumped Over the Rainforest,
1984-1989
5 Pollard, Jonathan, 1998, 2000
6 Rios-Cruz, Denise, The Anthology of Poems and Short
Stories, undated, 1976-1990
7 Rivera, Carlos Manuel, 2001
8 Sample Student Poetry and Essays, undated, 1969-1997
9 Schiff, Harris, Transmission From a Liberated Zone,
1986
10 Sherman, Susan, Freeing the Balance, undated
11 Spofford Juvenile Center Inmates, undated, 1987
12 Star, Belle, Belle Star’s Be-Bop Deluxe Rock and Blues
Poetry/Can You Dig It Baby, undated
13 Summer-Burgos, Rebecca and Utsumi, Dawn, 1992
14 Támez, Martha Margarita, Hay luna llena, undated, 1985,
1987

- | | | |
|----|---|---|
| 53 | 1 | Unknown, Mesica, 2001 |
| | 2 | Urista, Alberto, Spick in Glyph? (1976-1979), undated, 1979 |
| | 3 | Watson, Celia, undated |
| | 4 | Whitter, Hilda Mercedes, 2001 |

OS III

Box Item

- | | | |
|--|---|---|
| | 1 | Figueroa, José Angel, <i>O Shakespeare!</i> , undated |
| | 2 | Joans, Ted, Mes Février Fathers, 1990 (signed copy of poem, with dedication, glued onto newspaper article "I, Black Surrealist" by same author) |
| | 3 | Williams, B.H., Poetry on a Large Brown Paper Bag, undated |

Plays (1971-2003)

| Obras de teatro (1971-2003)

Box Folder

- | | | |
|----|----|--|
| 53 | 5 | Abrams, Jules and Clymire, Robert, The Inventory, 1993 |
| | 6 | Broad, Jay, White Pelicans, 1977 |
| | 7 | Candelario, Pedro, et. al., El Pirata Cofresi, Rock Opera, undated, 1977 |
| | 8 | Connor-Bey, Brenda, And the Beat Goes On, 1980 |
| | 9 | Davidson, Richard, Circle of Sparrows, 1978 |
| | 10 | Douglas, Pepe, A Slip into Darkness, 1989 |
| | 11 | Estéves, Sandra María, A Subway Ride Thru the Apple, 1978 |
| | 12 | Falcón, Joe, Mingo's Phantom/ El fantasma de Mingo, 2001 |
| | 13 | Figueroa, José Angel, King of Crabs, 1986 |

Isaacs, Philip M.

- | | | |
|--|----|--|
| | 14 | After the Rain: Three Variations on a Theme, undated |
| | 15 | Fast Track, 1980-1982 |

- | | | |
|----|---|-------------------------------|
| 54 | 1 | Mamet, David, Squirrels, 1974 |
|----|---|-------------------------------|

Meléndez, Jesús Papoleto

- | | | |
|--|---|--|
| | 2 | El día de las madres, undated, 1989 |
| | 3 | Dining Outside, undated |
| | 4 | The Junkies Stole the Clock, undated |
| | 5 | St. Jesus of the Homeless, 1991 |
| | 6 | Méndez Quiñónez, Ramón, Un jíbaro, undated |

- 7 Mentríe, Peter, An Actor Despairs, undated
 8 Mercado, Nancy (concept by Nancy Mercado and Miguel Flores), Planet Peace, undated
 9 Mercado, Nancy and Rivas, Bimbo, Chilling, 1990

Meredith, Kevin

- 10 Confidentially, to Butlers, undated
 11 The Dinner Play, undated
 12 The Man with the Graph Shaped Like Your Stomach, undated
- 13 Muniz, Ramón, Interim, 1982
 14 Pérez, Daniel, Tony and María, 1981
 15 Pérez, Frank, SPICS & Other Stories, 2003
- 55 1 Quintero, Hector, Rice and Beans, undated
 2 Ramírez, Ramiro, et. al., Mondongo (Where Is Yours Coming From?), 1973, 1976
 3 Rechani-Agrait, Luis, La Compañía, undated, 1978
 4 Rivera de García, Carmen M., et. al., Qué Pasa? (Can You Dig It?), undated
 5 Rosen, Sheldon, Frugal Repast and the Grand Hysterical: Two One Act Plays, undated
 6 Schenkar, Joan, Between the Acts: A Capitalist Fairy Tale, 1985
 7 Shange, Ntozake, et. al., Nomathemba Hope, 1995
 8 Silén, Ivan, Las casas de día, undated
 9 Student Plays and Criticism, undated, 1993
 10 Unknown, Un cuento de “Cien años de soledad,” undated
 11 Unknown, English Only Restaurant, undated
 12 Unknown, Space Stations, undated

Valenzuela, Juan

- 13 Another Error or A Coalition of Total Theater, 1973
 14 The Pink Error, 1971
- 15 Williams, B.H., Kiss the Fat Ladies Ass, undated

**Film/Television Scripts and Treatments
(1977-1991)**

**Guiones de cine y televisión y “libretos”
(1977-1991)**

Box	Folder	
55	16	Abrams, Leonard, et. al., The Operators: A Situation Soap Opera, undated
	17	Levin, Marc, Blowback, 1988
56	1	Orrios, Angel Gil and Escalona, Judith, U.S. Spanish Roots, undated, 1991
	2	Rosario Quiles, Luis Antonio, La casa perelló, 1977
	3	Soto, Luis, Ausencia, 1979
	4	Unknown, The Sun and the Moon, 1985
	5	Unknown, El trovador, undated

Essays and Other Writings (1957-2003)

Ensayos y otros escritos (1957-2003)

Box	Folder	
56	6	Baraka, Amiri, undated, 1999
	7	Brill, Ernie, undated, 1978-1979
	8	Burns, Diane, Beaujolais Nouveau : The Halley’s Comet Vintage, 1986
	9	Case, Dave, undated, 1997-2003
	10	Crespy, David, A Nuyorican Absurdist: Pedro Pietri and His Plays of Happy Subversion, 1995
	11	Cruz-Malavé, Arnaldo, Teaching Puerto Rican Authors: Identity and Modernization in Nuyorican Texts, 1988
	12	Davidson, Richard, undated, 1962-1978
57	1	Deida Pietri, Margarita, An Oral History of Unrecognized Latina Women Writers in New York City, 1991
	2	General, undated, 1998
	3	Griffith, Lois, Set In Our Ways, 1988
	4-5	Holman, Bob, undated, 1977, 1985
	6	Luchetti, Elisabette, L’opera di Pedro Pietri, 1993-1994
	7	Matilla Rivas, Alfredo, undated
	8	Nieves, Myrna, Libreta de sueños (narraciones), undated, 1997-1999
	9	Notebook, undated, 1957
	10	Sanabria, Izzy, More on Truth (The Brutal Ugly Reality) or The Brutal Ugly Truth, undated
	11	Soto, Pedro Juan, The City and I, 1980
	12	Sussler, Jan, Canciones de encarcelamiento/ Conditions of Incarceration, undated
	13	Trisano, Kosciusko Alex, undated
	14	Unknown, Program of the New Alternative Movement

