

READER

JULY 19 to JULY 26

SAN DIEGO'S FREE WEEKLY

TACO TACO

what's
in my
taco?



W. Mark Peterson

or
the
good
the
bad
&
the
ugly

—Fred Solier-Roi—

I crave tacos. I once won a bet in high school by eating 24 of them at an international dinner sponsored by our language teachers. Every time I leave San Diego on a trip, I get a horrible hunger for them and can hardly wait to come back home to my favorite food. That's the nice thing about San Diego. On every corner a restaurant that serves tacos. Not even counting the fast-food stands, there are 103 Mexican restaurants listed in the San Diego Yellow Pages. So, in a way, tacos are to San Diego what bagels and blintzes are to New York, shrimp chowder is to New England. But the important question for those of us who want to consider ourselves serious San Diegans is where the best tacos in town can be bought. Thus, I have attempted a survey—a very rough survey—rough because it can't hope to be comprehensive, and rough because, after two weeks of eating nothing but tacos for lunch and dinner, I'm somehow losing my taste for this great food.

GOOD

One of the best buys I've dug up

is the every-day Tijuana taco vendor. The one, for example, who stands on the corner of 7th and Maero streets in a matter snop parking lot just east of the Jai Alai Palace. He sells 20-cent tacos which include two (!) fresh, odoriferous tortillas wrapped around onions, mint leaves, lettuce, cheese, and beef (uh— I think it's beef). They taste good and I haven't gotten sick on them yet.

For those who want to restrict themselves to north of the border, several places stand out. Lydia's Place on Palm Avenue in Imperial Beach is a must just because it is in Imperial Beach. A Navy officer once told me that Imperial Beach is "nothing but dopers, Navy enlisted, and lower-class Mexicans." A hippie woman I know calls it "Ethereal Beach". And a Coronado realtor tells me that "I.B. is really gonna boom some day." If it does boom, Lydia's may be one of the few places that could survive a boom. At Lydia's, when you order a *machaca* taco (60 cents), you get a taco with an excellent, generous portion of shredded beef, stuffed under shredded lettuce and cheese. A free salad bowl of unsalted tortilla chips. This shredded beef taco isn't

as easy to eat as the hamburger meat taco; sometimes if you get a hold of one strand of beef with your fingers, the whole chunk will slip out of the taco. But eating tacos is basically a messy affair anyway; I've only eaten one that didn't drip. One of the best things about Lydia's is sitting in one of the front booths and facing the seemingly juxtaposed portraits of John F. Kennedy (in color) on the left and Pancho Villa (in black and white) on the right.

Chue's grabs your imagination in almost the same way as Lydia's. A green quonset hut set in the middle of the Mexican-American section at Crosby and Main Streets, Latin selections on the juke box. Some uptown people with coats and ties at the tables, some Latinos at the counter. A series of semi-obscene handbills tacked on the walls. "If you got a little last night, SMILE." And so on. A taco like Lydia's: lots of shredded beef, perhaps spicier, but only 47 cents.

Censuelo's in Ocean Beach, Hillcrest and Rancho Bernardo charges an outrageous 63 cents for a hamburger meat taco, but one can't complain too much because they serve a free quesadilla, a flour tortilla covered with sizzling

yellow-orange cheese.

The manager of El Indio (on India Street, just south of Washington), Ralph Pasqueira, says his family has been in the tortilla and taco business for 33 years. They make *taquitos*, that is, rolled o. *flauta* ("you know, like a flute") tacos because so many of the nicely-dressed secretaries come up to India Street from downtown on their lunch breaks, and *flauta* tacos don't drip on their nice clothes. Pasqueira claims that his family uses no preservatives in the tortillas ("that's why we can't sell them in supermarkets"). Like a very efficient factory manager, Ralph Pasqueira walks through the tortilla assembly line at El Indio, from the vats of corn being softened with lime powder ("the Indians used to use the ashes from their fires") through the corn grinder, with grind-stones made from volcanic rock, to the oven itself, which bakes each tortilla three times. El Indio's *flauta* tacos are delicious and cost only 22 cents.

BAD

It's not that the food at La Jolla's Su Casa is rotten. Where

(continued on page 6, col. 1)

SOUTHERN CALIFORNIA



Table listing various theaters and their contact information, including California State Univ., Concordia College, and others.

