



¡ FANDANGOS !

Each part of Spain has its music for fiestas: the jota in its various forms in Aragón, Galicia, and Navarra; malagueñas in the province of Málaga; verdiales, rodeñas, fandangos de Almería and fandangos de Lucena in Córdoba; sevillanas in Sevilla. And in Huelva: the fandanguillo or fandangos de Huelva.

These "little fandangos" are not to be confused with fandangos grandes (or naturales), which are much more deeply and seriously emotional. Fandangos de Huelva are light-hearted and festive songs dealing with the everyday subjects of love, work and family. The following verse is perhaps not festive, but it does show a light-hearted irony.

Cuando la vi llorar
que creí de volverme loco
pero luego me enteré
que ella lloraba por otro,
y entonces fui yo quien lloré.

(When I saw her cry
I thought that I would go crazy.
But later I understood
that she cried for another;
then it was I who cried.)

And this verse, a promise of undying love:
Hasta después de la muerte
te tengo que estar queriendo,
que muerto también se quiere.
Yo te quiero con el alma,
y el alma nunca se muere.

(I shall love you
even after death,
for the dead can still love
I love you with my soul,
and the soul never dies.)

For the sake of comparison, the following are
verses from the fandangos grandes:

En la casa de las penas
Ya no me quieren a mi.
Porque tengo yo mas penas
Que las que caben alli.

(They don't even want me
In the house of suffering
Because I have more suffering
Then can possibly be contained there.)

Una mujer se moría
sus hijos la rodeaban
Y el mas chico la decfa
Mamá mírame a la cara
no te mueras todavía. . .

(A woman was dying
her children surrounded her
and the smallest said to her
Mama look at my face
don't die yet. . . .)

Most coplas consist of 4 or 5 lines which are able to capture a dramatic event, a humorous event, a smile or a cry. They are characterized by a clear, simple directness.

Since the song must have six lines to fit the rhythm, the second line is sung first, then the first and then the second again. The rest of the verse stays the same. For example, let's go back to one of the verses we've already seen. It might be sung like this:

Que creí de volverme loco
Cuando la vi lloran
Que creí de volverme loco
pero luego me enteré
que ella lloraba por otro,
y entonces fui yo quien lloré.

Often only the last word of the second line is used, thereby introducing the theme of the song concisely. When the first line contains only one word, that word must be prolonged by the singer in order to fit the rhythm:

Lo . . . co . . .
Cuando la vi lloran
Que creí de volverme loco
pero luego etc.

(continued on page 3)



Editorial

The newsletter has made it through a second printing, but for it to survive and grow, it needs the support of everyone. Each person who is receiving Jaleo can help by finding others to subscribe to it or by sending in names and addresses of people who might be interested. A free copy of Jaleo can then be sent to them. We must aim for an increasing distribution in order to have two essential ingredients for survival: money and ideas. All the work in these newsletters is being contributed free of charge, but that situation cannot last. Typists, printers, and eventually (hopefully) contributors must be paid for their efforts. Previous attempts at publishing a newsletter have gone under for lack of funds and materials. The most successful of these, the FISL newsletter out of New York survived for a couple of years but eventually the editors were having to do all the writing and could not keep up. It is hoped, therefore, that each person who has some special knowledge of some aspect of flamenco or some experience with flamenco will contribute and share these things with others in the form of articles, letters, one or two line anecdotes or drawings (we would like to continue dressing up the newsletter with new line drawings). Guitarists can share original or unique falsetas, notating them in tablature since it is easily understood (see the sevillanas in the first issue for an example). We hope to have on a regular basis: discussions of the rhythms of the month, reports on past and future juergas and special events, biographies of local and other flamencos, reports on what is happening in Spain. And of great importance: the listing of personal ads and current happenings. There is some thought of expanding the newsletter gradually to include other parts of the country, thereby increasing the amount and quality of its input (and output), but this will not be done at the expense of serving San Diego.

So don't belittle your potential to help out in some way--do it today and help make the venture a success. All correspondence should be addressed to: Jaleo, P.O. Box 15111, San Diego, CA 92115.