(La Nueva Alternativa), undated

- 58 1 Untitled Essay, undated
- 2 Valenzuela, Juan, 1968-1979
- 3 Writings on Pedro Pietri, undated, 1985-2000

Series V: Publications (1954-2003)

A largely self-published writer, Pietri often produced chapbook versions of his poems for mass distribution and purchase, this series includes chapbooks published with fellow poet Jesús Papoleto Meléndez, under the moniker of the “Los Panfleteros Poetry Series,” of well known pieces such as “Puerto Rican Obituary,” “Get the Fuck Out of Vieques,” “Free Grass for the Working Class” and “Camp Mount Kakee,” as well as those published with a local Bronx imprint called BXCAOS. Pietri also collected the chapbooks of fellow poets and many can be found amongst the materials contained herein. Of note is a limited edition chapbook by the poet, painter and independence activist Elizam Escobar titled *Otro Sueñista*. Particularly interesting in this series are collections of rare literary and poetry journals and magazines, mainly from New York City, that document local writers and the burgeoning downtown scene. Also included in these folders is a collection of poems composed by Pietri titled *Public Execution* which experimented with symbols and composition as a means to create alternative poetic forms.

Serie V: Publicaciones (1954-2003)

Como escritor, Pietri mayormente reproducía sus propias obras y muchas veces hacía publicaciones rústicas de sus poemas para la venta y distribución masiva. Esta serie incluye libros rústicos producidos con su amigo poeta Jesús Papoleto Meléndez e identificados como “La serie de los poetas panfleteros.” La misma incluyó conocidos poemas como “El obituario puertorriqueño,” “P’al carajo de Vieques,” “Hierba gratis para la clase obrera” y “Camp Mount Kaki.” La serie incluye también los que publicó en una imprenta del Bronx llamada BXCAOS. Además, Pietri coleccionaba las publicaciones rústicas de otros poetas y de éstos hay muchos entre los materiales de esta serie. Es de notar que se incluye uno de tirada limitada del poeta, pintor y activista independentista Elizam Escobar titulado *Otro sueñista*. Son de particular interés las colecciones de revistas y publicaciones literarias raras y las colecciones de poesía, mayormente de la ciudad Nueva York. Estas documentan el fecundo ambiente literario del bajo Manhattan y los artistas que se movían en el mismo. Los cartapacios de esta serie también incluyen una colección de poesía de Pietri titulada *Ejecución pública*. La misma experimenta con los símbolos y la composición como manera de crear otras formas poéticas.

Box	Folder	
58	4	Booklets, 1972-1975

Chapbooks

- 5 Covers, undated
- 6 I Never Promised You A Cheeseburger, undated, 1997
- 7 If You Can Sleep, You Are Heartless, undated, 1996
- 8 Invisible Poetry, undated, 1980

- | | | |
|----|-------|---|
| | 9 | New World Odor, undated, 1997 |
| | 10-11 | Other Authors, undated, 1979-2002 |
| 59 | 1 | Pietri, Pedro, undated, 1996-2002 |
| | 2 | Puerto Rican Obituary, undated, 1973-1997 |
| | 3 | Díaz Carrión, Samuel, 1996-1997 |
| | 4 | Doctor-Sax, Compilation, 1995 |
| | 5-6 | General, 1978-1998 |
| | 7-9 | Literary Magazines and Journals, 1975-1992 |
| 60 | 1 | Literary Magazines and Journals, 1993-1997 |
| | 2-4 | Poetry Magazines and Journals, 1954-2003 |
| | 5 | Public Execution, undated |
| | 6 | Student Literary Journals, 1981-1996 |
| | 7 | Tayacán, Psychological Operations in Guerilla Warfare, 1984 |

OS IV

- | Box | Item | |
|------------|-------------|---|
| | 1 | Art Workers News, 1978 |
| | 2 | Brújula Compass 14, 1992 |
| | 3 | Brújula Compass 25, 1996 |
| | 4 | Brújula Compass 33, 1999 |
| | 5 | City Arts Quarterly, 1984 |
| | 6 | East Village Eye, 1984 |
| | 7 | En Rojo, 2001 |
| | 8 | Kitchen Table: Women of Color Press, 1984 |
| | 9 | Latin Life Tele Magazine, 1980 |
| | 10-11 | La Mueca, 1984-1985 |
| | 12 | Soho Arts Weekly, 1985 |
| | 13 | El Tecolote, 1984 |
| | 14 | Tehching Hsieh One Year Performance 1981-1982, Franklin Furnace, Photo Documentation and Installation, 1983 |
| | 15 | The Underground Forest, 1987 |
| | 16 | Unmuzzled OX Magazine, 1989 |
| | 17 | The Word, 1989 |
| | 18 | Los yanques del helicóptero eran veteranos de Vietnam, undated |
| | 19 | Your House is Mine, Bullet Space, 1988-1992 |
| | 20 | Zone, 1981 |

Series VI: Subject Files (1959-2004)

Varied and multifaceted in content, this series is representative of the numerous projects and activities in which Pietri was involved. Notable among these materials are files on projects that sought to popularize poetry, such as Poets in the Bars, Poets in the Schools and the Puerto Rican Writer's Workshop. This latter initiative, held in 1977 at Galeria Dos (Third Avenue and 107th Street) under the auspices of El Museo del Barrio, brought together community members and writers to discuss poetry and related themes under the direction of Pietri, Jesús Papoleto Meléndez and Dr. Willie Pietri. Poets featured included Ivan Silén and José Angel Figueroa and attendees included the actor Raúl Juliá and the poets June Jordan, Victor Hernández Cruz and Lucky Cienfuegos. Both the Flyers and Event Programs files attest to Pietri's many dynamic performances and readings, chronicle events in the Puerto Rican community and provide perspective on the development of the poetry, music and art scenes in downtown Manhattan. Of interest as well are Pietri's extensive research materials on Salvador Agrón, "the Capeman," which were compiled in preparation for the writing of a stage adaptation of the infamous Puerto Rican youth's life in collaboration with the musician Paul Simon.

