

LA PRENSA TEXAS

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Los Teatros Antiguos de San Antonio

**About the
Cover Artist:
Joe Lopez**

By Dr. Ricardo Romo

**The Carver
Legacy Stands**

By R.Eguia

**Preserving
Mexican
Culture in San
Antonio:
Los Teatros**

By Dr. Ricardo Romo

**Woodlawn Theatre
San Antonio's
Community Theatre**

By Isa Fernández

**Solo un
Pensamiento:
Teatro Majestic**

Por Steve Walker

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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The vision is a vibrant Westside community where people want to live, work, and visit.

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Let's Talk About it...

Can People Change?

By Yvette Tello

Back in the day, activists were often arrested for protesting. It is now known they would be arrested or harassed because they were known activists. When their stories are told, we do not focus on their arrest but their struggle and fight for justice. Nowadays, if you have been arrested for anything, your chances for public office or any affiliations with public office are down the drain. Should someone's past define them forever? if someone's been arrested does that make you want to have little affiliation with them? Do you believe people can change and learn from their mistakes? Let's

talk about it...

Mary Svetlik Watkins:

"It depends on what you did. We all do dumb things but child molestation, abuse, and murder shouldn't be forgotten."

Santiago Tello:

"That no longer applies. Look how many ne'er-do-wells are running for president in the communist party. Beto comes to mind."

Armando Cantu:

"Yes they can change, most people judge you for your mistakes like they don't have any."



Javier Torres:

"Mistakes are decisions one makes or has made in their lives or paths. It is factual, thus carries along with you for life. No white-out can cover it up, you made that decision and must live with it. Sorry, I didn't make the rules. If one changes, the changes do not apply to those previous choices and decisions one makes, you still have to live with your past decisions. Again, factual!"

Troy Rodriguez:

"The only one is God."

Pablo Peruvia:

"People judge. Employers definitely judge in Texas. Fourteen states have passed laws that require employ-

ers to postpone background checks until the later stages of the hiring process. The new policy is a matter of fairness and a way to strengthen the state's economy by expanding the pool of workers. It is called "ban the box."

Penelope Perez:

"Everything is illegal. Say the wrong thing and the right cop will arrest you. Do the wrong thing and the right cop will arrest you. Be around the wrong people and the right cop will arrest you. I have been arrested for protesting before. I have also been arrested for throwing a dance party. I thought it was my right, but it turned out to be my wrong #justice reform."



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About the Cover Artist:

Joe Lopez

By Dr. Ricardo Romo

San Pedro Creek hosted the first Native American settlement more than 10,000 years ago as well as the first Spanish colonists three centuries ago. The creek flows from its springs in San Pedro Park through the center of the city and beyond. The cover art by Joe Lopez is one of several murals completed on the restored San Pedro Creek walkways to celebrate the significance of water, space, and people.

Artist Joe Lopez paints mostly in his studio but has completed several murals in the city including a mural on Mission Road across from

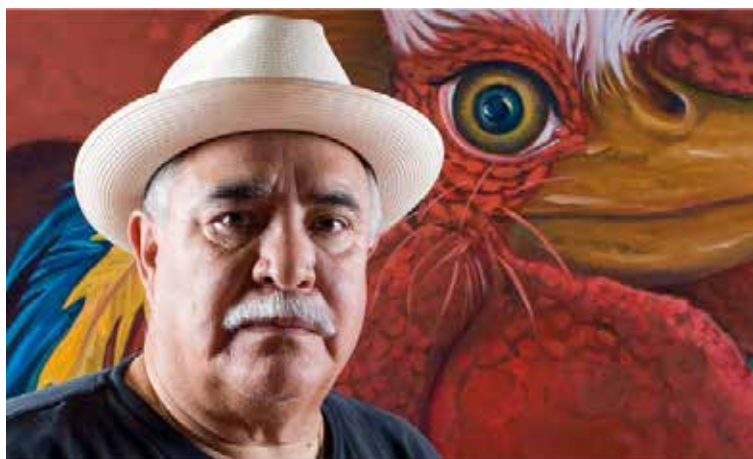


Photo from www.gallistagallery.com

Concepcion Mission. The mural celebrates Mexican American culture and is well known in San Antonio's Southside. The Mission Road mural, as well as his San Pedro Creek mural, demonstrate Lopez's commitment and passion to portraying the Mexican American experience in a positive light.

Joe Lopez grew up in Barrio Escondido next to the famous neighborhood, Cementville, where Mexican workers employed by the giant cement factory and their families lived. Lopez remembers Barrio Escondido as being all of two blocks. In the

1940s and 1950s when he was growing up there, his community had a rural feel to it.

As a child, Lopez loved to draw and his interest in art led him to study one summer with a professional artist at the Witte Museum. Lopez was so grateful for the opportunity that he volunteered to clean the studios after the students left.

After finishing high school, Lopez took art classes at La Villita School of Art and San Antonio School of Art. In the mid-1990s, he continued painting and earned extra money selling T-shirts and caps with his favorite phrase, "Puro Gallo," which means, Pure Rooster in English. Lopez's neighbors had roosters and as a young boy, he admired their spunk.

Lopez operated Gallista Gallery and art studios for nearly twenty years. The entrance to the Gallery had paintings and folk art by local artists. He maintained his own painting studio there and rented exhibition and studio space to many Latino artists. Over nearly two decades, Gallista Gallery hosted monthly art exhibitions, including the addition of altars during the Day of the Dead week.

Artists evolve and art evolves through time. Growing up in the 1950s and 1960s, for example, one saw few murals in public places in San Antonio. During the late 1970s however, Chicano artists received commissions to paint murals in the Cassiano Homes and later at other public housing sites in the city. The city's appreciation of art is due in part to those early public housing muralists and independent artists like Joe Lopez who made sure there would be plentiful art outside of the public and private museums.

Joe has returned to his family homestead and added a studio and gallery to the front of his house. Today he continues to paint, design logos, and occasionally work on mural proposals and projects. His commission to complete a mural for the San Pedro Creek restoration project led him to work with ceramic tile and photo-digital technology.



ogy. As for his future plans, he only revealed: "It is great to be in the barrio where I grew up and I'm happy to be painting full time."

About the Artwork

We are grateful for the San Antonio River Authority who commissioned this piece. You can support their efforts by visiting www.saratax.org.



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LOS TEATROS

Preserving Mexican Culture in San Antonio: Los Teatros

By Dr. Ricardo Romo

Roma is the first-ever Spanish-language movie to win three Oscars, including Best Director for film director Alfonso Cuarón of Mexico City. The movie is mainly in Spanish, with the occasional use of Mixtec, an indigenous language still spoken in Oaxaca. This was the first feature-length movie in Spanish produced by an American film company. Previous highly popular Mexican movies had been made by Mexican film companies and producers.

