

# LA PRENSA TEXAS

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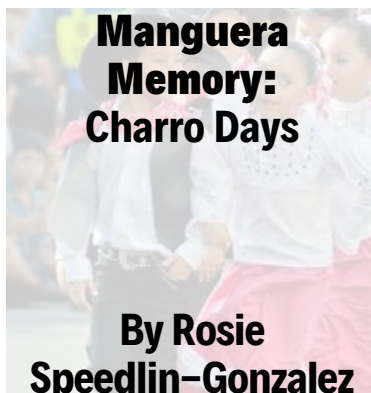
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# LA PRENSA TEXAS

This grass roots publication is the life source for a community that is not easily afforded viable access to diverse and accessible media. San Antonio and the surrounding counties have become accustomed to relevant news brought to them in both English and Spanish since 1913.

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**Leonard Rodriguez**  
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# Let's Talk About it...

## Government Shutdown

**By Yvette Tello**

*The government shutdown is affecting federal employees all over the US. My son is one of those affected. I understand it is because the President would like his wall built and needs his budget approved. Have you or someone you know been affected by the shutdown? What do you think about the wall being built? Let's talk about it...*

**Mary Svetlik Watkins:**

"Border security is important. An insecure border is bad for national security. Mexico has a wall. Other countries enforce their immigration policies - yet we are the bad guy for wanting to enforce ours. The Senate should have never recessed until they reached a compromise and they should not be paid as long as the government is shut down. The Senate lacked the required 60 % votes to pass the legislation. The House worked out a compromise. The Senate Majority refused to invoke the nuclear option that would allow for only a simple majority. The President can't sign legislation not passed by both houses. Stepping away from mainstream media that spews liberal rhetoric - looking at the people who are donating to the wall; this is something people want - at least more than the media admits. Personally, I'd like to see an amnesty program

for illegal immigrants that are adding to our country. I'd also like to see an end to benefits for people here illegally. One of the hallmarks of becoming a citizen has always been an ability to work and provide for yourself. There need to be penalties for people hiring illegal workers."

**Ramiro Mendez:**

"Well one of my son's works for the government agency. This is affecting everybody in some way. The wall may prevent some from coming over, but whoever wants to come, they will find a way; under or around the USA so be prepared for that."

**Belinda Rodriguez:**

"I have family members that are being affected by this shutdown of the government as well. I know he is a business man more than our President but that money can be more useful for our people here in the USA, we as taxpayers. Our monies can be used for housing, Veterans Benefits, and Medical."

**Anita Repya:**

"Perhaps if that 5 billion were all that's needed but reportedly it will actually cost between 25 and 75 billion plus the cost of maintenance. If we give this, he's gonna come back and ask for more. He had both houses

for two years and even they disagreed with his proposal for the wall. Majority of taxpayers also do not want to pay for his wall. Maybe you should donate to GoFundMe and pay for it yourself."

**Barbara Mendoza Mead:**

"We taxpayers have spent billions upon billions for illegals. It's time to do it right. Both Clinton and Obama preached on the same darn thing but neither had the guts to do anything. It's time. Trump has more of a challenge since the others let it get out of hand and Soros has his hand in wanting to obstruct everything good that is done or any attempt to do good... It's a shame but all we can do is pray that our country stays strong and our leaders do what's right for the people and not themselves. I love my president with all his flaws. He's done a lot for this country in spite of all the obstruction."

**Amanda Cena:**

"That wall isn't going to stop anyone from coming in to this country. The same way they didnt stop 9/11 no one was this concerned about a wall until this horrible man started running that hole in his face. If we are going to have a wall, the entire country should have a border wall. Every single foot of it. Not just border up with Mexico."

**Josie E. Maria:**

"I think that the president can't get what he wants so has to throw a fit. Without him thinking straight he's not seeing the effect on the people who work for the government. But he's ok with it he comes from money but what about the people that have to work for the government? What about then that depend on that pay check their bills. Really this is the president we voted for for ! I see he's setting us up for failure."

**Mike Miller:**

"All these politicians were against trump until they finally figured out that most of the country wants these changes. They now fear for their power and have decided to take his side. One must remember our politicians have been bought by big business, our President was bought by the people. This USA has a very corrupt government. This is why they fear the President. He has done a lot and name one politician who has ever asked forgiveness for his sins against man? Trump did, on live television no less. Immigration is good..... legal immigration. Heaven has walls and they are guarded! Name another world power besides the USA that doesn't have walls."

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# About the Cover Artist:

## Dionicio Rodriguez

By Dr. Ricardo Romo

Throughout my life I have enjoyed two passions: art and running. At an early age when I started going to Brackenridge Park it never occurred to me that the park offered me the opportunity to enjoy both running and art at the same time. Later in my adult years I realized that I had jogged or walked many times past the amazing naturalistic art of Dionicio Rodriguez without fully appreciating it.

As a teenager I was a frequent visitor to Brackenridge Park. Throughout my high school years I did weekly long-distance training in the park. Years later I returned to the park for long relaxing walks. Along those pathways there are artistic wonders known as rustic works or faux bois (imitation wood).

We can thank Patsy Pittman Light for her engaging book, *Capturing Nature: The Cement Sculpture of Dionicio Rodriguez* that illustrates his work. Light spent a decade researching the art work with the assistance of Maria Pheiffer.

At various locations in the park there are examples of the creative art of Dionicio Rodriguez. Over a thirty year period from 1924-1955, Rodriguez lived and worked in San Antonio in an era of ex-

panding utilization and innovation of cement products. He loved working with cement, and the city, with its famed Alamo Cement Company, had ample supplies of raw material. News of his exceptional work as a master craftsman and artisan spread and in those three decades of living in San Antonio Rodriguez also worked on art projects in over twenty American cities.

Rodriguez learned the art of making cement look like wood from master artisans in Mexico City. In his mid-thirties, he moved to Texas and soon found work with Dr. Aureliano Urrutia, a prominent surgeon who had a home and garden adjacent to Brackenridge Park. Dr. Urrutia, who



had fled Mexico only 10 years earlier, engaged Rodriguez in numerous artistic projects, many of them in his famed fifteen acre Miraflores garden at 800 Hilderbrand street.

Rodriguez also completed works throughout the city of San Antonio, including Saint Anthony of Padua, the Spanish Governor's Palace and the Alamo Heights Trolley Stop. Perhaps he is best known for his work at Brackenridge Park and his ten works at Miraflores. His most intricate work remains the Urrutia Gate which once graced the entrance to Miraflores Garden and now serves

as the entryway to the Rockefeller Latin American Collection at the San Antonio Museum of Art.

Rodriguez worked on challenging projects across America, but historically none are more interesting than his San Antonio "Chinese Tea Garden" gate in Brackenridge Park.

City historical accounts mention Rodriguez as the creator of an exquisite gated entrance to the Japanese Gardens. After America went to war following Japan's at-



tack on Pearl Harbor in 1941, San Antonio city officials evicted the Japanese American family living and working in the garden and renamed the area the Chinese Tea Garden. It seems likely that Rodriguez was asked to carve the words "Chinese Tea Garden" in the aftermath of the eviction and the renaming of the garden. The family who had taken care of the garden for over twenty years eventually moved to California and a Chinese American family was given the contract for running a small restaurant and taking care of the grounds.

According to the *Densho Encyclopedia*, which documents the experience of Japanese Americans during World War II, the full story of the Japanese Tea Garden during

and after World War II might have been lost were it not for the actions of Mayor Henry Cisneros in 1984. Mayor Cisneros recalled that in his efforts to lure Japanese businesses to the city in the early 1980s, he frequently heard about the family's eviction and "the oddly-named Chinese Tea Garden." Cisneros decided that after 42 years, the garden should again be known by its original name. He commented: "It seemed like the logical thing to do: to rename it for the original people who had the idea, did the work and should get credit for it." Thus, although the engraved gate still says "Chinese Tea Garden," it is officially known and recognized now as the San Antonio "Japanese Tea Garden."



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# Tribute to Paul Elizondo

## Paul Elizondo: Still Swinging Hard

*This article was published October 21, 2001 in La Prensa when Paul Elizondo was still performing in jazz festivals and as part of the San Antonio Jazz Orchestra. Rest in Peace Commissioner.*

Paul Elizondo belongs to a very special breed of musicians.

"Our goal has always been to have a very special and diverse group. One that can play anything and fit anywhere because Hispanics are not a one-dimensional people," Elizondo said during an exclusive interview at his office.

"Our motto is 'music at it's best.' We Texicans have many kinds of music in our roots so it's very important that we sustain and nurture all of our musical heritage."

Most importantly, Elizondo is one of the few

pioneers who continues to perform. Couple that with his record as a public servant and he stands out above many of his musical peers. You see, the silver haired musician wears two hats.

During the week, he is a pillar of strength, unrelenting, firm and fierce in executing his administrative and executive responsibilities as a county commissioner. But come Friday evening, he slips out the side door of the Bexar County Courthouse and becomes a mild mannered musician who plays flute, clarinet, alto, tenor and baritone saxophones.

As one of the few remaining musical pioneers, he toots his many horns as the Alamo City's "Pied Piper of the Big Band Sound."

As a public servant, the San Antonio native served in the United States Marine Corps (1957 - 1959) and as a teacher/administrator (1960-1978). He spent 14 of those years in the Edgewood School District and the remainder as a band director and artist-in-residence with the San Antonio Independent School District.

After serving two terms as a Texas State Representative for District 57-1 (

1979- 1982). He was elected Bexar County Commissioner for Precinct Two, a position to which he has been continuously re-elected since 1982.