Henri Rousseau, fifth in the series Pioneers of Modern Painting, Camino Theatre, University of San Diego, Monday, July 23, 7 pm.

PLAY READINGS of new plays, presented by The New Heritage Theatre, Inc., Valencia Room, Casa del Prado, Balboa Park, Sundays, 6:30 pm.

CHARACTER ACTOR VICTOR BUONO will perform dramatic and comedy writings from Mark Twain, Dylan Thomas, Tennessee Williams, William Shakespeare, Robert and Elizabeth Browning, and others.

CABARET presented by Valley Musical Theatre and San Diego City College, Wednesdays through Sundays, 8 pm and Sundays, 2:30 pm.

THE MERCHANT OF VENICE, National Shakespeare Festival, Old Globe Theatre, Thursday, Saturday, and Wednesday, July 19, 21, and 25, 8:30 pm.

TWO GENTLEMEN OF VERONA, National Shakespeare Festival, Old Globe Theatre, Friday and Tuesday, July 20 and 24, 8:30 pm.

KING LEAR, National Shakespeare Festival, Old Globe Theatre, Sunday, July 22, 5:30 pm, Saturday and Wednesday, July 21 and 25, 2 pm.

I DO! DO!, Tom Jones' and Harvey Schmidt's saga of sentimental marriage, Old Globe Theatre's Cassius Carter Stage, Thursday, Saturday, and Wednesday, July 19, 21, and 25, 8:30 pm.

PRIVATE LIVES, a Noel Coward comedy, Old Globe Theatre's Cassius Carter Stage, Friday, Sunday, and Tuesday, July 20, 22, and 24, 8:30 pm.

THREE BILLY GOATS GRUFF, performed by Bates Puppets, Balboa Park Puppet Theatre, Friday, Saturday, and Sunday, 1:30 and 2:30 pm.

TAKE IT FROM THE TOP, a musical presented by Project Vanguard, Westminster Presbyterian Church, 3598 Talbot Street, San Diego, Fridays and Saturdays, 8 pm through July 28.

BLACK GIRL, presented by the Southeast Community Theatre, Lincoln High School Little Theatre, 150 S. 49th, San Diego, 8:00 P.M. Fridays and Saturdays through July 28.

BLITHE SPIRIT, Noel Coward's comedy, starring Ann Miller, Off Broadway Theatre, Tuesdays through Saturdays, 8:30 P.M.; Sundays, 7:30 P.M. Through July 29.

SUDS IN YOUR EYE, a comedy, Actors Quarter Theatre, Fridays and Saturdays, 8:30 P.M. Through August 18.

THE GINGERBREAD LADY, a play by Neil Simon, Mission Playhouse, Fridays and Saturdays, 8:30 P.M.

HALFWAY UP THE TREE, the comedy by Peter Ustinov, Patio Playhouse (Escondido), Fridays and Saturdays, 8:30 pm.

SHOWBOAT, the Starlight musical, Open Air Theatre, San Diego State, Thursday, Friday, and Saturday, July 19, 20 and 21, 8:30 pm.

FORTY CARATS, comedy by Jay Allen, Coronado Playhouse, Friday and Saturday, July 20 and 21, 8:30 pm.

JETHRO TULL, San Diego Sports Arena, Thursday, July 19, 7:30 pm.

ARTHUR LEE AND LOVE, Neutral Ground, 4693 University Ave., San Diego, Friday and Saturday, July 20 and 21, 8:00 and 11:00 pm.

SAN DIEGO YOUTH SYMPHONY, Grossmont Center Auditorium, Friday, July 20, 7 pm; Casa del Prado, Balboa Park, Sunday, July 22, 1 and 3 pm.

BOB WEBB, banjo-guitarist, with Bob and Dora Reeves, gospel singers, Folk Arts, Friday and Saturday, July 20 and 21, 8 pm.

ORGANIST Brett Michael Hauser, St. Andrews-by-the-Sea Episcopal Church, 1050 Thomas, Pacific Beach, Sunday, July 22, 8 pm.