NOTE: A new club member's car was towed away at the August juerga. If you would like to help defray the cost of retrieving her car, there will be a special donation box at the next juerga for that purpose. (We "flamingos" have to stick together!)



JALEO

Box 15111, San Diego, CA 92115

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FANDANGOS!--continued from front page

All fandangos from different areas of Andalusia are derived from one basic, simple 3/4 rhythm, similar to verdiales. From verdiales came the many different danceable forms of fandangos, and the non-danceable, serious songs such as malaguenas, tarantas, granaina and fandangos grandes. These are characterized by having the singing in the major key, which is different from the tones (phrygian mode) played on the guitar between verses, or coplas.

The guitar is usually played in tones of the E phrygian mode with the songs accompanying in C major and various combinations of A major, A minor and E⁷. Fandangos are also sometimes played in A phrygian mode, with the singer accompanying in F major, or a combination of D major, D minor and A⁷.

Fandanguillos are believed to have descended from the jota of northern Spain, which has been traced to a Moorish heritage. Originally they were accompanied by guitars, violins, tambourines and castanets. Or where these were not available, reed flutes and pieces of partially split cane which were struck together were used. Even today, the fandangos de Huelva are accompanied by a drum, a flute, and the split cane which serves as a substitute for castanets.

Fandanguillos are performed by people at the fiestas, who usually take turns dancing the coplas but do not dance the rhythms between the coplas. However, in theatrical flamenco, the guitar rhythms and falsettas between coplas are choreographed and danced.

According to some local Spaniards, the traditional fandangos is danced in four distinct coplas, as is sevillanas.

The dance is a lively one, building to an exciting climax, full of movement and color, a small tempest which may feed the flames of your festive spirit at the September 9th juergal

FANDANGOS STYLES --Paco Sevilla

I would like to deal with an aspect of fandangos de Huelva that I have not seen discussed in print: the differences in the styles of fandangos from different parts of Huelva. It is common practice to lump all of the fandangos from the province of Huelva and call them "fandangos de Huelva." It is also the accepted practice to sing any copla from any part of Huelva along with other cantes, of course (soleares for example), but at least the informed singers can usually distinguish them if they wish. This is not often the case with the fandanguillos. There are some benefits to be derived from an awareness that there are different styles of fandangos. I, for one, would enjoy hearing on occasion a "pure" set of fandangos used on stage, as they are on the record "Furia Amaya."

In the northern part of the province of Huelva are pueblos with names like Paymogo, Cabezas Rubias, Almonaster, El Cerro, and Santa Eulalia. A number of the fandangos from this area tend to be in tones of A major-minor (when played in the E phrygian mode). The fandangos from Santa Eulalia can be heard sung by Chato Osuna on Carmen Amaya's "Furia Amaya" album, and are similar to those from Almonaster. The style from Cabezas Rubias uses only A minor and E⁷ tones and can be heard on "The History of Cante Flamenco" (Murray Hill) where María Vargas sings it as her second copla. The very familiar copla melody played by most guitarists that utilizes the A major-minor-E⁷ tones is found in a very slow lyrical fashion in Santa Barbara, also in the northern part of the region.

Most of the familiar fandangos done in C major come from Alosno, which lies to the north of the city of Huelva. There are so many melodic variations that it becomes quite difficult to describe the differences on paper. To the east of Alosno lie the towns of Valverde de Camino, Zalamea and Riotinto. The only thing that I found to be characteristic of the fandangos from this area is the very sustained flowing nature of the lines. I looked for some tendency toward a long or short opening line in all of these fandangos, but could find nothing conclusive. The coplas from the mining region of Riotinto often deal with mining, but from the happy side of life, rather than the suffering found expressed in the tarantos.

(continued next page)



STYLES - continued from page 3

If one is familiar with some of the pueblos around Huelva, the titles of some well-known guitar solos of fandangos will make sense. For example, "Punta Umbría" by Paco de Lucía refers to a town near the coast. And his "Fiesta de Moguer" (on "Fantasía Flamenca" refers to the town of Moguer. "El Ayamonte" by Andres Batista is the name of a town near the border of Portugal, and "Fandangos de Arco Santiago" on the "Flamencos de Jerez" album also refers to a town.

