



PREMONITIONS

THE KAYA ANTHOLOGY OF NEW
ASIAN NORTH AMERICAN POETRY

EDITED BY WALTER K. LEW

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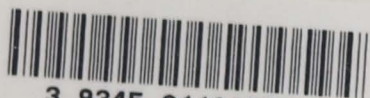
Premonitions was designed to be both open and focused enough to reveal one of the boldest developments in recent North American poetry: the brilliant, widespread achievement of poets of Asian descent, often writing in non-standard forms and dialects. Previous anthologies have been either too small or conservative to convey the astonishing diversity and eloquence of new poetries spread out among numerous networks and poetics, both esoteric and activist, imagist and deconstructive, pidgin and purist, diasporic and Americanist, high literary and pop cultural.

The over 500 pages of work by 73 authors is the result of three years of open calls for submissions, personal solicitations, and searches through hundreds of books and periodicals. Its census, however, can be quickly defined: poetry first published, performed, or authored over the last decade by North Americans of Asian descent, in language and other printed forms accessible to a reader of English.

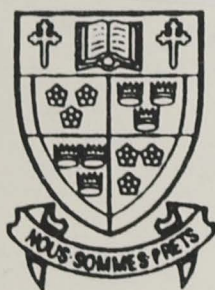
The exceptions to this timeframe are largely acts of recovery: selections from bodies of writing that, since the late 1970s, have been continually, sometimes tragically missing from collections of Asian American or ethnic literature. At times this absence has been due to the geographical and discursive isolation of various poets, their reluctance to publish, or early death. Another crucial factor, however, was editorial aversion to poetry characterized by homoeroticism, formal experimentation, and the use of pidgin dialects. Poetry that incorporated Orientalist materials and non-realist traditions, or that developed multi- or extra-linguistic approaches toward renewing the poetic medium were also regularly excluded.

This anthology is a premonition of how poetry might occur once such barriers are removed.

—from the Editor's Afterword



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anthology of new Asian
North American poetry.

Premonitions

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PREMONITIONS
THE KAYA ANTHOLOGY OF NEW ASIAN
NORTH AMERICAN POETRY

EDITED BY WALTER K. LEW

KAYA PRODUCTION
NEW YORK 1995

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(1951-82)

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(1926-94)

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SCREE-SURE DANCING

FRED WAH

•

home-truths pin-apples part fossil through fertilization flight or
eyesight could be sky or ducks fishing

•

recognize the plumes of a Spanish kind of writing
ancestors as certain types of Atlantic
animals something from Anatolia with an "im" !

•

History of the sky engenders the diverse faces of religion
All kinds of stuff like hooks and coat hangers inflate and imprint there

Trace

(d)

•

War on your back
Raw no-words ruin
Real Clear Nuclear

•

"Ever try to copy Texas?
All those beans, all that plastic?"

—"I can hardly keep the road plowed."

•

HERE WE EVENTUALLY ~~THERE~~ EVEN VELOCITY A TIDE SUN
(SQUINTING) CIPED PAST THE ART THE SURREALISM OREGON
JUST HELP YOURSELF CLEAN UP EGYPT AS A PLACE IN BRAZIL
BUT NO FURTHER EAST TIME AND RICE SEPTEMBER BURNT
TEST TEST

•
thoughts different
sky's all animals, all
paper, all chalk. Our

•
writing as the tableaux
anamorphous = of voyage
river cliffs forgetting

•
She danced the strict linguistic sense
babbled bavardage finger-painted thick
memo-clouds in the darkening sky

•
h_{om}^{om}e

•
That's the secret
 ticket
 to silence
na (frame) na's notation

•
...each box of art jangles (peut-être)
a purchase on the edge of its own sequence
reflects adjacent body-language events even foreign
the container of *white* we unfortunately call history.

•
ohh at nigh night

Egypt

eh^x _____ apⁱs _____ apex

•

Maybe it was a dream grammar mountaining out the hypostatic
river as an approximate desire but instead stretched striding or
what I count on under the cedar tree down by the road for final
blue prints to the heart's property.

•

cellular memory linked to sunset effect
so *sunyata* revealed as absolute closure

•

I want one ethnic thing here
right from the start. Dis-
orientation.

•

January birds
huddle on top of chimney
Wind the letter "A"

•

Loki, you
stomach

my sound.

•

Whenever I smell the raiments of message or caprice on you
I get jealous and re-invent old dance asterisks without code*

*echoes

•

All the city
song, the great
city air.

WHAT PREVAILS

FRED WAH

the trees this morning and the clouds
today the same old mist-hackled mounts argue
the stability of the unchanging present
every day my mind drives up the road along the lakeshore
valleys of unavoidable distances on the shoulder
when what prevails isn't rhythm
but the poet's death
(they think)
on the eve of a new fascism
the kokanee have forgotten the way home
the spawning channels will be there long after
the rust Todorov says Poetry protects us from
even that line a trace of old track
whole geographies, continents, pass by
there's a light February snow today
and a loop in the sememe
that lets me dance.

THE POEM CALLED SYNTAX

FRED WAH

We live on the edge of a lake called Echo.
I love this notion that noise makes itself,
so the lake holds all noise in its depths
and when the dog barks it gets it from the lake.

About nine thousand feet above these lakes (all lakes)
there is a geometry of sound, something like Plato's cave of noise.
It is from that construct the dog's bark takes shape,
a resounding of an earlier bark conditioned by the alpine.

