



FLAMENCO

newsletter of the
flamenco association of san diego



VOLUME I - No. 6

JANUARY 1978

"DUENDE" AND THE JUERGA

by Paco Sevilla

When flamenco is at its best, a guitarist and singer working together as one, or an entire cuadro of dancers, singers, guitarists, and jaleadores joined together in creating a work of art, there is sometimes a special mood or spirit present that flamencos call "duende." It is this moment when the artists and the audience become one with the spirit of the music, that flamenco artists and aficionados constantly strive for. The arrival of this moment is awaited by everyone at the juerga, but it doesn't always come. There are countless stories of juergas in Spain that never got off the ground. A guest artist might never feel the "mood" or perhaps not care for the atmosphere and, therefore, not perform at all or only half-heartedly. In the tablaos, the true professionals always put on a decent show, but those magic moments when they are truly inspired to do their best occur only rarely.

I don't claim to be an authority on the subject of duende, but would like to offer some observations and suggestions to both flamencos and aficionados, with special reference to our local juergas.

A personal experience led me to start thinking about the conditions that increase the chances of a little duende making its appearance at a juerga. A year ago, several of us from San Diego attended a gathering, in Minneapolis, of flamencos from all around the country. The purpose was a week of study and juerga. Most activities took place outdoors and included classes, performances, and informal gatherings. For one week the juerga never really got off the ground as far as developing spirit or duende. Then, late the last day, after many people had gone home and the last fifteen or twenty of us were packing cars and cleaning up the cabin, guitars began playing at two different locations, people were attracted, and soon all were inside the cabin where dancing had begun. It was crowded and hot in the room; people were pressed body against body, and the air was filled with smoke. Soon a real juerga was in progress, and for a couple of hours there was a great deal of spirit and good flamenco.

What was there in these last moments that had been lacking all week when we really needed it? The following conditions for a successful juerga are suggested by this example:

First, there must be artists present who are capable of creating and sustaining a mood. Without a singer it is more difficult to have really emotionally moving flamenco, but occasionally a guitarist or guitarist and dancer may be able to evoke this mood.

I believe that it is very difficult to have good flamenco outdoors. It may happen on occasion, but generally an indoor setting will create a more promising atmosphere. There are a number of possible reasons for this. Indoors, people are more likely to be forced into closer contact with each other, helping to establish a bond and create an intimate atmosphere. Flamenco artists seem to communicate better when they are close to each other. Sound is not dissipated so readily indoors, making guitars more easily heard and, thus, more inspirational to the singers, dancers, listeners, and even the guitarist himself. Warmth may be important to flamenco, the product of a sunny land, and, indoors, body heat helps to create the atmosphere for inspired performance. If one wanted to take a somewhat mystical view of the juerga, one could easily imagine that in an enclosed space, the little bits of duende evoked by each artist would be contained and build up until, at a certain point, it would become self-sustaining and all persons present would be enveloped and moved by it.

Food and drink are useful in creating the mood for good flamenco as the participants will feel contented and perhaps a little less inhibited. However, there is likely to be little flamenco during the meal and perhaps for awhile afterward, so ample time must be allowed for eating.

The last condition is perhaps the most important of all, or at least one that is frequently overlooked. There is a big difference between a "show" and a "juerga." In a "show" a performance is demanded and received, hopefully well-rehearsed and professional. But seldom is there duende present. At the "juerga," one expects to see artists performing spontaneously and freely; in this way, one will experience the best - and the worst - of an artist.

DUENDE- continued

Good juerga performance always appears where it is least expected and cannot be planned or demanded. All that can be done is to set up the best possible conditions and then hope something happens. It is for this reason that the aficionado must have a great deal of patience; it may require several hours for expectations to die out and allow spontaneity to arise. Therefore, good flamenco will most often occur late in the juerga, as it usually does in a typical Spanish juerga where the really "heavy" cante may not happen until the early hours of the morning.

At the gathering in Minneapolis, after a week of frustration, suddenly the proper conditions appeared; there were sufficient artists, including a singer, and all were relaxed due to fatigue or drinking beer; we were indoors for essentially the first time all week (there were too many people earlier in the week) and crowded together; most important, there were no expectations since we all thought it was over and we were going home. Then it just happened.