Contrasting with this smooth, flowing style, are the short, terse phrases and an oddly extended first line of the fandangos Rebollo. Another unusual form is a style from Guzman that is done to a verdiales type of rhythm with the lines being very extended in length. To me, the most unusual style of fandangos is one from Encinasola, a town in the northernmost corner of the province of Huelva. The six lines have the following chord changes: (E⁷--A minor) (A minor--A minor) (A minor--G⁷) (G⁷--C) (C--F--E) (E--A minor--G⁷--E).

Manolo Sanlúcar calls one of his fandangos "Fandangos de Onuba." That word mystified me for a while--until I found that a person from Huelva is called an "Onubense," just as a person from Cadíz is called "Gaditano." In the latter case, the Romans named the City "Gades" and, while the word evolved to Cadíz, the inhabitants kept their old name. The situation must be similar in Huelva or Onuba, and though I have not been able to track down the derivation of the word, it could be Greek, Roman, Moorish, or...?

In any case, let's all get going on our Fandangos Onubenses, or if you prefer, FLANDingos de HUEVO.



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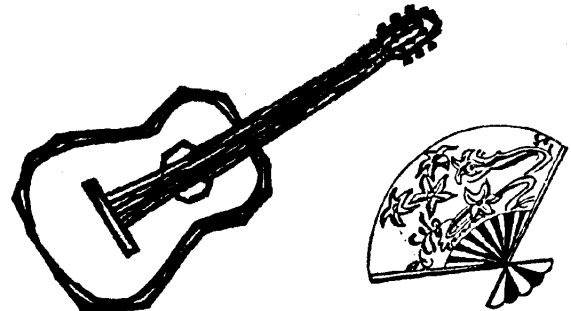
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FANDANGOS VERSE

This verse will be taught at the
September juerga

Yo no digo que mi barca
Sea la mejor de este puerto
Yo no digo que mi barca
Pero sí digo que tiene
Todo mejor movimiento
Que ninguna barca tiene.

(I don't say that my boat
is the best boat in the port.
But I do say that it moves
better than any other.)

ANNIVERSARY JUERGA

On August 6th, the Flamenco Association of San Diego helped Tony and Alba Pixslay celebrate their tenth anniversary with a juerga in their beautiful Del Mar home. Between seventy and one-hundred members of F.A.S.D., the tertulia and friends joined in wishing them many more happy years.

Their Spanish style home with terrace overlooking the ocean made a beautiful setting for the juerga.

The Pixslays are not only long-time aficionados of flamenco but fine performers also. Tony, whom I had the pleasure of hearing that evening, has a beautiful touch on the guitar and Alba has a most lovely and feminine way with the rumba flamenca when she can be persuaded to dance.

JUERGAS*by Juana De Alva*

This month's juerga will prove exciting. Theodore Morca and company, down from Washington to perform at S.D.S.U., will be with us; and Paco Sevilla will share some slides from his trip to Spain with us.

To coincide with Teo's visit, the juerga will be held earlier in the month, on Friday, Sept. 9th at 6:00 pm, in the Alumni Club of National University (see map).