History and physics. Acoustic paradigms in a bog of algae.
When I tell all my cousins and friends about this
they'll come to live on the shores of this lake and clean it up.
From the balconies of their summer homes they'll ask a lot of questions.

WANT RIVER PIECE OUT OF THIS MOVING RIVER [REDACTED] TREES BANK
 FLOWS ALONGSIDE [REDACTED] PASSES BY FLATHEAD THINK ABOUT IT FAR
 AWAY IN THE TAMARACK STANDS [REDACTED] NIGHT BURNING
 IN THE RIVER [REDACTED] IS A HEAVE, A HEAVEN [REDACTED] ALONG THE [REDACTED]
 HORIZON [REDACTED] LANGUAGE COMES [REDACTED]
 THAT WAY TOO ALONG A RIVER BANK HERE SEE IT RIVER WATER
 [REDACTED] COLD [REDACTED] GREEN MURK GREEN RIVER GREEN GREEN [REDACTED]
 SMOKY GREEN [REDACTED] MUD GREEN COLUMBIA GREEN GREY FLATS
 [REDACTED] VISTA VALLEY LARGE [REDACTED] ON A SMOKY DAY SKY BIGGER
 LAKE [REDACTED] START THE KOOTENAY [REDACTED] WHAT CAN YOU SAY [REDACTED]
 A RIVER TALK [REDACTED] TALK TO IT [REDACTED] RIVER [REDACTED] MOVE DIFFERENT
 [REDACTED] BODY [REDACTED] MIND [REDACTED] ALONE ALSO
 [REDACTED] WITHIN THE BANKS IT ITSELF TRAVELS FRAME SHAPE [REDACTED]
 TERRAIN CLAY BANK LANDSCAPE ROCK WALL AND BEACH [REDACTED] WATER
 HEAVIER [REDACTED] ON THE EARTH'S FOLDS
 UNDER COYOTE UNDER EARTH [REDACTED] WHERE [REDACTED] MOVE ITSELF DOWN
 INTO THE EARTH GROUND ITSELF BY ITSELF IN ITSELF HOLDING
 [REDACTED] CONTOURS RIVER HOW DO I TALK TO YOU WHEN YOU
 [REDACTED] SOFT SOUNDS USUALLY QUIET NO SOUND RIVER INTO LAKE
 [REDACTED] RIVERS [REDACTED] SWIFT [REDACTED] SSSSSSSS [REDACTED] SHHHHHH
 OOOOOOO KINDA GROANING [REDACTED] AS IT MOVES ITSELF ALONG THE ELEVATION
 [REDACTED] GROANS UNDER THE WEIGHT [REDACTED] MAYBE THE WEIGHT IS
 EARTH GROANING [REDACTED] SOMEBODY [REDACTED] GROANS [REDACTED]
 KEEP INTO CLEFT [REDACTED] GET OUT OF [REDACTED] RIVER INTO LAKE
 NO DIFFERENCE AT ALL ALL FLOWS LAKES JUST WIDER AND SITTING
 THAN RIVER OK DIFFERENT COLOUR GREEN TOO [REDACTED] WITH
 MORE WHITE FROM WIND CHIPPING IT UP INTO THE AIR HEAVES THE
 LAKE INTO THE PHRASE [REDACTED] THE PHRASE OF THE LAKE [REDACTED] THE
 PHRASE OF THE LAKE IS THE WIDE WIND SHIFT FROM NORTH FROM SOUTH
 OK WIND TALKS THE LAKE OSPREY FLIES OVER IT ROCKS AND CREEKS
 ALONG ITS BANKS THE BEACHES TREES JUST WIDER THE HEAVE MORE
 SET RIVER [REDACTED] INTO LARDEAU DUNCAN FEEDING / FEEDS ITSELF
 INTO ITSELF ITS OWN WORDS WHAT WORDS DO A RIVER SPEAK HOW
 WORDS COME WHEN YOU TO TALK TO YOURSELF YOU A RIVER ME A RIVER

HER A RIVER MOVING BODY HER / MINE RIVER MOVING BODY MOANS LIKE
[REDACTED] THE RIVERS WORDS DON'T COME TO THE RIVER BACK TO ITSELF
AS IF THEY WERE WATER [REDACTED] YES THEY DO THIS THESE WORDS
COME OUT OF THIS RIVER THEY ARE HERE RIGHT NOW BECAUSE OF THE
RIVER AND I TRY NO THE RIVER DOES IT TRY [REDACTED] SO [REDACTED] THE WORDS
JUST AS THE RIVER THERE TO BE SEEN OR HEARD OR TESTED TAKEN
INTO THE VIEW WORLD BODY SIZE CLEFT GROANING COLOUR GREEN
PLACE BANKS CLAY GRAVEL BRIDGES [REDACTED] TAKE US [REDACTED]
TRENCH

FRED WAH

father it is fall
the leaves turn
the hills
wait for winter again
the river and the town
the cars
reflect the sunlight
movement is in holding
bodies with the years
I am over forty now
they took down the Diamond Grill sign
mother has returned from China

time
is an interference
with work
 music
has shape (splitting birch this weekend)

father
again it is another season
the turning of it all
the spin
is sound
yet soundless at the core
to say this to you is nothing now
nothing
yet

**from MUSIC AT THE
HEART OF THINKING**

FRED WAH

17.