As a result, most people are more familiar with his public record as an elected official than his vinyl records. Therefore, this article will touch on Elizondo's musical career, which spans to over half a century. It is also a fact that the musicians in his family date back much before that.

"My grandfather, Paz Elizondo, played accordion and other relatives played violin and guitar where they lived as sharecroppers with Germans and Bohemians en un rancho in Dryer, Texas," he said.

It was here that Paz, who spoke what little English he knew with a German accent, picked up the accordion and learned to play polkas, redovas, Shottises, corridos and vales for family gatherings. It was also here where Paul Elizondo Sr. was born and reared before moving to San Antonio.

"Unlike my uncles, my father who was 6-feet-2-inches tall, played saxophone and clarinet and It was from his love for jazz, blues and the big band sound that I de-



veloped my taste, primarily for American and Mexican big band music while my cousins played conjunto music."

"However, my father did admire good accordion players. This was before drums and later the electric bass were incorporated into conjunto music. As a result, I learned to appreciate all types of music." Elizondo continued.

"When he came to San Antonio, my father made his living as a barber. As a hobby, my father studied electronics during and after World War II. After a long hospitalization for tuberculosis, he went to work at Kelly Field.

"At home, he built his own homemade amplifiers and speaker cabinets. Next, he connected a record player and microphone to this

system and became one of the first deejays for parties. He was not a professional musician, but he performed a valuable musical service both by the music he selected and for his unique announcing style," the commissioner recalled.

These were the earliest influences and musical seeds planted in Paul Elizondo Jr.'s heart as a child. However, they did not begin to sprout until 1950, when the then 15-year-old enrolled in band at Central Catholic High School. He wanted to play the trombone, but he was 4-feet-8-inches tall and his arm could not stretch the slide out far enough, so he wound up learning to play alto saxophone, later followed by the larger tenor and baritone saxophones.

By December, he had



learned to play well enough to participate in a Christmas concert. His grandfather, who had now retired and moved to San Antonio, was very proud of the grandson he would often tell, "I'm not going to teach you to play accordion porque mijo no va hacer músico lírico, el va a saber tocar por nota. My grandson is not going to play by ear, he is going to learn to play by note."

During the early '50s, first Ramiro Cervera, and later Johnny Sarro, both who graduated from Lanier High School had already formed their own orchestras, as had Central alumnus Richard Cortez. It was an era when most high schools sported student generated dance bands formed by enterprising young band members, and Elizondo joined Central's Melodeers plus Sarro and Cortez's bands.

"It wasn't hard getting gigs because kids usually made \$4.50 per night," he said with a laugh, "Besides, orchestras here were also well received by the Anglo community because of our military bases. We had to be sharp to successfully compete with Hispanic, Anglo and service bands."

It was also around this time frame that Master musicians, who had studied in Mexico's conservatorio de musica came to this country. Among these were Juan Garcia Esquivel and Mateo Camargo. Esquivel went on to achieve international fame just as "Esquivel" for being the first to use voices long before Ray Conniff, and for his eclectic musical

arrangements, which led them to quickly become a mainstay of the Las Vegas lounge circuit.

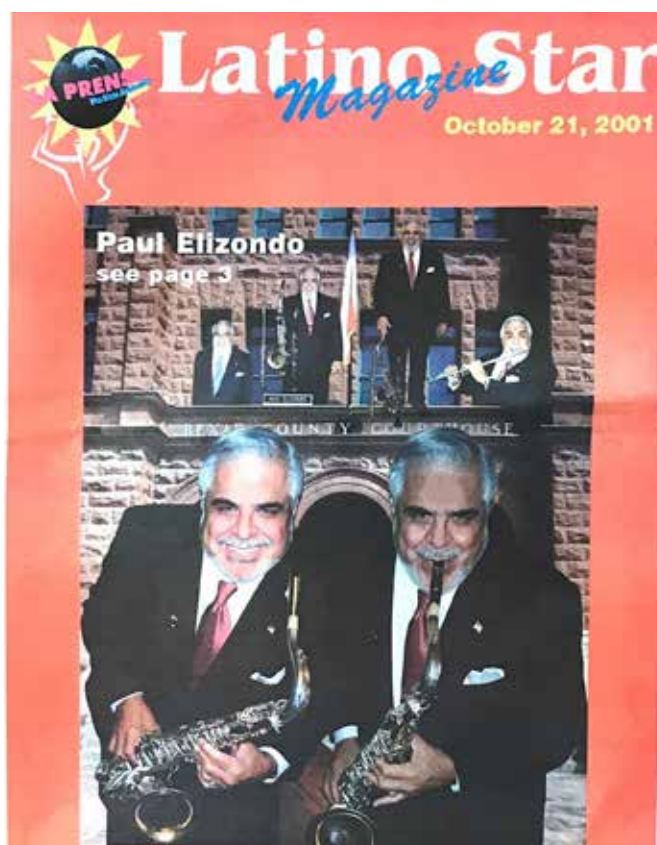
"San Antonio became a musical magnet," the county commissioner said. "In fact, all of those musicians moved here because the demand was not so much for ethnic music, before music of the era. Thus, San Antonio developed a highly skilled caliber of musicians."

Because of the insecurity that comes with the life of a musician, some of these talented musical masters chose to get full-time job to support and provide for their families. One of these gentlemen was Gilberto Murillo, a machinist at Kelly Air Force Base and one of the senior Elizondo's colleagues. In respect to his friendship with Elizondo Sr, the Mexican music maestro agreed to give Paul Jr saxophone lessons.

"Quietly demanding, he was an inspiration and I learned enough music theory and harmony from him to get a music scholarship and to keep from having to crack a book in college for a couple of years up until I had to study counterpoint," Elizondo recalled.

When Elizondo graduated from Central Catholic High School in 1953, he

was offered several academic scholarships. Among those was the first LULAC scholarship to major in law. My parents were very disappointed when I turn down those scholarships. She wanted me to be a lawyer. He wanted me to be an engineer. Instead, I join the professional musicians union and accepted a music scholarship to St Mary's University.



Between 1952 and 1954, Elizondo played all the saxophones, clarinet and flute with Jesse Gonzalez, Emilio Caceres, Eduardo Martinez and Gilbert Fierros orchestras. He also played with Fatz Gonzalez and The Harmonizers. "But the top man was Jesse Gonzalez because of his personal, sophisticated and hip arrangements and the band's musicianship," Elizondo added.

Johnny Esquivel, Jesse Gonzalez, Johnny Ro-

driguez, Gilbert Fierros and Cruz Arizmendi all had college degrees and it was these top notch, well-educated musicians, who inspired Elizondo's generation to enter the Public School teaching profession.

It was during this time that then close-shaved and clean cut, baby-faced college student sported horn-rimmed glasses. "They were cool and they were in style, besides I had a slight astigmatism of the eye because I was doing a lot of reading and a lot of studying," he explained.

Turning the interview back to the bands, Elizondo said, "I was hired by all of them because I was a utility sax player. That means I could play all the saxophones and fill any chair in the second section of these bands. Few people owned

televisions sets so the best entertainment was to go out and dance boleros, swing, polkas and Latin rhythms like the suby, porro, danczon, rhumba, mambo and cha cha cha.

"I was ambitious and part of the young and the restless. I wouldn't think twice about carrying all these saxes, plus a clarinet and flute on the bus from my home on 402 E. Lubbock Street on the south side to any gig. Afterwards, I would get a ride home with

one of the musicians.

There were lots of bands and therefore lots of opportunities to perform. That's the advantage of knowing how to read music. That's also one of the reasons my grandfather wanted me to learn how to read notes. I'm glad my father got to see me play with the symphony and conduct my own band.

However that didn't mean big bucks. I found that out during gigs in Albuquerque, New Mexico when a 14-piece band alternated with Paulino Bernal. His 4-Piece conjunto made more money than we did. He got paid \$8,000 while our band went for about \$1,500. Hell, we were reading music but the guys playing by ear were the ones making the money. So I wonder where I would be and what I would be making if I had learned to play the accordion."

"While I was raised more into the sounds of Coleman Hawkins, Tommy Dorsey, Glenn Miller, Artie Shaw, Duke Ellington, who is Jordan, Count Basie and others of the legendary era. I also find out how popular our own homegrown tejano orchestras were outside of Texas.

"I found out how big Beto Villa was when I saw his portrait alongside all my musical heroes as one of the band leaders who had filled up his Montana State Dancehall."

There's a Mexican saying that says 'El musico se hace en el teatro' (the musician is created in the theater). Taking this into account, Elizondo became part of the theater orchestras at the Al-





**By Leonard Rodriguez**

*This column highlights inspiring stories of Latino leaders. For more than 500 years, Latino men and women have positively influenced the face of United States society. Let us celebrate these outstanding hispanics.*



### Vincent Lopez

Born in 1895 in Brooklyn, New York, to parents of Portuguese descent, Vincent Lopez spent several hours a day learning to play the piano as a child. While performing at a Brooklyn saloon, he got his break when he substituted for a bandleader and soon was headline as a youngest orchestra leader in New York. After landing a position as a band leader for the hotel Pennsylvania, Lopez's career skyrocketed. He played at President Coolidge's inauguration, began making radio appearances and toured the United States. Lopez who passed away in 1975, is credited for introducing jazz in London where he opened his own nightclub, and for developing big-name talents such as Glenn Miller and Artie Shaw during TV's early days.

ameda, Nacional and Empire Theatres. With them he backed up Agustín Lara, Libertad Lamarque, Toña La Negra, Pedro Vargas, Cecilia Cruz Manolo, Alejandro Alvarado, Los Hermanos Navarro and many other stars.