ORGANIST Lee Erwin, presented by the San Diego Theatre Organ Group, Fox Theatre, 720 B Street, San Diego, Sunday, July 22, 9:30 am.

JOHN GREEN and Richard Fredericks with the San Diego Symphony Orchestra, Open Air Theatre, San Diego State, Monday, July 23, 8 pm.

ROYAL LIPIZIAN STALLION SHOW, and Los Charros de Mexico, San Diego Community Center (Golden Hall), July 19, 8 pm; July 20, 8:30 pm; July 21, 2:30 and 8:30 pm; July 22, 2:30 and 8:30 pm.

TITO GUZAR, Ann Miller and other stars in Evening with the Stars, benefit for Chicano Community Center, S.D. Civic Theatre, Friday, June 20, 7:30 pm.

NAMBAN ART, fifth in the series The Arts and Culture of Japan, James S. Copley Auditorium, Fine Arts Gallery, Tuesday, July 24, 7:15 pm.

JULY 19 TO JULY 26 THIS WEEK IN SAN DIEGO

MEIJI, TAISHO, SHOWA—Japan in the Last Century, sixth in the series The Arts and Culture of Japan, James S. Copley Auditorium, Fine Arts Gallery, Wednesday, July 25, 7:15 pm.

DESIGNING RESOURCE Conserving Cities, fifth in the series, The Next Billion Years, Dr. Richard Meler, Professor of Environmental Design, University of California, Berkeley, San Diego Civic Theatre, Wednesday, July 25, 8 pm.

FOUR-DIMENSIONAL analytic design. One man show. Leslie and Lynne Moore, July 10 through August 11, Monday—Saturday, 9 am—5 pm. Fine Art Store, 4693 Cass, Pacific Beach.

BRONZE SCULPTURES by Andrea Hoffman, Welded Steel Sculptures by Ron Tator, Nineteenth Century European Drawings and Watercolors, continuing: drawings, paintings, and graphics by Fritz Scholder, and Lithographs by Martin Wiener, Orr's Gallery, 2200 Fourth Avenue, San Diego.

ART IS FOR PEOPLE. Large sculptures lent by artists on East and West coasts exhibited throughout downtown area. Correlated exhibitions at Fine Arts Gallery showing development of San Diego and multi-media presentation of public art in major U.S. cities. July 14 through September 23.

SVIHLA COLLECTION, oriental ceramics and porcelains dating from the 10th through the 18th centuries. Fine Arts Gallery, July 14 through September 23.

COLOR LITHOGRAPHS and etchings by Pat Telor, Athenaeum, 1008 Wall Street, La Jolla. Through July. Open Tuesdays, Thursdays, Saturdays 2:00—5:30 P.M.

JOHN McLAUG, L.I.N. California abstract painter, forty paintings and lithographs, La Jolla Museum of Contemporary Art, July 7 through August 12.

RAUSCHENBERG, OLDENBURG, SAM FRANCIS, THIEBAUD, RON DAVIS AND DAVID HOCKNEY, The Glaser Gallery, 8004 Girard, through July 28.

CREATIONS, a two-man show of Brent Hanzal, sculptor, and G.P. Turley, printmaker. Trad Gallery, 3701 India Street, San Diego, July 8 through July 28. Gallery hours: Tuesday through Saturday, 11—5:00 P.M.; Sunday, 12—4:00 P.M.

GALLERY B—jewelry show featuring works by local and Bay Area craftsmen, as well as ethnic pieces from Africa, Egypt, India, Peru and Polynesia. All items for sale. International Center, Matthews Campus, UCSD, Hours: Tuesdays through Saturdays, 11 to 3:00 P.M.

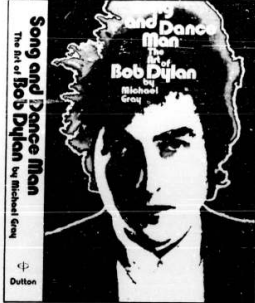
ROBERT RAUSCHENBERG, collection of collaged prints and drawings from 1964, 1972. Jack Glenn Gallery, 424 Fashion Valley, open daily, 12 noon—5:00 P.M. Through July 20.