To apply these principles to our juergas in San Diego (or anywhere else) it is necessary to set up the following conditions:

1. Whenever possible hold juergas indoors.
2. Start early enough so that people have time to finish eating without being rushed.
3. Encourage as many artist as possible to attend and seek out new artists--- there is nothing like a new performer to spark an evening.
4. Encourage participants to reduce their expectations. This is especially important for aficionados and non-flamencos who are attending juergas with the hope of seeing some good flamenco. They must realize that no two juergas will be alike. If a person enjoys a juerga and then tells his friends about it and brings them to the next one, they are all likely to be disappointed. Each juerga will be different and perhaps only one out of three or four will have a high level of flamenco, and then it may not develop until very late in the evening; a lot of the good flamenco at our juergas happens after midnight when most people have gone home. This freedom from expectations means that each person must come to the juerga prepared to either leave if it looks like nothing is going to develop, or else enjoy some other aspect of the party until the mood changes or the evening comes to an end. Hopefully, with most of these conditions met, we will have lots of good flamenco at our juergas and maybe, from time to time, a little "duende."



JALEO

Box 15111, San Diego, CA 92115

STAFF: Juana De Alva, Lucia Flores, Betty Jobe, Tom Reineking, Stan Schutze, Paco Sevilla.
ALSO IN THIS ISSUE: Peter Baime, Jesse Nieto, Rosala.

The goal of Jaleistas is to spread the art, the culture and the fun of flamenco. To this end we publish the JALEO newsletter, have monthly juergas and sponsor periodic special events.

Membership-Subscription is \$8.00 per individual and \$10.00 per family or couple. Announcements are free of charge to members and businesses may display their cards for \$6.00 per month or \$15.00 per quarter.

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EDITORIAL

We have survived the first half year! Due to a small group of dedicated people working long hours, JALEO has appeared each month. The format has been changed often and will probably undergo more changes as we search for the most efficient, economical and aesthetically pleasing combination. The first six issues have presented articles dealing with the rhythms of sevillanas, fandangos, and soleares and there is much room for future development of these themes. We've had thumbnail biographies of local flamencos in the "La Luz" column, reports on each month's juerga, biographical sketches of Sábicas, Donn Pohren and Rodrigo de San Diego, articles dealing with the Romería de Rocio, tablaos in Spain, flamenco in Mexico City, a review of a Paco de Lucía concert, announcements of coming events, and personal advertisements. In the future we hope to bring our readers many more high quality articles and to improve the value of JALEO. However, since local contributions to the newsletter have been minimal, we feel we must broaden our horizons and seek contributions from outside of San Diego. A possible consequence of this action might be requests for subscriptions from other



EDITORIAL- continued

parts of the country. If this happens, we will all benefit from a wider perspective and an increased circulation.

For people unfamiliar with us, JALEO was begun as a newsletter to keep members of the Flamenco Association of San Diego informed of what is happening in the flamenco world. The organization attempts to promote flamenco through education and presentation of performances, but its main function is the arrangement of monthly juergas. These gatherings are well-attended, usually by seventy-five to one hundred people, a large percentage of which are different at each juerga; they are a mixture of flamencos, non-flamenco Spaniards, aficionados, and interested members of the general public. And some of the juergas have been sparked by the presence of celebrities such as Morca and company and the Pohrens. The quality of the flamenco at the juergas varies, but there is always merry-making and a chance for San Diego's flamencos to meet socially.

JALEO will continue to serve San Diego, but we hope to serve other areas as well. For example, items for sale in one part of the country may be of interest to somebody in a distant part; and announcements of concerts are of interest to all--this is one way to become familiar with the names of artists who are currently active. This is an opportunity to open up communication between flamenco groups, to encourage people to travel to other areas, and for all of us to share and enjoy the experiences and knowledge of others.

