

La Prensa Texas

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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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The Social Being



Let's Talk About It The Internet Has Changed Our Lives - For The Better Or Worse?

By Yvette Tello

The internet has profoundly transformed many aspects of human life. In a world without it, acts of kindness, such as helping children on the street, would likely stem from genuine compassion rather than the desire for social media recognition. Similarly, an artist's rise to fame would depend on the quality of their music rather than heavy promotion by a major record label on social platforms. Unfortunately, the internet has also been a conduit for various negative influences within our communities. Today, people can gain notoriety for almost anything, which can lead to undesirable outcomes. Without the internet, the world might be more peaceful, and individuals could find joy in living life without the constant need for public validation. Do you agree or disagree? Let's talk about it... #letstalkaboutit

Jayy Freedom: "More social media, not the internet. The internet is fine, Social media is a toilet. Just corrupt people who can't behave themselves, spewing their venom at other people. You know, that's all you see, all over."

Matthew Butler: "I agree that people should be valued for their contributions to society and overall merit and character as a human being. I don't believe removing access to the world wide web will change the way people come to be falsely or truly judged. The removal of the Internet will merely take away some people's access to pertinent and relevant information that they wouldn't ordinarily have access to. Then if a person genuinely wants to pursue learning about something, they would have to go through channels of yesteryear to pursue that knowledge. Which probably means attending some

kind of overpriced and archaic form of education like colleges that aren't accessible to everyone. The lack of access to educational material spreads ignorance and further accentuates the inequities of the world as a whole."

Cherie Woolard: "I agree. I am sure it adds to people's mental health issues and there is no good old real conversation with anyone, it's all online. Bullying prevention is key but hard. There is also another thing- so many suicides are due to the internet. I am glad it wasn't around when I was a teen; omg some of the things I did. I certainly wouldn't like it to be shared with the world.

Block it for people with mental health issues and for anyone under 21 yrs."

Angie Pangie: "Totally agree. The internet is the worst thing that happened to us. Everything from education to jobs have been affected by the internet and I believe it will kill us and this planet eventually."

Edna Hamilton: "I grew up in the sixties and seventies before the internet back when kids had to go outside to find other kids to play with. We'd stay outside playing for hours; back before school shootings and the diseases of mental illnesses and drug addiction. We had to go to stores to buy albums or eight tracks. The only influencers there were the local stores. Almost all the adults worked. It was just a much better time - love, peace, no war, hippies and flower children."

Paul Ferris: "The internet messed the world up. I'd rather go back to just playing outside and being normal. People these days, not just kids, grown ups too, live off the cloud. They think

just because they got a little fame on the internet, they're somebody. That's not true. The Internet messes people's lives up. People don't know how to be normal no more because of the internet. People live off attention and validation instead of intention. So yes I agree. Take away social media. The internet has the world at its worst."

Bmacker Major: "For me, I wouldn't be able to share my music. It's a blessing and a curse, the internet."

Lisa Rollinson: "Back when family was family, before and after marriage."

Janelle Hosford: "Social media seems to have become a bashing place for anyone and everything that we don't like. People's lives are being ruined over it. Jobs are being lost, relationships ruined etc. How can this be rectified though?"

Brent Elder: "Bingo! The internet messed everything up as we knew it. Everything!! Life is hell nowadays. I lived in the 90s. Trust me. I know exactly how things were before the internet came along and turned everything upside down. The internet should only be for researching things. That is it. There should be absolutely no online shopping and certainly no social media."

Paris Dylan Lee Jackson: "I would remove social/adult services. Sites that encourage abusing battering bruising murdering raping, selling - child / trafficking our kids should be banned. These sites run 24/7 for money. Billions of children abused. This industry is global. It's absolutely disgusting beyond belief. Thank the internet for that."

About the Cover Artist: Abigail Avila

Courtesy of Ruth Guajardo

Through this annual exhibition that celebrates International Women's Day, Centro Cultural Aztlan aims to raise the visibility of women artists working to develop their careers and expand their artistic expressions.

The Mujeres Artistas: Iluminando El Futuro exhibition invites women artists to submit their creative work reflecting on personal thematic interests. The intent of this exhibit is to create an artistic space led by women who are employing creative energies and imagination with artistic expressions reflecting unique viewpoints and ways of expression. Artists engage in illuminating the universe in positive ways given the increasing complexities



and challenges facing the world today.

The lead artist for this exhibition is Liliana Wilson and curated by Dolores Garcia.

Join us at the opening reception on Saturday, March 8, 2025 from 6:00-9:00pm for light refreshments and live music by "La Reina Del Acordeón", Eva Ybarra.