The success of Roma reminds me of the Epoca de Oro (Golden Era) of Mexican film in the 1940s and 1950s. Mexican movies during this era were the gold standard for all of Latin America and Spain. Hollywood at the time had little interest in Mexican drama or Spanish-language films. One of the exceptions was Viva Zapata in which Anthony Quinn won an Academy Award for Best Supporting Actor. The Mexican movies were also successful in part because of the

Spanish-language movie theaters like those in San Antonio which numbered at least a half dozen.

At the turn of the 20th century (1900), San Antonio had the largest Mexican population in the United States. In the West-side, where the majority of Mexicano-Americans lived, Spanish-language newspapers, films, and radio were preferred over Hollywood produced movies.

Indeed, the residents of San Antonio maintained their Spanish-language skills and appreciation of Mexican cultural traditions because of the availability of films, music, and vaudeville from south of the border. This is the story of how the rise of Mexican teatros contributed to the bi-cultural community of San Antonio.

The story of Spanish-language teatros in San Antonio begins with the opening of Teatro Zaragoza on Commerce Street. I discovered in the Lucchese Boot Company website a reference to Salvatore Lucchese buying the Teatro Zaragoza in 1912, which



The Aztec Theater

Photo from hopeseguín.wordpress.com

would have made it the earliest Spanish-language theater in the city.

Next came the Teatro Nacional which opened in 1917 two doors east of the Zaragoza. Located on the corner of Santa Rosa and Commerce, the Nacional had a seating capacity of 1,000. The popularity of the Nacional was based on its ability to consistently book some of the best known Mexican bands and singers, vaudeville acts, and Mexican films.

The Progreso theater on Guadalupe Street, just a mile west of the Nacional, opened in the late 1920s just as the film industry converted from silent to

“talking” movies. Former Texas State Senator Joe Bernal grew up a block from the barrio theater district and remembers selling candy to customers entering the Progreso theater in the mid-1930s.

Bernal loved watching movies at the Progreso and would stand near the entrance on Tuesdays and Thursdays when “dos por uno” (two for one) promotions were in effect. He got in free by convincing someone attending the movie alone to include him. On the weekends the Progreso offered popular Hollywood movies such as Tarzan and Flash Gordon. Bernal called the corner of



Teatro Nacional and Teatro Zaragoza

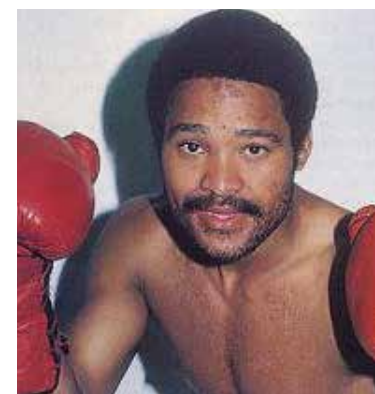
Photo from utsalibriariestopshelf.wordpress.com

ANTIGUOS



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.



Wilfredo Benitez

Accomplishing a feat that only a handful of fighters have attained in the history of professional boxing, world champion Wilfredo Benitez knocked out Maurice Hope to become the first fighter in more than 40 years to capture three world titles in three different weight classes. Born in 1958 in Puerto Rico, Benitez also became the youngest boxer to win a world boxing championship, the WBA Light- Welterweight title at age 17 in San Juan, Puerto Rico. Considered one of the best boxers ever, he was inducted into the International Boxing Hall of Fame in June 1996.

Attention Readers

La Prensa Texas staff placed the wrong photo with this biography in issue 8 that ran on February 24. This is the correct photo of Wilfredo Benitez. We apologize for any confusion and we appreciate the consideration of our readers, gente, and community.



Alameda Theater

Photo from utsalibraryestopshelf.wordpress.com

In the age before television, everyone went to the movies. San Antonio had opened numerous theaters in the 1930s in the central area of downtown. While the trio of downtown Spanish-language theaters—Alameda, Nacional, and Zaragoza, all located near the old Market Square— offered movies in Spanish, going to the center of town with a family on the city bus was not feasible for many in that era. The early success of both of the Progreso and Guadalupe Theaters demonstrated that Westsiders appreciated neighborhood entertainment venues.

By the late 1950s, the

golden era of barrio film entertainment was coming to an end as television replaced movies. For Latino families in the Westside, television was certainly cheaper and more convenient. Moreover, by that time the Mexican film industry had lost many of its stars and with this misfortune Mexican movies lacked their luster and appeal. Nonetheless, these historic theaters in San Antonio played an important part in the cultural life of the city. We should support the historical preservation of these Spanish-language theaters and there are efforts currently underway.

in San Antonio, although he is not listed on the website which covers the company's business from 1883 to the present.

During the war years, Hollywood made fewer movies because of the war rationing of cellulose. The few American movies produced were war movies designed to boost American patriotism. The Mexican filmmakers, seeing a void in films dealing with romance, drama and comedy began offering movies in those genres.

Theater patrons from the Westside actually had a choice of two excellent movie houses on Guadalupe and Brazos streets. However, the Guadalupe Theater featured only Spanish language movies, while the Progreso Theater offered English language movies on the weekends.

There had never been a better time to open a Spanish language theater than in the 1940s. For the Spanish speaking world, Mexican films featuring great singers, beautiful actresses, and entertaining comedians, more than filled the movie void. Westsiders flocked to see Pedro Infante, Jorge Negrete, Maria Felix, and Dolores de Rio, but for many movie fans, young and old, the films by Cantiflas and Tin Tan delighted the most.

Brazos and Guadalupe the “center of my universe.”

In 1941, a construction crew had already demolished Juan Vidaurri's tire shop on the corner of Guadalupe and Brazos streets and had started building the Guadalupe Theater. The famed theatre opened its doors in 1942, just as America was sending its sons and daughters to fight in World War II.

The theater took the name Guadalupe to compliment the well known Guadalupe Catholic Church located one block north on El Paso Street. Centrally located, the Guadalupe Theater stood at the hub of a newly created commercial zone west of downtown, and its opening prompted the establishment of several nearby grocery stores, bakeries, and restaurants.

A block away from the Nacional, on Houston Street, the Alameda opened in 1949. Cinema Treasures noted that the Alameda Theater has a special place in American theater history as “the largest movie palace ever dedicated to Spanish language films & the performing arts.” According to the San Antonio Express-News, Gaetano “Tano” Lucchese developed the Alameda in the late 1940s. It is likely he was related to the Lucchese boot-making family

The Carver Legacy Stands

By R.Eguia

It was not very long ago that the people of San Antonio lived in segregation. Although black entertainers could perform in prominent central theatres like the Majestic, their black peers could not attend the shows.