We hope that each of you will consider contributing to JALEO. If you do not feel qualified to write an article, then consider voicing an opinion in a letter. What do you like or dislike about the newsletter, or what would you like to see in it? Some ideas for articles are biographical sketches, discussions of rhythms (if we can get people to write on this topic we may return to having a rhythm of the month), ideas on technique or practicing, experiences in Spain, poetry, discussion of equipment such as shoes, castanets, costumes or guitars, modern trends in flamenco, etc....

WELCOME!!! New Members of Jaleistas

Hank Mandler, Oscar & Elvira Paris, and Thor & Peggy Hanson

LETTERS

Dear JALEO,

I want to express my happiness at the pleasure I've received from the newsletter. I look forward to it all month and read it avidly from end to end. And of course, the juergas and other club activities are also a lot of fun and a very positive part of my life. Thank you all so very much for your efforts, especially Juana De Alva, who must be recognized as the driving force behind Jaleistas

May you all have a wonderful Christmas and a super 1978.

A grateful aficionado,
Jess Nieto

P.S. My renewal check is enclosed.

RODRIGO de SAN DIEGO

This is the first of what is hoped to be an irregularly appearing series dealing with Americans who have found success working as flamencos in Spain. — by Paco Sevilla

"While a group of silent people listen, the flamenco singer's wailing, piercing voice bounces off the walls of a dimly lit tavern. Listeners sip glasses of wine and utter occasional approving 'Oles.'

"Sitting behind the singer, the guitarist's fingers dance up and down the instrument, in tientos, seguiriyas, and soleares. A typical Andalusian flamenco party?

"Not quite. The guitarist is a Californian from San Diego.

"Rodrigo de San Diego has spent the last few years of his career proving what many die-hard flamenco aficionados refuse to accept: that a foreigner,

armed with patience, a will to learn, and talent, can master the art of flamenco guitar."

This quote from the Iberian Daily Sun (Dec. 16, 1976), introduces Rodney Lee Hollman, a guitarist now in his late twenties and living in the Málaga area of Spain. Rod became interested in the guitar



at an early age and played many styles including rock and roll. He began to study flamenco during his early teens with various instructors in the San Diego area, one of whom reports that he was a very quick learner and learned as much on his own as from lessons. It is significant that at a time when Sabicas and Mario Escudero were the reigning kings of the flamenco guitar, Rod was attracted to the styles of Melchor de Marchena and Los Moráos de Jerez (Manuel and Juan Moreno) and began to imitate and learn from their playing. He feels that these guitarists taught him the "Whys" of flamenco.

After a detour into the world of rock and roll, Rod returned to flamenco and had the opportunity to go to Spain as teacher and interpreter for one of his guitar students. After a brief stay in Granada, they ended up living in Ronda, a city which, although not known for its flamenco, does lie deep in flamenco country. Their house in Ronda quickly became a gathering place for local flamencos and before long, Rodrigo was playing for singers in local events including a flamenco mass. During the next couple of years he played for many singers, including the now very famous Turroneiro, in fiestas and private juergas. He also met and married Remedio, a native of Ronda of gypsy background who has a beautiful singing voice.

After the birth of his daughter, Raquel, Rodrigo brought his family to San Diego for a visit with his parents. Finding the flamenco scene discouraging, a year later he was back in Spain, living on the Costa del Sol in the Málaga area. Again in the Iberian Daily Sun (Dec., 1976) we find that, "Decisive in furthering his career was meeting well-known flamenco singer Curro del Lucena at a flamenco party. Curro, impressed by Rod's talent, invited him to accompany his singing at several flamenco festivals (normally off limits to foreign performers)." The newspaper Sur (July 1976), reports one such festival in its flamenco section--Rodrigo de San Diego participated in the IV Noche Flamenco del Campo Andaluz in Lucena with Pepe Sanlúcar, Juan Carmona Habicuela, Pepe Sancristán, Bení de Cádiz, El Chozas, and Curro Lucena, among others.

