

READER

Vol. 3, No. 7 SAN DIEGO'S WEEKLY February 20, February 26, 1976

The Poets of San Diego

LINDA BROWN



MICHAEL HOLZMAN



LLOYD NORWOOD

MICHAEL HOLZMAN

— Michael Davidson —

Perhaps one of the mediating factors between San Diego and an active poetry scene is demographic. New York is an island. San Francisco is a peninsula thrusting up into cold waters. Paris is a city built on a grid of concentric circles. Somehow the idea of an active artistic community coincides with numbers of people living in close quarters who feel that beyond their city is the wilderness. Beyond San Diego is more San Diego, or Los Angeles. The issue of freeways and boulevards, housing tracts, resort parks and split level living in general carves up the landscape according to algebraic propositions rather than topographic features.

It is also no accident that the life of the arts in the past has depended to a large extent on a sense of alienation and resistance. Zürich Dada, after all, was formed by a group of expatriate Europeans fleeing World War I and seeking a neutral country. Paris during the twenties became a culture of exiles from America and London. And the San Francisco "Beat" movement was established not so much by local writers but by a New York book-dealer, a Columbia dropout and a railroad brakeman from Lowell, Mass. It's difficult to feel like an alien in Southern California, it so assimilates its visitors, puts them into places and leaves them at the edge of the ocean. The "center" of things seems miles away.

But it is precisely the imagination of a center which could redraw the grid and redefine a focus of artistic attentions more in proportion to what is actually here. In this sense, I am not attempting to deal critically with the poetry written but more the fact of its occurring at all.

What is lacking most in San Diego is a gathering place: a Cedar Bar, a Shakespeare and Company, a Cafe Odeon, an Intersection, a 291. But where would it be located? In Mission Beach? Downtown? North County? The sheer logistics of getting from one part of town to another to visit, discuss writing, attend readings and the like is formidable. The idea of "dropping in" on a bar twenty-five miles away inhibits motion. It's significant that for a city like New York, the action takes place in a relatively small area: roughly twelve blocks square. And San Francisco's North Beach, during its heyday in the late fifties, was within twenty minutes by bus from almost anywhere in the city.

The logical places in San Diego would be the schools, and there are a number of them offering poetry readings, courses in writing and a congenial faculty of writers and students. San Diego State, for example, offers a B.A. and an M.F.A. in Creative Writing. Teaching courses in poetry writing there are Glover Davis, Rick Demaritis, Minas Savvas and others. Davis, a friend of the Fresno writing scene (cf. the anthology, *At the Santa Fe Depot*) has published variously, his best known work being *Bandaging Bread* (Cummington Press). In his intensely personalist poetry, Davis evokes the charged possibilities of ordinary life:

*He sees himself
in the mirror like
a painting in the mirror,
where his breath glides
across the face like
a slip across a sea
of glass.*

At times each line of a poem will carry an individual image—the lines amazing details according to a single motive charge:

*The sink
fills up, beer cans line the kitchen
floor, the freezer cuts on and off
and outside Pollard on his
scaffolding knocks together
beams to take and brace his low
grade lumber.*

Best known as a writer of fiction, Rick Demaritis has also published poetry which, like Davis' takes its departure from intense personal experience (cf. *Poems* published by Transparent Communications). Minas Savvas is known for his translations of contemporary Greek poets. John Linthicum, a poet who has spent much of his time in Europe (particularly in Malloca where he worked with Robert Graves) writes poetry of a mythic, romantic nature (cf. *Wrestling With the Angel*, published by Maya Press).

Other poets on the State faculty include Fred Miramacco, Jim Rother and Harry Sheel. The latter's publications through Sea Vineyard Editions are beauti-

fully illustrated works, often on historical materials which in some cases probe the deeper resources of the San Diego area (cf. *The Marine Graveyard On Point Loma*).

State University maintains a full poetry reading schedule with visits in the past by such names as Ed Dorn, David Bromige, Al, Diane Di Prima, John Ashbery, Ron Loewinson and others. This semester, the readings include: Robert Mery (Feb. 19), Adrienne Rich (Mar. 11), Sherril Jaffe (April 2), W. D. Snodgrass (April 15), and Robert Creeley (April 22). The readings are free and are held at night in the Aztec Center.

Emanating from State's Creative Writing Department are several magazines, most notably *Samovar* which is edited by Rhonda Johnson and Pat Braas. Formed in response (or reaction) to *Samovar* is *Cafeteria* edited by Lloyd Norwood. This journal was formed by San Diego State poets disgruntled with *Samovar* editorial policies in the past, and their sessions in the school cafeteria (hence the title) led to the magazine which prints many local poets and includes original graphic work.

Information about *Samovar* can be obtained by writing



ELEANOR ANTIN
The editors, c/o the Creative Writing Department:
Samovar can be reached c/o Box 16191, San Diego 92116.

Lloyd Norwood, a poet in his own right, teaches at Grossmont where a small nucleus of courses in writing are offered as well as an extensive poetry reading schedule. Through Norwood's efforts, poets such as Michael McClure and Philip Levine have appeared. This semester will see the appearance of W. S. Merwin (Feb. 19 & 21), Rakosi (Mar. 4) and Sherril Jaffe (April 1).

Another central nexus of creative activity in the area is U.C.S.D. which, although it doesn't maintain a writing program, has a number of poets on the faculty and boasts a large number of student writers. There is no distinct unity among the poets at U.C.S.D., but the influence of contemporary art in general is reflected in the diversity of backgrounds for each poet. David Antin, for example, teaches in the Visual Arts Department, and his poetry is concerned with a multiplicity of language "events." The poem becomes a mode of discourse, asking and answering questions about its own limitations. He has a number of books to his credit, including *Code of Flag Behavior* (Black Sparrow), *Meditation* (Black Sparrow), *Talking* (Kilchur), and his forthcoming book, *Talking At the Boundaries* will be published by New Directions Press.