For over 75 years, The Carver Community Cultural Center ("The Carver") has served as the San Antonio Eastside's foremost gathering place of cultural exchange and performance arts. It was originally erected in 1918, as a community center for African-Americans. By the 1930s, the building was repurposed as the Colored Library and renamed

the Carver Library and Auditorium, in honor of Dr. George Washington Carver. From the 1940s through the Civil Rights Era, prominent African-American entertainers such as Ella Fitzgerald, Duke Ellington, Count Basie, and Louis Armstrong played at the Carver. However due to desegregation, the Carver fell into neglect by the early 1970s.

In 1973, the City moved to have the Carver demolished, but community members galvanized in an act of civil disobedience, effectively using their bodies as human shields to protect the building from bulldozers. Under the ownership and management of the City of San Antonio (CoSA), the Carver was renovated and reopened in 1977, as the Carver Community Cultural Center. It now operates as a special project of the CoSA's Conventions Sports and Entertainment Facilities Department.

The mission of



the Carver Community Cultural Center is to celebrate the diverse cultures of our world, nation, and community, with emphasis on its African and African-American heritage, by providing challenging artistic presentations, community outreach activities, and educational programs. The Carver Development Board is a 501(c)(3) organization whose mission is to undertake fundraising activities and to provide financial, programming, and advisory support to the Carver Community Cultural Center.

The development board works to sustain the educational programming that is separate from the performance programming at the cultural center. This includes a Youth Matinee Series

where all performances are free and open to the public; Master Classes & Residencies where community members have an opportunity to connect and interact with professional artists visiting the Carver Community Cultural Center; Saturday Arts And Culture Classes where youth and adults in low-income households or enrolled in select social service programs may

be eligible for reduced fees through Articipate; and Summer camps for theatre, dance and DJing.

Whether a lecture-demonstration, in-school visit, panel discussion or workshop, these outreach activities deepen the relationship between the artist and the community and allow for opportunities

for each to grow and learn from the other.

The Carver's Executive Director, Yonnie Blanchette said she is thrilled and honored to provide programming for the historic performance center and she wants to keep these events accessible to the community.

For more information visit thecarver.org

Upcoming Shows

Alfredo Rodríguez &
Pedrito Martínez
MARCH 16 @ 8:00 PM

Judi Deleon
MARCH 30 @ 8:00 PM

AABCD Productions
Presents San Antonio Hip
Hop Fest
MARCH 31 @ 6:00 PM

Hip Hop Team Competitions and Solos - Dance Battles.

Rennie Harris Puremovement's Lifted
APRIL 13 @ 8:00 PM

Russian Children Theater Presents Red-Haired, Honest, In Love (In Russian Language)
MAY 5 @ 3:00 PM

100 Years of Bollywood – A Live Audio – Visual Journey
MAY 12 @ 4:30 PM



DÍA INTERNACIONAL DE LA MUJER

Susana Baca, artista afroperuana, Recibe un Premio a la Paz en el Carver

Por R.Eguia

Susana Baca es una mujer legendaria que está cambiando el mundo con su arte y su defensa. La Sociedad Cultural Hispano-americana de San Antonio le otorgó un premio de paz el fin de semana pasado al final de su actuación en el Carver. El premio, una rosa de cerámica blanca que representa la paz, también fue otorgado a la Directora Ejecutiva de Carver, Yonnie Blanchette.

Baca ha sido un defensor abierto de la comunidad afroperuana durante déca-

das. En 1987, fue nombrada Embajadora Cultural de Buena Voluntad para UNICEF Perú.

En 1992, ella y su esposo, el sociólogo criado en Bolivia Ricardo Pereira, fundaron el Instituto Negro Continuo, o Continuo Negro, para preservar la cultura en vías de desaparición de la música indígena afroperuana. La misión del centro es fomentar la recopilación, preservación y creación de la cultura, la música y la danza afroperuana.

Por sus esfuerzos, fue

nombrada la primera ministra negra del gabinete de Perú en 2011.

Conocida en todo el mundo como la voz de la comunidad afroperuana, Baca, de 74 años, ganó un Grammy Latino en 2002 por el álbum Lamento Negro, que grabó casi dos décadas antes en Cuba.

Ella está en el mismo sello discográfico que Alice Coltrane llamó Luakabop, un sello discográfico orientado a la música mundial establecido por el músico y productor David Byrne, ex cantante y gui-

tarrista de la banda de new rock Talking Heads.

La grabación más reciente de Baca "Afrodiaspora" es un ciclo de canciones compuesto por los diversos ritmos de los que la diáspora africana es

responsable en lugares de todo el mundo. El artista recurre a muchas fuentes musicales, desde música cubana a brasileña, idiomas afrohondureños a mexicanos y cantantes de blues estadounidenses.



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Piratas y Mineros Toman Delantera en los Playoffs

Por Sendero Deportivo

El campeón Piratas de Sabinas dirigido por Sergio De Luna en su serie a ganar 2 de 3 partidos de postemporada (playoffs) 2018 en Potranco Baseball League, con pizarra de 12-2 carreras tomó la delantera derrotando a Broncos de Reynosa SA y su lanzador fronterizo Tomás Rodríguez.

Por su parte Mineros de Jesús Ramírez Sr., con picheo del zurdo Lee Colón, blanqueo 7-0 a Calaveras dirigido por Javier García. Colón, hizo historia en playoffs ponchando a 19 bateadores rivales.

Para Broncos y Calaveras todavía hay mañana, la serie continuara este domingo 3 de marzo, fecha en la que podrán retornar por la senda victoriosa para forzar sus

respectivas series al tercer partido.

“Se jugó alto nivel de béisbol en playoff. Piratas de cierre (como siempre), fue como se adjudicó la victoria, listos para el segundo partido, dentro de nuestro sistema de juego será con mayor agresividad y defensiva”, dijo De Luna.

“Piratas dominó con su pitcheo. Bravos cometió costosos errores y ellos lo aprovecharon. Nuestro pitcheo no estuvo a la altura. La serie seguirá interesante”, dijo Garza, quien tuvo el acierto de parar el partido en el séptimo capítulo por tener pizarra en contra de 12 a 2 carreras.

El timonel Ramírez Sr., dijo “sé logro ganar el primero de la serie. El picheo de Lee Colón con 19 ponches

fue la base del triunfo. Estuvimos empatados 0-0 hasta el quinto inning, en el cual hicimos racimo de 4 carreras, cerrando el partido con tres anotaciones más en la octava entrada. Para el segundo partido iremos con todo”.

“El picheo es lo que domina en los playoffs. Equipos con mejor labor en la lomita de los disparos, serán los ganadores”, explicó Javier García.

Resultados Veteranos. Red Sox dejó en el terreno de juego a Rieleros con marcador de 3-2. Broncos noqueo 21-6 a Cardenales. Cachorros de Nava 16-9 contra Westsiders. En la foto aparecen los directivos de Piratas, Iván Rubinsky, Mauricio Esparza y Sergio De Luna.

