

Norman MacAfee
55 West 11th Street, #8d
New York, NY 10011
(212) 924-8247
nsmacafee@earthlink.net
www.normanmacafee.com/forest.html
huffingtonpost.com/norman-macafee

One Class: Selected Poems 1965–2008 (Harbor Mountain Press, 2008). “*One Class* manifests the three elements—Passion, Provocation and Prophecy—that are the measure of all great books of poetry.”—**Jack Hirschman**. “*One Class* presents a unified social theory of life and art, love and politics and aesthetics, that is fearless and human. Somehow MacAfee tells the truth and doesn’t leave you hopeless. Somehow MacAfee gets it right.”—**Bob Holman**.

The Death of the Forest. “I think *The Death of the Forest*, Norman MacAfee’s visionary opera to music of Charles Ives, can become an American cultural treasure produced by opera companies the world over.”—**Donald T. Sanders**, executive artistic director, Massachusetts International Festival of the Arts/MIFA. **World premiere planned for 2014/15, in the restored 1919 Victory Theatre, in the new arts city of Holyoke**. Libretto published by **Beppie Blankert Dance Concerts, Amsterdam, 2004**. Presentation of scenes and variations by Blankert company, 2005, Fitchburg, Massachusetts. “Norman MacAfee’s work on the musical part of *The Death of the Forest* shows a great deal of love and understanding of Ives’s music—amazing for a non-composer.”—**Jan Swafford**, composer and author of *Charles Ives: A Life with Music*

The Gospel According to RFK: Why It Matters Now (Basic Books, 2008, paperback rev. ed.; Westview, 2004). The only collection of Senator Robert Kennedy’s 1968 presidential campaign speeches. “Some of the most exhilarating days in American life occurred between March 16, 1968, when Robert Kennedy announced his presidential campaign and June 4, 1968, when he was assassinated. Both the hopes and fears of those 81 days are captured in **this exhilarating book**.”—**Robert F. Drinan, S.J.**

Norman MacAfee spoke and read a new poem, “**For Robert Kennedy’s 80th Birthday Celebration**” at the **U.S. Capitol**, November 16, 2005. **Broadcast on C-SPAN**; see normanmacafee.com to view. Other speakers included **Ted Kennedy, Barack Obama, Hillary Clinton, Nancy Pelosi, John Kerry, John Lewis, Harry Belafonte**. **Barack Obama** said, “But what’s interesting is that if you go throughout the offices in the Capitol, **everywhere you’ll find photographs of Kennedy, or collections of his speeches**, or some other memento of his life.” **Ethel Kennedy** wrote, “Dear Norman: With warm thanks for your generous spirit. You gave Bobby’s Memorial a big boost. Your vibrant voice stirred a compassionate chord in the symphony of tributes to Bobby that lifted the crowd. Love, Ethel.”

Nearly **900,000 copies** sold so far of MacAfee/Lee Fahnestock translation of **Victor Hugo’s *Les Misérables*** (Signet, 1987; reprint 2006)—the first complete modern version of the classic 19th-century novel, and the official tie-in edition of

“the world’s most popular musical,” now a film with **Hugh Jackman, Russell Crowe, Anne Hathaway, Sacha Baron Cohen, Eddie Redmayne.**

In 2008, **Arianna Huffington** asks MacAfee to write for *The Huffington Post*. The resulting posts include the long poem “Many Dreams: Or Persistence,” the poli-sci-fi essay “The Presidency of Al Gore, 2001–2009” and appreciations of the war photographer Chris Hondros and the filmmakers Kon Ichikawa and Roberto Rossellini.

Farrar, Straus & Giroux (1996) reissues MacAfee’s award-winning translation of Italian master filmmaker **Pier Paolo Pasolini’s *Poems*** (originally published by Random House New York in 1982 and by John Calder in London in 1984), selected and translated with Luciano Martinengo—the only English-language translation of the major poems of “**one of the three great poets of the [twentieth] century**” (*American Book Review*, April 1985). “Indisputably **the most remarkable figure** to have emerged in Italian arts and letters since the Second World War.”—**Susan Sontag**. “**MacAfee has done his work with both responsibility and brilliance.**”—**William Arrowsmith**

Penguin publishes U.K. paperbacks of MacAfee/Fahnestock translation of *Witness to My Life and Quiet Moments in a War*—two volumes of letters of **Jean-Paul Sartre to Simone de Beauvoir, edited by Beauvoir** (NY: Scribner; London: Hamish Hamilton, 1993, 1994). “These are real love letters.... They live on in one’s mind.”—**Stephen Spender** in *The Mail on Sunday*

“**Tolerance**,” a novel: “A challenging work of great originality. Not since **John Dos Passos’ USA trilogy** has a writer made such effective use of fugal techniques, interweaving what appear to be historically disparate themes into new coherence.”—**Robert Giroux** on “Tolerance.” “**Hero Futura**,” section of “Tolerance” in *Mandorla* magazine (Mexico City/NYC 1995). “**Wrestling-Lucha Libre**,” section of “Tolerance” in *Rouge* magazine (UK-US-Canada-Australia, 1994). “The Death of the Forest” section of “Tolerance,” see above. “**Astro Place**,” section of “Tolerance”: remade as a poem, “I Am Astro Place,” at the suggestion of Bob Holman, published in *Jacket* magazine and in *One Class: Selected Poems*.