He is the best known poet on an international scale. Antin brings a full range of concerns with



DAVID ANTIN

conceptual and experimental systems. These systems are indefinable, constantly changing, and the artist's role is to want to be to his work and his audience. The artist's role in selecting the boundaries of the poem are reflected in students and friends whose work in experimental prose, for example, is beginning to be published. One might investigate the work of Mavis Chevalier, Howard Cohen or the infamous Black Lizard (Kathy Acker), all of whose work reflects and extends Antin's own concerns with eliminating generic distinctions surrounding the "poem."

Linda Brown, whose work in conceptual art and media has been recently reflected in a Museum of Modern Art one-person show, is also a writer. Her monologues and meditations become the vocal parts of extended personal projects centering around kings, ballet dancers and other roles.



Also in the Visual Arts Department, Alian Kapon's work in happenings and theater events is well known. Like Antin, his writing seeks to distill certain boundaries of style. The poem becomes part of a "performance" in which the totality of sound, gesture and image can be experienced.

Poets teaching in the Literature Department include Bram Dijkstra, Wai Lim Yip, Donald Wesley, Edwin Fussell and Sherry Williams. The latter's new book of poems will be published by Wesleyan this year. In addition to the work of such translators and poets, UCSD's Comparative Literature Department has developed a substantial program in Ethno-poetics and American Indian translation. Recently, Jerome Rothenberg participated in the program. Several of his students—namely Ines Brodski and Barbara Einzig—have translated and published work which appears in *Alcheringa*, a magazine of ethno-poetry which Rothenberg co-edits.

UCSD maintains a poetry reading series on Wednesday afternoons in the Student Center Lounge. These informal readings have featured such names as George Oppen, Robert Duncan, Michael Hamburger, Gary Snyder, Dane Wakoski, John Ashbery, Carol Berge and others. For the winter quarter, the list includes: Clayton Eschleman (Feb. 12), Carl Rakosi (Mar. 5), Adrienne Rich (Mar. 10). Each reading is taped and the tapes are available for listening through the Archive for New Poetry in the Central Library.

The above mentioned Archive serves as a focus for poetry activities on campus and in the community. Begun almost ten years ago by Roy Harvey Pearce, the Archive has collected virtually every piece of published poetry and issue of small magazine since World War II. In addition to its fine collection of manuscripts and serials, the Archive has several smaller archives and collections including the Paul Blackburn Collection which houses the poet's manuscripts, notebooks and letters along with his entire tape collection. This latter consists of over 400 tapes which the poet made during his life, including poetry readings, interviews, letters from travelling poets and his own spontaneous vocal "record." Paul Blackburn was one of the significant poets of the post-World War II generation and his attention to the recording of his contemporaries is almost unmatched. A full catalogue of poems and poets recorded is being compiled and should be ready by the spring.

In addition to the Blackburn material is a collection of Marianne Moore, Ken Friedman's "Tussock" materials and the manuscripts and letters involved in Clayton Eschleman's translations of Cesar Vallejo's *Poemas Humanos*. The Archive is located on the eighth floor of the Central University Library and is open from 10:00 to 5:00 Monday through Friday. The phone is 452-2533.

The San Diego writing scene is not entirely located within the schools. Community writing programs, Black and Chicano studies, Women's Poetry and other magazines draw lines across a wider range of San Diego culture. One of the more energetic poets in the area is Linda Brown who divides her time between teaching courses at Mesa and at U.C. Extension (courses in women and poetry). Her attentions to area women writers forms another nexus for poetic activity, much of which

(continued on page 5)

Events

FEBRUARY 20 — FEBRUARY 26, 1975

FILM

JUNG, 1875-1975, a film presented by the Jung Institute, Union Cinema Hall, La Jolla, Sunday, February 23, 12, 2 and 4 p.m. \$5.00. \$4.00.

WOMEN IN LOVE, 1930, Grove Shopping Center, Tuesday, February 25, 1:30 and 7 p.m.; Fine Arts Rectal Hall, Grossmont College, Wednesday, February 26, 8 p.m. Free. 465-1700, ext. 321.

GIRON BAY OF PIGS, documentary on Cuban revolution, Montezuma Hall, SDSU, Thursday, February 20, 7 p.m. Free. 286-6501.

THE CHANGING ROLE OF WOMEN IN CHINA, slide and film presentation, International Center, UCSD, Monday, February 24, 8 p.m. Free. 415-3731.

THE SAN ANDREAS FAULT, aerial photography of the fault zone, Natural History Museum, Balboa Park, Saturday, February 22, 3 p.m.; Sunday, February 23, 1:30 and 3 p.m. 232-3821, ext. 22.

EDWARD MUNCH, part of "Pioneers of Modern Painting" series, Roney Hall West, Point Loma College, Monday, February 24, 7:30 p.m.; S.D. Central Library, Tuesday, February 25, 7:30 p.m. Free. 222-6474.

SPECIAL EVENTS

GOLDEN STATE RODEO, professional rodeo, Ben Hur chariot races, pretty cowgirl barrel racers, and portrayal of Will Rogers by Paul Tripp, S.D. Sports Arena, Friday and Saturday, February 21 and 22, 8 p.m.; Sunday, February 23, 6 p.m. 224-4176.

HOCKEY TIPS, Workshop conducted by S.D. Mariners, A-215, S.D. City College, Saturday, February 22, 9 a.m. to 12 noon. Free.

ORCHID MINI SHOW, Majorca Room, Casa del Prado, Balboa Park, Saturday and Sunday, February 22-23, Free. 232-5720.

HOBBY FESTIVAL, exhibits and demonstrations include dancing, ceramics, painting, movie-making, Student Center, Grossmont College, Saturday, February 22, 465-1700, ext. 321.

CLIFF KLEITER DANCE COMPANY from New York will perform "Amazing Grace," "Piaf's D'Amour," "Station," and "Burden of Vision." Main Stage, Dramatic Arts Building, San Diego State, Monday, February 24, 8 p.m. 286-6947.

LECTURES

TRAINING OF WHALES AND DOLPHINS, lecture and slide show by David Butcher, head trainer from Sea World, Encinitas Public Library, Thursday, February 20, 7:30 p.m. 753-7376.