The exhibit is free and open to the public and will be on view through March 28, 2025.

Viewing hours are Monday-Thursday, 10:00 a.m. - 4:00 p.m., except for Holidays.

The Facebook event page is here: <https://www.facebook.com/share/15HVPuGHMu/>

Participating artists include:

Lead artist: Liliana Wilson

Featured artists: Alejandra Almuella, Connie Arismendi, Abigail Avila, Santa Barraza, Kim Bishop, Ana Borne, Ana Deisy Campos, Cristina Cardenas, Veronica Castillo Salas, Erika Casasola, Cecilia Colomé, Rita Maria Contreras, Ana Laura



De La Garza, Celeste Gloria Sanchez Hart, De Luna, Anel Flores, Elvira Szepesi, Cindy Carolina Flores, Sandra Tower, Patsy Valdez, Fernandez, Esperanza Kathy Vargas, Angela Gama, Margaret Garcia, Weddle, and Claudia Scherezade Garcia, Zapata.

Mary Jane Garza, Naxieli Gomez, Suzy Gonzalez, Courtney Hernandez-Enriquez, Claudette Hopkins, Hailey Marmolejo, Angelica Mayorga, Paloma Mayorga, Ashley Perez, Manola and Maria Ramirez, Suite 103.

For more information, please call Centro Cultural Aztlan M-Th. 10am to 4pm at 210-432-1896 or come by Centro Cultural Aztlan's office located in the Deco Building at 1800 Fredericksburg Road, Suite 103.

www.centrozatlan.org

Andrea V Rivas, Rafaela Rohdis, Rachel Salcedo, Cecilia Sanchez Duarte,



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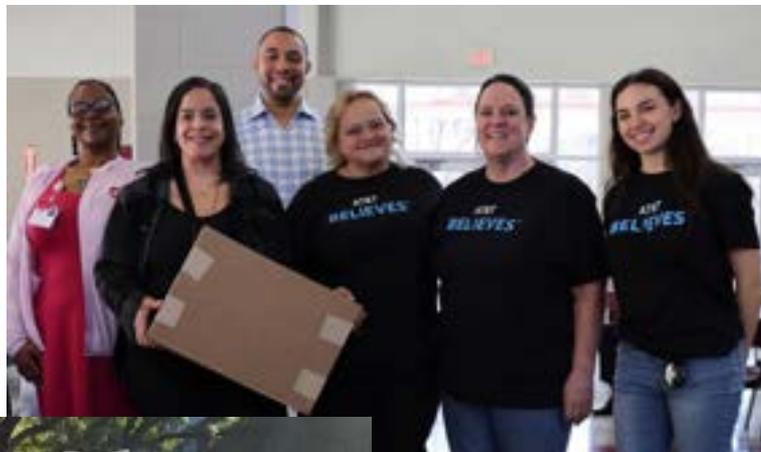
WORLD HERITAGE ARTS & CULTURE



Free Laptops To Highlands Highschool Students

By Ramon Chapa, J

Commissioner Tommy Calvert and his staff partnered with CompuDopt to deliver 200 Free Laptop Giveaways to students at Highland High School! A special thank you to Maria D. Santellan, Orlando Blancas, Agape Hospice Care and Ramon Chapa, Jr for partnering to Bless these students and families! Great Job Gabriel and Maria!



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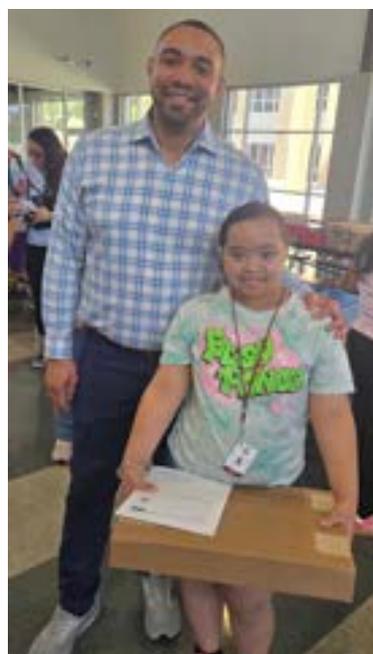
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Pop Postpone Su Retorno

Por Franco

El pentacampeón entrenador del equipo Spurs de San Antonio, en jefe Gregg Popovich (cariñosamente apodado Pop), quien se encuentra en

recuperación física mediante boletín informativo oficial de la empresa Spurs Sports and Entertainment [SS&E]. Hizo pública su decisión de posponer su retorno a la cancha para continuar

dirigiendo a la franquicia Silver and White en los partidos que restan de la temporada NBA 2024-25.