Serie VI: Archivos temáticos (1959-2004)

Esta es una serie variada y multi-facética, que abarca un sinnúmero de proyectos y actividades que ocupaban a Pietri. Entre estos materiales se destacan los archivos sobre proyectos como Poetas en los bares, Poetas en las escuelas y el Taller de Escritores Puertorriqueños, cuyo fin era popularizar la poesía. Esta iniciativa, llevada a cabo en la Galería Dos (ubicada en la tercera avenida y la calle 107) bajo los auspicios del Museo del Barrio, reunió a miembros de la comunidad y escritores bajo la dirección de Pietri, Jesús Papoleto Meléndez y el Dr. Willie Pietri, para una discusión sobre la poesía y temas relacionados. Los poetas presentados incluyeron a Iván Silén y José Ángel Figueroa, y participantes como el actor Raúl Juliá y los poetas June Jordan, Víctor Hernández Cruz y Lucky Cienfuegos. Los volantes y los programas incluidos son testimonio del dinamismo y el gran número de funciones y recitales de Pietri. Además, documentan eventos de la comunidad puertorriqueña y dan una perspectiva del devenir del ambiente de la poesía, la música y las artes en el Bajo Manhattan. Son de interés los extensos materiales de investigación de Pietri sobre Salvador Agrón, el "Capeman" que recopiló mientras se preparaba para escribir una obra de teatro sobre la vida del notorio joven en colaboración con el músico Paul Simon.

Box Folder

61 1 126 La Salle Street Tenants Association, undated, 1981-1983

Agrón, Salvador

2-3 Articles and Clippings, undated, 1959-1986

4 General, undated, 1975

5-7 Writings, undated, 1975, 1977

8 Binder, Wolfgang, undated, 1978-1983

9 Blowback, Film, undated, 1990-1991

10 Brandon, Jorge, 1988

11 Business Cards, undated

62 1 Certificates and Diplomas, undated, 1975-1989

Clippings

- 2-5 General, undated, 1964-2003
6 Luperza Oppenheimer, Isabel "La Negra," undated, 1974-1979
7-9 Pietri, Pedro, undated, 1972-2004

10 Collaborations with P.S. 231K, undated, 1978-1979

63 1 Conference on Literature and the Urban Experience, undated, 1979-1980
2 Contact Lists, undated, 1992-1994
3 Contracts, undated, 1972-2002
4 COPAN 79: Comité Organizador de los Juegos VIII Panamericanos, undated, 1979
5 Copyright Applications, undated, 1976, 1981
6 Creative Artists Public Service Program (CAPS), undated, 1970-1981

Cultural Council Foundation (CCF)/CETA Artist Project

- 7 Correspondence and Memoranda, undated, 1977-1980

8 Flyers, undated, 1978-1980
9 General, undated, 1974-1980

64 1-2 Curso de Lingüística Hispánica, 1968
3 Death Penalty, undated, 1982, 1989
4-5 Department of Veterans Affairs, undated, 1983-2003
6 Díaz, Samuel, undated, 1995
7 English Week, The Rites of Spring: El Reverendo Pedro Pietri Speaks, undated, 1999, 2001

Event Programs

- 8-9 General, undated, 1972-1999
10 Pietri, Pedro, undated, 1973-1987

65 1 Pietri, Pedro, 1988-2002

2 Exhibition Catalogues, ca. 1979, 1983, 1997
3 An Evening of Comedy, undated, 1980
4 Faulstrom, Oyvind, 1973-1982
5 Feliciano, Brenda, undated, 1981
6 Figueroa, José Angel, undated, 1974, 1980
7 For Vegetarians Only, undated

Flyers

- 8-12 General, undated, 1972-2004
- 66 1-7 Pietri, Pedro, undated, 1972-2003
- 8 Folkway Records, undated, 1978-1982
- 9-12 General, undated, 1977-2003
- 67 1 Gioseffi, Daniela, undated, 1976-1979
- 2 Invitations, undated, 1973-2003
- 3 John Simon Guggenheim Memorial Foundation Fellowship, undated, 1979-1983
- 4 Kostelanetz, Richard, undated, 1978-1981
- 5 Language and Structure in North America, Exhibition, undated, 1975
- 6 El legado cultural de la antigüedad en América: Currículo en español para la educación bilingüe, Las sociedades africanas y su impacto en América, undated
- 7 Lyrics, undated, 1999
- 8 Manhattan Plaza Visitor/ Guest Registration, 1983-1989
- 9 Meléndez, Jesús Papoleto, undated, 1959-1992
- 10 Menus, undated
- 11 Negretti, Vionette G., A Different Drummer, Book Proposal, undated, 1999
- 12 Newsletters, undated, 1973-1983
- 68 1-2 Newsletters, 1985-2003
- 3 The New York Shakespeare Festival/Public Theatre, undated, 1974-1990
- 4 Non Traditional Casting Projects 1989 Ethnic Playwrights Listing, 1989
- 5 Pamphlets, undated, 1974-1999
- 6 Photocopied Images and Photographs, undated, 1985-2002
- 7 Pietri, Diana Mercedes, undated, 1984-1997
- 8 Pietri, Dr. Willie, undated, 1976-1979
- 9 Pittsburgh Public Theatre, undated, 1978-1982
- 10 Poets in the Bars, undated, 1989
- 11 Poets in the Schools, undated, 1981-1984
- 12 Post Cards, undated, 1981-2004
- 13 Press Releases, undated, 1975-2003
- 69 1 Proposals, undated, 1982

- 2 Puerto Rican Writer's Workshop, undated, 1976-1977
- 3 Recreating Ourselves: Selected Works by Juan Sánchez, Siwash University Art Gallery, undated
- 4-5 Reports, 1970-1988
- 6 Resumes, undated
- 7 Satellite Program Development Fund, National Public Radio Proposal, undated
- 8 Shange, Ntozake, undated, 1973-1982
- 9 Student Drawings and Miscellaneous Writings, undated
- 10 Title Pages, undated