ART AND THE CRITIC, lecture by Henry Geldis, author and art critic for the *LA Times*, La Jolla Museum Auditorium, Thursday, February 20, 8 p.m. 454-0183.

PREHISTORIC SOCIAL ORGANIZATION, lecture by James Hall, of UCLA Anthropology Department, Friday, February 21, 7:30 p.m. Presidential Suite, Aztec Center, San Diego State. Presented by SDSU Archaeological Fellowship.

JEM MINES IN SAN DIEGO AND DESERT PLANTS, third in series on desert, Natural History Museum, Balboa Park, Wednesday, February 26, 7 p.m. 232-3812, ext. 32.

THEATRE

SPON RIVER ANTHOLOGY, by Edgar Lee Masters, Presented by the School of Performing Arts, Zelle Hall, U.S.U., Wednesday through Saturday, February 26-March 1, 8 p.m. Free.

THE SHUT IN SIDNEY BRUSTEIN'S WINDOW, by Lorraine Hansberry, presented by S.D. City College Drama Department, City College Theatre, Thursdays through Saturdays through March 1, 8 p.m. (3 p.m. matinee Sunday, February 23). 239-7854.

YOU NEVER CAN TELL, by George Bernard Shaw, Old Globe Theatre, Tuesdays through Saturdays, 8:30 p.m. 239-2255.

THE INNOCENTS, William Archibald adaptation of Henry James' "The Turn of the Screw," presented by the S.D. Jr. Theatre, Casa del Prado, Balboa Park, Thursday and Friday, February 20 and 21, 7:30 p.m.; Saturday and Sunday, February 22 and 23, 2 p.m. 239-1311.

AN EVENING OF EXPERIMENTAL THEATRE, two one-act plays, Jewish Community Center, Saturday and Sunday, February 22 and 23, 8 p.m. 583-3300.

SONORA, written and directed by Rosie Driftell, Crystal Palace Theatre, Mission Beach, Fridays, Saturdays, and Sundays, through March 9, 8:30 p.m. 488-8001.

MACBETH, by Eugene Ionesco, based on Shakespeare's Macbeth, Carter Center Stage, Balboa Park, Tuesdays through Saturdays, Sunday, February 23, 2:30 p.m. 239-2255.

THAT CHAMPIONSHIP SEASON, by Jason Miller, Mission Playhouse, Old Town, Thursdays, Fridays and Saturdays, through March 2, 8:30 p.m. 428-4896.

SHERLOCK HOLMES, revival of William Gillette's 19th Century melodrama, Dramatic Arts Building, Main Stage, San Diego State, Wednesday through Saturday, February 19-22, 8 p.m. 286-6884.

BEFL, BOOK AND CANDLE, the John Van Druen comedy, Coronado Playhouse, Fridays, Saturdays, and Sundays, through March 2, 8:30 p.m. 428-4896.

DON JUAN IN HELL, readers' theatre, Patio Playhouse, 1511-23 E. Valley Parkway, Escondido, Thursday through Saturday, February 14 through March 2, 8 p.m. 745-0689.

MUSIC

TUBA RECITAL, Recital Hall, San Diego State, Thursday, February 20, 8 p.m. 286-0204.

DECORATIVE ARTS TRIO will play mini-concerts at noon and 12:30, Thursday, February 20, in the Grand Salon of the Civic Theatre. 236-6510.

THE WAY IT WAS, RAGTIME, program of classics by Joplin, Morton, Smith and others, Midtown Hall, St. Peter's Church, Del Mar, Friday, February 21, 8 p.m.

BOSTON POPS MARCH, by Point Loma College-Community Orchestra, Salomon Theatre, Point Loma College, Friday, February 21, 8 p.m. 222-6474.

AN EVENING OF ROMANTIC MUSIC, with Schumann's Toccata and his Fantasy in C, Opus 17 and Liszt's Sonata 104 del Petrarca and his Valse Opus 10, 1 in F Sharp Minor, Presented by the La Jolla Sinfonia, Sherwood Hall (La Jolla Contemporary Museum), Saturday, February 22, 8 p.m.

THE VALKYRIE, Wagner's opera, presented by the San Diego Opera, Civic Theatre, Wednesday, February 26, and Friday, February 28, 8 p.m. Sunday, March 2, 2:30 p.m. 236-8510.

GOD'S TIME IS THE BEST, the Bach cantata, will be presented along with music for harpsichord and recorder and Moravian "love fest" music, Sunday, February 23, 4 p.m. at St. Andrew's by the Sea Church in Pacific Beach.

COMPOSITIONS OF J. S. BACH by organist Daniel Harding Burton, First United Methodist Church, Mission Valley, Sunday, February 23, 7 p.m. 287-4366.

MINI-CONCERT, Pianist and cellist play Brahms and Beethoven, Athenaeum, 1008 Wall St., La Jolla, Monday, February 24, noon and 12:30 p.m.

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GALLERIES

PHOTO EXHIBITION, "Just before the War: Urban America from 1935 to 1941," including Robstein, Lange, Myers, and Shahn, Casa Real, Aztec Center, San Diego State, through March 16, 565-0768.

BILLY AL BENGSTON, paintings and watercolors, Seder/Creigh Gallery, Hotel del Coronado, through March 22, 455-0520.

PAINTING by the Cambodian Niek Dim, A. Huney Gallery, 3010 5th, through February 28.

EOTICA '75, by Douglas Frederick Knutson, Triad Gallery, 3701 India St. 299-4541.

FABRICATIONS 1975, annual Creative Weavers' Guild Show, demonstrations included, Museum of Man, Balboa Park, 239-2001.

LOU BROWN DE GIULIO, vegetable photo-painted sculpture, Founders Gallery, through February 28, 281-6960, ext. 354.

JAPANESE PRINTS, Mat Gallery, 1113 Wall St., La Jolla, 459-8447.

ARTIFACTS OF PRIMITIVE NEW GUINEA, AMAZON BASIN, AFRICA, AND OCEANIA, Sozarsky Trading Company, 1401 Camino del Mar, Suite 102, through February 28, 755-2648 or 755-7087.