Tributo a Juan Gutiérrez

Por Sendero Deportivo

En el legendario estadio Colt 45 Baseball Field, el gerente general Jaime Guerrero, beisbolistas y aficionados ofrecieron emotivo tributo al ampáyer y comentarista deportivo Juan Gutiérrez, quien se jubilara como juez beisbolero.

Gutiérrez, de 69 años de edad, nativo de Monclova, Coahuila (creció en Piedras Negras), de profesión en pintura y mecánica automotriz, dijo sentirse satisfecho por haber sido ampáyer y comentarista en las ligas Panamericana, Roberto Quiñones, Tres Hermanos, Potranco y Colt 45.

Guerrero, lo seguirá empleando de comentarista en su liga sabatina, por lo que en

el partido dominical Bobcats vs. Águilas, por una entrada lo habilitó para sustituir al ampáyer Sergio Camacho. Gutiérrez, recibió emotiva ovación y felicitaciones. “Colt 45 reconoce el trabajo de Gutiérrez, le doy las gracias y que disfrute su jubilación. Gran honor hoy haberlo reconocido y deseado todo lo mejor”, dijo Guerrero.

Este domingo en crucial partido por el cuarto lugar a la 1 p.m. jugaran los equipos Highsox y Dodgers el ganador tendrá derecho para disputar la postemporada categoría Abierta. En la foto aparece Juan Gutiérrez, despidiéndose como ampáyer en el béisbol independiente de San Antonio.



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GROWING UP LATINO

MANGUERA MEMORY:

Fall 1983 (Part 2)



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
Read part one in volume 2 issue 8...

...I told her everything. My mother, in all her cultural wisdom, told me not repeat what I had learned to anyone. I was heartbroken because I was being told, "We cannot help her." I get emotional and angry now as a write this and even 35 years later, My Mom went on to explain

that her parents were people of money and means (a doctor and a nurse) and that they could and would take care of the issue their way. I felt helpless. I felt anguish. Imagine how I felt when I learned of why my friend had attempted suicide many years later. She felt abandoned. Her destiny would include a long-life struggle with mental illness (Dissociative Disorder, Multi-Personality Disorder, Anxiety and Alcoholism), and a need to relocate thousands of miles away from Brownsville somewhere on the east coast. In the fall of 1983 I believed this experience to be an isolated one with my friend. It wasn't until years later that I learned that her brother had continued to be a predator with other women and girls. He now sits in a federal prison as a sentence for his crimes and sins. It wasn't until years later that I learned that other classmates had sexually assaulted friends of mine. It wasn't until years later that I learned that a close family friend, a younger female, had been molested by the neighborhood boys for years and that one of those boys graduated with me from high school. It wasn't until years later that I learned that the victims and survivors of these harrowing experiences had not said anything or much about their

molestations and assaults because they were told to be quiet, not bring shame to themselves or their families, they were told that they could not ruin the predators' lives that way, by speaking truths. It wasn't until years later that I learned that only one of the predators was held accountable for his crimes and sins and the rest had been given the privilege of going to college, finding good jobs, marrying and having children. . . they were allowed to live their lives unphased and untarnished by their actions. They, to this day, have not atoned for or been held accountable for ruining the lives of their victims.

So when I am asked if I believe the current state of allegations being made on the national stage, I ask, "why shouldn't I?" After all, my experiences have deceived me. I believed that because I did not personally see it at the time it did not happen. I failed to factor in that this type of behavior happens in the shadows, in the dark, in abandoned fields, on empty beaches, in unsupervised classrooms . . . away from discovery. But that does not mean it did not happen.

I learned as the years passed and my experiences grew that societal ills and evils exist everywhere, whether in a small south Texas town or in the halls of



college dorms back East. It wasn't until years later that I learned that perversion, sexually maladaptive behaviors, sexual assault and full-on, brutal gang rapes happen to victims and survivors of every gender, creed, religion, sexual identity, income, education level, class or status. It wasn't until years later that I learned that predators come from every gender, creed, religion, sexual identity, income, education level, class and status.

Despite all these bad things that DO happen in the world, regardless of whether they are obvious and blatant or out of sight, nuestra gente uses dichos like : "No hay mal que por bien no venga" to help us all cope with what life may inevitably throw our way. I want to believe that for those who have survived, their experiences were not in vain. I want to believe that when the time comes to do right by them that I will follow the lead of another dicho, "Haz bien y no mires a quien" will give

me and those around me the courage to speak truth to power. I want to believe that now when so many around us need us so much to stand up for what is right, that we will. We all know que "exigir es facil, senalar es facil, delegar es facil, ordenar es facil, quejarse es facil, pero dar el ejemplo es lo dificil." So, it is time we start to be the change we want to see in the world. Today, be someone's hero and shed light where there is darkness. Today, be a voice for the voiceless. Today, reach out to your friend and let them know that this too shall pass and that you will stand by them to squelch their fears., Today, stand up for those who have been told to be quiet and been called liars.

Manguera Memories is a series of short stories that will be published in a book this year with proceeds benefiting La Prensa Texas. Read past stories at LaPrensaTexas.com

BUSINESS SPOTLIGHT

Woodlawn Theatre

San Antonio's Community Theatre

By Isa Fernández

Isa Fernández, MPA is a Legacy Corridor Business Alliance Program Manager at Westside Development Corporation, a freelance photographer and peace and justice advocate.

San Antonio's historic Woodlawn Theatre, built in 1945 as a proper movie theatre, was once best known for hosting the premiere of the John Wayne film the Alamo in 1960. Photographs of the Deco District building during the era show attendees dressed in formal gowns, military uniforms and suits for the occasion. Other photos of the theatre show the outdoor marquee displaying film classics Lawrence of Arabia (1962), Doctor Zhivago (1965), the Sand

distinct, but united areas – the theatre, which seats 260 occupants on the lower level and an additional 80 in the balcony area, the rehearsal area, office spaces for administrative work and the recent addition of the popular youth rehearsal space. I am given an extensive tour by the theatre's young executive director Christopher Rodriguez, who began his tenure as Youth Director in 2012. He worked his way up to Artistic Director in 2016 to his present role as Executive and Artistic Director in 2017. I was immediately struck by his kindness, passion for the arts, and sincerity in conveying the mission of the com-

its surrounding community by providing quality, entertaining, educational, and affordable programming for all ages.