Later his own band should have stayed with Pablo Beltrán Ruiz, Paris Prado La Sonora Santanera, Tito Puente, El Gran Combo, Mike Laure, the Tommy Dorsey Orchestra, the Airmen of Note, Mariano Merceron, Vicente Fernandez and Juan Gabriel, when he was a rock and roller.

On top of playing with so many bands, Elizondo also made extra money as a studio musician for James Wolf's Riol and Tom Tanner's TNT record labels.

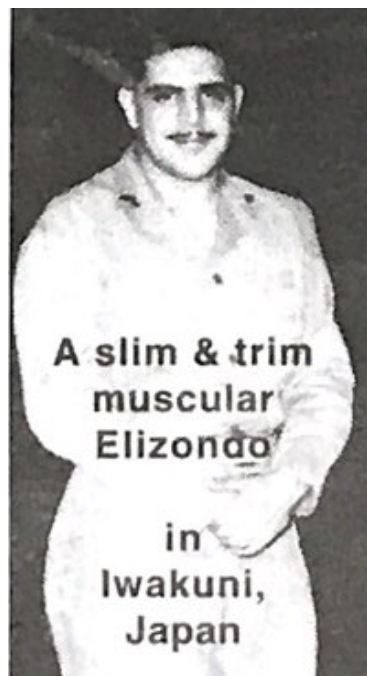
Therefore Elizondo's signature saxophone sound can be heard on countless Tejano music records. In addition, he also composed and recorded many of his own Tunes as 45 RPM singles.

"Chili bean," "Surfside" and "Monkey Time" (Domar Records) are three of these compositions. Then there were his recordings of "Chivarico", "Jugo de Pina," "Tu Boquita de Flor," and "Me Cai De La Nube" for UAR Records.

As a sideman, Elizondo backed up for different vocalist like Ramiro Cervera-Javier Chapa, Val Martinez and Adaline Salas-Cuesta. He also backed up Salvador Rubio on "Mi Ultimo Refugio" as a part of Lalo Ruiz's Orchestra.

Ruiz and Martinez both moved to Los Angeles

meanwhile the Saint Mary University Music major also freelanced with Tex Beneke, Al Sturchio, Bobby Brown, Lee Castle, Pete Brewer, John Launer, Rudy Carr and the Bobby Galvan orchestras because as he stated he was a 'utility mu-



sician' and available.'

Elizondo also toured with Russ Gary, Chuck Cabot, Henry King, Buddy Brock and Ed Gerlach orchestra's. This means his experience range from proms, wedding, rodeos, circuses, ice capades, night clubs and dinner clubs to fancy country clubs and concert stages from the Mexican border to the Canadian border and to the Far East.

Immediately upon graduating from St Mary's University in 1957. Elizondo joined the U.S. Army Corps, got rid of the glasses, grew a matinee Idol type mustache, went through all the infantry training and emerged as a mature looking young man.

He was ultimately assigned to the Marine Corps

Depot Band in San Diego California and the 1st Marine Air Wing Band in Iwakuni, Japan. This meant touring Hong Kong Taiwan, Burma and the rest of the Far East. Returning to San Antonio on October 31st 1959, Elizondo sat in with Bobby Galvan orchestra that same night.

"I went on to play with Arturo Lopez, John Esquivel, Roberto Chavez, Arnulfo Garcia and Eugenio J Nolasco orchestras. Felix Solis plus Ramiro's Cervera also had top bands at the time," Elizondo said.

Thanks to Manuel Leal who worked at KUKA, in 1961 Elizondo, Jacinto Guzman, Julio Dominguez and other local musicians joined the Luis Arcaraz Orchestra and off they went on a stateside tour. Louis and Victor Reyes and Corpus Christi trombonist Joe Gallardo and other Texas musicians formed part of a later edition of this famous International band.

Later, these musicians subbed and doubled up with Beto Villa, who opened for Arcaraz.

"I remember we would sit in with Beto Villa then we would run backstage, change coats and come back out as Luis Alcaraz's band. Little did the people realize we were the same musicians! It was very challenging to say the least."

Asked to compare these famous Pioneers, Elizondo said, "Beto Villa had lots of persona. Arcaraz more profound, more refined. Eduardo Martinez didn't play but he was very charming, and Emilio Caceres

was the best musician; he was a genius. He would often improvise strike a certain chord he liked and start to compose on the spot. Often while the band and the public were waiting for the next tune to begin.

By 1963, Galvan had gone into the music store business in Corpus and hung up his baton. Solis was long established and many sidemen urged Elizondo to form his own orchestra. The feasibility became more apparent after a super successful gig he put together at the last minute with a makeshift handful of San Antonio musicians from other bands.

"In 1967, we hit the mark when we learned to play for the people instead of playing for ourselves," the commissioner said. Some of the Social Clubs were not too pleased with our new repertoire but slowly I learn to read people and play for their taste.

My band became a reflection of the city amalgamation of cultural styles and social mores," Elizondo explained.

When asked what is your secret, "I can summarize that in one word- Quality!" Elizondo said with great pride. "You're going to hear good musicians play good music. We concentrate on having a full Dance Floor. Therefore, we gauge ourselves by the number of dancers and the applause. We play to people from all walks of life. We like to brag that we will play and please both your grandmother and your granddaughter."

# OBITUARY

## Paul Elizondo

Paul Elizondo, Jr., passed away on Thursday, December 27, 2018, at the age of 83. He was preceded in death by his parents, Pablo and Petra Elizondo. Paul is survived by his wife of 54 years, Irene Elizondo; his sons, David Elizondo, Richard Elizondo and John Elizondo; his granddaughters, Adelina, Marissa, and Sofia; and the mother of the grandchildren, Lucinda Elizondo.

Commissioner Elizondo will lie in state at San Fernando Cathedral beginning at 1:00 pm on Wednesday, January 2, 2019.



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# San Antonio All-Stars barrió en su Gira Navideña Internacional

**Por José I. Franco**

El equipo de béisbol San Antonio All-Stars, dirigido por Rodrigo (Lolo) Rodríguez con patrocinio de los jugadores Johnny López y Antonio (El Morris) Ramírez, durante su gira navideña internacional, barrieron con sus rivales Selección de Piedras Negras que dirigió el lanzador Adrián Ramírez. San Antonio se impuso con pizarra de 9 a 2 carreras. Al final del partido

ambos equipos obsequiaron juguetes entre los pequeños asistentes. Cumpliendo así compromiso deportivo y amistoso.

Posteriormente San Antonio visitó la región carbonífera en la ciudad de Palaú, Coahuila, donde enfrentaron en doble jornada al trabuco anfitrión Selección de Palaú que fue dirigida por Roberto Villarreal (La Yerba), y Artemio (Temo) Briones.

En el primer partido (estadio Las Cuadras), se le rindió homenaje a don Magdaleno Ramírez (el orgullo de Los Milas). De acuerdo a Johnny López, "Estrellas de San Antonio" logró traerse ambas victorias que fueron con pizarra de 5-3 (ambos partidos finalizaron con el mismo marcador).

Leo Montalvo fue el lanzador ganador, el rival derrotado fue Carlos Sánchez. Mejores bateadores de Tex-

as, fueron Antonio Ramírez 4-3, Johnny López 3-2. Jorge Luis Nájera "Súper Ratón" 4-2. Por Palaú sobresalieron Ernesto Cibrián 3-2, Juan García 2-1 con triple, y Adrián Jiménez 2-1.

En la segunda contienda jugada a extra innings (8 entradas), el pitcher ganador en relevo fue Adrián Ramírez, con salvamento de Efraín Gloria. El lanzador local Ernesto Favila fue el perdedor.

Mejores bateadores por San Antonio; Jaime Cárdenas 3-2, Morris Ramírez 3-2 y Johnny López 2-1. Por la escuadra anfitriona pegaron bien Gilberto Jiménez 2-2 y Jonathan Esquivel 3-2.

En las fotos (cortesía de J. López), aparecen los patrocinadores Johnny López y Antonio Ramírez, jugadores All-Stars donando juguetes. Lolo Rodríguez con SA All-Stars y los visitantes con fans de Palaú.



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# GROWING UP LATINO

## MANGUERA MEMORY: Charro Days



*Rosa Maria Gonzalez, B.A., J.D., C.W.L.S.  
Board Certified- Child Welfare Law Specialist, National Association of Counsel For Children, as authorized by the American Bar Association and the Texas Board of Legal Specialization.  
Born and bred in Brownsville, Texas, Gonzalez has lived in San Antonio for over 30 years. She attended St. Mary's University where she earned her Bachelor of Arts in Political Science and later her law degree.  
Gonzalez has a family law practice and is a graduate of the Women's Campaign School at Yale University. She has a long established history of coordinating campaigns and consulting for women candidates.*

**By Rosie Speedlin-Gonzalez**  
For just about every single Brownsville native, “Charro Days” is part of our annual February vernacular. According to Wikipedia, “Charro Days, also known as Charro Days Fiesta or Charro Days Festival, is a two-nation fiesta and an annual four-day pre-Lenten celebration held in Brownsville, Texas, United States in cooperation with

Matamoros, Tamaulipas, Mexico. The grito—a joyous Mexican shout—opens the festivities every year. This festival is a shared heritage celebration between the two border cities of Brownsville, Texas and Matamoros, Tamaulipas. The Charro Days festivals usually have about 50,000 attendants each year. This celebration includes the Sombrero Festival as well as a parade that goes down Elizabeth St. through Historic Downtown Brownsville, Texas. The festival was first organized and celebrated 1937 by the Brownsville Chamber of Commerce to recognize Mexican culture and honor the charros, or the “dashing Mexican gentlemen cowboys.”

