

THE
—BURNING—
LOS^{OF}ANGELES

Poems
SAMUEL^{by}MAIO

A New Odyssey book
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CONTENTS

Part One

THE BURNING OF LOS ANGELES

The Burning of Los Angeles	2
Look	3
The Real Thing	4
Face Value	6
The Dispassionate Shepherd's First Blind Date	7
Regrets Only	8
The Handsome Poet	9

Part Two

DOMESTIC VIOLENCE

Love Song	12
Vague Scene	14
Projections	15
Peering in Her Lover's Bedroom Window	16
The Order of Insignificance	17
The Palm Reading	18
The Letters	19
Artist's Model	20
Domestic Violence	21
Midlife Epitaph	22
Reflections from a Pastel-Covered Box	23

Part Three

THE MINISTERS OF CULTURE

The Company Party	26
Had I Had Had Shakespeare as a Student	28
Inspired by Catullus	29
Art History Survey: Vermeer	30
The Paintings of Arnesti Gaspári	31
From the Notebooks of Count Galeazzo Ciano	32
Pilate	33
The Great Tradition	34

Part Four

“PEOPLE COME TO CALIFORNIA TO DIE”

Protestors at Disneyland	36
The Jack London Nuthouse	38
Whisky à Gogo	40
Club Casanova	42
Nude	44
The Filmmaker’s Wife	46
Black Monday	47
The Spokesperson for His Generation	48
In Memoriam	49

Part Five

RETURNS

Southcentral L.A.	52
6th Avenue, L.A.	54
The Stranger	55
Winter Story	56
I Remember	57
Gathering <i>Funghi</i>	58
Late March, Trinidad, Colorado	59
Making Connections: Since the Close of the Allen Mine	60
Local Deaths	61
I. The Dream	61
II. Dream Life	62
III. Glass House	65
IV. Dark Woman Well	66
V. Last Letter to John Milton	67
VI. Pastoral before Dying	71
Father Death	72
I. Telling Time	72
II. Father Death	73
III. At the Funeral Mass	74
IV. Family Graveyard	76
Index of Titles and First Lines	79
About the Author	81

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The author expresses his gratitude to the editors of the periodicals where many of the poems in this book were originally published (sometimes in slightly different form), as follows:

Antioch Review: “Vague Scene”

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Chariton Review: “Look,” “The Real Thing,” “Face Value,” “The Burning of Los Angeles,” “Nude,” “The Dispassionate Shepherd’s First Blind Date,” “The Handsome Poet,” “The Filmmaker’s Wife,” “In Memoriam,” “Glass House,” “Club Casanova,” “Whisky à Gogo,” “Protestors at Disneyland,” “Art History Survey: Vermeer,” “From the Notebooks of Count Galeazzo Ciano,” and “The Paintings of Arnesti Gaspári”

Cimarron Review: “Gathering *Funghi*”

Edge City Review: “Projections,” and “Reflections from a Pastel-Covered Box”

The Formalist: “The Company Party,” “Pilate,” and “The Spokesperson for His Generation”

High Plains Literary Review: “I Remember”

Italian Americana: “The Dream,” “Family Graveyard,” and “At the Funeral Mass”

Mockingbird: “Inspired by Catullus”

New Mexico Humanities Review: “Southcentral L.A.”

New York Quarterly: “Had I Had Had Shakespeare as a Student”

Northwest Review: “Dark Woman Well”

Paintbrush: “Regrets Only,” and “Black Monday”

St. Andrews Review: “The Palm Reading”

San José Studies: “Love Song,” “The Jack London Nuthouse,” and “Reflections from a Pastel-Covered Box”

South Carolina Review: “Love Song,” and “The Jack London Nuthouse”

South Dakota Review: “Peering in Her Lover’s Bedroom Window,” “The Order of Insignificance,” “Domestic Violence,” “Midlife Epitaph,” “6th Avenue, L.A.,” “Winter Story,” “Dream Life,” “Last Letter to John Milton,” and “Making Connections: Since the Close of the Allen Mine”

The Southern California Anthology: “The Letters”

Sparrow: “Gathering *Funghi*”

Voices in Italian Americana: “Artist’s Model,” and “Father Death”

Whole Notes: “Pastoral before Dying”

“6th Avenue, L.A.” also appears in *South Dakota Review: Poetry 1963–1991*, and “Midlife Epitaph” in *American Dream* (Youngstown, Ohio: Pig Iron Press, 1996)

[H]e could see all the rough charcoal strokes with which he had blocked it out on the big canvas.... Through the center... came the mob carrying baseball bats and torches. For the faces of its members, he was using the innumerable sketches he had made of the people who come to California to die; the cultists of all sorts, economic as well as religious, the wave, airplane, funeral and pre-view watchers—all those poor devils who can only be stirred by the promise of miracles and then only to violence.

Tod Hackett in Nathanael West's *The Day of the Locust*,
conceiving his painting, "The Burning of Los Angeles"

INDEX OF TITLES AND FIRST LINES

First lines are set in roman type, poem titles in SMALL CAPS, and titles of longer poems in *italics*.