sea liquid is endomorphic red
ochre imprint for our self
it intervenes as a shadow on this planet
the skin and the wall, all these reappearances
all these others, and then birth with a life
like one of your long novels
jellyfish evaporated, fell back
the urgent life was full of opacity
my old felt hat got wet and muggy
(fingers licked)
I still admire the electric ethnic revolution of
the 60s
the temperature of the radiator
exceeds the circles of heat
remember when the eyes would speak
the whole soul
the person ignoring eternity
with the clear gaze that haloes knowing

18.

kill is almost a forgotten emotion
sacked
the tropistic car that poses the world
entombment in the nerves
needled
example: seismic surface figures
fissures in the wall (just the hand, writing)
or a total traverse—enroute
or just to die in the bush
that motif (fate comes to see)



19.

fine art an idea list
intelligible for a language
an idiot doesn't have his own taste
a sex idea, considering the coma
the bonding reflection at heart
a deep need
of the intelligence to render one
perfect and rundown
sun no more comes silently,
naive, and tender



20.

a thousand spits

brittled slantingly

but the offal

a death machine
of some kind

(paris sea the way out —————▶)

21.

RETURNING & THE JOURNEYS TIME WAFTED OLSON'S notes prairie barnyard grain elevator siding mentality that hawk circling within the head windows with a bead on eyes (intense eyes) or fluid ears let's say cities mapped too overlay keyed lock in his own handwriting samsara liturgy (I like the light!) you see saying it too near the sea you know what I can't get over is the synaptic speed of now you don't see it now you do make it up and it's not made up all the bodies all the fire all the love all in these motions.



ALWAYS THINK THINKING INSIDE MYSELF NO PLACE
without death Kwakiutl song sings or watch sit scramble and
catch last blue Pacific horizon no end to the complete thought
transference of which the words "circling eyes" Mao knew this is
the life writing questions even every rock etched in wonder
sometimes that song feels like the master paradigm or river we
return to with a sigh the archipelago syntagmed "empty from
breathing" but the body as a place that is as a container has
suddenness so the politics of dancing is a dead giveaway to the
poet's "nothing will have taken place but the place."



CONTRIBUTORS' NOTES

The following notes emphasize individual volumes the contributors have written or edited (ranging from poetry chapbooks to scholarly studies), other anthologies in which their work has appeared, and their vocations. The author's year of birth (when known) is also given, and a town or city of work or residence is appended, if not already apparent.

The two most conveniently available Asian American poetry anthologies are *Breaking Silence, An Anthology of Contemporary Asian American Poets*, edited by Joseph Bruchac (Greenfield Center, NY: Greenfield Review Press, 1983) and *The Open Boat: Poems from Asian America*, edited by Garrett Hongo (Anchor/Doubleday, 1993). Inclusion of a poet in one of these volumes is indicated by the codes *BrS* and *OB*, respectively. Work by several of the writers also appears in an unusually poetical collection of prose: *Charlie Chan Is Dead: An Anthology of Contemporary Asian American Fiction*, edited by Jessica Hagedorn (Penguin, 1993), coded below as *CC*. A much smaller collection of both poetry and prose fiction, *Dissident Song: A Contemporary Asian American Anthology (DS)*, was edited by Marilyn Chin and David Wong Louie as a special issue of *Quarry West* (no. 29/30, 1991). Also noteworthy is *Without Names: A Collection of Poems by the Bay Area Pilipino American Writer's Group (WN)*, edited by Shirley Ancheta, Jaime Jacinto, and Jeff Tagami (SF: Kearney Street Workshop Press, 1985 o.p.). Juliana Chang (Department of English, Boston College) is presently preparing an anthology that focuses on earlier Asian American poetry.

These notes by no means form a complete bibliography. Those searching for more work by individual writers, often scattered across many periodicals and out-of-print volumes, should start from the citations given in *Asian American Literature: An Annotated Bibliography*, edited by King-kok Cheung and Stan Yogi (NY: Modern Language Association of America, 1988). Many of the books cited below were issued by small presses whose publications are not widely distributed or that no longer

operate. The following distributors and used-book dealers have particularly good resources for helping one to find such titles:

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MARIA LUISA B. AGUILAR-CARIÑO b. 1961. Ph.D. in Creative Writing from University of Illinois, Chicago. Assistant Professor of Literature, University of the Philippines College Baguio. *In the Garden of the Three Islands* (Moyer Bell, 1995) is her first American-published book.

MEENA ALEXANDER b. 1951. Professor of English and Women's Studies, Graduate Center and Hunter College, City University of New York. Her books of poetry include *Night-Scene*, *The Garden* (NY: Red Dust, 1992), *The Storm*, *A Poem in Five Parts* (Red Dust, 1989), *House of a Thousand Doors* (Washington, DC: Three Continents Press, 1988), and *Stone*

Roots (New Delhi: Arnold-Heinemann, 1980). Has also written a memoir, *Fault Lines* (NY: Feminist Press, 1993), a novel, *Nampally Road* (SF: Mercury House, 1991), and the critical study, *Women in Romanticism: Mary Wollstonecraft, Dorothy Wordsworth, and Mary Shelley* (London: Macmillan, 1989). Anthologized in CC, *Other Voices: Indian Women Poets* (New Delhi: Penguin, 1993), DS, *Home to Stay* (Greenfield Review Press, 1990), and *Contemporary Indian Poetry* (Ohio UP, 1990).