Pop en su decisión oficial dijo lo siguiente. “He decidido no regresar a la duela esta temporada. Mitch Johnson y el team de entrenadores siguen realizando tremendo trabajo con gran profesionalismo.

Los jugadores han demostrado sus capacidades sobre la duela.

Unidos en su plan de juego a lo largo de esta potente temporada, han sobresalido. Voy a seguir enfocado en mi sistema de salud, con la esperanza de regresar a entrenar en el futuro”.

Pop, hace poco hizo público su agradecimiento al equipo que se ha encargado de su rehabilitación, así como directivos, jugadores y la comunidad de San Antonio.

Qué ha disfrutado de los cinco campeonatos ganados durante las temporadas de 1999, 2003, 2005, 2007 y 2014, cuyos trofeos y anillos se exhiben en Plaza Level de su sede el estadio Frost Bank Center.

Pop, en sus 29 años dirigiendo a Los Spurs, ha obtenido grandes satisfacciones, llegando a ser el entrenador en jefe con más victorias en la NBA. Así como su elección al Salón de la Fama, y la obtención de medalla de oro en la olimpiada Japón 2020. Como head coach del trabuco Selección de USA.

Fotos de Franco. La foto de Pop con los brazos cruzados es de cortesía. De antemano este reportero ha obtenido opiniones de la base de seguidores de Los Spurs, dandole su apoyo a Pop y la plantilla bajo el cargo del

entrenador interino Mitch Johnson, indicando que lo primero es la salud de Pop y que como persona luchadora esperan volver a verlo dirigiendo al pentacampeón equipo “Los Spurs de San Antonio”.



El Día de Los Niños/ El Día de Los Libros

By J. Gilberto Quezada

El día de los niños/El día de los libros, is a year-long celebration that culminates on April 30th, and it is a day dedicated to motivating children and their families to be readers and promoting literacy. This day recognizes the joy and importance of books in children's lives, encouraging them to develop a lifelong love of reading. Schools, libraries, and communities come together to host events filled with storytelling, book fairs, and literary-themed activities. These celebrations create a vibrant environment where children can explore the magic of books and let their imaginations soar. In this commemoration, I would like to introduce you to a charming children's reader, "The Tortilla That Did Not Want To Be A Taco!," a delightful story that has captivated young readers for years and that I wrote many years ago.

"The Tortilla That Did Not Want to Be a Taco!" is a tale that resonates deeply with children, drawing them into a whimsical world where a tortilla embarks on an adventurous journey to discover its true purpose. This story, rich with cultural heritage and imaginative storytelling, aligns perfectly with the spirit of El día de los niños/El día de los libros. It not only entertains but also instills important values such as self-discovery, resilience, and embracing one's uniqueness. By sharing this story during the celebration, children are given the opportunity to connect with their cultural roots while also

being inspired to read and explore their creativity.

And it all started two years after I started working in the new and innovative Title VII Bilingual-Bicultural Education Program as a Curriculum Specialist when I wrote a federal grant that received approval to develop creative stories for the elementary students in the program. The name of the federal grant was called Project Understanding. Consequently, I invited twenty-five teachers from the program to spend the summer of 1973 writing these children's readers and they would receive a stipend for their creative services. We met at the Bilingual Education Center which was located in a portable building at 324 Fenfield Avenue. I had purchased the portable building for the South San Antonio Independent School District with Title VII federal funds.