OS V

Box Item

- 1 Ad/Petition, Defend the Life of Abimael Guzmán!, 1993

Articles and Clippings

- 2 El Discurso de Pedro Pietro, *VIVA de El Reportero*, 1985
- 3 Dos obras neorricanas, *El Nuevo Día*, ca. 1984
- 4 The Dreaming, *The Independent*, 1998
- 5 Exercise Towards Cultural Unity, *Focus*, ca. 1980
- 6 Inexplorada la aportación literaria de la diáspora puertorriqueña, *Diálogo*, 2000
- 7 The Masses are Asses, 1984
- 8 MP Summer Youth Program, 2003
- 9 Niuyoricans, *Magazine*, undated
- 10 Nueva íet: Reflexiones sobre el teatro de allá, *Claridad*, 1993
- 11 Teatro Aspaviento, *En Rojo/Claridad*, 2002
- 12 They Turn Kids on for Real, *North Brooklyn News*, 1979
- 13 The Bread is Rising People's Poetry Award, 1999
- 14 Certificate, Office of the Council President, City of New York: Proclamation, "Pedro Pietri Day in New York," 1993
- 15 Floor Plan, Goodwin Theatre, Austin Arts Center, Trinity College, undated

Flyers

- 16 XXV Festival de Teatro de Vanguardia, Ateneo Puertorriqueño, 2002
- 17 Coney Island U.S.A. Presents: Sideshows by the

- Seashore, undated
- 18 Conference on Literature and the Urban Experience on Video Tapes, 1981
- 19 Conversations with Writers, Fall 1982, 1982
- 20 Conversations with Writers, Spring 1982, 1982
- 21 Films Charas: Lower East Side on Film, 1984
- 22 Declaration of War..., undated
- 23 Don't Give a Kid a Break, undated
- 24 Free Grass for the Working Class, undated
- 25 A Fucken Book Party and Goddamn Rummage Sale, undated
- 26 Language & Structure in North America, 1975
- 27 Maestros de la Poesía (Masters of Poetry), 1993
- 28 National Contest of Latino Playwrights, New York Shakespeare Festival, 1985
- 29 National Day of Protest to Stop Police Brutality, Repression and the Criminalization of a Generation, 2000
- 30 No More Bingo at the Wake, The 7th South Bronx Surrealist Festival, Public Theater, 1984
- 31 No War On Pot, 2003
- 32-36 NYC Poetry Calendar, 1978-1986
- 37 NYC Poetry Calendar Benefit Reading, 1985
- 38 One Size Fits All, Atheists for Christ, undated
- 39 Piri, Papoleto and Pedro, Directed by Pablo (PPPP), undated
- 40 El Poder Borinqueño: Puerto Rican Image in the New Millennium , 2000
- 41 Poets in the Bars, 1989
- 42 Poets at the Public, 1981-1982
- 43 Puerto Rican Obituary, Poetry Reading and Talk, undated
- 44 Queens College Evening Readings, 1985-1986
- 45 Rainbow Body Poetry, 1990
- 46 Renacimiento '81, La Fuerza Estudiantil Latina, 1981
- 47 Representation versus Experience: Missing Chapters in Dominican History and Culture, Rockefeller Foundation Humanities Fellowships, 1996
- 48 Reverend Pedro is Coming/The Latin Insomniacs Are Back, 1987
- 49 Sunday at Three: Lines Open Field Series, The Detroit Institute of Arts, undated
- 50 Vineyard Theatre, undated
- 51 Voices from the Belly II, Fall 1982 Poetry Series, 1982
- 52 Word of Mouth, 1991

- 53 Hamburger, undated
 54 Letter, *Dear Diana* (on cardboard), undated

Newsletters

- 55 The Black Theatre Alliance, 1977
 56 Folk Notes, 1998
 57 Journal: News of the Cultural Council Foundation
 CETA Artists Project, 1980
 58 New Rican, 1979
 59 Poetry Project, 1987
 60 The Siren Smile, 1982
 61 Under One Sun: News and Events of the Caribbean
 Cultural Center, 1983
 62 Under One Sun: News and Events of the Caribbean
 Cultural Center, 1988
 63 Utopías Del Sur, 1991

Pamphlets

- 64-65 Afrikan Poetry Theatre, Calendars, April and
 December 1994
 66 El Arresto, ca. 1982
 67 The Bronx Writer's Center: Literary Arts Calendar,
 November-December, 1998
 68 Rediscovering East Harlem (with map), 1999
 69 Yippie: Steal This Speaking Tour!, undated

Posters

- 70 Il festival internazionale di poesia nuove dimensioni,
 la ricerca poetica dalla voce a internet, 2000
 71 16to desfile del pueblo 500 años forjando, 1993
 72 22nd Annual New Year's Day Marathon Reading
 1996, St. Mark's Church Poetry Project, 1996
 73 1984 Poetry Project New Year's Benefit, St. Mark's
 Church, 1984
 74 2001 The Space Odyssey, 2001
 75 Acto primero y único, Universidad de Puerto Rico,
 Mayagüez (laser print color copy), 2001
 76 Acto primero y único, Universidad de Puerto Rico,
 Mayagüez (laser print copy framed with white
 posterboard signed by cast), 2001
 77 Alfredo Ceibal, Intar Latin American Gallery, 1986
 78 Ana Pacheco/The Three Graces Reading: Miner
 Zivancevic, Molly Russianoff, Morman McAfee,
 Etan Ben-Amu, ABC No Rio, undated (Pietri writing
 on back)

- 79 Arise, Fighters of Peace!, 2000
- 80 Art In The Anchorage, Creative Time, 1987
- 81 Artist by the Sea (CCF/CETA), 1978
- 82 Atlantic Center of the Arts, 1990
- 83 Auditions for Just Buffalo's Writer-in-Residence
Pedro Pietri's Play No More Bingo at the Wake,
undated
- 84 B.M.C.C. Hispanic Society, 1984
- 85 Bohemia: Galería Nocturna Exposición, Jorge Soto
Sánchez (with dedication by artist), 1983
- 86 Café Teatro Curucho, sección de poesía "Le Mardi"
Presents Angela María Dávila (with dedication by
artist), undated
- 87 Celebrate a C.E.T.A. Poets Presentation, Poetry
Reading, 1975
- 88 Chico's Funeral Parlor (on the reverse side is Jorge
Soto's "Juan Vilar Portafolio Proletario"), ca. 1970s
- 89 Conference on Literature and the Urban Experience,
Rutgers University in Newark, 1980
- 90 Diana M. Pietri Missing (with writing on back), 1985
- 91 Ear of the Dog, Poet's Theater Festival, 1982
- 92 Festival Latino in New York, 1990
- 93 Freedom Rag Magazine, undated
- 94 Former Black Panther, Mumia Abu-Jamal, undated,
ca. 1995
- 95 Guide to Hispanic Arts in New York, Association of
Hispanic Arts, 1977-1978
- 96 The Hearth Café Players Debut in a Poetry Concert,
ca. 1980s
- 97 A Human Voice, ca. 1990s
- 98 Images and Identities: The Puerto Rican in Literature,
1983
- 99 Incontro con il poeta Pedro Pietri, 1993
- 100 Incontro con l'autore Pedro Pietri, 2001
- 101 Jesus is Leaving, Instituto Arte Internacional, Inc., ca.
1980s
- 102 Joseph Papp Presents Poets at the Public, Language
Theatre, 1982
- 103 The Kitchen, undated
- 104 Latinos Unido and S.A. Proudly Presents Marta Vega
and Pedro Pietri, undated
- 105 La libertad lógico, Fashion Moda, undated
- 106 Mammoth New Year's Benefit, St. Mark's Church
Poetry Project, 1978
- 107 The Masses are Asses, Chicago Art Theatre, undated
- 108 May Day is Jay Day, 1999