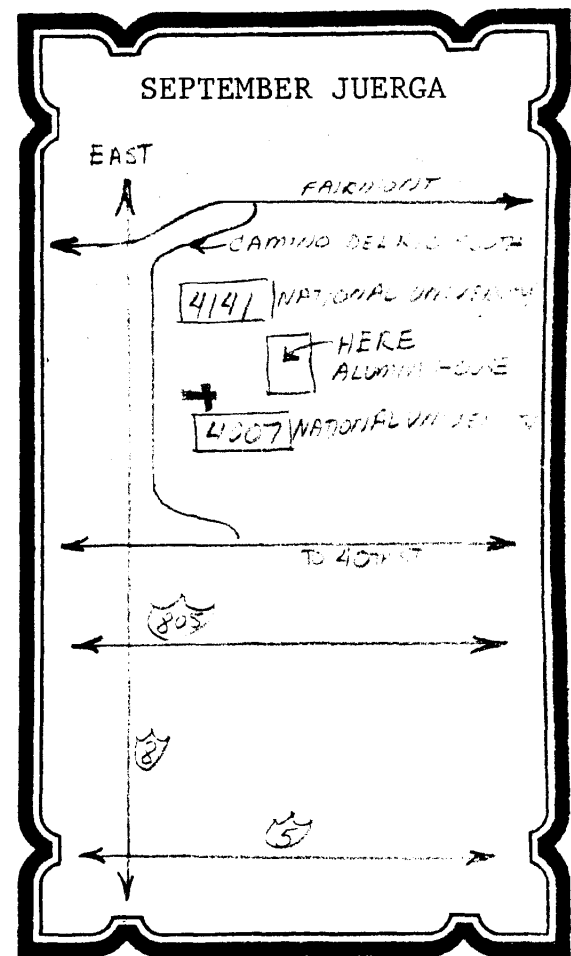
As usual, the club supplies eating utensils, ice cubes and coffee. Bring food to share and something to drink (liquor is not allowed by the university, but you may bring beer and wine.)

The rhythm for this month is fandangos. We'll review sevillanas for those who didn't quite get them last time. ¡Nos vamos alli!

**AUGUST JUERGA A SMASH!**

On a scale from one to ten, our August juerga must have been at least an "eight." We started out with lots of good and varied food which continued to be replenished during the evening as more people arrived. Non-dancers, as well as dancers, participated in the Sevillanas class held at eight. At this point we discovered one disadvantage to open air juergas; sound simply dissipates into the air. I had to yell out the steps at the top of my lungs (which felt very unflamenco) and although we had three guitarists accompanying, it was difficult to hear them.

Sevillanas came from Sevilla. Thus, it had to be a good omen on our Sevillanas night, when Julia and Maria Clara Kramer and Juanita Franco (all from Sevilla) arrived on the scene. Having gone over some of the steps earlier in the evening, it was great to see them executed with real Andalusian "salero." We'll review Sevillanas again in September and try to get to the castanets which we neglected this time around.



French seemed to be the official language for the first half of the evening as people did their best to communicate with Jean and Huguette Vergnole, house guests of the Gomez' from Paris. In fact, flamenco appears to have real international appeal. If one can take time out from eating and participating in the festivities long enough to get to know some of our members, one will find them a fascinating, diversified group from many walks of life and many countries of the world. Besides a few full-time dancers and musicians, we have teachers, doctors, chefs, accountants, research scientists, painters, writers, opera singers and engineers representing countries as wide spread as Spain, Denmark, Italy, Panama, Argentina, Japan, Australia, Cuba, Mexico and of course, the U.S. of A, all with a common bond, their interest in, and love of flamenco and the Spanish culture.



ROCÍO

by Paco Sevilla

For the foreign aficionado of flamenco who is not satisfied by the two major Spanish extravaganzas: the Feria de San Fermin (running of the bulls in Pamplona) and Semana Santa (Easter week celebration in Sevilla), it may be worthwhile to attend the Romería del Rocío, which is held about seven weeks after Semana Santa.

This romería, or religious pilgrimage is well-known and very popular, but it is not often visited by foreigners for reasons which will soon be evident.

Rocío lies in the center of a large expanse of swampland known as Las Marismas. This area is about thirty-five miles square and borders the Atlantic Ocean between Huelva and the Guadalquivir River. Some parts are swamp, others grasslands or covered by pine trees. A good description of the region can be found in James Michener's book, *Iberia*. Michener also describes the history of Rocío and the Romería. According to his account, the site of Rocío was founded when a wooden statue of the Virgin Mary was discovered by a shepherd (the statue was hidden there in the 8th century when the Muslims from the north of Africa invaded Spain). Each time the statue was removed from the site, it would disappear and then reappear at the original location. Since the statue could not be moved, it was decided to build a shrine on the spot. Eventually people began to make pilgrimages to visit "Nuestra Señora de la Rocío" (Our Lady of the Dew) and slowly buildings were added by different religious groups until a whole city was formed around the church. But there are no homes nor stores, for the city is occupied for only one week of the year--during the Romería del Rocío. The nearest town is Almonte, about twenty kilometers away, with Sevilla lying about one hundred kilometers to the east and Huelva approximately sixty kilometers to the west.