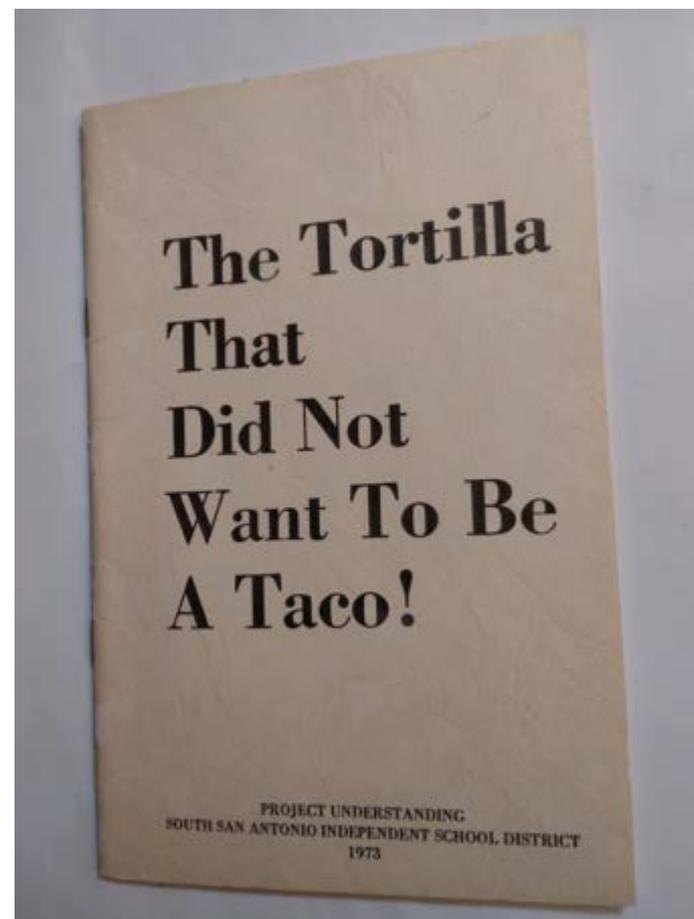
To set the example for the group, I volunteered to do one reader, which I entitled, "The Tortilla That Did Not Want To Be A Taco!" (See attachments).

Having been brought up in a Mexican culture in the Barrio El Azteca in Laredo, Texas, since both of my parents were from Mexico, every day for lunch we had to have home made corn tortillas. Papá was from San Luis Potosí and Mamá was from Veracruz. The inspiration for the story was based on an elderly woman whose name was Doña Luisa

and who lived down the street from our house on San Pablo Avenue. This was during the early 1950s.

When Mamá was too busy with house chores, she would send me to Doña Luisa's house every day and just before lunch. She lived at the southwest corner of San Pablo Avenue and Lincoln Street, because she made the best homemade corn tortillas the old fashion way. I would buy ten cents worth and on the way home, I loved to put my nose close to the big, brown bag and smell the tasty aroma. Doña Luisa would kneel on the wooden floor and with the use of a petate grind the corn into a masa. Next to her was an open pit that had a grill over a red-hot fire. After she molded the masa with her two hands, she placed the tortilla on the hot grill. I sat on a wooden bench, along with the other customers, next to her and watch her perform this Mexican cultural heritage of making her delicious corn tortillas. She looked old to me, but from the eyes of a four-year-old, any person above the age of twenty was old.

One of the bilingual teachers from the group was gifted and talented in doing illustrations and so she did the ones for my book and also the ones for the other twenty-four books. The federal grant also provided monies for printing costs so I had them printed at the school district's print shop. We had a special reading treat for all the children participating in the Bilingual Bicultural Program when school started.



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El día de los niños/El día de los libros (Children's Day/Book Day), commonly known as Día, is a celebration every day of children, families and reading that culminates yearly on April 30. This nationally recognized initiative emphasizes the importance of literacy for children of all linguistic and cultural backgrounds, and is a daily commitment to linking children and families to diverse books, languages and cultures.

In conclusion, the celebration of El día de los niños/El día de los libros is more than just a festive occasion; it is a powerful platform to foster a love of reading among children and to celebrate the richness of cultural heritage. "The Tortilla That Did Not Want

to Be a Taco!" beautifully embodies the essence of this day, offering young readers a captivating tale that encourages self-discovery and a love for literature. Through such stories, we can continue to nurture the next generation of avid readers and creative thinkers.

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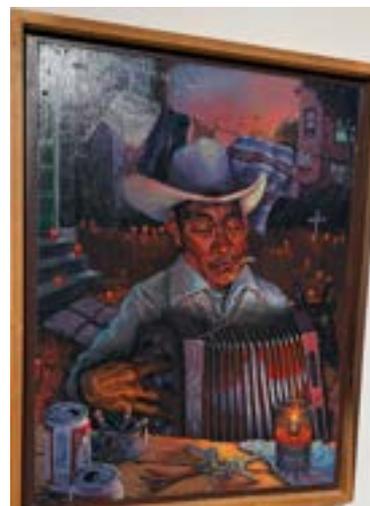
Vincent Valdez: Latino Artist Confronts Social Amnesia, Injustices, and Historical Ignorance



Vincent Valdez, [*Valdez's Grandparents*]. Courtesy of The Contemporary Arts Museum Houston. Photo by Ricardo Romo.



Vincent Valdez at the Contemporary Arts Museum Houston. March, 2025. Photo by Ricardo Romo.



Vincent Valdez, [*The Texas Conjunto Player*]. Courtesy of the Contemporary Arts Museum Houston. Photo by Ricardo Romo.