AGHA SHAHID ALI b. 1956. Associate Professor of Creative Writing in the M.F.A. Program, University of Massachusetts, Amherst. Six volumes of poetry, including *The Belovèd Witness: Selected Poems* (Viking Penguin, 1992), *A Nostalgist's Map of America* (Norton, 1991), and *The Half-Inch Himalayas* (Wesleyan UP, 1987). A revised edition of his translation of Faiz Ahmed Faiz's *The Rebel's Silhouette: Selected Poems* will be published in 1995. Also author of *T. S. Eliot as Editor* (UMI Research P, 1986). Anthologized in OB.

SHIRLEY ANCHETA b. 1954. Coedited *Without Names: A Collection of Poems by the Bay Area Pilipino American Writer's Group*. Anthologized in DS. Watsonville, CA.

THERESA HAK KYUNG CHA 1951–1982. Author of *DICTEE* (NY: Tanam Press, 1982; rpt. Berkeley: Third Woman Press, 1994). Edited *Apparatus* (Tanam, 1981), a collection of film and semiotics-related writings by Roland Barthes, Bertrand Augst, Maya Deren, and others. Anthologized in *HOTEL* (Tanam, 1980) and previously unpublished poems will appear in *Muæ 2* (Kaya Production, 1996). An archive of her work in videotape, writing, performance, and gallery art has been established at the University Art Museum, University of California, Berkeley.

JULIETTE CHEN b. 1960. Her work will appear in an upcoming anthology of Hong Kong poets (Oxford UP). Has written and performed under her Vietnamese name, Tran Ngoc Linh. San Francisco.

JUSTIN CHIN b. 1969. Work has appeared in several anthologies, including *DS* and *Men on Men 5: New Gay Writing* (Plume, 1994). His solo performances include *And Judas Boogied Until His Slippers Wept* and *Go, or, The Approximate Infinite Universe of Mrs. Robert Lomax*. San Francisco.

MARILYN CHIN b. 1955. Professor of Creative Writing, San Diego State University. Books of poetry are *The Phoenix Gone*, *The Terrace Empty* (Minneapolis: Milkweed Editions, 1994) and *Dwarf Bamboo* (Greenfield Review P, 1987). Anthologized in *CC*, *OB*, among others. With David Wong Louie, coedited *DS*. Co-translated *The Selected Poems of Ai Qing* with Eugene Eoyang.

ERIC CHOCK b. 1950. His second book of poems, *Last Days Here* (1990), is available from Bamboo Ridge Press (Honolulu); the first, *Ten Thousand Wishes*, has long been out of print. Anthologized in *BrS* and *OB*. Has edited or coedited several anthologies, including *The Best of Bamboo Ridge: The Hawaii Writers' Quarterly* (Bamboo Ridge P, 1986), *Small Time Kid Hawaii* (special issue of *Bamboo Ridge* 12 [1981]), and *Talk Story: An Anthology of Hawaii's Local Writers* (Honolulu: Petronium Press/Talk Story, 1978). Coordinates and teaches in the Hawaii Poets in the Schools program in Honolulu.

ANN CHOI b. 1965. Graduated from Smith College. M.A. in Creative Writing from Boston University. Presently a Wallace Stegner Fellow at Stanford University.

JANET M. CHOI b. 1969. M.D. candidate, Columbia University, New York.

JEAN HYUNG YUL CHU b. 1967. Ph.D. candidate, English, University of California, Berkeley.

FRANCES CHUNG 1950–1990. Intermediate school teacher on New York's Lower East Side until her untimely death. A posthumous collection of her poetry, *Crazy Melon: The Poems of Frances Chung*, will be published by Kaya Production.

JOSEPHINE FOO b. 1962. J.D. candidate, University of Pennsylvania, Philadelphia. Author-illustrator of the collage book *Karl Barx: a little beagle story* (Providence, RI: Lost Roads, 1994).

SESSHU FOSTER b. 1957. Chair of the teachers' union and English department at Hollenbeck Jr. High School, Boyle Heights, Los Angeles. Presently on leave to attend the University of Iowa Writers' Workshop. Sponsor of Poets Beyond Madness, through which students perform work city-wide for public street fairs, poetry festivals, and local mass media. Author of *Angry Days* (Albuquerque: West End Press, 1987), co-translator with Stephen Kessler of *Akrilica* by Juan Felipe Herrera (Santa Cruz: Alcatraz Editions, 1989), and coeditor, with Naomi Quinonez and Michelle Clinton, of *Invocation LA: Urban Multicultural Poetry* (West End, 1989). *City Terrace Field Manual*, a book of prose poems, is forthcoming from Kaya Production.

VINCE GOTERA b. 1952. Professor of English, Humboldt State University. Has published a book of poems, *Dragonfly* (San Antonio, TX: Pecan Grove Press, 1994), and a book of criticism, *Radical Visions: Poetry by Vietnam Veterans* (Athens: U Georgia P, 1994). Poetry has been anthologized in *OB*, *DS*, and *Men of Our*

Time: An Anthology of Male Poetry in Contemporary America (U Georgia P, 1992). Arcata, CA.