Publication of long poem *A New Requiem* by Cheap Review Press, 1988. “A sustained meditation on the observing eye of power surveying the physical body as dressed & undressed in/by the social fabric, as sung by one voice in love with, and heartbroken by, the (im)possibility of some inescapable future: ‘Now it will come. Now/ it will happen. Everything will be rubble./ And because the world can only love the / future, we will have willed our own death.’ ... Whitman, Pound and Pasolini breathing in a register wherein the present suddenly irrupts: ‘Probably the bridge will collapse, and/ though for a moment I think of others / resorting to hymns and pocket calculators—’” —**Roberto Tejada**. “One could listen forever, *A New Requiem* is so lovely.”— *Washington Review*

Sixteen of MacAfee’s color drawings for a production of **Helen Adam’s ballad opera *San Francisco’s Burning*** forthcoming in *Jacket2*; eight of these were published in black and white in *Hanging Loose* magazine, 1994.

MacAfee and **Laura Betti** organize and perform "**Pier Paolo Pasolini: The Eyes of a Poet, a Reading of His Poetry,**" with **Isabella Rossellini, Jennifer Beals, Judith Malina, William Allen, Tomás Milián, Hanon Reznikov.** Museum of Modern Art, NY, 1990. MacAfee 's screenplay "**Pasolini: A Documentary**" written for New York Center for Visual History, 1991.

"**Heroines,**" first translation and first publication in any language of legendary manuscript by lesbian surrealist photographer **Claude Cahun** for *Inverted Odysseys*, Shelley Rice, ed. (MIT Press, 1999).

The New York Foundation for the Arts fiscally sponsors the completion and production of *The Death of the Forest* and *Life Begins Tomorrow*, play / screenplay about Jean-Paul Sartre during World War II.

Featured poet, "**Words-Music-Words,**" concert of new songs set to new poetry, Poetry Project, Saint Mark's in the Bouverie, NY; and BargeMusic, Brooklyn, NY.

Director, Political Poetry Workshop, Saint Mark's in the Bouverie Poetry Project, New York, 1984.

Assistant director, **Gluck's Orfeo ed Euridice**, Opera Ensemble of New York. Studies in directing at **HB Studios**, NY, 1986. Assistant director / dramaturg: **Creation Company** (SoHo, NY), 1984.

PEN American Center's first annual **Renato Poggioli/William Weaver Award** to MacAfee for Pasolini poems. "Pasolini: Sex, Death, Political Passion," course at **The New School**. "Telling Lives: Sartre and Beauvoir," speech at The New School.

National Endowment for the Arts Fellowship (under Lee Leggett Fahnstock, shared equally with Norman MacAfee) for translation of Sartre's *Quiet Moments in a War*. Wheatland Foundation grant awarded to *Quiet Moments*. Two Florence Gould Foundation / New York Foundation for the Arts grants for the Sartre volumes. American Literary Translators Association Distinguished Translation Award for *Quiet Moments*.

Poems, prose, drawings, and translations published in *Mandorla, Jacket, Jacket2, Huffington Post, Little Magazine, wood s lot, CipherJournal, Gandhabba, The Cheap Review of Poetry, Scene4, World, New World, Many Corners, Paris Review, Hanging Loose, Penn Gazette, Unmuzzled Ox, Spazio Humana, Rouge, Direland, Christopher Street, Mothers of Mud, Omega, Gradiva, Minnesota Review, Nuovi Argomenti, Poetry Now, MOMA monthly, Museums New York, Mickle Street Review, Buzzflash, Corncrake, Green House.*

Editor, *Sartre: A Life*, by Annie Cohen-Solal (New York: Pantheon 1987, 2005).

Creative writing degrees from the University of Pennsylvania (BA, honors in the major) and the University of Iowa (MFA in English).

Freelance editor with Basic Books, Counterpoint, Pantheon, New Directions, Knopf, Soft Skull, PublicAffairs, Da Capo, Shoemaker & Hoard, Bellevue Literary Press, Harcourt, Westview Press, *Museums New York*, Grove Press, Praeger.

Poetry and fiction readings at **New York's Shakespeare Festival Public Theater, Bowery Poetry Club, Museum of Modern Art, St. Marks Poetry Project, No Se No, ABC No Rio, New York Public Libraries: Yorkville and Webster branches, Cooper Union, Columbia, Yale, and Temple Universities, and Norwich (UK) Cinema City, London's National Film Theatre, etc.**