

BELLADONNA*21

Put a Feather In It
by
Deborah Richards

*deadly nightshade, a cardiac and respiratory stimulant, having
purplish-red flowers and black berries

BELLADONNA BOOKS • WINTER 2002

Parts of *Put A Feather In It* have appeared in different, earlier form in *How2* (online). Future versions of this piece will be included in *Last One Out* to be released later this year by *subpress*.

The writer thanks Jena, Rachel, Alan, Alexs, Thalia, Renee, Juliana, and the many others who read the various versions of *Last One Out*.

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Bluestockings Women's Bookstore is at 172 Allen St., New York, NY 10002.

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<http://www.durationpress.com/belladonna>

Put a feather in it
: the women of *last one out*

H stands for Hat

THE HATS

*Saidi speak the lines speak
Tarzan, the Ape Man (1932)
remote to pause, to fast forward
and to slow down authority.*

she wears a hat he wears a hat he wears a hat
he wears a different hat because he's black

she wears a hat when she is out he wears a hat
in the jungle his hat comes off when he is attacked by
hippos his hat stays on or we wouldn't know
who loomed

what do you think riano he wears a fez-like hat
to show his status an identifier but his hat is not
so brimful he does not need a brim as he is african
and able to withstand the sun as he's done all his fun

though he has a hat he is not unnatural but it is a
hat which gives some control over others that's how
you keep them at bay give one a hat and a whip
maybe another could get when this one has served
his usefulness and has been killed by some thing
fierce or some thing slippery or jittery

o.k. the story of the hats

*film:
pause*

fast

forward

play slo

mo

repeat

as

required

[herein

after //:]

JAN 24 2002 4:46PM HP LASERJET 3200

Hats are the most unnatural
of all items of clothing; they are the least necessary
but the most powerful. Their semiotics are frequently
complex but always clear. They are the tools of
transformation and authority. (25)

HATS OFF!

“...the a

Saidi speak for Jane. Woman to woman.

when she starts she is on two feet down
 the gangplank into the house clear of the clothes
 into the clothes out of the house then she is tied
 by a rope yet falls off the cliff but she is
 held and rescued with no necessary packs on her
 back we know she is more valuable
 then the jungle takes over jane is thrown thrown
 into the shelter from ape to ape like a
 doll she is thrown thrown into the river she falls
 into it she falls into his arms he carries
 her she is picked up and carried by the arm
 she holds on to his leg she holds holds to his neck
 she hangs on he carries her then the scene is cut
 cut she is carried and then the scene is
 cut she is looking looking into his face and he is looking
 it is cut use your imagination it is more powerful
 then the jungle semiotics take over she is carried and lifted
 prodded ducked thrown rescued and released
 clasped and transformed the jungle takes over

sweeter

Saidi [samy
 a few choice
 like be than
 got diamond
 dig in the sc
 lean hohoo-

“...the antithesis of blatant display (134)”

Jane returns to mirror the frequent face
with cold crème

I can make you hap-py
if you want me to
let me make you hap-py

sweeter than a a-ha

//:

[jungle interlude...git down, git down]

Saidi [sample]:

a few choice words in your shell
like be thankful for what you
got diamond in the back sun roof top
dig in the scene when the gansta
lean hohoo-oo

[pull back the delicious hood]

'disgusting little savages' john ruskin (102)

unison:

Jane paint your face

Saidi make me so

Your face

Brow line quizzical

The dress with belt

Done up

The hat goes on top

[stop]

Red lips imagined

Smile darkly

Take it off

Take off the dress

Leave on the slip

Nothing beneath

[hohoo-oo]

Finger on the trigger

Gonna pull it

Make me so

Say it's so

[your mouth goes "O"]

[now scream]

The shape of a shell is so satisfyingly complete that it is not surprising that it has so often provided inspiration for hat designers. It moulds the head and flatters the face, it brings with it echoes of Botticelli's *Primavera*; it is essentially romantic and feminine.(210)

Notes:

Quotations from Colin McDowell's *Hats*. (London: Thames and Hudson, 1992.)

Here are some other sources:

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Boston/ NY: Bedford Books, 1996.

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Ann Arbor: University of Michigan Press, 1994.

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Entertainment, 1997.

Also various R&B lyrics sampled from memory.

BELLADONNA* CATALOG

Pamphlets are published in conjunction with the BELLADONNA* reading series (Bluestockings Women's Bookstore, NYC) and are between 6 and 20 pages in length.

published in 2000:

1. Mary Burger, *Eating Belief*
2. Camille Roy, *Dream Girls*
3. Cecilia Vicuña, *Bloodskirt*, trans. Rosa Alcalá
4. Fanny Howe, parts from *Indivisible*
5. Eleni Sikelianos, from *The Book of Jon*
6. Laura Mullen, *Translation Series*
7. Beth Murray, *12 Horrors*
8. Mei-mei Berssenbrugge, *Audience*
9. Laura Wright, *Everything Automatic*

published in 2001:

10. Lisa Jarnot, *Nine Songs*
11. Kathleen Fraser, *Soft Pages*
12. Rachel Blau DuPlessis, *Draft 43: Gap*
13. Nicole Brossard, *Le Cou de Lee Miller/The Neck of Lee Miller*
14. Lee Ann Brown, *The 13th Sunday in Ordinary Time/Reverse Mermaid*
15. Adeena Karasick, *The Arugula Fugues VII-VIII*
16. Aja Couchois Duncan, *Commingled : Sight*
17. Lila Zemborain, *PAMPA*
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