I was privileged to attend opening night for Oklahoma!, the first musical written by the famed composer Richard Rodgers and librettist Oscar Hammerstein II team, based on the 1931 play by Lynn Riggs, "Green Grow the Lilacs". "Oh, What A Beautiful Morning" opens the play and sets the tone for the country-themed musical, which like all Woodlawn Theatre productions, boasts a live orchestra production piped in from an adjoining room in the theatre. I sat next to a former speech coach who had previously directed the play who shared theatre history with me, relaying that the length of the play (2 hours and 45 minutes), marks the pre-television age in which it was written where groups would sit enraptured at live performances for hours on end as their source of entertainment. The production was lively enough to keep my boyfriend and I entertained with several high energy dance numbers, suggestive jokes and witty banter. Standout performances from actors Jimmi Nelson-Reid who played "Ado Annie Carnes" and Ivan Ortega who played "Ali Hakim," had us sending raves the ac-

tors' way after the play. And because it was opening night of the season, patrons were gifted with complimentary celebratory cake, champagne and an after-show cabaret show (which can be attended by anyone, not just ticket holders). Actors, choreographers, stage directors and others from the production took turns singing standards old and new, such as actor Robert Nauman, who played "Ike Skidmore" in the musical and stole the cabaret with his electrifying performance of "Man of La Mancha" from "I, Don Quixote." A fun ending to the night was a crowd sing-along to Captain and Tennille's "Love Will Keep Us Together" and a friendly goodnight of "you don't have to go home, but you can't stay here," message to joyful patrons of song, dance and acting.

The Woodlawn Theatre has received numerous Alamo Theatre Arts Council Globe Awards for Direction, Lead Actor/Actress, Supporting Actor/Actress, Sound Design, Scene Design, Choreography, Music Direction, and People's Choice Award and has been voted "Best Community Theatre" via The San Antonio Current in 2014, 2015, 2016, 2017, and 2018.

There are six main stage shows a year – Oklahoma! continuing until- March 2; In



the Heights (the Lin-Manuel Miranda, (of Hamilton fame) musical about the largely Latino neighborhood of Washington Heights in New York City), running April 12-May 5; Disney's Beauty and the Beast (Audition information coming soon!), July 5-July 28; Dreamgirls (same), August 23-September 15; Priscilla Queen of the Desert (which I am especially excited to see!), running October 11-November 3 and A Christmas Carol the Musical, November 29-December 23. Parking is free, located behind Vogue Beauty School. Yearly discounts (25% off ticket prices) benefiting students, youth, the LGBTQ and American Sign Language (ASL) communities are available – visit <https://www.woodlawntheatre.org/community-engagement> for more information.

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Pebbles (1966) and others amongst the backdrop of now-classic cars which were parked across the street of the movie theatre.

Declared a City of San Antonio Historic landmark in 2013, the theatre is now known for its all-musical live productions. The theatre is comprised of multiple

munity arts theatre ("to assist in sustaining the tradition of theatre while contributing to the lives of local artists, and to enrich the community by encouraging people of all ages to participate in the arts). Formally designated a 501(c)(3) nonprofit in 2012, the theatre is "devoted to creating opportunities for

NON-PROFIT HIGHLIGHT

Playwright Roxanne Schroeder-Arce to Speak this Weekend

Ahead of the Magik Theatre's Mariachi Girl Premiere

By R.Eguia

The Magik Theatre presents Mariachi Girl, a bilingual production that will feature live Mariachi music by Mariachi de Azteca de America at every performance. Playwright Roxanne Schroeder-Arce will appear at Magik prior to the show's opening as a speaker this Saturday on March 9th at 11 a.m at Magik's Reader's Theatre series. Celebrating International Women's History Month, the event will also feature the President and CEO of SA 2020, Molly Cox. A talkback will be held after the event to answer questions about the readers, the books read, and Magik's upcoming production of Mariachi Girl. Reader's Theatre is a free event, funded by Texas Women for the Arts.

Leading up to Fiesta, Mariachi Girl will show at The Magik Theatre March 22nd through April 14th. On opening night on March 22 at 6:30 p.m families can Enjoy fun activities at the opening performance including pre-concert entertainment provided by South San Antonio High School Mariachi Estrellas De Azul, who recently received 1st divisions at the Texas Association of Mariachi Educators competition.

"Mariachi Girl is more than just another beautiful story," comments director JoJanie

Moreno. "It's a celebration of Mexican-American culture -- my culture, San Antonio's culture -- and the challenges of respecting its tradition while still allowing for change."

Mariachi Girl follows the story of ten-year-old Carmencita, who dreams of being a mariachi singer and one day joining in performance with her father, however, her father clings to a long-held family tradition of male-only mariachis. When Carmencita's teacher offers her a book about a female mariachi, everything changes for "Cita" as she sees the possibility of her dream becoming a reality. Can she celebrate her own heritage and expand her father's view of the world? Mariachi Girl is an uplifting bilingual production about reaching for your dreams and is filled with vibrant original mariachi music. Mariachi Girl is written by Roxanne Schroeder-Arce with music and lyrics by Héctor Martinez Morales.

Mariachi Girl features performances by Michelle Bortoni (Carmen), Alison Chambers (Mrs. Parker), Lucero Garcia (Carmencita), Carlton Kendall (Danny), and Gina Rivera (Luis).

The production team includes JoJanie Moreno (Director), Gino Rivera (Music Director), Curtis Ashby (Scenic and Designer), Armando

Chavez-Garcia (Lighting Designer), Michael Ciaramitaro (Costume Designer), Lucian Hernandez (Properties Designer), and Jackie Perez (Stage Manager).

Mariachi Girl runs March 22nd through April 14th at The Magik Theatre. For tickets, visit MagikTheatre.org or call the box office at 210.227.2751. Tickets start at \$15 with discounts available for students, seniors, military and educators. Free tickets are available based on availability.

A special Military and First Responders Performance will be held on March 30 at 2 p.m. The Magik theatre organization appreciates all of the selfless heroes in the community who put their lives on the line. To celebrate them, active or retired members of the military and first responders with I.D. pay \$5 per ticket for their entire party for this performance.

An American Sign Language Interpreted Performance will be held on April 6 at 2 p.m. The Magik Theatre is joined by Robert Cardoza, the San Antonio theatre community's primary sign language interpreter, to offer an ASL interpreted performance for every production of the 2018-2019 season, sponsored by the University Health System.



The Magik Theatre is celebrating its 25th anniversary during the 2018-2019 season, sponsored by H-E-B. Mariachi Girl is sponsored in part by The Rea Charitable Trust. Special thanks to the City of San Antonio Department of Arts and Culture.

The Magik Theatre is San Antonio's professional family theatre. Founded in 1994, Magik has presented more than 160 main stage and touring productions to over 2 million children and their families. The Magik Theatre's mission is to nurture a love and understanding of theatre and literature by providing extraordinary, affordable, and professional theatre and education experiences. The Magik Theatre is committed to enhancing the lives of children with disabilities and at-risk youth through community accessibility, education, and outreach programs. The Magik Theatre is a 501(c)(3) non-profit organization.