(continued on page 8)

PACO SEVILLA
will show slides
of SPAIN at the
September juerga!



next month's rhythm is

SOLEARES

WHAT DO YOU KNOW BEST?

Flamenco dance, cante, guitar,
castanets, recordings, art,
costumes, books, history...
can you do drawings?

PLEASE SHARE YOUR KNOWLEDGE WITH US

We appreciate the contribution of material from experienced and knowledgeable people. Also, if you are interested in some facet of flamenco, why not do a little research and then share your new-found knowledge with the readers of *Jaleo*.

Send articles (double-spaced, typewritten, if possible) or other materials by SEPTEMBER 15 to *Jaleo*, P.O. Box 15111 San Diego, CA 92115

LA LUZ *by Rosala*

PERSONALITY OF THE MONTH: Luana Moreno

Twenty-year old Luana Moreno says that she would like to become a better dancer, join a touring dance company and eventually go to Spain in the future.

Luana's father got her interested in flamenco dancing after his visit to Spain. She began classes with Pepita Torres-Campos at the early age of six. Over the next six years, she also studied with Teresita, Jose-lito and Juan "Martin" in Mexico. She dropped out of dancing due to lack of enthusiasm and seven years later found her way back to flamenco. She has been studying for almost one year with Rayna and is performing with Rayna's Spanish Ballet at Bazaar del Mundo in Old Town.

The tall, brown-eyed brunette loves to dance, listen to and watch others perform soleares. According to her, "Soleares is one of the most mellowed out rhythms. It is so beautiful that I am able to dance what I feel."

In her spare Luana enjoys listening to flamenco and just practicing.

OF SPECIAL NOTE

Announcements are free of charge to members. They should not exceed five lines must be in our office by the 20th of each month. Ads will automatically be discontinued after publication in two issues, unless we are notified to renew it. Business may publish their cards in Jaleo for \$5.00 per month, or \$10.00 per quarter. Send correspondence to: Jaleo, Box 15111, San Diego, CA 92115

in los angeles ...

Matador: Thur., Fri., Sat. --Debbie Ray is dancing accompanied alternately by guitarists Danny Zelf and Dario Cabral, and dancer/singers Felipe de la Rosa and Pepita Sevilla.

El Cid: Claren Allen, guitarist; Juan Talavera, Suzana de Alcala, Liliana, dancers; Raul Martin, singer-dancer; Rubina and Luis Linares, singers.

instruction ...

Dance: Juana De Alva 444-3050
Dance: Juanita Franco 465-8673
Dance: Debbie Ray 474-3452
in L.A. 884-9823

Guitar: Paco Sevilla 291-1839 Flamenco
Guitar: John Lyon 291-1830 Classical
Guitar: Joe Trotter 562-1414 Classical
Guitar: Joe Kenney 272-2339 Flamenco

accompaniment ...

Guitarists and guitar students welcome to accompany dance classes. Should know one Sevillanas, a copla of fandangos and tango rhythm. Contact Juana De Alva. 444-3050

for sale ...

PAINTINGS, oil on canvas. Flamenco Dancers by Ernest Lenshaw 232-4507.

JOSÉ ORIBE FLAMENCO GUITAR (1969) \$1,200. Includes plush-lined, hard shell case w/ outer insulator case. Gary Hayes will be in San Diego with Teo Morca, Sept. 6-9, or write him at: 1006 High St., Bellingham, Wash. 98225.

wanted ...

Records. Will buy flamenco records, especially old Sabicas or solo guitar recordings. Call Jack Jackson. 272-5784.

also ...