Today, it really feels like a lot more than 50,000 people attend and participate in the now, almost month-long schedule of local activities.

My first Charro Days event took place while attending Tiny Tot Daycare and Kindergarten School as a dancer in the school’s group of dancing children. To this day, schools recruit children to learn Mexican dances, then perform the dances as part of parade entries during parades that come down Elizabeth Street from Sams Memorial Stadium to International Bridge. In the Spring of 1971, Tiny Tot dancers, all comprised

of 1st graders and younger students, danced the LA RASPA or the Mexican Hat Dance. I remember the school had more girl dancers than boy dancers so some of the girls were asked to dance the boys’ part. And lo and behold, I was one of the girls



who danced the boys’ part. Go figure! Preparing for my part included shopping for a charro outfit and charro hat. My Mom and Dad looked high and low for a charro outfit my size and finally found the perfect one to fit my big derriere and thick thighs. On the day of the performance, make-up was in order, but it wasn’t eye shadow, colorete and lippy sticky for this charra, it was patillas y bigotes for me, drawn up with flair on the sides of my cheeks and around my

mouth with black eyeliner. From the looks of the faded black and white photos of the day we performed it looks like I was probably one of the cuter charros dancing. Diana Villarreal, Louise & Louis Ara, Joe Martinez may all disagree. On the morning

of the Children’s Parade, Tiny Tot dancers were summoned to The Pavilion at Ringgold Park to perform (we were deemed too young to march the length of the parade . . . and God forbid we become too tired). Once at The Pavilion, the place was overflowing with parents, relatives, children . . . buzzing with the sounds of teachers redirecting us and loud Mexican music playing. We all took our places and danced our little hearts out for the next all of two

minutes, although it seemed like an eternity on that day . . . ta-dant—ta-dant—ta-dant . . . ta-da-da-da-dah ta-dant . . . To this day, every time I hear that song, I get transported swiftly back to that cool, crisp February morning, to the Pavilion across from the Resaca. To this day, every time I see the photo of me in that black charro suit, I smile at the memory afforded me by this great early childhood experience. To this day, not a Charro Days passes that I do not feel the strong draw to return to my hometown to watch the parades filled with children and marching bands, charros and clowns, floats and vanguards. The warmth of my people, the love of my friends, the food, the music, the festivals all have a permanent place in my heart that no other children or adults have unless they too know what it is to experience Charro Days. To this day, whenever I am afforded the luxury of taking a day off to make the trek home I grasp at it . . . you see I am weak to palm trees, I am weak to the scent of jasmine bushes, I am weak to the food, the music, the people of my hometown, Brownsville . . . Brownsville, the place that gave me everything in me today that has brought me to where I stand today.





**By Arthur Cavazos**

The landmark Tip Top Café is celebrating its 81st year of setting the table for everyone from mechanics to mayors.

Cecilio Ojeda Tip Top Café General Manager for six years says consistently good food brings people back or to try out the legendary diner on Fredericksburg Road.

“Our friendly staff provides a true destination dining experience,” says Ojeda, who has been in the restaurant business 30 years. “The recipes are the original recipes from the ‘30s. Our pies are made-fresh-daily and are just as famous as

our golden onion rings and the Texas-sized chicken fried steaks,” explains Ojeda.

He became general manager of the Tip Top Café in 2013, when the granddaughter of Tip Top Café founder Pappy DeWese, Linda, sold the storied diner and retired from the family business.

Ojeda immigrated to the United States from Yucatan arriving in Queens, NYC at age 17 and still learning English. One of his first food service jobs was at a Dunkin’ Donuts. When English became a second language, he was made a manager, and was then afforded the opportunity to manage a Dunkin’ Donuts in Killeen. The store was part

of a franchise with shops in Texas and neighboring Arkansas. When he moved to San Antonio in ‘93 is when he met his wife, Cinthya, who originally hails from Nicaragua. They married and have two boys ages 13 and 10. Through the years, Ojeda worked at several local eateries with recognizable names such as Sombrero Rosa on Wurzbach, Pizza Inn, Taco Cabana, Chick-fil-A and CiCis Pizza.

The diner’s 81st anniversary in 2019 includes a limited-edition Fiesta medal on sale now for \$10 each; because Fiesta is just around the corner if you ask a bona fide Fiesta medal maniac. Emblazoned on back of the medal is the 100 Club of SA logo signifying the diner’s tradition of backing the

blue and red who selflessly serve our community. Visit [100clubsa.org](http://100clubsa.org) for ticket info for their Jan. 25, 2019, Boots & Badges Casino Bash at the Witte Museum, 3801 Broadway (78209).

Now thru 2/28/19 patrons who dine in will receive 20 percent off their entire meal ticket just by mentioning they read about the Tip Top Café in La Prensa Texas or online. This offer cannot be

combined with daily specials or other offers. Dine-In ONLY. Tip Top Café also takes orders year-round for their whole pies. Call 210-732-0191 to place your order 48 hours in advance of when you need to pick them up. The landmark diner is at 2814 Fredericksburg Road (78201) and open 7 days a week 11-9 (11-8 Sundays). Like them on Facebook.



**LA PRENSA TEXAS**  
SAN ANTONIO'S HISPANIC FAMILY OWNED NEWSPAPER

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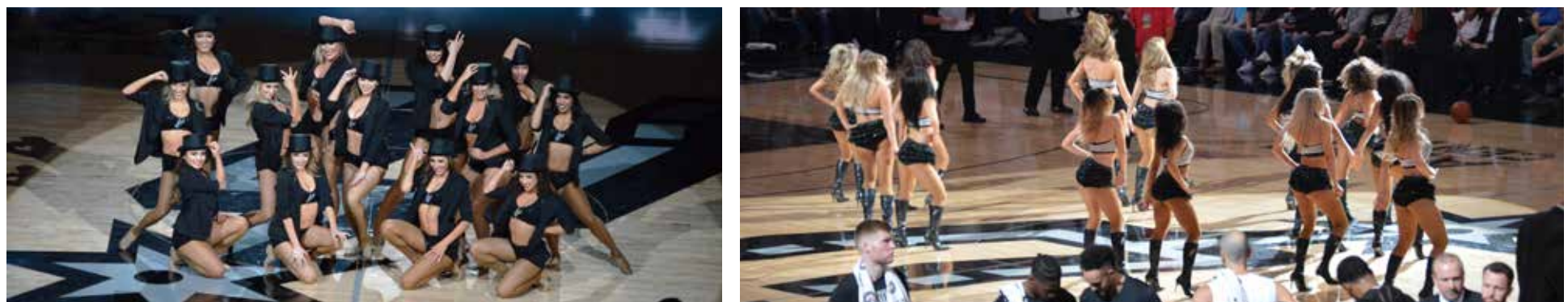
# EVENTOS ESPECIALES

## La porra Silver Dancers Pasaron a la Historia de los Spurs

La dinámica porra Spurs Silver Dancers tras 26 años de entretener a la noble afición, y de realizar excelente trabajo comunitario dentro de los programas de la empresa Spurs Sports & Entertainment (SS&E), tras concluir la campaña NBA 2017-18, fue dada de baja. Al principio de haberse dado la noticia sobre su disolución, hubo descontento entre las chicas integrantes de esa maravillosa organización. Sin embargo con el paso del tiempo, ellas lograron sobreponerse y aceptar la decisión ejecutada por la gerencia general de SS&E.

Oficialmente de acuerdo a vocero de SS&E, Silver Dancers fue reemplazada por un grupo mixto con el nombre “Spurs Hype Squad”, que ha venido cumpliendo con su respectiva agenda, tanto en la animación de los partidos en el majestuoso estadio AT&T Center, y actividades de beneficio comunitario. Silver Dancers, fue integrada por chicas con gran nivel académico, ellas aparte de cumplir con sus respectivas obligaciones personales, dedicaron parte de su tiempo en actividades de beneficio comunitario y presentaciones especiales promovidas por SS&E. Por lo que Silver Dancers al ser dadas de baja lograron pasar a la historia de los Spurs que en su vitrina en ese lapso de tiempo, logró incluir cinco trofeos Larry O’Brien otorgados por la NBA en calidad de campeones. Todas ellas de seguro siempre tendrán gratos recuerdos de haber sido parte del entretenimiento durante las temporadas en las que Spurs le dieron a San Antonio los campeonatos en los años de 1999, 2003, 2005, 2007 y 2014.

Fotos por Franco



## Investiture for Judge Rosie Gonzalez for County Court #13

Photos by Steve Walker





# Three Kings Day Celebration Tradition

## Puerto Rican Heritage Society Honors San Antonio's Children with 25th Year Celebration

The Puerto Rican Heritage Society will host the Three Kings Day Celebration today, January 6, 2019 from 1:00 to 5:00 pm at the San Fernando Hall (San Fernando Cathedral) located at 231 West Commerce Street Downtown.

Entry is free and parking is available on the streets surrounding the area. Free snacks will be available for the children while traditional Puerto Rican food plates will be sold on site.

The PRHS 25th annual celebration of the Three Kings, also known as the Three Wise Men in the Epiphany, will introduce this year a magical "Coqui" --a miniature tree frog native to Puerto Rico, who travelled with the Three Kings to find and honor the baby Jesus.

Based on "Un Coqui de Boriquén con Los Reyes a Belén" authored by Puerto Rican storyteller Lara Mercado, this story will delight

both children and adults. (In English: "From Boriquén to Bethlehem: A Coquí and the Three Wise Men") Once the Three Kings find and honor baby Jesus the quest has been accomplished and hope and joy will prevail.