THIS EVENTS CALENDAR IS COMPILED EACH WEEK BY THE READER AND IS A SERVICE SPONSORED BY THE SOUTHERN CALIFORNIA FIRST NATIONAL BANK. ALL INQUIRIES REGARDING THE EVENTS LISTED HERE SHOULD BE MADE TO THE READER—454-1052—OR TO THE EVENT SPONSOR. PLEASE SEND ITEMS TO BE LISTED TO: READER, P.O. BOX 80803, SAN DIEGO, CA. 92138 OR CALL: 454-1052.

Song and Dance Man The Art of Bob Dylan

—Ted Burke—

Robert Zimmerman is, no doubt, sick of Bob Dylan and everything he has come to represent. This feeling is understandable, considering that Zimmerman (Bob's real name) is what Dylan was to the rest of the world, and being Dylan is an unenviable position, given the circumstances.



Dylan's name, with never-say-die fans, conjures a magic and a reverence beyond even the slightest criticism. "How could you not like Dylan?" a disciple might say to a non-believer. As a result of such undiscriminating devotion, Dylan's followers often ignore the content of his art.

Each year, publishing houses introduce books which attempt to explain the Bob Dylan phenomenon. Many of these seem to be shallow, self-indulgent exhortations, often exercises in style rather than content.

But good news, gang: someone has dared to publish a book which breaks radically with the cliches. Song and Dance Man: The Art of Bob Dylan by Michael Gray (E.P. Hutton and Co. 337 pages, \$7.95) appears as the first in-depth study of Dylan the Artist. Gray, an English instructor from England, admits the impossibility of knowing how the poet's mind functions and rejects any notions that an exact final meaning can be signified to his verse.

The obvious example of Dylan's poetic brilliance is his (then unthinkable) joining of folk and rock in "Like a Rolling Stone." Folk music, the pure and aesthetically "correct thing" to be into intel-

lectually, found itself in Dylan's hands, fused with the musical motifs of rock and roll. Though lambasted by purists at the time of release, Dylan was successful in achieving the union of the two supposedly alien forms. The chord progression in "Rolling Stone" was borrowed from an old Richie Valens hit, "La Bamba, and the lyrics, though more abstract than any archetypal rock wording, reflect street language resonance. The lyrics are brutal, name-calling and incisive, but still rise above the mere put-down.

Once upon a time you dressed so fine. Three the buns a dime. In your prime, didn't you? People call, say Beware Doll. You're bound to fall!— You thought they were all kidding you. "Like a Rolling Stone" is an amalgam, to some degree of blues vernacular, impression, allegory, and more. Gray writes, "His opening verse is straightforward.

From there, Gray plunges headlong into comparing Dylan with established poets: Blake, Donne, Lawrence, Browning and Eliot among them. He notes a similarity between Browning's "Bishop Bloorgram's Pology" and Dylan's "Ballad of a Thin Man"—an expression against hypocritical intellectuals whose knowledge isolates them from life. A quick look at the two quoted verses (page 57) suggests that Dylan has read Browning's poem quite intently, but the persona of the narrators are different. Browning's is middle-aged; Dylan's is younger. Influence, we do find, but influence that is used to fit the uniqueness of another poet's perceptions. Similarly, Gray talks at length about Dylan and Blake, and takes pains to point out Dylan's radical edification of his borrowed sources. He is a user and an innovator. Whatever dependence he felt in common with whatever spiritual he had in common with Blake, whatever cynicism he shared with Lawrence, was purely empathy. His powers as a lyricist were drawn from the wealth of his own experiences. Gray amplifies, "For Dylan, Highway 61 leads to the dust-bowed 30's. Kerouac and Kant, Chuck Berry's neon California and Eliot's wasteland simultaneously." It's the wealth of Dylan's exposure that makes him unique, perhaps.

"For Dylan, Highway 61 leads to the dustbowed 30's, Kerouac and Kant, Chuck Berry's neon California and Eliot's wasteland simultaneously."

The central strength of Dylan's poetry, of course, is his imagery: brilliant verbal flashes of surrealism that hit with an undeniable impact. But, Gray says, his images are more than visceral, more than a haphazard stringing together of dadaistic rambles. His evocations are rooted firmly in the English literary tradition. Gray's chapters on the development of the lyrics provide the most insightful reading in the book.