Back issues of Jaleo are available at 50¢ each. Mail your orders to Lucia Flores, our distribution editor, at 2018 Julian Ave., San Diego CA 92113.

local events ...

TEODORO MORCA & COMPANY IN RESIDENCY AT S.D.S.U.

Teodoro and Isabel Morca, accompanied by guitarist Gary Hayes, will be in residency at San Diego State University for three days, September 6th-8th. This offers San Diego dance enthusiasts a unique opportunity, not only to see this dynamic group in action, but also to study with its members. Their schedule follows:

Tuesday, Sept. 6th, 7:00pm--Master Class Featuring flamenco and classical Spanish styles and movement. S.D.S.U. Women's Gym Studio/Theater 208. \$2.00 for S.D.S.U. students, \$3.00 for the general public.

Wednesday, Sept. 7th, 8:00pm--Flamenco in Concert An all flamenco performance. S.D.S.U. Dramatic Arts Theater. \$3.00 S.D.S.U. students, \$4.00 general public. Advance sales at the Aztec ticket office.

Thursday, Sept. 8th, 8:00pm--Lecture/Demonstration: "The Many Faces of Spanish Contemporary Dance". S.D.S.U. Women's Gym Studio/Theater 208. \$1.50 S.D.S.U. students \$2.50 general public.

Swan Song: David Cheney, guitarist. Wed. and Thur. evenings. (Call before going, may be on vacation.)

Old Town: Rayna Spanish Ballet. Sundays noon to 4:00.

The Ballet Nacional Festivales de España will bring all the fire and life of Spain to the stage of the California Theater on Tuesday, Nov. 1. Sponsored by the Ministry of Information and Tourism of Spain, this group is an assemblage of the greatest interpreters of Spanish dance performing today. Tickets are \$8.50, \$7.50, \$6.50 and \$5.00. Tickets are available by mail in advance of box office sales. If you mail your order before Sept. 1, 1977 to P.O. Box 80475 San Diego, CA 92138, you may deduct 10% from the order. Please make checks to ARTISTS IN CONCERT. After Sept. 1, tickets are available at the California Theater, Montgomery Wards, May Co., and Ticketron agencies. Call 233-9373 for more information.

ROCÍO--continued from page 3

Sometime toward the end of May, people from the region begin their trek toward Rocío, many of them going more than a hundred miles on foot or horseback. Gypsy families leave Sevilla with horse- and tractor-drawn wagons. People who normally work at sedentary jobs walk for three days to get to Rocío. And as the weekend approaches, people begin arriving in cars. By Friday evening, there is a huge tent city set up in and around Rocío: tents, trailers, covered wagons, and improvised shelters spread as far as you can see. Within the city are booths for selling food, drink, and trinkets. Prices for food are steep, so most people bring their own. Now it can be understood why this feria is not overrun by tourists. They would need a way to get to and from Rocío (the buses are hard to locate and unreliable), and they must have food and a place to stay. These problems are a little too much for the average tourist in Spain.

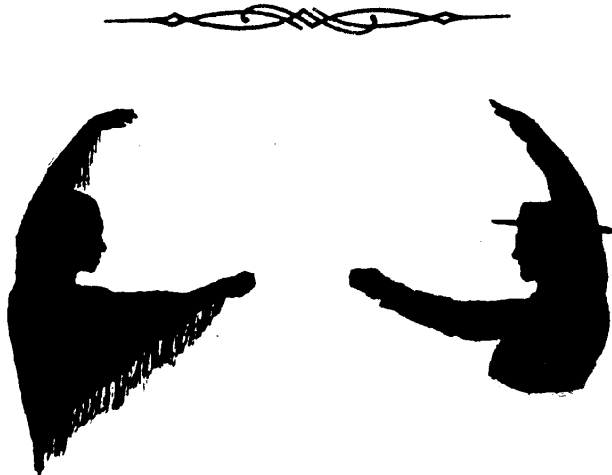
During the day, the major event is the constant parade of people and horses through the many streets. There are not quite as many flamenco costumes as in Sevilla, but many people are dressed up, especially those on horseback. Gypsies are much more visible than in Sevilla and seem to be there more for the pleasure than for high-pressure selling. Sevillanas are danced all over the place, although seldom accompanied by guitars: in Rocío the accompaniment is done with a large drum and a flute-like instrument. The professional players wander about, being paid for a few sets of sevillanas, playing the drum with one hand and the flute with the other. I saw "Los Hermanos Reyes," Spain's premier singers of sevillanas riding in a wagon, stopping frequently to sing a few coplas. Since many of the people in Rocío come from Huelva, it is not surprising that fandangos de Huelva are also commonly heard.