JESSICA HAGEDORN b. 1949. Author of the novel *Dogeaters* (1990) and several volumes of poetry and short fiction, including *Danger and Beauty* (1993), and editor of *CC*, all published by Penguin. Wrote screenplay for the film *Fresh Kill* (Shu Lea Cheang, director, 1994). Performance art pieces include *Airport Music*, performed and co-written with Han Ong. Anthologized in *BrS*, *OB*, and *Out from Under: Texts by Women Performance Artists*, Lenora Champagne, ed. (NY: Theatre Communications Group, 1990), among others. New York.

KIMIKO HAHN b. 1955. Professor of Creative Writing, Queens College, City University of New York. Her books of poetry include *Air Pocket* (1989) and *Earshot* (1992), both published by Hanging Loose Press (Brooklyn). Anthologized in *BrS* and *CC*. Her third collection of poetry, *The Unbearable Heart*, is forthcoming from Kaya Production in 1995.

PATRICIA Y. IKEDA b. 1954. Author of the collection of poems *House of Wood, House of Salt* (Cleveland State UP, 1978). Anthologized in *BrS* and *Models of the Universe: An Anthology of the Prose Poem* (Oberlin College P, 1995). Now writing mostly essays on Buddhist monastic life, parenting, and spirituality in everyday life. Oakland.

LAWSON FUSAO INADA b. 1938. Professor of English, Southern Oregon State College. Books include *Legends from Camp* (Minneapolis: Coffee House Press, 1993), *The Buddha Bandits Down Highway 99*, with Garrett Kaoru Hongo and Alan Chong Lau (Buddhahead Press, 1978 o.p.), and *Before the War: Poems As They Happened* (Morrow, 1971).

MICHAEL ISHII b. 1968. Editor of a pharmacy journal and the literary magazine *Painted Hills Review*, in Davis, CA.

JAIME JACINTO b. 1954. Anthologized in *WN*, *DS*, and *BrS*. San Francisco.

MYUNG MI KIM b. 1957. Professor of Creative Writing, San Francisco State University. Author of two books of poetry, *Under Flag* (Kelsey Street, 1991) and *The Bounty* (Chax Press, forthcoming). Anthologized in *The Forbidden Stitch* (Corvallis, OR: Calyx Press, 1990).

WILLYCE KIM b. 1946. Stacks supervisor in the Graduate Library, University of California, Berkeley. Author of two works of fiction published by Alyson Publications (Boston), *Dead Heat* (1988) and *Dancer Dawkins and the California Kid* (1985), and three books of poetry, *Under the Rolling Sky* (Maude Gonne Press, 1976), *Eating Artichokes* (Oakland: Women's Press Collective, 1972), and *Curtains of Light* (1971).

ROY KIYŌOKA 1926–1994. Among this pioneering writer and multimedia artist's many publications are *Pear Tree Pomes* (Toronto: Coach House Press, 1987), *Fontainebleau Dream Machine* (Coach House, 1977), *Transcanadaletters* (Vancouver: Talonbooks, 1975), *Nevertheless These Eyes* (Coach House, 1967), and *Kyoto Airs* (Vancouver: Periwinkle, 1964). His artwork is documented in *Kiyōoka 25 Years*, a catalogue produced by the Vancouver Art Gallery.

LEWIS KLAHR is a filmmaker widely known for his collage animation, including the National Society of Film Critics Award-winning *The Pharoah's Belt*. Distributed by Canyon Cinema (Berkeley) and Filmmakers Coop (New York), his work has been included in several Whitney Biennial exhibitions.

JOY KOGAWA b. 1935. Among her books of poetry are *Woman in the Woods* (Tucson: Mosaic Books, 1985), *Jericho Road* (Toronto: McClelland & Stewart, 1977), and *The Splintered Moon* (Fredericton: U New Brunswick, 1967). Her novels are *Obasan* (Toronto: Lester & Orpen Dennys, 1981; Anchor, 1994) and *Itsuka* (Viking Canada, 1992; revised, Penguin Canada, 1993; Anchor, 1994). Author of a book of children's fiction, *Naomi's Road* (Oxford UP, Canada, 1986). Toronto and Vancouver.

ANN KONG b. 1961. A multimedia artist who owns a bleach bottle pig farm in Berkeley. Annually since 1986 she has created *Neil Young's Birthday Party & Show* for the Bustub Theater.

JULIET S. KONO b. 1943. Author of *Tsunami Years* (Bamboo Ridge P, 1995) and *Hilo Rains* (Bamboo Ridge P, 1988). Coeditor with Cathy Song of *Sister Stew* (double issue of *Bamboo Ridge* 50/51, 1991). Honolulu.

AMITAVA KUMAR b. 1963. Assistant Professor of English, University of Florida, Gainesville. Performance artist, photojournalist, essayist, and columnist whose work has appeared in many academic and arts journals in both the United States and India. Member of Impact Visuals, a New York-based cooperative for progressive photographers.

MINA KUMAR b. 1972. Anthologized in *Streetlights* (Penguin, 1994), *Best Contemporary Women's Humor* (Freedom, CA: Crossing Press, 1994), *The Very Inside* (Toronto: SisterVision, 1994), and in the forthcoming *Aahona* (Toronto: Second Story Press) and *On a Bed of Rice* (Anchor). New York.

ROBERT S. KUWADA b. 1969. Ph.D. student in History of Consciousness, University of California, Santa Cruz.

CHRISTIAN LANGWORTHY b. 1967. M.F.A. candidate in Creative Writing, Columbia University. Chapbook of poems entitled *The Geography of War* is forthcoming from Cooper House Publishing (Oklahoma City).