Vincent Valdez and guests viewing the Valdez flat files. Courtesy of the Contemporary Arts Museum Houston. Photo by Ricardo Romo.

Ricardo Romo, PH.D

A major retrospective of Vincent Valdez's work titled "Just a Dream..." is currently on display at the

Contemporary Arts Museum Houston through March 23, 2025. The exhibit showcases over two decades of Valdez's artistic career.

Houston is a booming metropolis known for its world class medical center with 85 hospitals and widely recognized as the most powerful energy center in the world. With a population of 2.3 million, Houston is the fourth largest US city as well as the third largest Latino community in the nation after New York City and Los Angeles. The Houston Latino population is diverse and represents over a million Spanish-speaking residents led by Mexicans, Central Americans, and South Americans.

The Houston Latino community grew by 40 percent between the years

2010-2025, and Latinos now represent 45 percent of the city's population. Mexican Americans are the largest Latino population sector; however, the arrival of Cubans and Venezuelans over the past two decades has matched the percentage of immigrants from Mexico.

Valdez was born in San Antonio's Southside in 1977. As a young boy, he admired the artistic talent of his great grandfather and spent much of his time drawing and painting. Flat files located on the lower floor of the "Just a Dream..." exhibit allow visitors to see Valdez's early

childhood drawings and his development as an artist. At nine-years old Valdez took up mural painting under the mentorship of another young San Antonio artist, Alex Rubio. During Valdez's senior year at Burbank High School, he painted a mural on an outside school wall visible from the Interstate Highway.

Valdez also excelled in portrait art and received a full scholarship to the Rhode Island School of Design where he earned his BFA in 2000. He has been awarded several art residencies, including those at the Skowhegan School of Painting & Sculpture (2005), the Vermont Studio Center (2011), the Künstlerhaus Bethanien (2014), and the Arion Press King Residency. He moved to Houston in 2017 to join the growing art scene there.

Valdez describes himself as "an American-born artist who happens to be Mexican." Although Valdez's work centers on Mexican American experiences, he sees these images as "very American before they are ever Mexican or Chicano only." Early in his career Valdez rose to fame with portraits of boxers, soldiers, embattled families being evicted from their homes, and his powerful rendering of the Zoot-Suit Riots of 1943.

I found an excellent explanation of Valdez's overall art mission in a statement by the Houston Art League which recognized him as Texas Artist of the Year in 2023. The art organization noted that Valdez "blends large,

representational paintings—the scale of which recall Western traditions of history painting as well as mural

painting and cinema—with contemporary subject matter." Valdez told League members that he aimed "to incite public remembrance and to counter the distorted realities that I witness, like the social amnesia that fogs our

collective American memory."

Valdez's work has evolved over the past two decades, and the Contemporary Arts Museum Houston brilliantly captures his creative journey. As Harriett and I entered the exhibit guided by Valdez, he stopped to discuss the "Strangest Fruit" series depicting lynchings of Mexicans

in the late 19th and early 20th century. Historian Monica M. Martinez's book, *The Injustices Never Leave You*, demonstrates how local and state governments enabled and sometimes participated in this brutality. Her book also reveals the ways the horror of anti-Mexican violence lingered within communities for generations, compounding injustice and inflicting further pain and loss.

In the "Strangest Fruit" paintings in the exhibit Valdez presents eight images of victims of lynching violence in a series of large-scale oils on canvas. Each of the 96x138 inch panels depicts a figure larger than life. The Mexican lynching victims dressed in contemporary street clothing

seem suspended in air on a white background. Valdez completed the paintings when he lived in San Antonio. He told the guests touring the exhibit that he recruited San Antonio friends to model for the paintings. The



Vincent Valdez, "Kill the Pachuco Bastard." Courtesy of the Contemporary Arts Museum Houston. Photo by Ricardo Romo.

large

images remind us of borderland atrocities that until recently have largely been erased or ignored in US and Texas history.

As Valdez hosted the Board of Directors of the

Contemporary Arts Museum on a tour of the exhibit, he acknowledged that he focuses on subjects that explore his observations and life experiences in the twenty-first

century. The results, as noted in an earlier exhibit at the Catharine Clark Gallery, "are powerful images of American identity that confront injustice and inequity while imbuing his subjects with empathy and humanity."

Valdez's first major oils on canvas reflected historical themes and incidents, such as the painting depicting the 1943 Zoot Suit Riots of Los Angeles. The Zoot-Suit painting portrays the infamous World War II-era attacks by U.S. sailors on Mexican-Americans dressed in the era's flashy, counter-cultural Zoot Suits. Another series of paintings featuring speakers at the funeral of Muhammad Ali

reminds viewers of the tragedy of Ali's struggle to be recognized as a conscientious objector when he refused to be drafted to fight in the Vietnam War.