- 109 Muestra de poesía nacional, 2002
- 110 New Year's Benefit Festival, St. Mark's Church
Poetry Project, 1981
- 111 N-I-C-A-R-A-G-U-A: Un coro de angeles, George
Moore Paintings, 1985
- 112 Oracle, Exit Art, 1985
- 113 Paseo Boricua Reception with Pedro Pietri, Café
Teatro Batey Urbano, ca. 2000
- 114 Paz para Vieques/Peace for Vieques, ca. 1980
- 115 Planet News: A Tribute to Allen Ginsberg, 1998
- 116 Playwrights' Preview Productions Presents: There is
an Angel in Las Vegas, ca. 1989
- 117 Poder, Latinos Unidos Presents Pedro ietro, 1990
- 118 Poetry at Pleiades (CCF/CETA), undated
- 119 The Poetry Project, 1981
- 120 The Poetry Project, 1982
- 121 The Poetry Project: March Events, St. Mark's Church
Poetry Project, undated
- 122 The Poetry Project Night Readings, St. Mark's Church
Poetry Project, undated
- 123 The Poetry Project's 27th Annual New Year's Day
Marathon Reading, St. Mark's Church, 2001
- 124 Pre-Resurrection, Gas Station, ca. 1980s
- 125 Pride, 1998
- 126 Puerto Rican Literature Written in the United States:
The Reality of Unexplored Fiction, 1997
- 127 The Puerto Rican Obituary, undated
- 128 Real AIDS Prevention (R.A.P), Day Without Art,
1995
- 129 Recital poético, 1997
- 130 Red Hot August, Cultural Council Foundation
Calendar of Events, undated
- 131 Rites of Passage II, 1990
- 132 The Secret Society: Bombs...Bullets...and Bullshit,
undated
- 133 Segundo Encuentro de Teatro Bohío Puertorriqueño
Inc., ca. 1980 (signed by Angelamaría Dávila)
- 134 South Africa Will Be Free!, ca. 1980s
- 135 El Spanglish National Anthem, Austin Arts Center,
Goodwin Theater, 1998
- 136 Tompkins Square Arts Festival, undated
- 137 Transimagen, 1993
- 138 Víctor hdz Cruz, Pedro ietro, etc., etc., etc., undated
- 139 Voices Around the Square, undated
- 140 Word Up, undated
- 141 The Young Lords Party 1969-1975, 1983

- 142 You've Been Made Illegal! Turn Yourself In, undated
- 143 Program, Bronx Project '81: An Evening of Theatre and Dance, Henry Street Settlement, 1981
- 144 Wedding Program and Schedule, undated

Series VII: Organizations (1968-2003)

This brief series helps document several of the organizations with which Pietri collaborated with frequently. Established in the early 1970s, the Nuyorican Poet's Café was a crucial forum for the early development of Pietri's eclectic work and remained an intimate part of his career as it progressed. Although the file contained herein is not extensive, it nevertheless hints towards the vibrancy of the institution. Equally, the Latin Insomniacs, of which Jesús Papoleto Meléndez and Dr. Willie Pietri were also members, helped foster Pietri's creative expression and acted as a launching point for several of his plays. Finally El Puerto Rican Embassy, co-founded with Adal Maldonado and originally conceived with Eduardo Figueroa, was created as a space for Pietri and his colleagues to contest the relative national and cultural invisibility of the Puerto Rican community and to assert the influence and contributions of its alternative cultural consciousness to mainstream culture through performances, readings and art exhibitions. Of the other organizations represented in this series The H.B. Playwrights Foundation, Inc., the New Dramatists and INTAR: Hispanic American Theatre all helped support Pietri's playwriting and staged, produced and held readings of several of his plays. Among these were *Lewlulu*, *The Livingroom*, and *I Dare You to Resist Me*. Finally, included is a file on the Poetry Society of America on whose Board Pietri served in the mid-1980s.

Serie VII: Organizaciones (1968-2003)

Esta breve serie documenta en algo varias organizaciones con las que Pietri tenía una relación cercana de colaboración. El Café-teatro de Poetas Nuyorican, establecido a principios de la década de los años '70, fue un foro fundamental en el desarrollo inicial de la obra vanguardista de Pietri. Siempre fue parte integral del desarrollo de su carrera. Aunque el archivo no es extenso es un asomo a la vitalidad de esta institución. El grupo Los Sonámbulos Latinos, integrado por Jesús Papoleto Meléndez y el Dr. Willie Pietro, al igual, asistió en el desarrollo de la expresión creativa de Pietri y sirvió de punto de partida para varias obras de teatro suyas. La Embajada Puertorriqueña, co-fundada por Adal Maldonado y originalmente concebida por Eduardo Figueroa, representó un espacio en que Pietri y sus colegas retaron la relativa invisibilidad nacional y cultural de la comunidad puertorriqueña. A través de esta institución y funciones, recitales y exhibiciones de arte afirmaron ante la corriente cultural principal norteamericana su influencia y las contribuciones de su conciencia sobre las expresiones culturales alternas. De las demás organizaciones reflejadas en la serie, la Fundación de Dramaturgos H.B., Inc., Los Dramáticos Nuevos y el Teatro Hispanoamericano INTAR ayudaron a sostener la dramaturgia de Pietri y montaron, produjeron y auspiciaron recitales basados en varias de sus obras, incluyendo *Lewlulu*, *La sala*, y *Atrévete a resistirme*. Finalmente, a mediados de la década de los años '80, Pietri fue miembro de la Junta de Directores de la Sociedad Americana de Poesía y esta serie incluye un cartapacio con material sobre esta institución.