6TH AVENUE, L.A., 54

A man stands alone, contemplates
success, 47

A smoky shout to the sweaty damsel,
40

A stranger looks across the bay at
spires, 38

A sudden gift arrives from Mother,
wrapped, 15

A wife's astray. The professoriate-, 26
after all night rain, 72

Aging no matter what she tries, 44

Another heat wave, though it is the sea-
son's fourth, 21

ART HISTORY SURVEY: VERMEER, 30

ARTIST'S MODEL, 20

AT THE FUNERAL MASS, 74

BLACK MONDAY, 47

BURNING OF LOS ANGELES, THE, 2

But not one word about the shades of
light, 30

CLUB CASANOVA, 42

Cold stone house, dead winter, 60

COMPANY PARTY, THE, 26

Containing her life's most precious
pictures, 23

Daddy's metallic-yellow import jag, 46

DARK WOMAN WELL, 66

DISPASSIONATE SHEPHERD'S FIRST
BLIND DATE, THE, 7

DOMESTIC VIOLENCE, 21

DREAM LIFE, 62

DREAM, THE, 61

Each time I visit here to ease, 76

FACE VALUE, 6

FAMILY GRAVEYARD, 76

Father Death, 72

FATHER DEATH, 73

Few if five weeks after declaring, 19

FILMMAKER'S WIFE, THE, 46

Francesco Vecellio, four centuries, 14

FROM THE NOTEBOOKS OF COUNT
GALEAZZO CIANO, 32

GATHERING *FUNGHI*, 58

GLASS HOUSE, 65

GREAT TRADITION, THE, 34

HAD I HAD HAD SHAKESPEARE AS A
STUDENT, 28

HANDSOME POET, THE, 9

Her clever and constant urging of him,
7

His dreams were hopeful of the future
once, 61

His freshperson year for "Composi-
tion," 28

I am outside just after dawn, 59

I REMEMBER, 57

"I see him lying in the shadowed dark,
16

IN MEMORIAM, 49

In my dream last night, 55

In the deep drawer of his unfinished
work, 48

In the moonlight, 56

INSPIRED BY CATULLUS, 29

"It can't be done! The visage I wanted,
31

JACK LONDON NUTHOUSE, THE, 38

LAST LETTER TO JOHN MILTON, 67
 LATE MARCH, TRINIDAD, COLORADO, 59
 Leaving the University Park, 52
 LETTERS, THE, 19
Local Deaths, 61
 LOOK, 3
 LOVE SONG, 12

 MAKING CONNECTIONS: SINCE THE
 CLOSE OF THE ALLEN MINE, 60
 MIDLIFE EPITAPH, 22

 NUDE, 44

 O civil Rome! Let me command
 legions, 33
 Of two lives I contrived, 62
 On this coast where they once arrived
 destined, 49
 “One Hundred Thousand Admission
 Today!” 36
 ORDER OF INSIGNIFICANCE, THE, 17

 PAINTINGS OF ARNESTI GASPÁRI, THE, 31
 PALM READING, THE, 18
 PASTORAL BEFORE DYING, 71
 PEERING IN HER LOVER’S BEDROOM
 WINDOW, 16
 PILATE, 33
 PROJECTIONS, 15
 PROTESTORS AT DISNEYLAND, 36

 REAL THING, THE, 4
 REFLECTIONS FROM A PASTEL-COVERED
 BOX, 23
 REGRETS ONLY, 8
 Reluctant to accept his former friend’s,
 8
 “Remembering our once sustaining
 spouses, our youthful, 22

 6TH AVENUE, L.A., 54
 Searching for mushrooms, 58

 Seeing his pen and ink sketch of her, 20
 She sits before the lights of vanity, 6
 Silken flowing gown, golden symbol of
 Pax, 34
 SOUTHCENTRAL L.A., 52
 SPOKESPERSON FOR HIS GENERATION,
 THE, 48
 STRANGER, THE, 55

 Tall palm trees sway slightly, 54
 TELLING TIME, 72
 The aspirant eyes of evening’s promise,
 3
 The consoling heat you’ve waited for,
 67
 The dark dream comes again, 18
 The dwarf is the complete man, 2
 The eldest son came from L.A., 74
The glass of fashion and the mould of form,
 65
 The light wines he offered in the
 parlor, 32
 The most banal of all things, 17
 The new pier is concrete, the streets are
 paved, 12
 The old Navaho has worked cattle
 since daybreak, 71
 The Palm Sunday in Aguilar, 57
 They were, too, the couple of perfect, 4
 To those who write out of others’
 spirit, 29

 Under the dark bath, the ugly death, 66

 VAGUE SCENE, 14

 “Watching her most maidenly, 42
 We die as we dream, 73
 WHISKY À GOGO, 40
 WINTER STORY, 56

You’ve an irresistible edge to you, 9

ABOUT THE AUTHOR

Samuel Maio lived for many years in Southcentral Los Angeles before moving to the Bay Area, where he presently lives with his wife and their four children. He is the author of *Creating Another Self: Voice in Modern American Personal Poetry*, from Thomas Jefferson University Press, and his poems, essays, and reviews have been published widely in periodicals.