Mari Goyco, PRHS organizing committee chair, said, "We remember our ancestors through the traditions brought to Puerto Rico from Spain."

"Traditions bring beautiful memories of our past

which we enjoy even today. Traditions always bring a smile and maybe an emotional tear as we remember our childhood," said Goyco.

Children participate dressed as shepherds, and baby barn animals.



Others will be dressed as angels, Joseph and Mary.

Traditional music with aguinaldos and villancicos—will be played and sung, typical food of the season will be available for sale, and dancing music will delight all present.

The children will be busy with arts & crafts and decorating their crowns with

jewels.

For additional Information, visit [www.CoquiSA.org](http://www.CoquiSA.org) and @CoquiSA210. Contact PRHS Communication Committee Chair, Olga Mayoral Wilson at 787-306-0448 / [olgawilson@gmail.com](mailto:olgawilson@gmail.com) and Co-Chair, Amy Alemany at 787-579-6670 / [myn\\_15@hotmail.com](mailto:myn_15@hotmail.com).



Puerto Rican Heritage Society Presents

### Fiesta de Los Tres Reyes Magos

Sunday, January 6, 2019 1:00 to 4:00pm

San Fernando Hall  
San Fernando Cathedral

231 W. Commerce  
San Antonio, TX

- Art Workshops for Children (free snack)
- Show (Traditional music - Aguinaldos)
- Story of the Three Wise Men
- Special Appearance by the Three Kings
- Merienda Plate

Every year the Puerto Rican Heritage Society celebrates Three Kings Day with the children of San Antonio. It is a very special holiday in Puerto Rico. On the eve of *el Día de Reyes*, children prepare for the visit of Melchor, Gaspar and Baltasar. They put grass inside a shoe box for the Kings' camels, and place the box under their beds. The next morning the grass is gone and the children find the gifts left by the Three Kings. It is a joyful day for all the family. *Las Navidades* in Puerto Rico are full of tradition, music, joy and friendship. The spirit is contagious. Come celebrate with us!

Free Admission

Presenting Sponsor



P.O. Box 460206,  
San Antonio, TX, 78246

[www.CoquiSA.org](http://www.CoquiSA.org)  
[www.facebook.com/CoquiSA.org/](https://www.facebook.com/CoquiSA.org/)

Cultura Educación Comunidad

*Celebrating our 25th Anniversary of the Three Kings Day*

Come and listen to the story about the Coqui and the three Kings. It is magical!



Puerto Rican Heritage Society Presents

**Three Kings Day Celebration**  
Sunday, January 6, 2019

**San Fernando Hall**  
**San Fernando Cathedral**  
231 West Commerce, San Antonio, TX

- Free Admission
- Art Workshops for Children (Free Snacks)
- Show (traditional music - Aguinaldos)
- Story of the Three Wise Men
- Special Appearance by the Three Kings
- Merienda Plate



[www.CoquiSA.org](http://www.CoquiSA.org)  
[www.facebook.com/CoquiSA.org](https://www.facebook.com/CoquiSA.org/)



# NOTICIA PUBLICA

## Comisión de Calidad Ambiental del Estado de Texas

AVISO UNIFICADO DE RECIBO DE SOLICITUD E INTENCIÓN DE OBTENER PERMISO Y AVISO DE SOLICITUD Y DECISIÓN PRELIMINAR  
Registro Propuesto Número 154533 de Permiso Estándar de Calidad de Aire para Plantas de Lotes de Concreto

**Solicitud.** Beck ReadyMix Concrete Company, LTD, ha solicitado a la Comisión de Calidad Ambiental del Estado de Texas (TCEQ por sus siglas en inglés) para un Permiso Estándar de Calidad de Aire, Número De Registro 154533, el cual autorizaría la construcción de una Planta de Lotes de Concreto ubicada en 326 Seguin Street, San Antonio, Condado de Bexar, Texas 78208. Este enlace a un mapa electrónico de la ubicación general del sitio o de la instalación es proporcionado como una cortesía y no es parte de la solicitud o del aviso. Para la ubicación exacta, consulte la solicitud. <http://www.tceq.texas.gov/assets/public/hb610/index.html?lat=29.436666&lng=-98.457222&zoom=13&type=r> La planta propuesta emitirá los siguientes contaminantes atmosféricos: material particulado incluyendo (pero no limitado a) agregados, cemento, polvo de caminos, y partículas menores de 10 micrómetros de diámetro y menores de 2.5 micrómetros de diámetro.

Esta solicitud se le presentó a la TCEQ el 7 de noviembre del 2018. El director ejecutivo de la TCEQ ha concluido las revisiones técnicas y administrativas de la solicitud y ha determinado que la solicitud reúne todos los requisitos de un permiso estándar autorizado por 30 TAC § 116.611 (Título 30 del Código Administrativo de Texas, Sección 116.611), lo cual establecería las condiciones bajo las cuales la planta debe operar. El director ejecutivo ha concluido la decisión preliminar de otorgar el registro porque reúne todas las normas relevantes. La solicitud del permiso, la decisión preliminar del director ejecutivo, y el permiso estándar estarán disponibles para ser revisados y copiados en la Oficina Central de la TCEQ y en la Oficina Regional de San Antonio de la TCEQ, 14250 Judson Road, San Antonio, Texas, empezando el primer día de la publicación de este aviso. Los archivos de cumplimiento de las leyes de la instalación, si existen, están disponibles para la revisión del público en la Oficina Regional de San Antonio de la TCEQ, 14250 Judson Road, San Antonio, Texas. Visite [www.tceq.texas.gov/goto/cbp](http://www.tceq.texas.gov/goto/cbp) para revisar el permiso estándar.

**Comentarios Públicos/Reunión Pública.** Usted puede presentar comentarios públicos o una petición para reunión pública. Véase la sección de contactos. La TCEQ tomará en cuenta todos los comentarios públicos en la decisión final de la solicitud. **La fecha límite para presentar comentarios públicos es 30 días después de que se publique el aviso en el periódico.** Cuestiones tales como valor de la propiedad, ruido, seguridad de tráfico, y zonificación no están dentro de la jurisdicción de la TCEQ para abordarse en este proceso judicial.

El propósito de la reunión pública es proporcionar la oportunidad de hacer comentarios o preguntas acerca de la solicitud. Si el director ejecutivo determina que existe un importante grado de interés público con respecto a la solicitud o si lo solicita un legislador local, se llevará a cabo una reunión pública. Una reunión pública no es una audiencia de caso impugnado. Si se lleva a cabo una reunión pública, la fecha límite para entregar comentarios públicos se prolonga hasta el fin de la reunión pública.

**Audiencia de Caso Impugnado.** Usted puede pedir una audiencia de caso impugnado. Una audiencia de caso impugnado es un procedimiento legal similar a un juicio civil en un tribunal de distrito del estado. **A menos que se presente una petición para una audiencia de caso impugnado dentro de 30 días de esta notificación, el director ejecutivo puede autorizar la solicitud.**

Una persona que pueda ser afectada por las emisiones de contaminantes atmosféricas de la instalación tiene el derecho de pedir una audiencia. Para pedir una audiencia de caso impugnado, una persona debe vivir actualmente en una residencia permanente dentro de 440 yardas de la instalación propuesta. Para pedir una audiencia de caso impugnado, usted deberá proporcionar lo siguiente: (1) su nombre (o para un grupo o asociación, un representante oficial), dirección, y número de teléfono; (2) el nombre del solicitante y número del permiso; (3) la

declaración “[yo/nosotros] solicito/solicitamos una audiencia de caso impugnado”; (4) una descripción específica de cómo se vería afectado negativamente por la solicitud y las emisiones atmosféricas de la planta de manera que no es común para el público en general; (5) la ubicación y la distancia de su propiedad con relación a la planta; (6) una descripción de cómo usa la propiedad que pueda ser afectada por la planta; y (7) una lista de todas las cuestiones de hecho en disputa que usted presenta durante el período de comentarios. Si la petición la hace un grupo o asociación, uno o más miembros que tienen derecho a pedir una audiencia deben ser identificados por su nombre y dirección física. Los intereses que el grupo o la asociación busca proteger también se deben identificar. También puede presentar sus modificaciones propuestas a la solicitud que satisfarían sus inquietudes. Véase la sección de contactos.

**Acción de la TCEQ.** Después del plazo final para comentarios públicos, el director ejecutivo tomará en cuenta los comentarios y preparará una respuesta para todos los comentarios públicos pertinentes y materiales, o significativos. La respuesta a los comentarios, junto con la decisión del director ejecutivo sobre la solicitud, serán enviadas por correo a todas aquellas personas que se encuentran en la lista de correos para esta solicitud. Si no se recibe una petición oportuna para una audiencia de caso impugnado, o si todas las peticiones para una audiencia son retiradas, el director ejecutivo puede emitir la aprobación final de la solicitud. Si todas las peticiones para audiencia oportunas no son retiradas, el director ejecutivo no emitirá la aprobación final del permiso y enviará la solicitud y las peticiones a los Comisionados para su consideración en una reunión programada de la Comisión. La Comisión solo puede conceder una petición para una audiencia de caso impugnado sobre asuntos que el peticionario entregó en sus comentarios oportunos que no fueron remitidos posteriormente. **Si se concede una audiencia, el tema de la audiencia estará limitado a cuestiones de hecho en disputa o preguntas mixtos de hechos y ley relacionados a preocupaciones pertinentes y materiales de calidad de aire entregado durante el período de comentarios.** Cuestiones tales como valor de la propiedad, ruido, seguridad de tráfico, y zonificación no están dentro de la jurisdicción de la Comisión para abordarse en este proceso judicial.