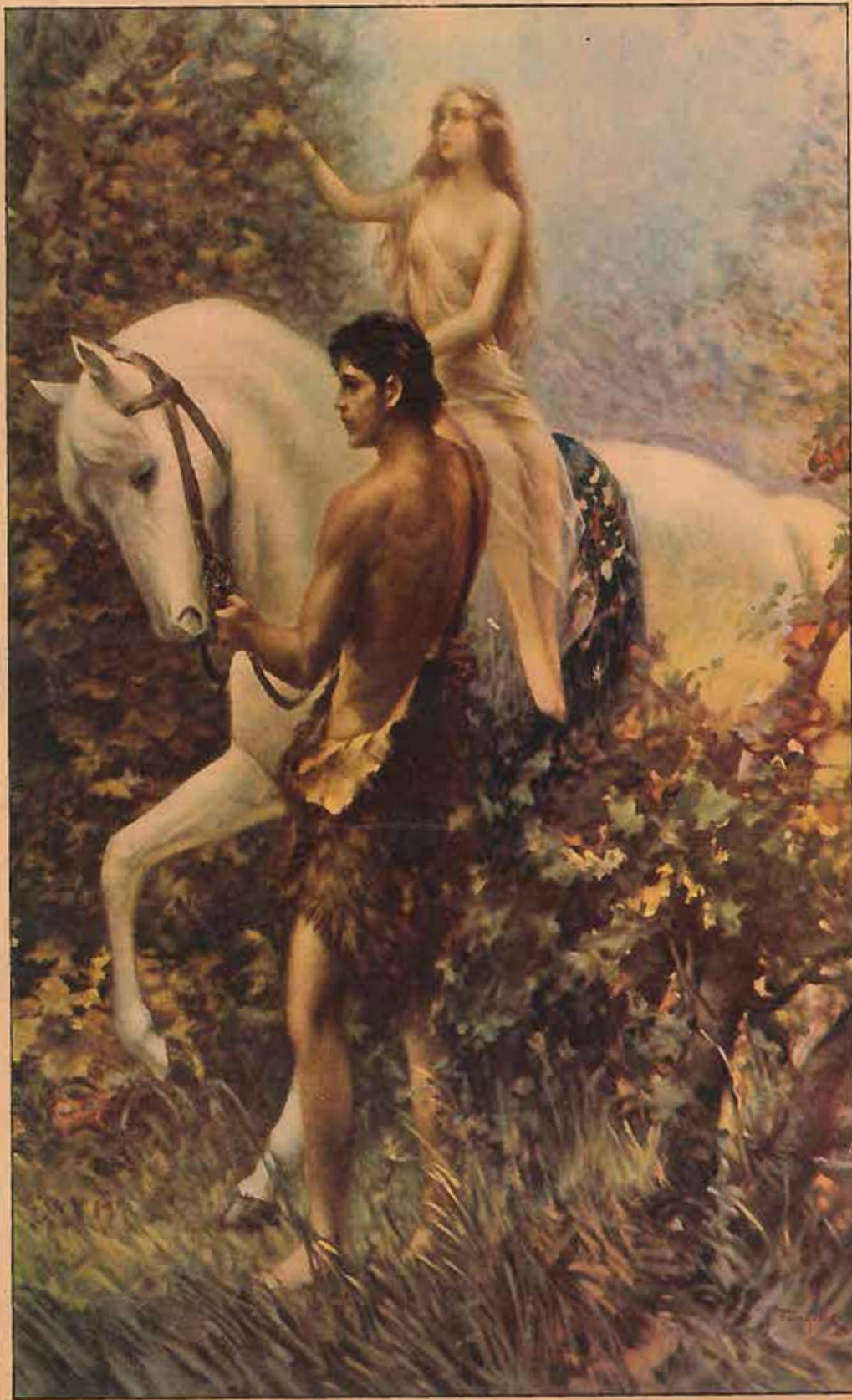
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LA PRENSA TEXAS

EVENTOS ESPECIALES

José Sánchez Recibió Fiesta Sorpresa Beisbolera en su Cumpleaños

José Sánchez, jugador de segunda base con el popular club Cachorros de Nava (categoría Veteranos 2019), en el complejo deportivo y social Potranco, recibió felicitaciones y alegre fiesta sorpresa por su 52º cumpleaños. “Cachorros de Nava, le dedicó la victoria ante Westsiders, a nuestro buen amigo y jugador José Sánchez”, dijo el manager Alejandro (Rábano) Becerra. El festejado al concluir el partido, estuvo celebrando el triunfo de Cachorros que fue por pizarra de 16 a 9 carreras, brindando con sus compañeros y el manejador Becerra. Ya entrada la tarde, sorprendentemente se dejó escuchar el tradicional tema “Las Mañanitas”, con lo que comenzaron las felicitaciones y buenos deseos. José Sánchez, se vio emocionado y agradecido por las bonitas atenciones que recibió, en especial durante el emotivo momento que posó sonriente ante su colorido y delicioso pastel con las velas de los números 52. “Doy gracias a mis compañeros, el manager Alejandro Becerra, seguidores de Cachorros, familiares de jugadores, y en especial a mi esposa Dora Sánchez, mis hijos Daniel, José Jr., mi hija Jenifer y nietos”, apuntó el cumpleañosero. La Prensa Texas, se enorgullece porque la comunidad continua interesándose en la cobertura de eventos especiales, como lo fue el festejo sorpresa beisbolero en honor del ejemplar jugador José Sánchez, quien a sus 52 años de feliz existencia continua practicando su deporte favorito. El béisbol, conocido popularmente como El Rey de los Deportes. Felicidades y que lleguen más victorias para los Cachorros de Nava. En las fotos José Sánchez, aparece con el manager Becerra, compañeros, seguidores y frente a su colorido pastel.

(Fotos por Franco)



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.

Archbishop Patrick Flores

Son of poor migrant workers, Patrick Flores was ordained a Catholic priest in 1956. For 14 years, he served as a parish priest and then as auxiliary to the Archbishop of San Antonio. In May 1970, he was consecrated Bishop, becoming the first Mexican-American elevated to the hierarchy of the United States Catholic Church. Nine years later, in October 1979, he was made Archbishop of San Antonio. Using his influence to work for worthwhile causes, Archbishop Flores devotes his time to the Civil Rights of Hispanics, Farm Workers, immigrants and the youth. He helped found the National Hispanic Scholarship Fund and established the Mexican American Cultural Center. The recipient of many honors he was one of four Bishops elected to represent the United States at the Synod of Bishops in Rome.

Attention Readers

La Prensa Texas staff placed the wrong photo with this biography in issue 7 that ran on February 17. This is the correct photo of the Archbishop. We apologize for any confusion and we appreciate the consideration of our readers, gente, and community.

SPORTS

NFL Teams Prepare Ahead of this Weekend's Draft Combine

By Jessica Duran

This weekend is the 2019 NFL Combine and teams will prepare to fulfill the needs of their roster. The annual draft prospect event is held every year in Indianapolis, Indiana at Lucas Oilfield Stadium, home of the Colts. Every coach,

scout, and general manager will be in attendance.