Until the recent 2025 Los Angeles fires, Valdez has maintained studios in Houston and Los Angeles. His connection to Los Angeles began more than two decades ago. In his first visit to Self Help Graphics & Art in East Los Angeles in 2002, Valdez produced a serigraph print titled "Suspect: Dark Hair, Dark Eyes, Dark Skin" calling attention to inequities in the criminal justice system. In 2005, Valdez moved to Los Angeles at the invitation of Ry Cooder to collaborate on the music-art project that would become "El Chavez Ravine." Cooder provided Valdez with a studio in L.A.'s Boyle Heights to work on the Chavez Ravine neighborhood project documenting displacement

of long-time Latino residents when the city built a new sports stadium.

In 1950, residents of the predominantly Mexican American community of Chavez

Ravine received letters from the city informing them they would have to sell their homes for a proposed public housing project. Many of the 1,800 homeowners were pressured to sell their properties for less than fair market value.

Then in 1958, Los Angeles officials made a land deal with the owners of the Brooklyn Dodgers that enabled the owners to plan the construction of a new Los Angeles Dodgers' stadium. Although many homeowners resisted selling, the last remaining families were evicted in 1959. The area was cleared and homes were demolished. Valdez captured the Chavez Ravine story in paintings on an ice cream truck in 2007. The truck was first shown at the Los Angeles County Museum of Art [LACMA]. The Chavez Ravine truck, noted the LACMA curators, "symbolizes the continued struggles for affordable housing and against eminent domain, gentrification, and discrimination going on across the United States."

During his stay in Los Angeles, Valdez returned to Self Help Graphics in 2010 and created a serigraph titled "John" which memorializes his childhood best friend. Valdez and his friend John Robert Holt, Jr. grew up in the Southside of San Antonio in an area near two of the city's historic missions. A video created by Valdez shows a slow-moving coffin covered with the American flag and mysteriously suspended above the ground traveling through the neighborhoods of South San Antonio.

Harriett and I visited Vincent Valdez in 2017 at his studio in Houston as he completed one of the "John" series oil paintings for the National Portrait Gallery exhibit in Washington, D.C. The

New



Vincent Valdez, [Details on the Ice Cream truck of the Chavez Ravine Eviction]. Courtesy of the Contemporary Arts Museum Houston. Photo by Ricardo Romo.



Vincent Valdez, [The Funeral of Muhammad Ali]. Courtesy of the Contemporary Arts Museum Houston. Photo by Ricardo Romo.

York Times had recently recognized Valdez for the completion of a powerful painting depicting a Ku Klux Klan gathering in the outskirts of an unknown city. The KKK series titled "The City 1" shows ordinary figures in KKK hoods in ordinary activities suggesting these Klan members might be anyone in your neighborhood or community.

"The City 1" painting is a powerful 30-foot-wide

four-panel canvas rendered in black and white that focuses on racism and white supremacy in America. The painting, currently featured on a large wall of the Contemporary Arts Museum

Houston, belongs to the UT Austin Blanton Museum. The Blanton, aware of the painting's social controversies, waited a year after acquiring it to show the painting. When "The City 1" was first exhibited at UT Austin, Blanton director Simone Wicha told Artnet that the painting was "an exploration of racism, one of the most persistent and challenging social issues of our day."

The Contemporary Museum curators explained that the Valdez retrospective "celebrates everyday people as empowered, formidable, and resilient, while challenging traditional and historic symbols of power within contemporary society."

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Career Goals

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Special Autograph Session with Valente Rodriguez, Elida Reyna y Avante

**Courtesy of
Felix Mendoza**

Texas Talent Musicians Association (TTMA) presents the Tejano Music Awards Fan Fair 2025. Set for March 14-16, 2025. (Friday-Sunday). Thousands of Tejano Music Fans from across the country will travel to Hemisfair in Downtown San Antonio for the Tejano Music event of the year.

The three-day event runs from Friday, March 14 & Saturday, March 15 from 12 noon to 12 midnight and Sunday, March 16 it runs from 12:00 noon to 11pm each night and will showcase bands from across the U.S.A. TMA Fan Fair showcases bands from Nevada, Colorado, New Mexico, Florida, Michigan and of course Texas. This event has drawn more than 125,000 die-hard fans each year and offers an up close and personal atmosphere with live music on three stages featuring emerging acts and top-established performers as well as surprise guest performances.