JOAN MOMENT, paintings, Wenger-Casat Gallery, 5721 La Jolla Blvd., through February 23, 454-8897.

HISTORICAL IMPLICATIONS OF ROMAN COINS, a show of 48 ancient Roman coins, Fine Art Gallery, Balboa Park, 239-7831.

IVAR, Norwegian painter, The Humble Artist Gallery, 8363 Center Dr., La Mesa, through February, 460-4544.

JOHN STEARNS, collection of stone and pottery figurines of pre-colonial Middle America, Museum of Man, Balboa Park, 274-0313.

CAROL LEBECK, recent works in clay, Triad Gallery, 3701 India St. through February 23, 299-6543.

WOOD CONSTRUCTIONS, paintings, and sculpture, by Dennis Davis, Woodblock prints by Toshio Yoshida, Artists Co-operative Gallery, through February 23, 296-0200.

CONTEMPORARY GRAPHICS AND WATERCOLORS, works by John Friedlander, Charles Bragg, J.B. Thompson, and others, Orr's Gallery, through February, 234-4765.

ENGLISH GRAPHICS OF THE 18TH CENTURY, Mandeville Art Center, UCSD, through February 21, 452-4090.

ESKIMO GRAPHIC ART, Inukshuk, Ltd. 7807 Ivanhoe, La Jolla, 454-8708.

SPORTS

MICHELOB TENNIS CLASSIC, La Costa Country Club, Costa del Mar Rd., Carlsbad, Monday through Friday, February 21, 1-7 p.m.; Saturday and Sunday, February 22 and 23, 12 noon-7:30 p.m. 224-4176.

HOCKEY, Mariners vs. Quebec Nordiques, Sports Arena, Thursday, February 20, 7:30 p.m. 224-4176.

JOGGING, UCSD Cross Country Run, North Torrey Pines Rd. and La Jolla Shores Dr., Saturday, February 22, 8:30 a.m. 232-7451.

BASKETBALL, Conquistadors vs. Utah Stars, Sports Arena, Wednesday, February 26, 8 p.m. 224-4176.

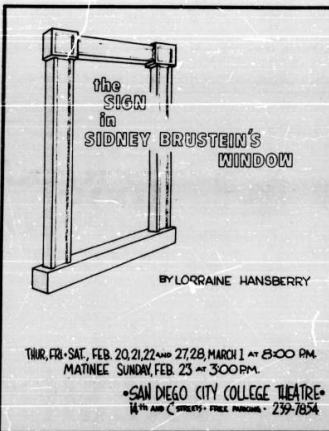
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Women's Week

—Duncan Shepherd—

It has doubtless been noticed by plenty of others that practically all of the screen personalities with whom today's female audience might identify are billed on television. That is the portion of the audience, which once ventured out to see Claudette Colbert, Irene Davis, Irene Dunne, Susan Hayward, or whomever, must now remain indoors and take its pleasure by tuning in Mary Tyler Moore, Valerie Harper, Carol Burnett, Elizabeth Montgomery, Susan Saint James, Barbara Walters, Cher, Angie Dickinson, Sandy Duncan, plus a few others, plus old movies.

Never mind, for the time being, the various inspirational values projected by these particular actresses. It is perhaps disconcerting enough, throwing off the drumbeat of Women's Lib, that all of them are literally "homebodies," insofar as they are confined to the TV screen, and that to appreciate these representations of womanhood the audience is required to stay "in the home" as well. But perhaps this does not mean a thing.

Out of the ordinary, and out of the blue, last week's new movies included, coincidentally, a couple that focus seriously on women. John Cassavetes' *A Woman Under the Influence* and Martin Scorsese's *Alice Doesn't Live Here Anymore*. At the very least, in their attempts to refresh and refurbish the "woman's picture," they provide abundant food for thought and talk. In addition to those, the UCSD Visual Arts Department sponsored a one-time showing of *Yvonne Rainer's Film About A Woman Who...* which is by, as well as about, a woman. And Rainer herself, a dancer, dance director, and film-maker (this one is her second) in the experimental sphere, escorted the film to San Diego and, for an hour afterwards, fielded questions with the same gravity that pervades even the most flippant, irrepressible jests in her movie. Cool, quiet, even-tempered, but almost toppled over beneath its own braininess, *Film About A Woman Who...* is a nice alternative to the true-to-stereotype Greek and Italian combustibility of the Cassavetes and Scorsese movies taken together, they justify the ex post facto proclamation of last week as Women's Week on the



local movie scene.

A Woman Under the Influence is in the patented Cassavetes style of fervid, compassionate, painful closeups that see and savor the groping, imprecise language of facial expression — Peter Falk's pleading, confused faces and Gene Rowlands' eccentric, Ruth Gordonish tricks with her mouth. At the same time, in the intense concentration on the people themselves, Cassavetes' closeups remain blinder to the peripheral facts about job life and home life. Scorsese's *Alice Doesn't Live Here Anymore* appears to have been conceived somewhat as a corrective of the image of home life conveyed by office commercials and furniture polish ads. It pictures the "housewife" and suburban-widow, dressed in a utilitarian bandana around her limp hairdo, or shaving her legs over the bathroom sink, or venting stifled rages by hammering at the screen door. In spite of the diligent dabs of naturalism, Scorsese essentially steers along the course of traditional women's pictures — the heroine, affirming her star status in the manner of Kate Hepburn, is forever peppering the other characters and winning over the audience with quick quips, comebacks, punchers, and coups de grace. Scorsese's steering is a little reckless when he sends his cameras on purposeless, nerve-racking expeditions, tracking, craning, and zooming, in emulation of the old Hollywood-studio linease; but his star, Ellen Burstyn, goes about her business, unbothered. She bustles along a plucky path, hitting the open road and hacking out a new life for herself, and all the other characters are there to be coped with, obstacles, annoyances — they are like branches swaying at her head, bushes leaning at her, underbrush tripping her up. And she has dodged them, in a sense, made it, or chosen to turn them down, or pluck them and tote them along in her lances.