Box Folder

69	11	The H.B. Playwrights Foundation, Inc., undated, 1978, 1983
	12	INTAR: Hispanic American Theatre, undated, 1975-1989
	13	Latin Insomniacs, undated, 1975-1997
	14	El Museo del Barrio, 1974-1999
70	1-2	New Dramatists, undated, 1982-1992
	3	New York State Small Press Association, undated, 1977
	4	Nuyorican Poets Café, undated, 1981, 1990-2003
	5	Poetry Society of America, undated, 1985-1988
	6	Poets Opposing War, undated, 2003
	7	Poets and Writers, Inc., undated, 1973-1986, 2003
	8	El Puerto Rican Embassy, undated
71	1	El Puerto Rican Embassy, 1993-2002
	2	Puerto Rican Traveling Theatre, undated, 1973-1995
	3	Schomburg Center for Research in Black Culture, undated
	4	Stichting One World Poetry, undated, 1980
	5	Teachers and Writers Collaborative, undated, 1968-1998
	6	The Veterans Ensemble Theater Company, undated, 1979-1983

OS VI**Box Item****Flyers**

1	Become a POW (Template), 2003
2	Become a POW, undated
3	Poetry Society of America: Calendar of Events (with writing on back), 1986
4	Poets Opposing War (POW), undated
5	Poets Opposing War Press Release, 2003
6	Patch Template, Poets Opposing War (POW), undated

Poetry

7	We are Poets Opposing War..., 1999
8-9	We are Poets Opposing War... (small samples on 2 large sheets of paper), 1999

Posters

10	The McDonald's Literary Achievement Awards, 1985
11	Nuyorican Poets Café Aloud!, 30 Years, 2003
12	Nuyorican Stories: Culture Clash in the City, INTAR 53,

- 1999
- 13 El Puerto Rican Embassy Invites You to the Public Execution, undated
- 14 Simpson Street, The Puerto Rican Traveling Theatre, 1985
- 15 Viequethon Mayo 2-5, 2002, Encuentro de artistas para la paz en Vieques, 2002
- 16 “Vote Rev. Pedro Pietri for US Senate, Primer Out of Focus Candidato from El New Hybrid State de Nuyol” (Out of Focus Nuyoricans), undated
- 17 Program, El macho, The Puerto Rican Traveling Theatre, 1979

Series VIII: Photographs (1969-2003)

An eclectic gathering of images, this series chronicles a number of performances and readings by Pietri, as well as the richness and extent of his personal relationships. Contained herein are photographs of Pietri with Francisco Matos Paoli in Puerto Rico, from the project “Amor de mi muerte” on which he collaborated with Martha Margarita Tamez, of a performance of “No More Bingo at the Wake” and shots of the Latin Insomniacs. In addition, there are photographs taken by community photographer Hiram Maristany, photographs of Pietri’s daughters Diana Mercedes Pietri and Evava Smith Pietri and his son Speedo Juan Pietri, and a portrait of Pietri by Carlos Ortiz.

Serie VIII, Fotografías (1969-2003)

La presente es una recopilación ecléctica de imágenes que documenta varias funciones y recitales de Pietri, y la profundidad y variedad de sus relaciones personales. La serie contiene fotografías de Pietri en Puerto Rico con Francisco Matos Paoli. Las mismas fueron tomadas del proyecto “Amor de mi muerte” en la cual colaboró con Martha Margarita Tamez, y de una función de “Se acabó el bingo en el velorio”. También hay tomas de Los Sonámbulos Latinos. Además, hay fotos realizadas por el fotógrafo de la comunidad Hiram Maristani, fotos de las hijas de Pietri, de Diana Mercedes Pietro con Evada Smith Pietri y de su hijo Speedo Juan Pietro. También hay un retrato de Pietri por Carlos Ortiz.

Box	Folder	
71	7-8	Amor de mi muerte, ca. 1999
	9	Blowback, undated
	10	Conference, undated
	11	Contact Sheets, undated
	12	Deida Pietri, Margarita and Pietri, Speedo Juan, undated, 2002-2003
	13	Demonstration for Puerto Rican Political Prisoners, undated
	14	Family, undated, 1985-1991
	15	Family Photo Album, undated

- | | | |
|----|-------|---|
| 72 | 1-3 | Family Photo Album, undated, 1969-1970 |
| | 4 | Ginsberg, Allen, undated |
| | 5 | Head Shots, undated |
| | 6 | Latin Insomniacs, undated, 1992-1993 |
| | 7 | Love Poems to My Surrealist Gypsy, undated |
| | 8-10 | Miscellaneous, undated, 1981-2001 |
| | 11 | No More Bingo At The Wake, undated |
| | 12 | Performances, General, undated |
| | 13-15 | Performances and Readings, Pietri, Pedro, undated, 1986-2003 |
| | 16 | Pietri, Diana Mercedes, undated, 1982 |
| | 17 | Pietri, Pedro with Friends and Colleagues, undated |
| | | |
| 73 | 1-2 | Pietri, Pedro with Friends and Colleagues, undated, 1984-2003 |
| | 3 | Pietri, Pedro with Matos Paoli, Francisco, undated |
| | 4-6 | Portraits, undated, 1989-2002 |
| | 7 | Poetry Workshop, undated |
| | 8 | Poets in the Bars, undated |
| | 9 | Slides, undated, 1979 |
| | 10 | Smith-Pietri, Evava, undated, 1989 |
| | 11 | Welfare Poets, undated |
| | 12 | Young People in Street, Maristany, Hiram, undated |

OS VII

Box Item

- | | |
|---|---|
| 1 | “Carrying Clothes to the First People’s Church, January”, ca. 1970’s |
| 2 | “March to the United Nations, October 30, 1970,” 1970 |
| 3 | Four Children (José Ortiz, Aida Rivera, Areol Rivera, and Josephine Carcano), Cartagena, Rubén, undated |
| 4 | Mountainous Terrain and Saddled Horse, undated |
| 5 | Pietri, Pedro with Friends, 1997 |
| 6 | Portrait of Couple (with dedication to Pietri), Ortiz, Carlos, undated |
| 7 | Reverendo Pedro Pietri: Out of Focus Nuyorican, Maldonado, Adal, 1991 |

Series IX: Artwork (1978-2004)

One of the richest series in the collection, the artwork assembled herein is representative of Pietri’s prodigious talent and far reaching attempts to translate the written word into different media. Made up of collages, handmade books, drawings

Serie IX: Trabajos artísticos (1978-2004)