Soon after, Rodrigo accompanied Curro on a recording for Belter Records. The event was announced in the newspaper Sol de España in an article titled, "Por primavera vez en España--un norteamericano acompañara a la guitarra en una grabación." The article stated that in this recording with Curro Lucena, "... for the first time in Spain, a flamenco singer will be accompanied by an American guitarist." The record which contains bulerías, tangos, bulerías por soleá, siguiriya, three styles of fandangos, la caña, jibera, serranas, malagueña de Chacón, and mari-anas, is said to have some innovations in the tan-

gos, bulerías and caña.

At this time Rodrigo obtained his musicians union card (not an easy task) and began to play for dancers in the tablaos on the Costa del Sol. During the next year, he worked in tablaos in Nerja, Algeciras, Marbella, and Benalmádena. He spent some time working with the highly regarded deaf bailaor, Carastaca.

A year later he began to emphasize solo guitar playing, and we find this description in the July 12, 1977 issue of Sur, "In the Hotel Nautilus we were surprised by the presence of a foreign artist, an American... It is certain that his music is an authentic recital of guitar and that Rodrigo de San Diego knows his instrument in depth."

When I visited Rodrigo in the summer of 1977, he was living in a pleasant apartment on a white-washed street in Arroyo de la Miel, a small pueblo that lies between the highrise tourist towns of Torremolinos and Benalmadena. Remedio was very close to the birth of their son, Albert, and Rod was playing solo guitar in local hotels. I had the opportunity to listen a great deal to Rod's playing and become a little bit familiar with his unique style. That style I feel, has its roots in the playing of Melchor de Marchena, the Moraos, and Deigo del Gastor (Rodrigo disclaims this latter influence), with a liberal addition of techniques and ideas from modern players like Paco de Lucia; the result is a flavor distinctly different from any of these. Previously, due to a hand injury, his playing was dominated by a very agile thumb, but recently he has been developing his picado, arpeggio and tremelo. His playing shows considerable originality, full of unusual tones and surprises, and he is fairly free in improvising within the compas of most toques. His playing is characterized by a great deal of emotionality, an intensity which is revealed in his touch, the tones he chooses and his degree of concentration.

Rodrigo is open to both the old and the new in flamenco. He feels that flamenco must look to tradition for its structure, but that modern flamenco is becoming more melodious and offering more choice in tones and chord progressions. While flamenco today may be less emotional, it is also "prettier and more commercial."

Hopefully, with a new son to show to family and friends, Rodrigo de San Diego will be returning to the U.S.A. for a visit before too long and we will have the opportunity to hear him live. Meanwhile, his record is available at the following address:

Olympo Records
Tamarit 72
Barcelona 4, Spain

(Ask for "Curro Lucena," #L-551)

Transcribed by *Peter Baime* *Seguiriya*

The following is selected from a transcription of the seguiriya played by a leading flamenco recording artist. A future issue of JALEO will contain a collection of seguiriya falsetas as played by Diego del Gastor.

About Peter Baime

Peter Baime is a resident of Milwaukee, Wisconsin where as a guitarist he is involved in many projects, including solo concerts, accompanying dancers, and working on federally funded projects. He is currently looking for a professional dancer who would like to work with him in Milwaukee (see want ads).

Drawing on his wide knowledge of the flamenco guitar, both old and new styles (his familiarity with the Moron style of playing comes from study with Diego del Gastor in Morón de la Frontera), he has transcribed a substantial amount of music by most of the top flamenco guitarists. This material, some of which is written in standard notation, and some in cifra or tablature, is offered for sale, and a catalogue may be obtained by writing to : Peter Baime, 1030 W. River Park Lane, Milwaukee, Wisconsin, 53209.

RECORDS DONATED

On behalf of Jaleistas we'd like to express our most sincere appreciation to Robert DeVore for his contribution of a collection of flamenco records to the San Diego Flamenco Association. Among the records are albums of solo guitar music by Sabicas Carlos Montoya, and Bernabé de Morón, plus some hard-to-find records of Ramón Montoya and others. There are also a number of 78 rpm discs with singing accompaniment by Niño Sabicas, Miguel Borrull, Jerónimo Villarino, and Ramón Montoya.

These records will be placed, along with other collections, in a location where they can be enjoyed by all interested parties. Details will be forthcoming in future issues of Jaleo.