The draft combine is perhaps the biggest interview week and weekend of these young prospects' lives. Although they are evaluated throughout their college careers, this weekend will show how much

that NFL coaches have the players perform allow coaches and scouts to assess the player's fundamentals in their game.

Before drills are performed, scouts and coaches assess their strength with the bench press, their speed with the 40 yard dash, and their vertical jump with the long jump and vertical jump press. The draft prospects, before the weekend, are thoroughly interviewed and are notoriously asked some ridiculous questions.

Participants can opt out of certain drills and perform them during their school's

they've improved and how accurate team's assessments are from watching their college highlights. The drills



separate events showcasing their schools future draftees.

Big prospects like Nick Bosa, Dwayne Haskins, Quinnen Williams, and 2019 Heisman winner Ky-

ler Murray are sure to draw a lot of buzz. The combine will be broadcasted on the NFL Network all weekend starting Friday at 9am EST all the way through Monday.



Spurs Woes Continue As They Finish 1-7 On Annual Rodeo Road Trip

By Jessica Duran

The Spurs woes continue as the team struggle on their annual rodeo road trip. The team's only win was the Spurs one point victory over the Memphis Grizzlies.

When Spurs fans thought the team was headed in the right direction after a strong December and January, the Spurs have since struggled to keep up offensively. Defensively, the team is sorely missing

injured guard Dejounte Murray, and now Toronto Raptor Danny Green.

The tipping stone to the team's frustration was after their loss to the 12 win New York Knicks. The team was visibly frustrated leaving the court and Coach Pop was clearly angry and disappointed in his team's lack of energy and enthusiasm on defense calling it "pathetic", giving up 130 points to one of the worst teams offensively in the

league.

Coach Pop in his interview with the press slapped his own face and took jabs at the media and the team out of frustration. Spurs guard DeMar DeRozan told the media the team's string of losses was discouraging.

Coming home couldn't have come quicker. The team will now need to re-focus and prepare as they host Detroit on Wednesday and Oklahoma City on Saturday. Currently holding

8th place in the Western Conference, the Spurs will need to regain some ground and rack up a few wins as every game matters now and one loss can mean a playoff birth or not for the Spurs.



Are You a People Pleaser?



By Tammy C. Perez

Do you often say, “YES” to everyone? When asked, “Why do you help everyone or try to fix everyone’s issues” do you respond with, “I don’t want to be selfish,” “I want to be a good person,” or “I feel sorry for them?” Although you have a big heart and want to be kind, you could be considered a “people pleaser.” So, is this a bad thing? The answer is both yes and no. Let me explain.

Many people live their lives based around the opinions of others. In conversation, they may pretend to agree with a group to avoid feeling excluded, even if it means going against their values or beliefs. Usually, these types of individuals feel responsible for how others feel and put their happiness on hold to please others. No one has the power to make someone happy! They also apologize often and blame themselves instead



of letting the person at fault take responsibility for their wrongdoings.

People pleasers have trouble saying “no.” Often, they take on burdens that cause them unnecessary stress which can have negative effects on their health, relationships and overall quality of life. When you continue to commit to others’ needs and not your own, your goals in life may never be reached. If you feel uncomfortable when others are angry with you, you are more likely to compromise your morals to avoid conflict. Lowering your standards to seek validation and approval



from others is a toxic behavior pattern and should be avoided when possible.

Learning to love yourself and stand-up for what you believe is extremely important! Putting yourself first makes you strong, courageous and not selfish. For more information on Assertiveness, Self-esteem and Confidence, contact TCP Marriage & Family Services at (210) 516-2607 or visit our website at: www.tcpmfs.org.



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COLLECTION OF TIM PALOMERA

The Alameda Theatre on W. Houston St.

The Alameda Theater, part of the Casa de Mexico International Building, was the entertainment heart of the Mexican American community. This 1940's streamline art moderne style building was designed by N. Strauss Nayfach for Gaetano A. "Tano" Luchesse and opened in 1949. It has an iconic eighty-four foot "waterfall style" marquee on the façade. This view, on W. Houston St. looking east from N. Laredo St., shows the Alameda and the Casa de Mexico on the right. On the left, in the foreground, was the Sudden Cleaners, Specia Plumbing, a few mercantile buildings, and Stower's Furniture Store Building, with the State Theatre sign on the roof. Postcard is circa late 1940's.



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Harper Brothers Construction is requesting bids from Subcontractors for the following SAWS Project Pleasanton Rd. Water Main Replacement at Hume Rd (bids Feb 28) and the City of San Antonio Project Quintana Rd Harmon to Mckenna (bids March 5). The Electrical, Pavement Markings, Asphalt Paving, Hauling, Traffic Control, Boring, Seeding, SW3P comprise the scopes needed. All quotes shall be in our office by 10AM on Feb27th and Mar4th respectively. Please email questions and quotes to: bidssa@harperbro.com or fax: 210-740-0056. Harper Brothers Construction is an Equal Opportunity Employer.

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FINANCIAL FOCUS

Women May Need to Make Extra Financial Moves

By Edward Jones

International Women's Day will be observed on March 8. Around the world, special events will celebrate the cultural, social, political and economic achievements of women. However, this last area – economic progress – is one that still causes concern, and rightfully so, because women still face gender-related challenges. How can you deal with them?

• **To begin with, you need to recognize the nature of these challenges.** While many factors are actually responsible for women facing more economic pressure than men, two stand out in particular:

• **Gender wage gap** – It's still around, despite some progress toward equality. The U.S. Census Bureau has found that full-time, year-round working women earn about 80% of what their male counterparts earn. Other studies show a slightly smaller gap.

• **Caregiving responsibilities** – Women typically take more time away from the workforce than men, both to raise children and then, later in life, to take care of

aging parents. These absences can result in lost wages, lower Social Security benefits and fewer contributions to 401(k) and similar retirement plans.

So, given these realities, what can you do to improve your own financial outlook? Here are a few suggestions:

• **Increase your contributions to your retirement plan.** Every time your salary goes up, increase the amount you contribute to your 401(k) or similar retirement plan. At a minimum, put in enough to earn your employer's match, if one is offered. These plans offer potential tax-deferred earnings, and since your contributions are typically made with pre-tax dollars, the more you put in, the lower your taxable income.

• **Invest for growth.** Some studies show that men may invest more aggressively than women – though not necessarily more successful. However, while you do need to invest wisely, you can't ignore the need for growth. Consequently, you should consider including a reasonable percentage of growth-oriented investments in

your retirement and other investment accounts, with the precise amount depending on your individual goals, risk tolerance and time horizon.

• **Look for income even while serving as a caregiver.** Of course, you may never become the primary caregiver for your elderly parents – but even if you do, it doesn't necessarily follow that you must forego all earned income. If it's possible, you could seek to go part-time at your current job, or request some type of telecommuting arrangement. And as long as you have some earned income, from somewhere, you can still contribute to an IRA.