EVELYN LAU b. 1971. Author of three collections of poetry, *In the House of Slaves* (Coach House, 1994), *You Are Not Who You Claim* (Victoria: Press Porcepic, 1992), and *Oedipal Dreams* (Victoria: Beach Holme, 1992), and a collection of short stories, *Fresh Girls and Other Stories* (HarperCollins, Canada, 1993). Her autobiography *Runaway: Diary of a Street Kid* (HarperCollins, Canada, 1989) was made into a CBC-TV "Movie of the Week." Vancouver.

CAROLYN LEI-LANILAU b. 1946. Author of *Wode Shuofa (My Way of Speaking)* (Santa Fe: Tooth of Time, 1988). Conducting research on Nu Shu, the secret women's language of Hunan Province in China. Founder of Hale o Hawai'i Nei, an organization dedicated to Hawaiian culture and traditions. Oakland.

RUSSELL LEONG b. 1950. Editor-in-chief of *Amerasia Journal* and author of *The Country of Dreams and Dust* (West End, 1993). Anthologized in *OB* and *CC*, among others. Los Angeles.

HO HON LEUNG After attending college in Nova Scotia and publishing poetry in several journals in the early 1980s, including *The Antigonish Review* and *Bridge: Asian American Perspectives*, this innovative poet vanished from North American literary circles, despite the efforts of several editors to find him.

WALTER K. LEW b. 1955. Editor of *Muæ: A Journal of Transcultural Production* and author of *Excerpts from: ΔΙΚΤΗ ΔΙΚΤΕ for ΔΙCΤΕE* (1982) (Seoul: Yeul Eum Sa, 1992), a critical collage on the work of Theresa Hak Kyung Cha.

Anthologized in *New Worlds of Literature* (Norton, 1989), *BrS*, and *CC*. Studies and translations of Korean poetry have appeared widely, including volume 1 of *Poems for the Millennium* (forthcoming, U of California P). Produced internationally broadcast TV news programs and documentaries on societal change in South Korea for CBS News, British ITV, and others. Performed multimedia "movietelling" pieces for the 1990 Los Angeles Festival, Walker Art Center, Asian CineVision's International Asian and Asian American Film Festival, and Pacific Film Archive, among other venues.

SHIRLEY GEOK-LIN LIM b. 1944. Professor of English and Women's Studies, University of California, Santa Barbara. Books include *Monsoon History* (London: Skoob, 1994), *Modern Secrets* (Sydney: Dangaroo, 1989), *No Man's Grove and Other Poems* (National U Singapore, 1985), and *Crossing the Peninsula* (Kuala Lumpur: Heinemann, 1980). Edited *Approaches to Teaching Kingston's The Woman Warrior* (NY: Modern Language Association, 1990), coedited with Mayumi Tsutakawa *The Forbidden Stitch: An Asian American Women's Anthology* (Calyx P, 1989) and, with Amy Ling, *Reading the Literatures of Asian America* (Temple UP, 1991). Her forthcoming books include the memoir *Moving the Self: A Woman in the Shadow of Empire* (Feminist Press).

TAN LIN b. 1957. Professor of English literature and writing, University of Virginia, Charlottesville. Anthologized in *The Gertrude Stein Awards in Innovative North American Poetry* (LA: Sun & Moon Press, 1994). *Lotion Bullwhip Graffe* is forthcoming from Sun & Moon Press in 1995.

R. ZAMORA LINMARK b. 1968. Anthologized in *CC*. His first book, *Rolling the R's*, will be published by Kaya Production in 1995. Honolulu.

STEPHEN SHU-NING LIU b. 1930. Professor of Literature, Community College of Southern Nevada. The New World Press (Beijing) published his first book of poetry, *Dream Journeys to China*, in a 1982 bilingual edition. Anthologized in *BrS, Chinese American Poetry* (U Washington P, 1991), and *Desert Wood: An Anthology of Nevada Poets* (U Nevada P, 1992).

TIMOTHY LIU b. 1965. Assistant Professor of English, Cornell College (Mount Vernon, IA). Author of the book of poems, *Vox Angelica* (Boston: alicejamesbooks, 1992).

MARTIN F. MANALANSAN, IV b. 1960. Ph.D. candidate in Anthropology, University of Rochester.

BARRY MASUDA b. 1971. M.A. candidate, University of Hawaii, Mānoa. Poetry and an essay have appeared in the *Hawaii Literature Conference Reader's Guide* (Honolulu: Hawaii Committee for the Humanities et al., 1994). Kula and Honolulu, HI.

ROY MIKI b. 1942. Professor of Canadian and American Literature, Simon Fraser University (Burnaby, BC), where he is also editor of *West Coast Line*. Books include *The Prepoetics of William Carlos Williams: Kora in Hell* (U Michigan P, 1985), *A Record of Writing: An Annotated and Illustrated Bibliography of George Bowering* (Vancouver: Talonbooks, 1990), and *Saving Face: Poems Selected 1976–1988* (Winnipeg: Turnstone Press, 1991). Edited *This is My Own: Letters to Wes and Other Writings on Japanese Canadians, 1941–1948* by Muriel Kitagawa (Talonbooks, 1985) and *Tracing the Paths: Reading ≠ Writing: The Martyrology* (Talonbooks, 1990), and co-authored with Cassandra Kobayashi *Justice in Our Time: The Japanese Canadian Redress Settlement* (Talonbooks, 1991). Working on a documentary study of the Japanese Canadian redress movement, serving as chair of the Racial Minority Writers' Committee of the Writers' Union

of Canada, and has a book of poems, *Random Access Files*, forthcoming from Red Deer College Press (Red Deer, Alberta).