The family-oriented event has plenty of traditional



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food, beverages, and vendor booths as well as Tejano Music merchandise. Fans will get exclusive access to their favorite artists participating in the special autograph sessions with Actor Valente Rodriguez and Elida Reyna y Avante and many more to be announced during the three-day event.

The Tejano Music Awards continues to shine each year by producing the largest Tejano Music event in the country. Scheduled to perform Michael Salgado, Siggno, Jay Perez, Stefani Montiel, Monica Saldivar, Sunny Saucedo, Xelencia, Lucky Joe, The Homeboyz,

Gabriella Martinez, Jaime De Anda, La Calma, Devin Banda, Conjunto Cats, Eddie Gonzalez, Los Chamacos, Texas Latino, Patsy Torres, Conjunto Romo, Laura Linda, Art Tigerina, La Raza Mty, Savannah Votion, Jimmy Lee y Tentazion, Max Baca y Los Texmanics, Magifico Siente, Amanda Solis, Grupo Vidal, Roel Martinez, Jonny Martinez, Joe Ojeda former keyboard player for Selena y Los Dinos and many more to be announced.

For the latest information on Tejano Music Awards Fan Fair 2025 and performance schedule please visit the

official website at www.tejanomusicawards.com. Schedule is subject to change.

Texas Talent Musicians Association (TTMA) is a non-profit organization whose purpose is to promote professional excellence; a better understanding and greater appreciation for Tejano music; and to provide a public forum for songwriters, performers and musicians in order to recognize their artistic efforts and achievements through the annual Tejano Music Awards and related events. TTMA is based in San Antonio, Texas.

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- MAR 12-15 AUSTIN, TEXAS SXSW SHOWCASE
- MAR 22 PHILADELPHIA, PA DEAR SOUNDS
- MAR-APR 24-1 TOUR OF PARIS, FRANCE
- APR 4 WASHINGTON, DC NATIONAL CHERRY BLOSSOM FESTIVAL
- MAY 4 MORRISTOWN, PA SHE MUSIC FESTIVAL 2025
- MAY 17 WOODSTOWN, NJ THE BLUE MOON THEATRE (FAMILY BAND)
- JUN 7 LITITZ, PA LITITZ PRIDE
- JUN 14 QUAKERTOWN, PA JOYFUL NOISE FESTIVAL 19
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EL CENTRO DE INGENIERÍA CIVIL DE LA FUERZA AÉREA DE LOS EE.UU. ESTÁ REALIZANDO UNA REVISIÓN DE CINCO AÑOS EN LA ANTIGUA BASE DE LA FUERZA AÉREA BROOKS, TX

La Fuerza Aérea de los Estados Unidos (USAF) planea llevar a cabo la sexta revisión quinquenal para los métodos correctivos seleccionados implementados en la antigua Base de la Fuerza Aérea Brooks, de acuerdo con la Ley de Responsabilidad, Compensación y Recuperación Ambiental (CERCLA). La revisión quinquenal se realiza para evaluar la implementación y el rendimiento de los métodos correctivos seleccionados en dos sitios para determinar si estos métodos son o serán protectores de la salud humana y del medio ambiente. La revisión evaluará la eficacia actual y futura de las medidas protectoras y hará recomendaciones clave para abordar cualquier problema identificado durante la revisión. Todas las partes interesadas en contribuir al proceso de revisión pueden contactar a la persona descrita a continuación. Esta revisión comenzará en febrero de 2025 y concluirá en septiembre de 2025. La USAF pondrá el informe completo a disposición del público en el siguiente sitio web: <https://ar.cce.af.mil/>

Si tiene alguna pregunta o comentario, por favor contacte a:
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- ▶ Visit our webpage for common questions and answers

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Playoffs En Masters

Por Sendero Deportivo

Con el éxito deseado culminó la tercera vuelta en la categoría Masters 50+ que preside Simón Sánchez, quien honró como padrino al gran beisbolista Macario Rosas, quien se desempeña como coach y jugador del equipo Broncos de Reynosa SA del magnate Roberto Garza y su esposa y presidenta Linda Garza.

En resultados aportados por José Sánchez, comentarista y compilador, dio los resultados. Reds 4 Broncos 1. Yankees 6 Rangers.

“Estábamos empatados 1-1 en la apertura del séptimo episodio, anotamos tres carreras y Broncos cerró sin anotaciones. Listos para el playoff con

positivismo”, indicaron Jimmy Martínez, Catarino Obregón y Alacrán Galindo, directivos de Los Rojos, que estarán disputando su primera serie de postemporada.