In the chapter "Dylan and the English Literary Tradition," we find that the separation between poetry and song is relatively recent development. "We don't look back beyond the Elizabethan Age to the

time when troubadours were an important part of our culture," says Gray, "when that culture was orally dominated and when sophisticated art was the same in kind as the heritage of the people." Early in its development, poetry was an oral affair. Even drawing from the richness of speech, Shakespeare built much of his verse on rural thought and metaphor. Despite the refinements he made, Gray notes, Shakespeare drew on traditionally agricultural folk society for much of his imagery; it was that essence of rural vitality that invigorated his dramatic caricatures.

Sophistication, according to Gray, caused poets and writers to become increasingly self-conscious about their "ignorant" beginnings. As a result, literature became confined to the intellectual detachment of the printed page. Life ebbed out of verse. Dylan's achievement—at this point in the book—becomes apparent. Comments Gray, "...Dylan has... put the dynamics of folk culture back into sophisticated art, exalting one to the level of the other's greatness."

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READER'S GUIDE TO THE SILVER SCREEN

Deaf of the Jockey... Greaser's Palace... Gangs Din... The Abominable Dr. Phibes... April Fooling... Battle for the Planet of the Apes... The Big Stone... Billy Jack... The Brothers... Buddy Holly... Candy... Daddy's Gone A-Hunting... Deaf of the Jockey... Greaser's Palace... Gangs Din... The Abominable Dr. Phibes... April Fooling... Battle for the Planet of the Apes... The Big Stone... Billy Jack... The Brothers... Buddy Holly... Candy... Daddy's Gone A-Hunting... Deaf of the Jockey...

Written by Robert Holt... Mary Poppins... The Sound of Music... The Last Tango in Paris... Live and Let Die... Love and Pain and the Whole Damn Thing... Love Happy... A Man for All Seasons... Deaf of the Jockey... Greaser's Palace... Gangs Din... The Abominable Dr. Phibes... April Fooling... Battle for the Planet of the Apes... The Big Stone... Billy Jack... The Brothers... Buddy Holly... Candy... Daddy's Gone A-Hunting... Deaf of the Jockey...

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more interest amongst the brick-brain... The Unicorn Cinema... The Sound of Music... The Last Tango in Paris... Live and Let Die... Love and Pain and the Whole Damn Thing... Love Happy... A Man for All Seasons... Deaf of the Jockey... Greaser's Palace... Gangs Din... The Abominable Dr. Phibes... April Fooling... Battle for the Planet of the Apes... The Big Stone... Billy Jack... The Brothers... Buddy Holly... Candy... Daddy's Gone A-Hunting... Deaf of the Jockey...

SUBTERRANEAN TORTURE

images that are sharp, clear, quick... The Unicorn Cinema... The Sound of Music... The Last Tango in Paris... Live and Let Die... Love and Pain and the Whole Damn Thing... Love Happy... A Man for All Seasons... Deaf of the Jockey... Greaser's Palace... Gangs Din... The Abominable Dr. Phibes... April Fooling... Battle for the Planet of the Apes... The Big Stone... Billy Jack... The Brothers... Buddy Holly... Candy... Daddy's Gone A-Hunting... Deaf of the Jockey...



Photo: Ron Olliv... The Last Tango in Paris... Live and Let Die... Love and Pain and the Whole Damn Thing... Love Happy... A Man for All Seasons... Deaf of the Jockey... Greaser's Palace... Gangs Din... The Abominable Dr. Phibes... April Fooling... Battle for the Planet of the Apes... The Big Stone... Billy Jack... The Brothers... Buddy Holly... Candy... Daddy's Gone A-Hunting... Deaf of the Jockey...

Table with 4 columns: Theatre Name, Address, Phone Number, and Showtimes. Includes entries for Academy, Ace Drive, and various other locations.

MORE MARX... The LOVE HAPPY... NIGHT IN CASABLANCA... FRITZ the CAT... What Do You Say To A Naked Lady... SUNSHINE BOAT

CINEMA LEO... CAPTAIN COURAGEOUS... THE CHINESE CONNECTION... BROADWAY TOWER

FRITZ the CAT... SUNSHINE BOAT... BROADWAY TOWER... THE CHINESE CONNECTION