Obviously there can be no

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a banquet is a banquet

— Eleanor Widmer —

The Restaurants: The Silver Dragon and The New Moon
Type of Food: Cantonese and Mandarin
Price Range: Moderate

The Chinese banquet is not so much a meal as a communal affair. It requires a minimum of six people, a concept of eating that involves an entire evening, and a tasting of dishes so exotic and unique that it becomes, indeed, a movable feast.

Recently I experienced two Chinese banquets, one at the Silver Dragon, the other at The New Moon. On both occasions, the food was memorable, and the banquet at the New Moon included dishes available at no other Chinese restaurant in the area.

For those who have never participated in a Chinese banquet, let me outline some of the procedures. The first is to round up a large party and to decide roughly how much each person wishes to spend. You may

decide to have just four or five people, and though it may sound like a great deal of money, the amount and variety of food will be staggering. You must arrange for a Chinese banquet to last 25 hours in advance, by phoning the manager, or better yet, the chef, and discussing your price range, the number of people to be served, and a rough approximation of what will be served to you. Unless you have very set views, and request some dishes explicitly, it is best to leave the selection to the chef. The element of surprise enhances the sense of wonder.

At the Silver Dragon, we were only a party of four, and as dish after dish kept appearing I regretted having left my ten-year-old behind because their appetites are limitless. So I took them along to The New Moon banquet to lack each place clean.

At the New Moon we had the Peking Duck banquet. We began with some traditional Chinese fare, spring rolls and fried shrimp. We showed up promptly at 6:30 and this first course kept us occupied without dulling our appetites for the feast to come.

Approximately twenty minutes later, Mrs. Wong, the owner, announced with pride that the duck was ready.

A platter arrived bearing flat, crisp, crackling duck skin, green onions cut like tomatoes. Each piece was filled with an onion, crisp duck skin that had been prepared in honey water, and covered with a pungent plum sauce. This was followed by cold duck salad, regrettably with ginger. If you are not a ginger fan, you may mention this when you ordering your banquet.

My brother-in-law obligingly accepted the ginger strips, the rest of us discarded — one of the cardinal rules of the Chinese banquet is to eat every morsel offered to you, and someone in your party is sure to officiate as cleaning up the last drop of sauce, the last smidge of greens. The duck salad arrived on one of the Chinese plates. Since the first two duck dishes had been cold, the hot duck soup which followed was immensely welcome, and

almost a meal in itself. Full of huge chunks of duck, greens and bean curd, it confers to salivate at its mere recollection. No rice had been served as yet, but when we finished the three duck dishes, the rice — both fried and steamed — appeared.

The rice accompanied beef with Chinese broccoli, and a dish I have never tasted anywhere, crabmeat with straw mushrooms. The mushrooms, imported from Taiwan, are not available in the United States. The sauce for this is delicate and thin, but the combination of straw noodles, succulent mushrooms, and crab is worth a special trip to the New Moon. A la carte, it goes for \$4.95, but if you order the banquet, it is included.

Our waitress, Mrs. Wong, asked whether we wished to continue or to go for dessert, and the general consensus was to quit with the memory of the last on the palate. However, dessert did not consist of the usual almonds and fortune cookies. A bowl of canned liches appeared in cracked ice. Fresh liches were a favorite of my children, and they brought them on Pili Street, in a grocery store in New York's Chinatown. Liches, either in their cracked shells, dried, or canned, are a delicacy and in recent years they have become astronomically expensive. But a banquet is a banquet, and we concluded with a bowl of liches.

Mr. Wong, the chef, then appeared, literally beaming, to determine whether we had been satisfied. He assured us that the next time he would prepare an entirely different menu with sweet and sour fish. We are saving our pennies and our gastronomic appetites until that day. The Silver Dragon could not be faulted for its banquet, but the one at The New Moon proved more unique. I urge you to try the Chinese banquet, at either one or both of these places. The New Moon closes at 8:30, so that you can have several hours before bedtime to reflect upon its delights.

READER'S GUIDE TO THE MUSIC SCENE

BACKDOOR: HORSEFEATHERS. Friday, February 21, 8 p.m. SDSU. Aztec Center. Sponsored by Jupiter Records. Information: 278-3251.

BALI HA! SUNDAY MANOA. Tuesday through Sunday, 2230 Shelter Island Drive. 422-1181.

ROOM TRENCHARD'S: SLIPSTREAM. Wednesday through Sunday, 2886 Pacific Highway. 291-5555.

CATAMARAN: BETTINA DEVIN. Thursday through Saturday, 3999 Mission Blvd., Mission Beach. 488-1081.

FOLK ARTS: HOWARD CAINE, HUNT & PECK. Friday and Saturday, 3743 5th Ave., Hillcrest. 291-1786.

GRB: DON McLEOD. a modern mime, Monday and Tuesday. HOOTENANNY, Wednesday, JERRY MCCANN, Thursday through Sunday, 225 15th Street, Del Mar. 755-1414.

HAWAII HOTEL: JAIME MORAN. latin swing, Tuesday through Sunday, Islands Restaurant, Mission Valley. 297-1101.

HARBOR ISLAND: FEET, DON'T FAIL. Me NOW, marathon dancing, Thursday, February 20, 10 p.m. at El Torito. Friday, February 21, 8 p.m. at the Sandpiper, Sheraton Airport Inn. Saturday, February 22, 10 p.m. at Top of the Ark, Travel Lodge. Sunday, February 23, 3 p.m. from Tom Ham's Lighthouse. Judged on costumes and dancing, not endurance. Information: 291-2354.

IRON HORSE: THUNDERBOLT THE WONDERCOLT. Tuesday through Sunday, 8238 Parkway Drive, La Mesa. 465-7663.

JAMAICA JOE'S: BURGUNDY EXPRESS. Tuesday through Sunday, 3595 Spoor's Arena Blvd. 225-1251.

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(continued on page 5)

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can be reviewed in *Womankind*, an anthology of women poets edited by Marie Perle. Of her own concerns as a poet, Linda has written:

"My theory is that there is an image pool that all women at certain levels can tap into — the individual voice will express the primal image in her own language but the image will remain..."