**Lista de Correspondencia.** Aparte de presentar comentarios públicos, puede pedir que lo incluyan en la lista de correos para recibir avisos públicos en el futuro para esta solicitud específica. Véase la sección de contactos.

**Información disponible en línea.** Para detalles sobre el estatus de la solicitud, favor de ver la Base de Datos Integral de los Comisionados (CID, en inglés) en [www.tceq.texas.gov/goto/cid](http://www.tceq.texas.gov/goto/cid). Cuando tiene acceso a la CID usando el enlace, escribe el número de registro al inicio de este aviso.

**Contactos.** Los comentarios públicos o peticiones para una reunión pública o audiencia de caso impugnado se deben presentar a la Oficina del Secretario Oficial, MC-105, TCEQ, P.O. Box 13087, Austin, Texas 78711-3087, o por internet al [www14.tceq.texas.gov/epic/eComment/](http://www14.tceq.texas.gov/epic/eComment/). Por favor, tenga en cuenta que cualquier información privada que usted presente a la TCEQ, incluyendo su nombre, número de teléfono, dirección de correo electrónico, y dirección física pasarán a formar parte del registro público de la Agencia. Para más información sobre esta solicitud para permiso o el proceso de permisos, favor de llamar, sin cobro, al Programa de Educación Público de la TCEQ, al 1-800-687-4040 o visite su sitio web en [www.tceq.texas.gov/goto/pep](http://www.tceq.texas.gov/goto/pep).

Puede obtener información adicional de Beck ReadyMix Concrete Company, LTD, P.O. Box 790641, San Antonio, Texas 78279-0641 o al llamar al Sr. Kevin Ellis, POWER Engineers, Inc., al (512) 879-6647.

Fecha de Expedición: 4 de diciembre del 2018

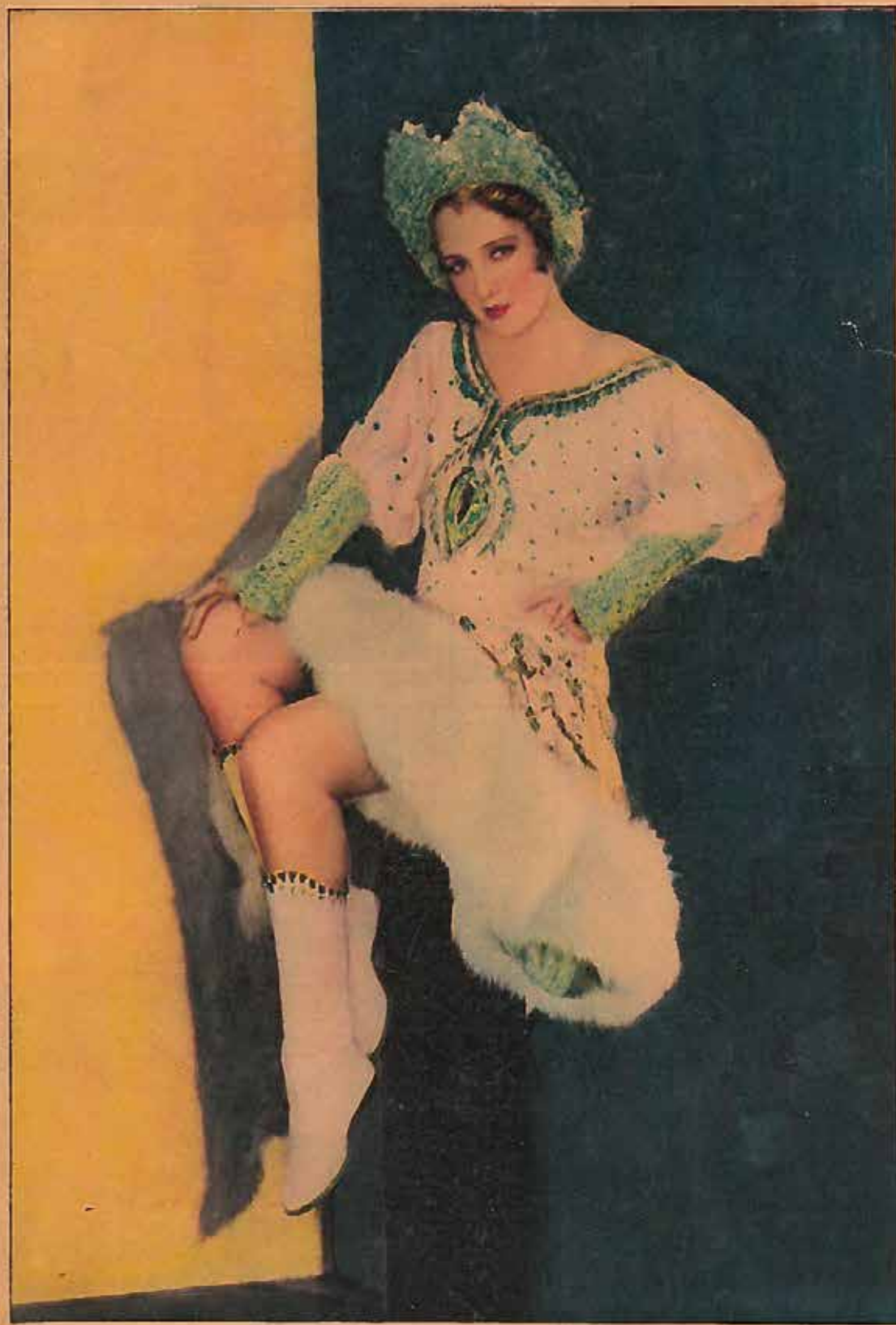


## THIS DAY IN LA PRENSA HISTORY

Director: Ignacio E. Lozano

**LA PRENSA**  
DIARIO POPULAR INDEPENDIENTE

SAN ANTONIO, TEXAS  
Domingo, 17 de Enero de 1932



**BEBE DANIELS**

La graciosa estrella de First National, en el traje ruso que luce en su nueva película "El honor de la familia."

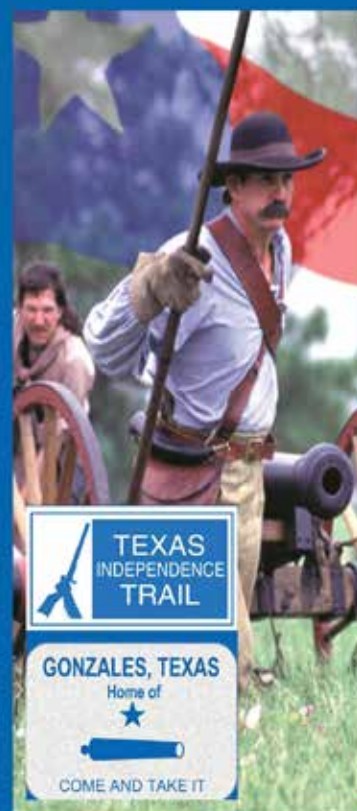
## Tribute from La Prensa and the Duran Family

On behalf of the Duran family and La Prensa Texas, we appreciate all you have done for the community of San Antonio. Whether it was music or politics, for over a generation, Paul Elizondo was an icon and always there.

We will miss you.



## Save the Date!



The  
**Texian  
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**FEB. 5-6, 2019  
GONZALES, TX**



featuring

**CHET GARNER  
THE DAYTRIPPER**



# Der Kindestod Brown Smolder (2019)

Following the release of Der Kindestod’s debut EP, “God As Daddy the Deranged,” on Houston based label Halcyon Veil, “Brown Smolder” is an intimate arrangement of brutally vulnerable analysis and magnified personal cataclysm. The stems and soundscapes are stretched to allow finer details from the source productions to illustrate an emotional spiral in the shape of an audio collage. Der Kindestod re-contextualizes passionately charged lyrics with original spoken word to display the violence that surrounds reality bending intimacy. The artwork features an array of personal items crowding around a printed photograph of Der Kindestod taken



by artist Rosei Matcek (@fairyfountain on Instagram). The artwork and music in tandem carefully account the shrouded mess that comes with allowing vulnerability.

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Más información: Academia América al 210-910-6363

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More Information: Academia América, 210-910-6363

HORARIO DE CLASES/CLASS SCHEDULE

Sitio/Location	Horario/Schedule	Inicio/Start	Fin/End	Instrucción Instruction
La Trinidad United Methodist Church 300 San Fernando St.	Miércoles Wednesday 6-8 PM	23 de enero	27 de marzo	Español English
Las Palmas Library 515 Castrovilla Rd.	Viernes 11 AM-1 PM	25 de enero	29 de marzo	Español
Las Palmas Library 515 Castrovilla Rd.	Sábado/Saturday 11 AM-1 PM	26 de enero	30 de marzo	English

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Horario del 2019

Primera Semana

Martes 5 y jueves 7 de febrero

Introducción al plan de negocios

La forma legal de su negocio

Impuestos y seguros

Segunda Semana

Martes 12 y jueves 14 de febrero

Maneje sus archivos y documentos

Poniendo precio a su producto

Tercera Semana

Martes 19 y jueves 21 de febrero

Flujo de Caja

Entendiendo sus estados financieros

Cuarta Semana

Martes 26 y jueves 28 de Febrero

Prestamos

Plan de Negocios

Evaluación de la clase

Graduación el jueves!

Los participantes deberán atender el 80% de las clases terminar su plan de negocios para poder recibir su certificado.