Esta es una de las series más profundas pues recopila trabajos artísticos representativos del caudal de talento de Pietri y todo el espectro de sus esfuerzos por traducir la palabra escrita a distintos medios. La serie consta de composiciones, libros

and re-appropriated and stylized paintings and objects, the series' true strength lies in the many single word or phrase signs that express the lexicon of Pietri's poetic imagination. Paralleling the work of such contemporary artists as Jenny Holzer, Barbara Kruger and Lorenzo Homar, Pietri's use of simple textual messages, often rendered with white lettering on a black background, provided for biting social and political commentary, and adhered to the humorous and absurdist ethos which prevailed in the rest of his work. Included as well are a series of works titled "Dark Art," whereas Pietri took already existent objects of "art," spray painted them black and transformed them into his own, exhibiting many in subway stations throughout New York City. The series also contains original artwork by other artists and colleagues such as Nitza Tufiño and Martha Margarita Támez.

confeccionados a mano, dibujos y pinturas y objetos recuperados y laborados; su verdadera fortaleza es las muchas palabras individuales dibujadas en rótulos y expresivas del repertorio léxico de la mente poética de Pietri. Su uso de mensajes textuales simples, muchas veces en letras blancas sobre un trasfondo negro, compara con las obras de artistas contemporáneos como Jenny Holzer, Barbara Kruger y Lorenzo Homar, lanzando incisivos comentarios sociales y políticos y adhiriéndose a la ética del humor y de lo absurdo presente en todo su trabajo. También incluye una serie de obras titulada "Arte Oscuro", en que Pietri tomó objetos de "arte" existentes y las roció de pintura negra de atomizador transformándolas en obras suyas y exhibiendo muchas de ellas en las estaciones de tren por todo Nueva York. La serie incluye obras originales de otros artistas y colegas como Nitza Tufiño y Martha Margarita Támez.

Box	Folder	
73	13-15	Collages, undated
	16-17	Drawings, undated
74	1	Drawings, 1978-2002
	2	Food Seals, undated
	3-4	Handmade Books, undated
	5	Pietri, Speedo Juan, undated, 2000, 2004
		Signs
	6	Numbers, undated
	7-9	A-K, undated
75	1-4	L-Y, undated

OS VIII

Box	Item	
	1	Atheist for Christ (white paste-on letters on black canvas), 1989

Collages

2	Support Your Poets Now!, undated
3	The Unicorn, 1977
4	Untitled Piece with Glitter and Black Tape, undated

Dark Art

- 5 Black Rose (black paint on relief rose), 2002
- 6 Bouquet (black paint on canvas), 2002
- 7 Enamel Spray Paint on Material in Frame, 2002
- 8 Manila Folder Covered in Black Tape, undated
- 9 NYC (enamel spray paint on canvas), 2002
- 10 Quaker Oats Box Top, undated

- 11 Digital Illustration, Disfrasadi, Baretto, Néstor, 1990

Drawings and Sketches

- 12 Aguadilla, P.R., undated
- 13 Portrait, Pedro Pietri, undated
- 14 Portrait, Pedro Pietri, undated
- 15 Sábana, Támez, Martha Margarita, ca. 1989
- 16 Set of Five Works, Marker on Paper (mounted), undated
- 17 Soto, Jorge (reprints of artist's work) , undated
- 18 Untitled Piece, 1987
- 19 Untitled Rendering of a Neighborhood Street (signed by artist), 1973

Prints

- 20 Abstract Image of Two Faces, undated
- 21 Image of a Bird with Snake in its Mouth, undated
- 22 Image of a Man in Tuxedo Eating (cover image for *Scarafaggi metropolitani e altre poesie*, Italian edition of Pietri's work), ca.1990s
- 23 Misión Humanidad, undated

Posters

- 24 La Catrina, Posada, José Guadalupe, undated
- 25 Eat Rocks!, undated
- 26 Untitled Image of Man/Child with Arms Raised, ca. 1970s

Signs

- 27 Allowed, ca. 1970s
- 28 Check It Out!, undated
- 29 Equal Opportunity Undertaker, ca. 1970s
- 30 Free N.Y.C/End, undated
- 31 Free Piraquas/No, undated
- 32 Free Poems and Condoms, undated
- 33 Free Puerto Rico/The, undated

- 34 Free Yourself/Mas, undated
- 35 Fuck You, undated
- 36 Get a Job!/No Mas, undated
- 37 The Gospel According to Johns, undated
- 38 I Was Also Killed in Vietnam, undated
- 39 The Mind is a Terrible Thing to Waste/Down
with Your Freedom of Expression, undated
- 40 No Experience Necessary, ca. 1970s
- 41 Public Execution Series, undated
- 42 Rent – A – Coffin Series, undated
- 43 Shut the Hell Up/Shut the Fuck Up, undated
- 44 Underground Poetry, undated
- 45 War Poems/Little Girl with Make Believe Hair,
undated

Series X: Artifacts (ca. 1968-2001)

Equally as strong in content as the artwork in the collection, the artifacts contained in this series encompass original pieces and ready-mades, many used for Pietri’s performances, as well as objects from Pietri’s everyday life. Among the more well known pieces are a series of handbags, suitcases and briefcases which Pietri emblazoned with his tell tale messages and phrases rendered in white lettering, and the wooden condom cross he used in his AIDS/safe sex advocacy work. Included also are samples of some of Pietri’s most recognizable physical accoutrements, leather gloves and black knit caps, in tandem with metal cans decorated with text messages and rubber hands mounted on wooden sticks, both of which he often used during his performances.

Serie X: Artefactos (alrededor de 1968-2001)

En su contenido, esta serie de la colección es tan impactante como las obras de arte. Los artefactos incluyen piezas originales y piezas realizadas de objetos ya existentes, muchos de ellos utilizados en las presentaciones de Pietri. También incluye objetos de la vida cotidiana de Pietri. Los objetos más conocidos incluyen carteras de mujer, maletas y maletines que Pietri distinguía con sus típicos mensajes y frases confeccionados en letras blancas. También incluye la cruz de madera en que ubicaba condones, cruz que utilizaba en su labor a favor de las víctimas del SIDA y para promover el sexo seguro. También hay muestras de los signos físicos más identificados con Pietri, tales como sus guantes de cuero y sus gorras negras tejidas, latas de metal decoradas con mensajes y manos de goma montadas sobre palos de madera. Estos últimos dos objetos Pietri los utilizaba en sus presentaciones.