LA LUZ*by Rosala*

Louis Ernest Lenshaw

Ernest Lenshaw, a legend in San Diego and our most enthusiastic aficionado, is a tall outstandingly featured man who radiates self-confidence with his erect posture and beret perched jauntily on his head. He speaks with a Danish accent, paints, plays flamenco guitar, dances, is famous for the castanets he makes, and attends as many flamenco events as possible -- amazing accomplishments, but even more so, considering that he has just turned the striking age of eighty-five.

Ernest was born in a fishing village on the west coast of Denmark in the year 1892. His family had always danced, and he learned folk-dancing at an early age. This style of dance has continued to interest him and he is at present an active member of the San Diego Folkdance Club.

In his early years, Ernest worked as a decorative painter, played the violin in cafes and movie houses and traveled around Europe. When he was twenty-one, he came to the United States and settled in the San Francisco area where he began his life-long career as a painter, decorating furniture and painting murals on the walls of such places as restaurants, bars, and hospitals. In 1924 he married Hilma (they are now celebrating their fifty-third anniversary) and eventually they had two children, Vilma and Normand. They also have six grandchildren and one great-grandchild who was born in Cadiz, Spain.

In the late 1940's, Ernest took his daughter to the studio of Elisa Cansino and there he would sketch the dancers as they took their lessons. In 1950, he met Guillermo del Oro, student of Realito and teacher of the Spanish dance in the classical tradition. They became friends and Ernest often went to Guillermo's studio to watch the classes. During this time, Ernest's son was taking a course in Spanish guitar when he had to leave town and was unable to complete the course. Ernest took over the classes and, thus, began his guitar playing career. When the course was completed, he went on to other teachers and eventually learned to play for the Spanish dance under the instruction of Guillermo del Oro, who used to accompany his own classes. (although at that time most Spanish dances performed in concert were accompanied by piano or orchestra). Once he had mastered the sevillanas, alegrías, and tanguillo, Ernest played regularly for the dance classes which had for students such people as Isabel Morca (not her name at that time), and Carmen Ruiz, who eventually married Mariano Córdoba, the Spanish guitarist who introduced the flamenco guitar to the San Francisco area.

Ernest was given a pair of castanets which he copied to make a Christmas gift for Guillermo del

Oro. Guillermo was astounded and thrilled by them and Ernest was off on another career, making and selling castanets, which he continues to do.

The Spanish dance had always been of great interest to Ernest -- he had seen most of the great companies, including those of La Argentinita, Carmen Amaya, and Antonio -- and so, at almost sixty years of age, he began to take dance lessons with Guillermo del Oro and at the Cansino studio with Margarita Torres and Jose and Lolita de Ramon. He also studied with Gabriel and Lita Cansino and later with Guadalupe Arroya in Guadalajara, Mexico.

After his retirement, Ernesto went to visit Denmark, and, while in Europe spent some time in Spain. He stayed primarily in the Málaga-Torremolinos area, but during a visit to Madrid, he had the opportunity to meet the famous dance teacher, La Quica. After his visit to Spain, he became more serious about his dancing, practicing regularly with different partners and performing non-professionally.

During the early 1960s, Ernest was active in the San Francisco Spanish dance scene, spending time at the guitar building shop of Warren White, where he sold his castanets and came to know many of the flamencos of the time. He held open house at his home on Mondays and served lunch to many of San Francisco's flamencos, including the world famous Ciro, guitarists Paco Juanas and Mariano Córdoba, and guitar builder, Tony Murray.

In 1968, the Lenshaws moved to San Diego, and with the help of the newly issued flamenco directory, Ernest was soon acquainted with most of San Diego's flamencos. His home became the site of many juergas, some especially good ones occurring on his birthdays, and he kept active promoting flamenco any way he could.

Now in his eighty-fifth year, Ernest continues to paint and sell portraits and pictures of flamenco dance scenes, make and sell castanets, practice the guitar, remain active in folk-dancing, and spark juergas with his dance "por sevillanas."