Llame para reservar su lugar. Veronica Sanders 210- 433-9922

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<https://westsidedevcorp.com/earth-day-2019/>



# The Parks System Plan

## The City of San Antonio Parks and Recreation Department is Seeking your Feedback

The SA Parks System Plan will guide future planning decisions on the expansion, capital improvements and programming of the more than 250 City-owned parks and recreational facilities, 15,000 plus acres of green space, and over 181 miles of trails. The plan is updated every 10 years with the last plan being adopted in 2006.

This draft is a reflection of the input received from city staff, stakeholders, user groups and, most importantly, the general public. From October 2017 through January 2018 the project team conducted seven community workshops designed to provide the public with an opportunity to communicate their priorities for the park system through a series park related activities. To supplement this input, a bilingual on-line and paper survey was made available to the public. From October 2017 through April 2018 over 2,800 completed responses were received. Five free community events were held at various parks to promote the public workshops and offer the community an opportunity to complete the survey. Park staff attended various city organized public events to promote the System Plan and solicit further survey participation.

After accumulating your input, four primary goals to guide the parks system over the next ten years were identified: 1.) San Antonio has a RESPONSIVE park

system; 2.) The Park System is RESTORATIVE to the community's health; 3.) San Antonio is more RESILIENT because of parks and recreation; and 4.) The City is RESOURCEFUL in creating, maintaining and changing the parks and recreation system. Each goal is complemented by a series of objectives and recommended strategies.

Your input is important. Please take a few minutes to review the plan and send us your thoughts! Your ideas, insights and suggestions are essential to a successful parks system and to ensure the SA Parks System Plan reflects the diverse needs of our community.

The San Antonio Parks and Recreation Department is seeking your feedback on the Draft 2019-2029 SA Parks System Plan. The SA Parks System Plan will guide future planning decisions on the expansion, capital improvements and programming of the more than 250 City-owned parks and recreational facilities, 15,000 plus acres of green space, and over 181 miles of trails. The plan is updated every 10 years.

This draft is a reflection of the initial input received from our San Antonio residents, stakeholders, and City staff. From October 2017 through April 2018 a bilingual on-line and paper survey was made available to the public to solicit feedback. Park staff attended various

city organized public events, conducted seven community workshops and five free events to promote the System Plan and solicit survey participation.

"We encourage residents to review the plan and to send us their ideas, insights and suggestions," said Xavier

Urrutia, Parks and Recreation Director. "Resident input is essential to a successful parks system and to ensure the SA Parks System Plan reflects the diverse needs of our community."

The draft plan is available at [www.SAParksandRec.com](http://www.SAParksandRec.com) for public input. In

January 2019, the Parks and Recreation Department will host meeting opportunities for the public to provide further feedback on the draft plan. Resident feedback will be incorporated into the final plan and taken to City Council for approval in spring 2019.





# The Declining Mexican Immigrant Workforce



**By Rogelio Sáenz**

Sáenz is a sociologist and demographer. He is a professor in the Department of Demography at the University of Texas at San Antonio.

You wouldn't know it from the national discourse on immigration, but the number of Mexican immigrant workers in the U.S. continues to fall and nowhere is this more prevalent than in California. According to the American Community Survey, the number of California workers who are Mexican immigrants fell by 195,000 between 2007 and 2017, a dip of 7 percent. California's decline of 195,000 Mexican immigrant workers was larger than the combined loss of 183,000 workers across the other 19 states that posted decreases between 2007 and 2017.

Yet the picture is much more complex in the country, but especially in California. Workers who are not naturalized citizens have declined, while those who are naturalized citizens have increased.

The major decline involves the largest and most

traditional segment of Mexican immigrants — men who are not naturalized citizens — with 35 states experiencing a decline in this segment of the workforce. California led the way with the number of workers who are Mexican immigrant men without U.S. citizenship plunging

by approximately 24 percent. There were 319,000 fewer noncitizen Mexican immigrant men workers in California in 2017 compared with a decade earlier.

The drop was consistent across the 2007-2017 period, aside from a minuscule uptick between 2013 and 2014. The descent was particularly noticeable with the start of the Trump administration. The California workforce of Mexican immigrant men who are not naturalized fell by 92,000 workers between 2016 and 2017 or an 8 percent decline, the most significant annual percentage dip across the last decade.

The number of California workers who are Mexican immigrant women without naturalization status also dropped by more than 24,000 or a percentage decline of 4 percent, compared with most states that posted gains in this group. The California

workforce decline among noncitizen Mexican women was especially noticeable in Trump's first year in office as the numbers fell by an unprecedented 8 percent between 2016 and 2017 or an absolute decline of more than 45,000 in the last year.

In contrast, California experienced an increase of about 149,000 Mexican immigrant workers who are naturalized citizens between 2007 and 2017, an upswing of 20 percent. The gain of 149,000 naturalized citizens could not offset the loss of 344,000 workers who are not naturalized citizens. The growth of Mexican immigrant workers who are U.S. citizens was widespread across the country with only seven states posting losses in this group of workers.

The major changes in California's Mexican immigrant workforce has resulted in a significant shift in the demographic and socioeconomic profile

of Mexican immigrant workers in the state. The sex ratio (number of males per 100 females) fell from 200 in 2007 to 164 in 2017. The percentage of Mexican immigrant workers who are naturalized citizens rose from 27 percent in 2007 to 35 percent in 2017. The percentage who are fluent in English increased from 50 percent in 2007 to 60 percent in 2017. The percentage of persons 25 and older who completed a high school degree or higher climbed from 44 percent in 2007 to 51 percent in 2017.

The decline in Mexican immigrant workers without U.S. citizenship is part of Trump's plan to round up and deport unauthorized immigrants and to keep out others from gaining entry. These measures to slash the number of immigrants, while being short-sighted and done for political posturing, come at a time when the nation's white population,

especially in California, is rapidly aging. Between 2007 and 2017, the California white workforce declined by 468,000 workers or a drop of 6 percent. The loss of white workers is widespread with 36 states having fewer white employees in 2017 than in 2007, led by California and including also Illinois, New York, New Jersey, Ohio, Pennsylvania and Florida. The percentage of the California workforce that is white plunged from 46 percent in 2007 to 39 percent in 2017. Whites accounted for 63 percent of U.S. workers in 2017. The share of whites in the state's and nation's workforce will continue to slip in the coming decades.

Efforts to significantly curtail immigration in the U.S. will come back to haunt the country in the coming decades as it will undoubtedly have to import immigrants to sustain its workforce.





# NOTICIA PUBLICA



## Aviso Audiencia Pública

**FM 1516 Desde I-10 East a FM 78 CSJ: 1477-01-043 Condado Bexar, Texas**

El Departamento de Transporte de Texas (TxDOT) propone mejorar Farm-to-Market Road (FM) 1516 desde Interstate Highway 10 East (I-10 E) hasta FM 78 en Condados Converse y Bexar, Texas. En conformi-

desplazamientos, la información sobre los horarios provisionales para la adquisición y la construcción del derecho de vía, pueden obtenerse en la oficina del distrito de TxDOT en la dirección que se indica a continuación. La asistencia de reubicación está disponible para personas desplazadas y negocios.

dad con el Código Administrativo de Texas, Título 43, Parte 1, Capítulo 2, Subcapítulo E, §2.107 y §2.108 y Código de Regulaciones Federales, Título 23, Capítulo I, Subcapítulo H, §771.111 y Título 40, Capítulo V, §1506, este aviso informa al público que los informes de tecnología ambiental están disponibles para revisión pública y que TxDOT llevará a cabo una audiencia pública sobre el proyecto propuesto el 15 de enero de 2019, en Judson High School Performing Arts Center, 9443 Schaefer Rd, Converse, TX 78109 Las exhibiciones estarán disponibles para verlas a las 5:00 pm con la audiencia formal comenzando a las 6:00 p.m. El propósito de la audiencia es presentar planes de mejoramiento y recibir comentarios del público sobre el proyecto propuesto.

Los informes técnicos y otra información sobre el proyecto están archivados y disponibles para inspección de Lunes a Viernes entre las 8:00 a.m. y las 5:00 p.m. en la Oficina del Distrito de TxDOT San Antonio, ubicada en 4615 NW Loop 410, San Antonio, TX 78229. Los comentarios escritos pueden enviarse en persona, y enviarse por correo a: FM 1516 Project, Attn: Jacobs / B3004C, P.O. Box 53495, Houston, Texas 77052, o enviado por correo electrónico a FM1516project@gmail.com. Los comentarios deben recibirse o enviarse por correo con el matasello postal, en o antes del 30 de enero de 2019 para formar parte del registro oficial de la audiencia.

Las mejoras propuestas ampliarían el FM 1516 de dos a cuatro carriles; e incluyen carriles de giro a la izquierda, medianas elevadas y la adición de aceras y alojamiento para bicicletas. También incluye la adición de zanjas de drenaje y un sistema subterráneo de aguas pluviales. El propósito del proyecto propuesto es mejorar la movilidad, reducir los retrasos en el tráfico y mejorar las condiciones de seguridad a lo largo del corredor.

La audiencia se llevará a cabo en inglés. Las personas interesadas en asistir a la audiencia que tienen necesidades especiales de comunicación o alojamiento, se les recomienda contactar a Karen Coopersmith, Especialista en Participación Pública al (281) 776-2182. Las solicitudes deben realizarse al menos cinco días de trabajo, antes de la audiencia. Se harán todos los esfuerzos razonables para satisfacer estas necesidades.