Her interest in the "shared imagery" of women's poetry has found a dialogue through her courses and writing workshops. And the women's poetry situation in San Diego is becoming much more diversified. A coffee-house called Las Hebras (4403 Wabash) has become a center for feminist activity in the arts and in the community. A series of readings has begun with a Sunday afternoon reading: a meeting of Bobbie Babb, Linda Brown, Bonnie Rittenbach and Joan Hall. These readings will continue with Erika on February 14th at 8:00. The readings are open to women, and further information can be gathered by phoning 380-7510.

Little magazines have always been the focal points for writing activities in any area. San Diego is no exception. The problem here has been that of distribution. Since there is no central bookstore devoted to modern literature, access to little magazines is often difficult. Many of them are passed from editor to friends or sent through the mails without reaching any display in the larger public bookshops (this, largely due to the enormous share in receipts — 40-75% — taken by such shops as Pickwick and The Unicorn).

In addition to magazines already mentioned, there is *Mosaic* edited by David Gast (1553 Murray Ave., El Cajon, 92020), *Sunmotes*, edited by Phil Silva (P.O. Box 769, La Jolla) and *Lenning*, edited by Rex Burwell (3551 42nd St., S.D.). Silva has been extremely active in both graphics work as well as the publication of poetry. His *Inca Press* has published a large number of local and Los Angeles based poets with a bias toward personalist and, at times, anecdotal poetry. Rex Burwell, in addition to his editorship of *Lenning* has taught classes through the Adult School and has coordinated readings through the Public Library.

A recent innovation in the publishing field has been *Transparent Communications*, edited by Michael McLawler. It is designed to be a series of small chapbooks, presenting the work of a single poet each issue. So far, this series includes work by Susanne Henning, Rick Demaratis, and Michael Holzman. The poems and songs of Arthur Frick, a local musician and conceptual artist, will be featured in the next issue.

Holzman's plan includes the introduction of each book by a reading by the poet and a reception in which the community can meet the author. These receptions form one of the few areas in which local poets and artists can get together, hence fulfilling the terms of the Press's name.

The matter of how to obtain publications, both of local poets and of national-international writing, is one of the more crucial problems in San Diego. To my mind, the logical choice for a decent selection of poetry would be the Unicorn bookstore on La Jolla Blvd. But it is hopelessly inadequate to the number of publications coming out, even from major publishers. Their inflexible policies regarding the advertising of local poetry events or on the ordering of contemporary magazines and books is distressing, considering its accessibility to the beach area and its extensive open hours (9:00 in the morning to 12:00 at night).

More useful in this regard would be The Blue Door at 3823 Fifth Ave., near Robinson and University, or publications of women's writing, The Women's Store at 2965 Beech St. (233-4164), and perhaps the Left Bank in Ocean Beach. Although it specializes in used books,

the Bargain Book Store at 1053 8th St. carries a large selection of contemporary authors in its ceiling high shelves. The owner, a proprietor, Lafayette Young, has been a friend to writers for many years. Also, Warrenton's (649 Broadway) carries a few modern poetry titles.

In general, the best selection of contemporary poetry can be found at the U.C. Student Bookstore on Mathews Campus. They are responsive to new orders and to local readings, although their selection of local publications is limited. For anyone who wants to keep completely abreast of happenings in the world of contemporary writing, I would suggest using the services of Jack Shoemaker, c/o San Dollar Books at 650 Colvin St., Berkeley 94707. Shoemaker sends out a "new titles" sheet and deals almost entirely with mail order business. He is in contact with the poets themselves and knows about even the smallest publication. Another mail-order address would be Peter Howard at Serendipity Books, 1790 Shattuck Ave., Berkeley 94709. Howard, who maintains an extensive selection of current publications, also has a gigantic stock of out of print work ranging back into the Renaissance and continuing up through first editions by modern masters such as Lawrence, H.D., Gertrude Stein and Pound.

There is obviously a great deal left to be said about the writing context here. The work in Chicano and Black communities, the classes held at Adult Education schools, the poetry in the schools program, the various poetry societies and those readings which are held spontaneously in coffee houses and homes are all part of a total fabric that has yet to define itself. Recently, for example, an excellent anthology of poems written by students from Memorial Junior High was printed by Paul Groves and Rod Ash which makes one wonder how many other such projects are occurring in the area.

For the purpose of beginning a dialogue among local poets, this article is only an attempt to draw a few lines. I would appreciate hearing from others who publish magazines or books, who write and are looking for publishers and those who would wish to read their poetry in the various open readings held at State and U.C. during the semester — all this for a follow-up article.

What is obvious is that there is a great deal of work being done, for better or worse, in rather isolated and singular circumstances. The greater provinciality would be to assume that "what's happening" is happening elsewhere and to perpetuate a myth of "significant" art to the north or east.

poetic paperback novel confessions ("She has to keep spitting out the little saliva that collects in her mouth"). The analysis of the personal relationships, rather than drilling deep below the surface, settles on familiar, familiar sounds — stereotyped poses of breakfast table-cocktail party-beach scenes, spoken clichés, or the conventionalized language of True Confessions. And, after all, the distancing devices register as a kind of disdain.

But if one individual alone must mediate the audience's reactions and must claim a special, pre-terrestrial understanding of the situation, it seems preposterous that be the creator — alias, the storyteller, the puppet master —, who sits on a plane apart from that occupied by the players. Rainer throughout asserts her pre-eminence by refusing to take up the customary, conventional form-maker's vantage point. The timing of any vignette is contrived around an arbitrary, conventional time-identifiable place — an off-balance, facetious framing of the shot: a smiling, close-up; panning shot; a dolly shot of almost unbearable duration and slowness. The very precision of this work entails a sort of doll arrangement, how steady, how straight-faced, how sustained, and how exactly measured in space and time. These whimsical, self-imposed rigors provide much of the movie's peculiar, cocky, exhilarating tension.

