

Side 1

- 1. Cotton Candy On A Rainy Day
- 2. Introspections
- 3. Forced Retirement
- 4. The New Yorkers
- 5. Crutches
- 6. Boxes
- 7. Poem
- 8. A Poem Off Center
- 9. The Winter Storm
- 10. Age
- 11. Because
- 12. Their Fathers
- 13. Life Cycles
- 14. Adulthood II
- 15. Habits
- 16. Fascinations
- 17. Gus
- 18. Choices

Side 2

- 19. Photography
- 21. The Beep Beep Poem
- 21. A Poem for Ed and Archie
- 22. Woman
- 23. Space
- 24. Poem (for EMA)
- 25. The Rose Bush
- 26. Patience
- 27. Make Up
- 28. Winter
- 29. You Are There
- 30. A Statement on Conservation
- 31. Turning (I Need A Better Title)
- 32. A Response
- 33. A Poem of Friendship
- 34. Being and Nothingness
- 35. The Moon Shines Down
- 36. That Day

from the Introduction to COTTON CANDY ON A RAINY DAY

Paula Giddings

Paris 1978

Where does a poem begin? There are several esoteric theories but all are vulnerable to the times the poet has lived through and is living in. For young Blacks, whose sensibilities were formed in the crucible of the Sixties, a poem did not begin in the mind or even the heart; it was stunned into life by the eye. We saw so much in such a short space of time, from burning hearts to burning cities. The eye was the center of that storm. The eye was the means to sort out the daily dramas of that period which flipped before us in cinematographic frames. The poetry of that period recorded what we saw, more than what we felt. But the Sixties, mostly, made us look within ourselves and we recognized the pride buried deep into our unconsciousness memories; though the other face was there too. The face of forgotten hatreds and fears; the face which dropped its eyes in the light of the heroic moment; the face who tried to fill emptiness with politics rather than comfort. Pride and shame, courage and compromise, hate and love all came together in one volatile and fragile Black soul. Some survived the explosion and grew. Others chose to snap off the light in front of the mirror.

Nikki Giovanni is a witness. Her intelligent eye has caught the experience of a generation and dutifully recorded it. To Nikki, poems are not precious jewels to be constantly compared to more flawless gems. They are not something to be mulled over and polished until they show no resemblance to the earth from which they came. Rather they are thought of as souvenirs extracted from the site of some precious moment. Their value is in the experience that they recall. In *COTTON CANDY ON A RAINY DAY* the reader will see another side of the Nikki Giovanni we saw in her previous books. It speaks of loneliness, personal emptiness and love which is not unrequited but even worse, misunderstood and misbegotten. Through the passion and cynicism of the last two decades she has cared too much to have either a heartless mind or, just as importantly, a mindless heart.

©1978 FOLKWAYS RECORDS AND SERVICE CORP.
43 W. 61st ST., N.Y.C., U.S.A.10023

Cotton Candy on
a Rainy Day by
Nikki Giovanni

COVER DESIGN BY RONALD CLYNE

COVER PHOTO BY: RON DeMILT

FOLKWAYS RECORDS FL 9756

Cotton Candy on a Rainy Day by Nikki Giovanni



COTTON CANDY ON A RAINY DAY BY NIKKI GIOVANNI

FOLKWAYS FL 9756