• **Manage retirement plan withdrawals carefully.** Once you're retired, possibly to become a full-time caregiver, you can take penalty-free – though still taxable – withdrawals from your 401(k) as early as age 55, provided you meet

certain conditions. Once you're 59-1/2, you can take penalty-free withdrawals from a traditional IRA, though the money will be taxable. While you can withdraw contributions you made to a Roth IRA at any time, tax- and penalty-free, you'll have to wait until 59-1/2 to take out your earnings free of taxes and penalties. And you'll need to find a sustainable withdrawal rate so you can reduce the risk of depleting these accounts too early.

As a society, we are still

working toward equality for all people – including economic equality. As a woman, however, you can't afford to wait until that day arrives, so you need to be proactive in seeking and maintaining your financial security.

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Edward Jones
MAKING SENSE OF INVESTING

Guadalupe Cultural Arts

By Melinda Gonzalez

There is a renewed energy in the air and the culmination of efforts to re-establish the Guadalupe Cultural Arts Center (GCAC) as the beacon of Chicano Art is paying off.

Founded in 1980 and located in the heart of San Antonio's historic Westside, the nonprofit organization serves over 100,000 people each year on a local, national and international scale through artistic, educational, and community programming.

Jorge Piña who is a native San Antonian is back and fulfills a key leadership position for the GCAC after resigning from the organization in 2000. Prior to his resignation, he served as Director of the organization's

theater arts program for 16 years and was the founder of Grupo Ánimo, GCAC's resident youth theatre company.

His presence, the leadership of Executive Director Cristina Ballí, and the commitment and passion of staff members like Production Manager Mark Riojas are instrumental in the upwards momentum of the GCAC. "People that are long-timers from the Guadalupe, who haven't been here for a while, are coming back around," says Riojas. He also credits the organization's former Performing Arts Director, Joel Settles, for sparking its reinvention.

Along with established events that include the Annual Tejano Conjunto Festival, CineFestival, and

Día de Los Muertos Annual Celebration and Alter Exhibition, The GCAC continues to offer classes and workshops for learners of all ages in dance, theatre arts, music, and visual arts. Visit their in house art gallery, Galería Guadalupe, for the current exhibition titled "The Best of Tejano Conjunto Live Y Selena", which will be on display until May 31.

The organization has recently complimented their offerings by adding "Celebrando Tradiciones", its new monthly dance and music series to take place on First Fridays.

This initiative brings together its professional companies in residence, the



Photo by Dr. Ricardo Romo
Guadalupe Dance Co. and Mariachi Azteca de America. Dance Program Director Jeannette Chavez says "Each month will showcase differ-

ent regions, styles, and dance traditions. Audiences can return throughout the year and have a different experience."

In an effort to support local artists and add diversity to their First Friday programming, the GCAC also provides free space for artists, performers, and vendors to set-up and showcase their work.

In reference to the preservation of the GCAC and the University of Texas' (UTSA) massive downtown expansion plans that are set to impact the Westside in a big way, Riojas says, "The area is changing. We can't control that, but what we can do is keep the culture here and that's why it's important."

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Teatro Majestic



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

Por Steve Walker

Parece que solo hace unos pocos números escribí sobre mi teatro favorito en San Antonio, el Majestic. Por solicitud popular, revivimos la historia del teatro que se construyó en 1929. El 14 de junio de ese año, Majestic abrió sus puertas y se ha convertido en el lugar número uno en la ciudad para las artes

ocas y mediterráneas. La ornamentación elaborada, las paredes con enredaderas, estatuas, un techo de tejas y muchos otros elementos de diseño hacen que este lugar sea extremadamente deseable.

The Majestic ahora es conocido por albergar espectáculos de Broadway y es el hogar de la Orquesta Sinfónica de San Antonio. El teatro renovado tiene un escenario enorme y grandes vestíbulos, y también es sede de eventos privados y corporativos.

El edificio de \$ 3 millones de San Antonio, alberga un auditorio, con una capacidad de más de 3,700 asientos, es considerado uno de los cines más grandes del sur y de la nación. El Majestic, con lo último en equipos de iluminación y sonido, un pozo artesiano de 3,500



Como estudiante de séptimo y octavo grado en 1959 y 1960 en la Escuela Católica de San Gregorio, mi madre me dio un dólar para tomar el autobús para ir al centro de la ciudad un sábado y pasar el día entero en las funciones dobles que se presentan en el Teatro Majestic.

Es posible que muchos residentes de San Antonio no recuerden que el 21 de noviembre de 1963, la caravana JFK viajó por la calle Houston frente al Teatro Majestic saludando a la multitud. Una foto fue tomada desde el balcón del hotel Gunter. Más tarde, la caravana apareció en Dallas, donde el presidente fue asesinado por Lee Harvey Oswald.

Podría tomar el bus VIA por un viaje de ida y vuelta de 20 centavos a finales de los años 50, ver una doble función por un trimestre, comprar palomitas de maíz por menos de 15 centavos, una Coca-Cola por un níquel y volver a casa

al final del día. A veces con unos centavos en el bolsillo. Por lo general, las funciones dobles incluían al menos una película de monstruos como Drácula o una película de terror parecida a Frankenstein. Esos eran los días.

En 1960 mi familia se mudó a Massachusetts. Yo estaba aplastado Regresé en 1972 después de servir en Viet Nam y Alemania y he estado aquí desde entonces para ver películas y oradores en el Majestic.

En los años 80 vi a Dick Gregory, comediante y activista político negro hablando en una casa lle-

na. Me emocioné cuando entró a la audiencia dándose la mano y de repente se volvió, me miró y me dijo: “¿Cómo estás, hermano?”. Sorprendida, respondí “haciéndolo genial”. Con eso, me estrechó la mano.

También asistí a una actuación en los años 80 de “Fiddler on the Roof”. Hará una repetición aquí una vez más este mes el 27 de marzo.

Recuerdo haber visto las “Tentaciones” y los “Cuatro topes” a finales de los 90, así como “La Navidad del atún” y “El atún rojo y blanco” con los mismos dos personajes que lo habían estado haciendo durante años. Por cierto, “The Temps” han fallecido con Dennis Edwards el año pasado. Las “tentaciones” son uno de mis grupos de canto favoritos.

Los próximos espectáculos incluirán: “Sound of Music”, 8 de marzo, “Earth Wind and Fire”, 13 de marzo, “Beach Boys”, 19 de marzo y “Fiddler on the Roof”, “27 de marzo”. (deja Vu)



escénicas.

El teatro es mantenido por Art Center Enterprises, Inc. La arquitectura del edificio destaca las influencias barr-

galones, y un acceso de elevador a las áreas de balcón y entrepiso, también fue el primer teatro con aire acondicionado en Texas.





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