THE SAN FRANCISCO SCENE

Luisa Triana is leaving Los Angeles and the San Francisco Chronicle-Examiner of Nov. 20 reports that some of her company have gone to San Francisco to work with Cruz Luna. The "Ole! Ole! Spanish Dance Company" gave its debut concert in San Francisco and will travel to other major cities, including Los Angeles and Phoenix (dates unknown). Former members of the Triana company who are now working with Cruz Luna are dancers Reyna Alcalá, Angelita Macías, and Ester Moreno, plus singer Chinin de Triana. Also with them is singer Isa Mura.

JUERGAS

by Juana De Alva

PAELLAS ABOUND AT NEW YEAR'S EVE JUERGA

New Year's Eve was the "Night of the Spanish Rice." There was shrimp-rice with almonds, rice with sausage, chicken-rice, traditional Paella with shellfish, and others. Mexican delicacies also abounded. Of special note was the spicy Chicken Veracruzana brought by new member Hank Mandler, a whole bag of homemade tamales compliments of Lucia Flores, and a steaming pot of chile. Not to be overlooked was a twenty pound turkey seasoned "a la Stan Schutze" and homemade bread provided by Kathy and Roger Knight-- all in all a beautiful spread.

For the first time since the Alumni Cottage has been a juerga site, there was action in all three rooms most of the evening. Fewer tables and more dance boards made room in the dining area for several couples to dance sevillanas simultaneously. There was a great deal of "room hopping," with a change of atmosphere in each room. A "guitar room" evolved into a "practice room" and finally into a mini-juerga. Then activity died down only to spring up elsewhere. The evening was punctuated by these lulls and bursts of activity.

A constant element throughout the evening was guitarist Yuris Zeltins who is seldom seen at a juerga without guitar in hand, ready to accompany dancer, singer, other guitarists, or to strum away by himself. Rayna was able to attend for the first time in a long while and a dance highlight of the evening occurred when Rosala and Luana joined her for a bulerias rhythm interlude. We had the pleasure of seeing more of Laura Crawford's dancing as she alternated with her sister Tina Oggel in copla after copla of fandangos. She is developing a nice flamenco style with razor sharp turns. We heard by the grapevine that most of our Spanish contingent was previously committed to an annual New Year's Eve party elsewhere. We missed the special spark they lend to the juergas.

The tradition of the grapes was observed to the delight of all, a pan and spoon sufficing as bell chimes. There were some complaints that the chimes came too close together and even that there were only eleven chimes instead of twelve. I protest! After fifteen years of alegrías, bulerías, and soleares, I couldn't lose a beat in a twelve count rhythm and not know it! In any case most people were able to stuff down their grapes followed by a bedlam of abrazos, salutations and firecrackers.

JANUARY JUERGA

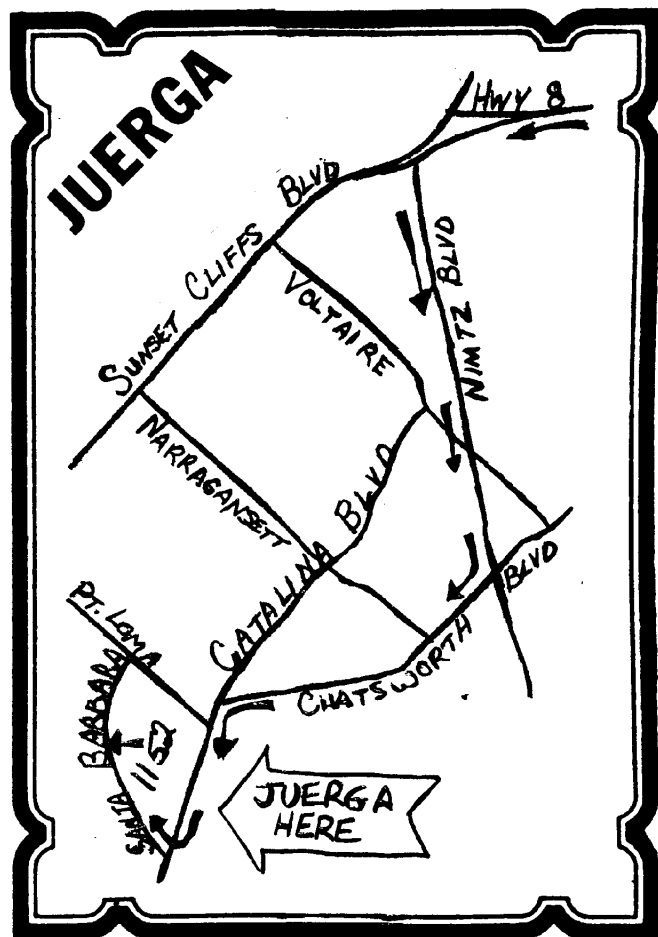
The upcoming juerga will be held at the home of Mr. & Mrs. Stephen Oggel on January 28th at 1152 Santa Barbara St. in Point Loma (see map). Jose Luis Esparza will be in town so we won't accept any excuses for his not attending this one. We were low on drinks again last month; don't forget to bring food and drink. Here's the key for the month--if your last name begins with:

- A-E Bring a dessert
- F-J Bring bread, or chips and dip
- K-O Bring a main dish
- P-T Bring a salad
- U-Z Bring a main dish

In an effort to encourage people to join Jaleistas rather than pay at each juerga and in fairness to those who bring food and drink, we are raising the non-member juerga donation to \$1.00.

Here's hoping that the New Year's Eve Grapes will bring you luck in the year to come and that the Flamenco Association may continue (with your support) to be a source of information and enjoyment for you all.

We hope to see Juan and Mercedes Molina from Los Angeles with us at the January juerga. He is a guitarist and she is a cantaora who has studied with gypsies in the Sevilla-Jerez area.



ANNOUNCEMENTS

Announcements are free of charge to members. They should not exceed five lines and must be in our mailbox by the 15th of each month. Ads will automatically be discontinued after publication in two issues, unless we are notified to renew them. Businesses may publish their cards in JALEO for \$6.00 per month or \$15.00 per quarter. Send correspondence to:
JALEO, Box 15111, San Diego, CA 92115.



local events...

OLD TOWN- Spanish ballet. Sundays noon to 4:00.

JANUARY JUERGA: January 28th at 1152 Santa Barbara St. in Point Loma (see map).

Jose Molina and Company will be San Diego for a performance at 8:00 p. m. on May 4, 1978. The concert will take place at Montgomery Jr. High School on Ulrich St. Admission is free.

in los angeles ...

EL CID- Clark Allen, guitarist; Juan Talavera, Suzana de Alcala & Liliana, dancers; Raúl Martín, singer-dancer; Rubina and Luís Linares, singers.

instruction ...

Dance:	Juana De Alva	442-5362
Dance:	Juanita Franco	465-8673
Dance:	Rayna	475-3425

Dance:	Maria Teresa Gomez	453-5310
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Guitar:	Paco Sevilla (flamenco)	282-2837
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Guitar:	Joe Kinney (flamenco)	272-2339
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etc...

Wanted - an experienced flamenco dancer to relocate in Milwaukee, Wisconsin, for full-time work teaching and performing. For information, write: Peter Baime, 1030 W. River Park Ln., Milwaukee, Wisc., 53209.

Disponible para trabajo: Antonio Sánchez, gitano de Jerez, hijo del cantaor Romerito. Cante y baile por fiesta. Tel. (213) 258-6279 (Los Angeles)

Wanted - correspondents in different cities to keep Jaleo informed monthly of current events and activities in their cities

Wanted: Juerga sites. Call Juana de Alva at 442-5362.

Wanted: B & W photographs for JALEO. Send to the Jaleistas post office box.

Positions Available: JALEO needs assistance in the following areas: typists (do you have a carbon ribbon typewriter?), translators, salespersons to solicit display ads, photographers. Any members willing to help in these areas please respond to Juana De Alva at 442-5362.

Back Issues of JALEO available for 50¢. Send requests to the Jaleistas address.

Jose Luis Esparza won't get out of this one!!!

Box 15111, San Diego, CA 92115

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