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Tower of Babel

— Anne Hutchison —

Well, that's the last time I go to Peterson Gym for any reason, not for any marvel of the modern world would I risk that cattle run. I never identified with a cow before. I don't like the feeling.

It didn't seem like a major undertaking. All I wanted to do was use Taj Mahal in concert again, and I figured at a college campus, it would be a pretty easy-going experience. So I was wrong.

Outside the gym at San Diego State on Friday night was a large, amorphous mass huddling together to keep out of the biting wind, and waiting with amazing patience to get inside the building. Some were hoping to get tickets to see Taj and Tower of Power. Some already had tickets. And shoulder to shoulder, chest to chest, we inched our way toward the turnstiles, where the management was selling as well as taking tickets, possibly one of the most inefficient ways of running a concert. But we were patient. Even when it got so there was no place to fall if you fainted, and hardly room to breathe in and out, there was no riot.

There was some annoyance here and there, of course. When the management spokesman stood up on a roof and shouted, "There are no more tickets, but if you've got your ticket, you're in." I found great restraint in one girl's answering shout of "I've got my ticket, and I'm not in."

It took almost an hour of this mistreatment before anybody got around to chanting, and the rhythm of "One, two, three, four, Open Up the

Fucking Door!" died down rather quickly.

Eventually, we filtered into the inner court, only to be further prodded by more management up to balconies, and out of the way. Dooley, we went, with mutiny in our hearts.

But only to face more harassment, in the form of a crowd, bearded young promoter-type on stage, who kept saying "Come on, people, we've got to get you seated. It's already 8:30 and the show was supposed to start at 8:00." There's a fellow who likes to live dangerously. But even that kind of verbal abuse was accepted without clamor. Either the crowd was doped to the eyes, or San Diego audiences have far better manners than anyone ever gave them credit for. Take your pick.

So okay, by this time I was off my feet, and my stomach didn't hurt quite so much. And wonders of wonders, here came Taj Mahal at last, in an umbrella of a white straw hat. The lights went low and a cheer rose from the pen. He started in with a light patter and softly began to play "Ain't Nobody's Business But My Own" to the noisier crowd going — half of them shouting, "Louder, louder!" and the rest trying to sing along. Under the circumstances, in the upper balcony you could only recognize the tune if you had heard it before, and the acoustics were no help. One of my sources informs me that on the floor of the gym, the decibel level was much more than adequate, but upstairs, there was little to be heard between the cascades for more sound. But he tried,

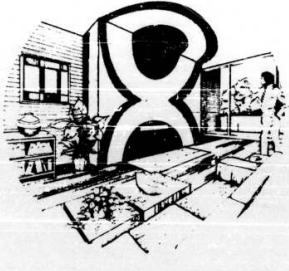
Taj did. It isn't like he's not used to rude audiences; the last time he played State with Tower of Power he was hauled back for an encore after a totally lackluster response to his music.

So he kept up the good work, and was quickly joined by his reggae backup band. They were good — I think. Not enough detail filtered up to the balcony for sound evidence, but the flasks I did catch were fine. Unfortunately, not only were the economics terrible, but the sound system was mushy. The reggae rhythm came through, that half-halting, dancing lilt, but most of the refinements — excepted —. The assumption that refinements did exist is mostly based on the times the sound got softer and the shouts of "Louder!" overpowered the loud speakers.

What with the general impossibility of the surroundings, I found it incredible that the concert could be enjoyable. Not even music had enough charm to soothe this savage beast. More than one person made his way out of that gym even before the first set was over, and I couldn't blame them. If San Diego State doesn't learn some crowd control techniques and pedestrian traffic patterns, they're going to be out of the concert business. In all my years of badly run concerts, this is the ultimate. I'm going to have a lot of trouble forcing myself to make the effort again. I expect more for my \$5 than getting trampled, smothered, harassed, and cheated out of the music I paid for. There has damn well got to be a better way.

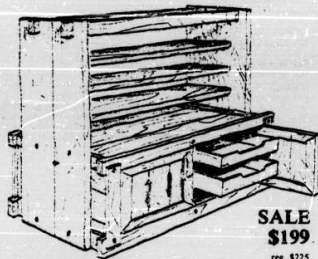
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(continued from page 4)

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Watching Lyn Lott play the final hole on Sunday was an honest lesson in the pro golf version of catch-22. "Those that can win always will, and those that can't won't." Lott shot a sixty-nine the first day on Torrey Pines North. He spent the rest of the tournament trying to protect it. On the seventy-second, par five, eighteen hole, the side of the green fringed by newly created water, Lott drove into the left rough, but had a good lie.

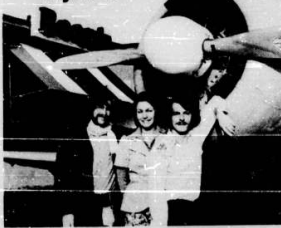
At that time of the day there was a furious wind blowing towards the green, and many golfers were shooting for the flag on their second shot. Lott, two over par through seventy one holes, rhetorically asked the gallery what they thought, then played safe.

pitching his second hit short of the water hazard, chipping over the pond, then two putting for his par. His performance won him \$663. A birdie on the final hole would have doubled that sum. If a guy plays chicken with a couple of hundred bucks is at stake, imagine how he would crumble playing the seventy second hole for \$34,000.

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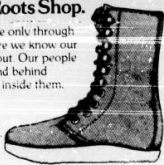
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DRICKS, about 400 bricks, most whole, some broken, some with mortar on. \$10. old swingset with slide, needs two swings and painting. \$10. 264-1310.

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MOST BEAUTIFUL TV ever! Natural color in real wood compact console. Crafted by renowned Hitachi. 19" screen. warranted. Priced out of state. Personal appointment to view. M. Thyssen. 236-7239. \$490.

LADIES DINNER ring. 3 carat marquis cut. Black jade stone in beautiful heavy gold cathedral setting. \$250. Private party. Call Frank Jr. 420-2688.

CHILD'S WOOD TABLE and 2 chairs. \$30. child's musical rocking chair. \$10. infant seat, high chair pad, toilette, cot, mattress, baby clothes, all for \$20. 565-9071.