Box	Item
1	Big Hand (Church of the Mother of Tomatoes), 1991
2	Black Autograph Book, 1998
3	Black Cross (with condoms), 1989-1990
4	Black Frame (with plexiglass), undated
5	Black Leather Gloves, undated
6	Black Visor, undated
7	Bottle Caps with Dated Bottle Stamps, 1981-

- 1989
8 Box, To Carmen, Seasons Greetings From The Latin Insomniacs, undated

Briefcases and Suitcases

- 9 ?, undated
10 Black Brief Case, undated
11 La Bochinchera, 1991
12 El Bodeguero, 1991
13 La Bruja, 1991
14 Free Grass for the Working Class/Reverend Pedro, ca. 1980s
15 Funeral Fun \$1500.01, 1991
16 Little Reverend, 2001
17 Numbers Bye, 40 Bus \$ Hit, undated
18 Out of Order, undated
19 Poems and Condoms for Sale, undated
20 Priority Seating for Persons with Disabilities, Fear No Art, undated
21 Reverend Pedro, 1991
22 Spanglish National Anthem, 1991

Buttons

- 23-24 Black Pins, undated
25 No More Bombs Veterans for Peace for Vieques, U.S Navy Out, undated
26 Poets Opposing War, undated
27 Stop the Bombing in El Salvador, Stop the Mind Games in Puerto Rico, undated
28 Stop! Stop!, 1989

29 Capia, Wedding of Lisa y Frank (Pietri), 1981

Cans

- 30 CIA-DDT-KGB-UGH, ca. 1970s
31 Help Me I Can See, ca. 1980s
32 Help Me Not See, ca. 1970s

33 Framed Puerto Rican Flag, ca. 1970s
34 Handmade Book with Tacks, "Public Execution," undated
35 Identification Card, Rent-A-Coffin, undated
36 Knit Cap, 1990
37 Little Hand (Church of the Mother of Tomatoes), 2001
38 Manuscript in Box, The After After Hours,

undated

Medallions

- 39 Ceramic with A+, undated
- 40 Empire State Building Playing Maracas and Chrysler Building Playing Bongos, undated

- 41 One Size Fits All, Painted Wood Panels with Envelopes and Condoms, 1989-1990
- 42 Pen, undated
- 43 Plaque, Poder Latinos Unidos is Proud to Recognize Pedro Pietri, 1990
- 44 Printing Plate, Festival de Puerto Rico, undated
- 45 Reading Glasses, undated
- 46 Religious Pendant, undated

Sandwich Boards

- 47 Beware of Sober People/Danger Poeta Out to Lunch, 2003
- 48 Poets Opposing War, 2001

- 49 Scrapbook, undated, 1973-1993
- 50 Silver Plaque Presented to Pedro Pietri, Buscov's Festival de Puerto Rico, 1979
- 51 Small Black Binder or Agenda, undated
- 52 Sunglasses, undated
- 53 Telephone, ca. 1970s

Tote Bags

- 54 8vo Juegos Pan Americanos Puerto Rico San Juan 79, 1979
- 55 Free Condoms, undated

- 56 Tuxedo T-Shirt, ca. 1980s
- 57 Typewriter, undated
- 58 Vietnam Service Medal, ca. 1968

Vinyl Records

- 59 Aquí Se Habla Español: Pedro Pietri en Casa Puerto Rico, 1971
- 60 Loose Joints, 1979
- 61 The One That You Love, Air Supply (with dedication), 1981

- 62 Whip, undated
- 63 Wood Case, Tu Difunta Esposa, undated

Series XI: Audio-Visual (1988-2003)

Inclusive of videotapes, reel-to-reel audio tapes and audiocassettes, this series, much like the artwork and artifacts, provides researchers with yet another perspective from which to analyze Pietri’s artistic production. Putting a moving image to Pietri’s performing body and a voice to his poetic enunciations, the materials contained here lend a three dimensional perspective to Pedro Pietri the poet, performer and playwright. The videotapes, furthermore, capture Pietri performing abroad, specifically Italy, Puerto Rico and El Salvador, demonstrating his popularity and influence outside of New York City. The audiotapes and reel-to-reel audio tapes, in turn, are a rich resource for recordings of Pietri’s poetic performances, readings of several of his plays and collaborations with other artists. In addition, they capture Pietri in his capacity as a teacher and provide recordings of several poetry workshops that he taught in New York City elementary schools. For researchers interested in accessing the audiocassette collection, a separate detailed listing is available upon request. User copies of reel-to-reel audio tapes are also available upon request.

Serie XI: Audio visuales (1988-2003)

Al incluir vídeos, grabaciones sobre cinta magnetofónica y audiocassettes, la presente serie, al igual que las series de las obras de artes y los artefactos, provee a los investigadores una perspectiva adicional para el análisis de la producción artística de Pietri. Al transformar el cuerpo de Pietri en una imagen movедiza y darle voz a sus enunciados poéticos durante una presentación, los materiales de esta serie ofrecen una perspectiva tri-dimensional de Pedro Pietri, el poeta, el presentador y el dramaturgo. Además, los vídeocassettes, captan a Pietri en presentaciones en el exterior, específicamente en Italia, en Puerto Rico, y en El Salvador, lo que da una idea de su popularidad e influencia fuera de la ciudad de Nueva York. A su vez, los audiocassettes y las cintas magnetofónicas representan una fuente amplia para el estudio de las grabaciones de las presentaciones poéticas de Pietri, sus recitales, las lecturas de algunas de sus obras y sus colaboraciones con otros artistas. Además, éstas captan a Pietri en su faceta de docente, y proveen grabaciones de varios talleres de poesía que impartió en escuelas primarias de la ciudad de Nueva York. Para los investigadores interesados en acceder la colección de audiocassettes o las copias de las cintas magnetofónicas, se pondrán a su disposición al solicitarlas.

Videotapes

Box	Item
1	Flag Burning, Homeless Piranas, Jorge Brandon Interview, Doo Wop Night at Poet Café, Ozy Interview, AIDS Walk, undated
2	Imagery Pedro Pietri Tape with Poet Gellis, 1995
3	Machito: A Latin Jazz Legacy, Ortiz, Carlos, undated
4	Mario Argiolas “Incontro con Pedro Pietri,” 1993
5	Pedro Homeless Tape, undated
6	Pedro Pietri in El Salvador and Vieques Video, 2003

- 7 Pedro Pietri in Italy, undated
- 8 Recital de Pedro Pietri, Universidad de Puerto Rico,
Ponce, P.R., 1988
- 9 Speedo, undated
- 10 Viejo San Juan/Spanglish National Anthem,
undated