DAVID MURA b. 1952. Author of *Turning Japanese: Memoirs of a Sansei* (Boston: Atlantic Monthly Press, 1991; rpt. Anchor, 1992) and two books of poetry, *After We Lost Our Way* (Dutton, 1989), and *The Colors of Desire* (Anchor, 1995). Artistic Director of the Asian American Renaissance in Minneapolis.

DWIGHT OKITA b. 1958. Recently published his first book of poetry, *Crossing with the Light* (Chicago: Tia Chucha Press, 1992). Anthologized in *Unsettling America: An Anthology of Contemporary Multicultural Poetry* (Penguin, 1994), *Braided Lives: An Anthology of Multicultural American Writing* (Minnesota Humanities Commission, 1991), and *BrS*. Chicago.

RICHARD OYAMA b. 1950. Adjunct Professor of Ethnic Studies and English, California College of Arts and Crafts. Coedited *American Born and Foreign, an anthology of Asian American poetry* (special issue of *Sunbury: a poetry magazine* 7-8 [1979]). Anthologized in *BrS* and *DS*. His other writings include *The Japbird*, a one-act play about the shooting of Japanese exchange student Yoshihiro Hattori. Piedmont, CA.

GLORIA TOYUN PARK Performance artist, wig sculptor, and videomaker. Videos include *Grace Park* and *Red Lolita*. New York.

CELINE SALAZAR PARREÑAS b. 1969. M.F.A. candidate in Film and Television, University of California, Los Angeles. Her works include the films *Her Uprooting Plants Her* (1995) and *Mahal Means Love and Expensive* (1994).

SUNG J. RNO b. 1967. Plays include *Cleveland Raining, Drizzle and Other Stories*, *Konishiki*, *Mon Amour*, *Gravity Falls from Trees*, and *New World*. Work has been produced at East-West Players, Dance Theater Workshop, and Grinnell College. New York.

AL ROBLES Member of Pilipino Creative Workshop. His book, *Ten Thousand Carabao in the Dark*, will be published by the Asian American Studies Center of the University of California, Los Angeles. Anthologized in *BrS*, *WN*, and *Liwanag: Literary and Graphic Expression by Filipinos in America* (SF: Liwanag Publications, 1975). Worked on *Quiet Thunder*, *The Life of Carlos Bulosan* and has performed in *All the Things You Are* (Poetry, Talk Story, Songs and Music with the Manongs). San Francisco.

THELMA SETO b. 1954. Anthologized in the forthcoming Greenfield Review Press collection of contemporary Asian American fiction, *Into the Fire*, and *Two Worlds Walking*, an anthology of bi-cultural writers (Minneapolis: New Rivers Press, 1994). San Francisco.

GERRY SHIKATANI b. 1950. Professor of Creative Writing, Concordia University. Books of poetry include *1988: Selected Poems and Texts/Nineteen Seventy Three* (Toronto: Aya Press, 1989), *The Book of Tree: a cottage journal* (Toronto: Underwhich Editions, 1987), *A Sparrow's Food* (Coach House, 1984), *Ship Sands Island* (Toronto: Ganglia Press, 1978) and *BARKING OF DOG* (Missing Link, 1973). Coedited with David Aylward *Paper Doors: An Anthology of Japanese-Canadian Poetry* (Coach House, 1978). Anthologized in *Hard Times: A New Fiction Anthology* (Stratford: The Mercury Press, 1990), *Les Maux par les Mots* (Paris: Mercure de France, 1989), and *Haiku Anthologie Canadienne/Canadian Anthology* (Hull, Québec: Editions Asticou, 1985). Among his forthcoming books are *Aqueduct: Poems and Texts from Europe 1979-87* (Toronto: The Mercury Press, Wolsak & Wyn,

Underwhich Editions) and *Lake and Other Stories* (The Mercury Press). Montréal.

BRIAN KIM STEFANS b. 1969. M.A. Candidate, English, Graduate Center of the City University of New York. Editor of *Arras*, a journal of experimental poetry and fiction.

LUIS MALAY SYQUIA b. 1949. Teaches at San Francisco State University and Step-to-College classes at Mission High School. Anthologized in *BrS* and *WN*, among others. San Francisco.

ARTHUR SZE b. 1950. Director of the Creative Writing Program, Institute of American Indian Arts. His books include *Archipelago* (Port Townsend, WA: Copper Canyon Press, 1995), *River River* (Lost Roads, 1987), *Two Ravens* (Santa Fe: rpt. Tooth of Time, 1984), *Dazzled* (Pt. Reyes Station, CA: Floating Island Publications, 1982), *The Willow Wind* (rpt. Tooth of Time, 1981). His poems are included in *BrS*, *DS*, and *OB*.

RONALD PHILLIP TANAKA b. 1944. Professor of English, California State University, Sacramento, and photographer. Author of *Systems Models for Literary Macro-Theory* (Lisse: Peter de Ridder Press, 1975) and a collection of poetry, *The Shino Suite: Sansei Poetry* (Greenfield Review P, 1981). Anthologized in *An Anthology of Japanese American and Canadian Poets*, edited and translated into Japanese by Hiroshi Arai and Yo Nakayama (Tokyo: Doyo Bijutsu-sha, 1985), *BrS*, *Ayumi: A Japanese American Anthology* (SF: 1980), *Counterpoint: Perspectives on Asian America* (LA: U California, 1976), and *Roots: An Asian American Reader* (LA: U California, 1970).