WOVEN WALL HANGING, shades of coral and beige. 20"x14". \$12. 448-8563.

UNIQUE MONASTERY FURNITURE made of solid California pine at the store. Check our display ad in this issue of the Reader.

MUSIC

FREE ADMISSION coupon to Led Zepplins in this issue of the Reader. Music and dancing 7 days a week. 5524 El Cajon Blvd. 583-4524.

FREE. Send us your address and we'll send you a special stereo discount catalog. Sound Pac Stereo Depot. Box 99884, S.D. 92109.

GET TOWER OF POWER on their latest album and save up to \$2. It's worth a trip to Clairemont. Jupiter Records. Only through Feb. 26th.

FENDER Super Showman Amp 3 channel preamp with fuzz, sound expander, reverb and tremolo. Power speaker bottom with 8-10's. Good condition. \$425. 233-9063. 436-9207.

CONGA DRUM, \$35. 296-1508.

CONVERT FROM STEREO TO QUAD — auto quad units, only \$69. Marantz Electrostatic headphones, \$79.95. Tannoy Lancaster 15" Gold Speakers, \$279. 4 per. Stereo reverb unit (never used), \$139. Sound Pacific, 7541 Grand, La Jolla. See our display ad in this issue.

GUITARIST WANTED for lounge entertainment trio. Not a show band. Must be able to play. Acoustic guitar imperative. Acoustic/electric better. Folk rock, country rock. 299-5489.

I MUST SELL my stereo and to buy my half of the rest, among other things. Will someone out there help? \$185.00 takes all. 224-5887.

BASS PLAYER wanted. Acoustic or electric. Not hard rock. 284-0719.

74 GIBSON Les Paul guitar. Perfect condition. With new hard shell case. \$500. 282-4918 after 4 p.m.

MARANTZ AM/FM Receiver Stereo or mono. Model 4210. Barely used. Must Sell. Cost \$300. sacrifice \$175. 283-9148.

5 STRING BLUE GRASS banjo. Used but not abused. Only \$40. Call Sheena. 284-8483.

BETHOVEN complete symphonies, new, seven record set. \$20. Mozart complete symphonies, new, 12 record set. \$30. Chopin complete works, new, 12 record set. \$30. 264-1370.

KAY acoustic guitar, small body and neck, suit small hands, accurately fretted, sunburst finish, like new, ideal for tight budget, surprisingly fine sound. \$50. 264-1370.

AMPEX audio tape deck, \$200. Simpson oscilloscope, \$75. Heated dual trace switch, \$10. sifter, \$300. pair of speakers, \$50. Koss headphones, \$10. More. 270-5766.

SONOLA (BABY GRAND) accordion, cost new, \$500, sell \$150, or trade for Zenith Transcend radio. Oil painting by DeOnzo. sea-scape. 2'x4'. \$950. 222-3890.

VOCALIST/ACOUSTIC guitarist wanted for forming trio. Some lead. Excellent vocals are a must. Folk and country rock. Call new. 298-5489.

TIERED OF HASSLE with your old and used hi-fi equipment? We'll sell it for you! We will either buy your gear outright or sell it on consignment. Know to Earth. 5862 El Cajon Blvd. 286-8430.

FRAMUS GUITAR, acoustic hollow body, dreadnought style, six string steel, excellent condition, with case, \$70. 286-0282, John.

WU-MEN'S ROCK & ROLL Band needed for celebration of International Women's Day, sponsored by UCSD Women's Center. Call Connie immediately. 454-0936.

BSR 510 TURNTABLE with ADC cartridge and dust cover, excellent condition. \$40. Also Craig 8-track home component tape deck, \$45. 272-7849.

PLAYABLE FLUTE wanted for under \$50. 582-2945.

PIONEER SX-440 and Dual 1214 turntable. \$125. Best offer. Excellent condition. Call 448-7809.

DUAL 1214 — used 10 months — with Shure M91 ED cartridges. \$125. Sony 1200 deck with some tapes. \$100. \$200. Make offer. Call 453-7431.

FISCHER STEREO receiver. 150 watts. Cost \$350. new. Sacrifice \$150. 481-9767.

CROWN IC 150 Preamplifier with walnut case. 2 months old. Must sell — moving. 296-3362.

GG GIBSON ES335 very old, excellent condition. Must sell. \$300. Call 583-8710.

JAZZ WU-KASHU — Directory service. No fee. Jam form group. Phone 284-2542 from 9 a.m. to 5 p.m.

ROCK DRUMMER 28, experienced, has quality equipment, prefers 'Yes' and similar commercial and original progressive rock. Seeks solid group. 449-5726.

GUILD F212L 12-string guitar with hard shell case. Sounds and plays fantastic. Flawless condition, must sell \$450 or best offer. Call 282-1651.

FENDER RHODES piano 73 suitcase model, keyboard top only. Includes power supply, preamp with tone and vibrato. \$525. regular. \$300. new. 271-0378. keep trying.

BOSE 901 type speakers for sale. \$325. 279-1830.

VOX CRY RABY wah's, \$39. regular. \$55. Max phase shifters, \$39. regular. \$120. Peavey, ampeg amps near cost. New in boxes. factory warranties. Not a store. 271-0378. 24 hours. Keep trying.

ROCK ORGANIST AVAILABLE. Want serious minded group. I have B-3 ARP Odyssey, voice, & transportation. Know ELP, Yes, Steely Dan, etc. I want work. Tom. 468-5051.

PIANO Davis & Son, upright with bench. Excellent condition. Moving East and must sell. Will accept best offer. Call 391-4167.

PRE-RECORDED TAPES — 7" reel-to-reel. Dylan, Stones, Tuli, Who, Mavali, Altman, Bros. J. Davis, Harrison, Beatles, Band, etc. \$2.50-\$3.50 each. Hurry! 488-7774.

SAXOPHONIST WANTED for rock-jazz based, electric-instrumental band. Must have chops, and be able to play with freedom and abandon. Dalphine. 284-7481.

(continued on page 9)

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