For me, it was very significant that there were so many gypsies present. Some were working in the concessions or begging in the church, but many others were dressed up and enjoying themselves. At the feria in Sevilla, I had seen little evidence of the gypsies' interest or abilities in flamenco, but in Rocío, they sang as they walked, danced to tape recordings of Camarón de la Isla, and even participated in some of the spontaneous fiestas.

It is at night that flamenco makes its real

appearance. The people we were with came from Triana, the district of Sevilla that used to be the gypsy barrio and center of flamenco activity. Some of them had walked from Sevilla and flamencoed all night for three nights. Most of them were not gypsy, but might as well have been, for they lived, talked, and exuded flamenco. Flamenco was not only an art to them, but a way of life. In fact, one of the reasons we were not able to stay in Rocío as long as we would have liked was that they ate most of our food on the first afternoon! They were exhausted, but periodically the guitar started up and was soon joined by excellent palmas, singing, and dancing. The singing came from many sources: family members, friends coming over from other camps, and strangers passing by. The bulerías went on by the hour, with incredible compás in everything. This is where the secret of compás can be learned--absorbing it done in that fashion hour after hour.

I believe that Rocío offers considerable advantage to the flamenco enthusiast who has to choose whether to gamble on finding flamenco there or at the Feria de Sevilla. In Rocío, there is less of a commercial carnival atmosphere and people are forced to be creative in their activities since they can't ride bumper cars or go to see the two-headed woman. The gypsies are a little more visible and accessible. The atmosphere, although noisy at times, is more relaxed and tranquil, with a little bit of the flavor of a country fair, and the fact that everyone is camping seems to create a feeling of sharing and common experience. And hopefully, with a little luck, one can find and experience... flamenco!



MORCA

Teodoro and Isabel Morca will be giving performances and classes in San Diego. (See "Local Events" section for details).

Teo Morca was born in Los Angeles, California, of Hungarian parents. While working as an auto mechanic, he attended a concert by Roberto Iglesias and his company and was so impressed that he turned to dance. He began his studies with the Cansino family and eventually learned from such people as Jose Greco and Carmen Amaya.

After his first concert tour with Lola Montes, he went on to become guest artist and choreographer with such companies as those of Teresa, Jose Greco, David Lichine, Pilar Lopez, Michael Panaieff, and Maria Alba, as well as performing in Las Vegas hotels and Spanish tablaos such as Cafe de Chinitas. He was honored by being asked to perform and choreograph at Jacob's Pillow.

Teo is an original and creative dancer and his teaching is very inspiring as some San Diegans who have studied with him can testify.

Isabel Morca was born in Mexico of Spanish parents, her mother's family is from Cadiz while her father has roots in Northern Spain. She studied classical and Mexican dance, as well as music, becoming a proficient pianist. Her Spanish dance began in San Francisco where she danced in the Casa Madrid and the Spahgetti Factory. After 3 years with Jose Greco, she met Teo and shortly after, they were married and formed their dance partnership.

Aside from their concerts and master classes, they founded the Academy of Creative Arts at 1349 Franklin in Bellingham, Washington.



When you subscribe to Jaleo, you also get the benefits of belonging to the Flamenco Association of San Diego--regular juergas, the telephone grapevine for information about flamenco events and the upcoming flamenco directory. Subscription/Membership for the remainder of 1977 is \$3.00 for individuals and \$5.00 for families and couples. If you wish to have your membership card sent to you, enclose a stamped, self-addressed envelope. Otherwise pick up your card at the next juerga.

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