ANDREW TANG b. 1962. M.F.A. in Creative Writing, University of Michigan. Textbook editor at Houghton-Mifflin. Arlington, MA.

BARBARA TRAN b. 1968. Community Affairs Associate at the Joseph Papp Public Theater in New York.

TRINH T. MINH-HA Professor of Women's Studies and Film, University of California, Berkeley. Recent books include *Framer Framed* (London: Routledge, 1992), *When the Moon Waxes Red: Representation, Gender & Cultural Politics* (Routledge, 1991), *Woman, Native, Other: Writing Postcoloniality and Feminism* (Indiana UP, 1989), and a book of poems, *En minuscules* (Paris: Le Meridien Editeur, 1987). Films include *Shoot for the Contents* (1991), *Surname Viet Given Nam* (1989), *Naked Spaces* (1985), and *Reassemblage* (1982).

FRED WAH b. 1949. Professor of Creative Writing and Poetics, University of Calgary. Has published 16 books of poetry since 1965; more recent volumes include *Alley Alley Home Free* (Red Deer, Alberta: Red Deer College Press, 1992), *So Far* (Talonbooks, 1991), *Limestone Lakes Utaniki* (Red Deer College, 1989), *Music at the Heart of Thinking* (Red Deer College, 1987), *Waiting for Saskatchewan* (Winnipeg: Turnstone, 1985), *Grasp the Sparrow's Tail* (Kyoto, 1982), *Breathin' My Name with a Sigh* (Talonbooks, 1981), and *Loki Is Buried at Smoky Creek: Selected Poems* (Talonbooks, 1980).

WANG PING b. 1957. Ph.D. candidate in Comparative Literature, New York University. Lecturer, York College, City University of New York. Has published a collection of short stories titled *American Visa* (Coffee House, 1994). Editing the forthcoming *Kaya Anthology of Contemporary Chinese Poetry*, co-translated with Anne Waldman, David Shapiro, Ed Friedman, Lewis Warsh, and others. Board member of the Poetry Project at St. Mark's Church. Brooklyn.

YUN WANG b. 1964. Postdoctoral researcher in cosmology at NASA/Fermilab Astrophysics Center. Author of *The Carp*, a chapbook of poems (Jamaica, VT: Bull Thistle P, 1994). Lisle, IL.

KOON WOON b. 1949. Modal logician studying linguistic invariance. Publisher of a literary journal, *Chrysanthemum*. Seattle.

TRAISE YAMAMOTO b. 1961. Assistant Professor of English, University of California, Riverside. Anthologized in *BrS*. Completing a book-length study of Japanese American women writers, as well as a poetry manuscript entitled *A Season of Icaruses*.

LOIS-ANN YAMANAKA b. 1961. Author of the book of poems *Saturday Night at the Pahala Theatre* (Honolulu: Bamboo Ridge P, 1993). A novel entitled *Wild Meat and the Bully Burgers* will be published by Farrar, Straus & Giroux.

KAREN TEI YAMASHITA b. 1951. Author of the novels *Brazil Maru* and *Through the Arc of the Rain Forest* (Coffee House, 1992, 1990). Gardena, CA.

JOHN YAU b. 1950. Books of poetry include *Radiant Silhouette: New and Selected Works 1974–1988* (Santa Rosa, CA: Black Sparrow Press, 1989), *Edificio Sayonara* (Black Sparrow, 1992), *Berlin Diptychon* (Timken Books, 1995), and a book of short stories, *Hawaiian Cowboys* (Black Sparrow, 1994). Anthologized in *Postmodern American Poetry: A Norton Anthology* (1994), *OB*, and *CC*, among others. Art criticism includes *In the Realm of Appearances: The Art of Andy Warhol* (Ecco Press, 1993) and *A.R. Penck* (Abrams, 1993). Works-in-progress include a book on the actress Anna May Wong, *The Life and Times of Anna May Wong*, to be published by Kaya Production. Berkeley and New York.

JEAN YOON b. 1962. Writer and theater artist. Works-in-progress include a poetry collection, *Under a Hostile Moon*, a portion of which was published in 1993 as a chapbook of the same title by Two Bints Press (Toronto). Toronto.

WAHN YOON b. 1967. Writer and co-producer/founder of the theatrical production company Burning Tyger. New York.

CYN. ZARCO b. 1950. Author of the book of poetry *cir'cum•nav'i•ga'tion* (Tooth of Time, 1986). Anthologized in *BrS* and *The Before Columbus Foundation Poetry Anthology* (Norton, 1992). Co-author of *Wild Style*, a fashion chronicle of 1980s downtown Manhattan (Simon and Schuster, 1985). Also an accomplished photographer, she writes *UpLate*, a column of fear and loathing in Miami Beach.

ALI ZARRIN b. 1952. Adjunct Professor of English, University of Colorado, Denver. Has published two books of verse in Persian and two in English, *To an Alien* and *Modern Marriage* (Alien Books, 1985, 1993). Anthologized in a special issue of *The Literary Review* devoted to Persian literature abroad.

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