Lo ancho del derecho de vía (ROW) existente varía de 80 a 120 pies. El ancho de ROW propuesto varía para la mayoría del proyecto de 90 a 178 pies, y el ROW propuesto es de aproximadamente 15.2 acres. El proyecto propuesto resultaría en un desplazamiento comercial y ningún desplazamientos residenciales. El hábitat para las especies reguladas pueden ser afectado por el proyecto propuesto. Impactos de ruido de tráfico pueden ocurrir con el proyecto propuesto. El proyecto propuesto puede impactar permanentemente un total de aproximadamente 1.8 acres de llanuras de inundación y 0.2 acres de humedales y aguas de los Estados Unidos. El proyecto cruza cinco arroyos. La información sobre el Programa de asistencia para la reubicación de TxDOT, los beneficios y los servicios para

Para obtener más información, visite la pagina web [txdot.gov](http://txdot.gov) y busque con las palabras clave "FM 1516 from I-10". Si tiene alguna pregunta general o inquietud sobre el proyecto propuesto o la audiencia, comuníquese con Richard De La Cruz, Gerente de Proyecto de TxDOT, al (210) 615-6434.

La revisión ambiental, la consultación, y otras acciones requeridas por las leyes Federales de Medio Ambiente aplicables para este proyecto están siendo o han sido llevadas a cabo por TxDOT de conformidad con 23 U.S.C. 327 y un Memorando de Entendimiento con fecha 16 de diciembre de 2014, y ejecutado por FHWA y T XDOT.

## Revisión de Trans-Siberian Orchestra

**By Yvette Tello**

La tarde del Domingo 23 de Diciembre de 2018 en el AT&T Center en San Antonio fue un espectáculo impresionante cuando la Orquesta Transiberiana realizó la gira de invierno "Los fantasmas de la víspera de Navidad". Desde la primera nota hasta la última, hubo constantemente algo cautivador para ver, incluidas varias plataformas elevadas y suspendidas desde las que actuaron los músicos, un confeti artificial de brillo

plateado y de nieve que cayó del techo cerca del escenario, y Pitrelli también rindió homenaje a la tripulación del grupo, a la que se refirió como "la tripulación más increíble del planeta".

Además de los increíbles efectos visuales, la musicalidad a lo largo del concierto fue puntual, con los cantantes tocando cada nota a la perfección y destrozando a los guitarristas lanzando besos a la multitud entre notas como los verdaderos profesionales que son.

La primera mitad del espectáculo se centró en gran medida en torno a la narrativa de una joven que huye de su casa, mezclada con la mayoría del álbum "The Ghosts of Christmas Eve" de la Orquesta Transiberiana, con la última mitad con algunos de los grandes éxitos de la banda.

Algunos de los aspectos más destacados del espectáculo para mí incluyeron ver la versión de la Orquesta Transiberiana en un espectáculo de luces



realizado para "Wizards in Winter", la versión rockera del grupo de "The Nutcracker" en "A Mad Russian's Christmas", los pianos de duelo en "Wish Liszt (Toy Shop Madness)" y, por supuesto, la siempre emocionante "Christmas

Eve / Sarajevo 12/24". Los fanáticos de todas las edades se pusieron de pie en una gran ovación mientras el concierto finalizaba con una repetición de la emblemática "Navidad de la Orquesta Transiberiana". Eva / Sarajevo 12/24 ".



# Solo un Pensamiento:

## Recordar a un Verdadero Líder



Steve Walker is a Vietnam Veteran, former Justice of the Peace and Journalist

### Por Steve Walker

San Antonio se sorprendió al saber que el comisionado de iconos Paul Elizondo falleció la semana pasada. Después de celebrar su elección a un décimo período de victoria consecutivo como Comisionado en el Precinto 2, él se ha ido.

Como la mayoría de los residentes de San Antonio, la noticia sorprendió a todos. Anteriormente, había anunciado públicamente a sus amigos y votantes que sería su último mandato como Comisionado. El comisionado Elizondo es el comisionado con más años

de servicio en la ciudad de Álamo.

Su obituario en parte decía: “Paul Elizondo, Jr. falleció el jueves 27 de diciembre de 2018, a la edad de 83 años. Fue precedido en la muerte por sus padres, Pablo y Petra Elizondo. A Paul le sobreviven su esposa de 55 años, Irene Elizondo; sus hijos, David Elizondo, Richard Elizondo y John Elizondo; Sus nietas, Adelina, Marissa.

El juez del condado Nelson Wolff le dijo a la reportera de MySA, Melissa Fletcher Stoeltie, después de que escuchó la noticia: “Fue mi mejor amigo, y punto”. Wolff trabajó con Elizondo en la corte por más de 17 años. “Tuvimos varios logros importantes, y él jugó un papel importante en cada uno de ellos. Lo voy a extrañar muchísimo”, agregó Wolff.

Queta Rodríguez, quien fue el último oponente de Elizondo en Facebook: “Acabo de escuchar la noticia del fallecimiento del Comisionado Elizondo esta

mañana. Rezo por consuelo y fortaleza para su familia y amigos durante este difícil momento. Aprecio su servicio a nuestro país”. Tanto Elizondo como Rodríguez fueron ex infantes de marina.

Otra publicación en Facebook de Judith Gates declaró: “Un líder comunitario importante de muchas maneras; ¡Musicalmente, educativamente, legislativamente y al iniciar conceptos que proveen a toda la comunidad! Lo extrañaremos mucho “. El alcalde Ron Nirenberg fue citado diciendo: Mis pensamientos y oraciones están con su familia durante este difícil momento”.

Brandon Johnson publicó en Facebook: “El comisionado Elizondo fue un buen líder en nuestra comunidad y alguien a quien también podría consultar. Mis pensamientos y oraciones están con la familia Elizondo “.

El senador José Menéndez expresó: “El comisionado Paul Elizondo pasó más años en el servicio público de lo que la mayoría de nosotros hemos vivido. “Es imposible mirar a cualquier lugar en el condado de Bexar y no ver los frutos de su labor”.

Mary Angie Garcia, la nueva Secretaria de Distrito, compartió conmigo: “La Comisionada Elizondo fue un ícono en la comunidad y un gran servidor público y San Antonio

lo echará de menos”.

El abogado de inmigración local David Yanez compartió sus pensamientos conmigo: “Elizondo fue un gran líder que trabajó arduamente para hacer el mejor trabajo posible para todos nosotros en el condado de Bexar y le agradezco”.

Larry Romo, ex Director del Servicio Selectivo, declaró: “¡Que descanse en paz! ¡Saludamos a nuestro patriota estadounidense, veterano de marina y funcionario público! ¡Dios bendiga!”

Recién jurado en el juez Oscar Kazen (ex infante de marina) compartió sus pensamientos durante su juramento en ceremonia a la multitud reunida: “Los marines le enseñaron cómo pelear, pero su corazón le dijo por qué luchar”.

Desde su servicio en la Infantería de Marina desde 1957 hasta 1979, Elizondo pasó a servir casi 60 años en el servicio público. Enseñó de 1960 a 1978, y pasó 14 de esos años en el Distrito Escolar de Edgewood como maestro, director de banda y supervisor de música.

Continuó como director de banda y artista en residencia y cuatro años en el Distrito Escolar Independiente de

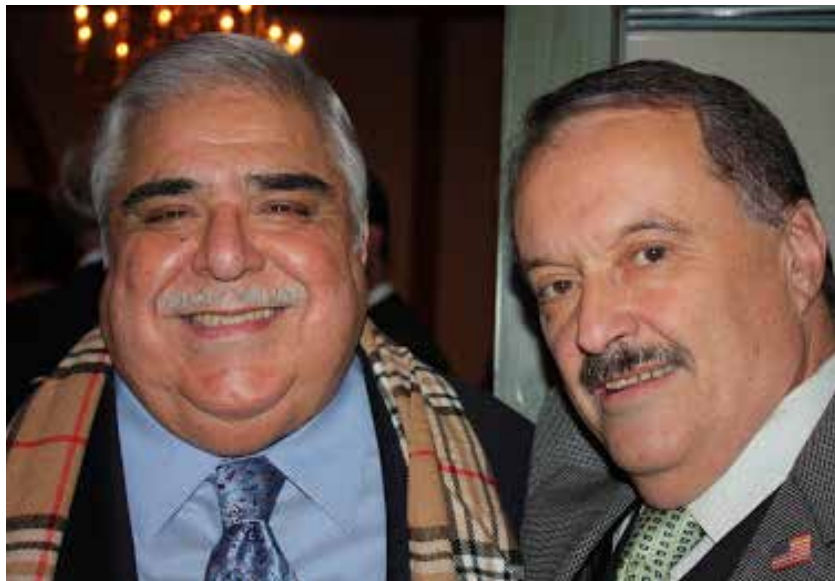


San Antonio. En 1979 comenzó su larga carrera en un cargo público con cuatro años representando al Distrito 57-1 en la Cámara de Representantes de Texas. Fue elegido Comisionado del Condado de Precinto 2 en 1982.

A lo largo de los años, crucé caminos con él e interactué con el Comisionado como profesor. Aunque no enseñé con él, sí que enseñé en La Memorial en Edgewood, 1980-81 después de que se fue. Más tarde cubrí muchos de sus eventos políticos, así como su banda.

Cuando me postulé para el Precinto 2 de Justicia de Paz en 2008, recibí su respaldo oficial, que fue una bendición, por decir lo menos. Nunca olvidaré eso. Gracias Comisario!

Recuerdo cuando dedicaron la Torre Paul Elizondo, el 26 de marzo de 2011. Tomé varias fotos de la ceremonia de inauguración y de todos los funcionarios que participaron con el enfoque en él. Eso fue impresionante. Será muy extrañado.







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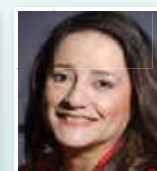
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