Por su lado el timonel y jugador Luis Velázquez de Yankees dijo estar contento porque Yankees con victoria para Will Martínez y salvamento de Moisés Cervantes quedó una vez más invicto con 12-0. Tony Montes destacó pegando perfecto 3-3 para asegurar la victoria ante Rangers de El Venado Benito Martínez y Ruperto Ortega.

De acuerdo al presidente Simón Sánchez, las series del playoff se jugarán a ganar dos de tres partidos en siete entradas respectivamente.

Rol de juegos en el campo 2 del complejo deportivo y social del artista Eloy Rocha, a las 10am Astros de Pedro Espinoza Vs Reds. 1pm Yankees vs Broncos.

En la categoría Abierta dominical dedicada a los esposos Linda y Roberto (Jesús) Garza, Chuy Ramírez y Freddy García, el campeón Potros de Zacatecas derrotó 12 a 4 carreras a Cardenales con pitcheo de Matt Harrell y derrota para Daniel Rincón quien fue relevado por Isaac Pérez.

Nica Castañeda destacó pegado jit, doblete y jonrón seguido por el timonel y jugador Víctor Mercedes “El Caminante” con extrabase.

Potros continúan imparables con esta su

segunda victoria tras su exitosa postemporada por lo que sigue siendo el equipo ha vencer bajo el patrocinio del artista Eloy Rocha y la batuta del internacional beisbolista El Caminante.

En el clásico dominical jugado en el estadio Potranco que logró reunir gran afición. Maceteros de Edwin Ortiz Jr., ganaron 6-2 su segundo partido ante Cachorros Martin Rodríguez, encuentro que

se decidió en racimo de tres carreras en el séptimo episodio con cerrada jugada del corredor Ulises Núñez, quien logró anclarse en tercera base tras batir al rival Rafa García, el coach Francisco Navarro, aplaudió la jugada (Foto de Franco). En la siguiente fotografía aparece Carlos Cerda “La Chiva”, pitcher de Los Rojos, quien con sus victorias garantizó su pase a la postemporada. (Fotos de Franco).



Pioneering Change as the First Latina CEO of the Witte Museum



ambition, and a deep commitment to cultural heritage. Dr. Everidge grew up in San Antonio, where her early experiences were shaped by the rich tapestry of cultures and histories that define the region. “My upbringing instilled in me a sense of community and responsibility,” she reflects. Her decision to attend Princeton University was fueled by a desire for higher education and a broader perspective. “Princeton challenged me intellectually and personally, expanding my horizons in ways I had never imagined,” she shares. These transformative experiences have greatly influenced her leadership style, emphasizing empathy, inclusivity, and a collaborative approach. Despite the lure of opportunities elsewhere, Dr. Everidge felt a compelling pull to return to her roots. “San Antonio is where my heart is, and I wanted to contribute to its cultural landscape,” she explains. Her journey outside the city has equipped her with unique insights into community engagement. “I learned the importance of listening

to diverse voices and ensuring that everyone feels represented,” she adds. As the first Latina CEO of the Witte Museum, Dr. Everidge sees her role as pivotal in enriching San Antonio’s cultural narrative. “I want to ensure that the stories of all communities are told and celebrated,” she emphasizes. Her upcoming initiatives focus on amplifying diverse voices and fostering partnerships with local artists and historians, ensuring that the museum reflects the city’s multifaceted identity. Dr. Everidge describes her leadership style as collaborative and inclusive. “I believe in empowering my team and fostering an environment where innovation can thrive,” she states. She acknowledges the significance of diversity within her team, actively working to create a workplace that champions inclusivity. “A diverse team brings fresh perspectives, which is essential for our growth and success,” she asserts. As the Witte Museum approaches its centennial, Dr. Everidge has ambitious goals for the upcoming year. “We’re

planning a year-long celebration that highlights our history while also looking forward,” she explains. She envisions the museum evolving into a dynamic space for cultural exchange, education, and community engagement. “I see myself as a facilitator of this evolution, ensuring that our mission remains relevant and impactful,” she adds. Building strong connections with the San Antonio community is a priority for Dr. Everidge. “We need to create pathways for engagement, whether through events, workshops, or partnerships with local organizations,” she emphasizes. She encourages families to get involved by attending programs, volunteering, or simply visiting the museum to explore its offerings. This year is about inviting the community to share their stories and artifacts to be displayed; stories about us by us. Reflecting on her journey, Dr. Everidge offers wisdom to aspiring leaders, particularly young Latina girls. “Believe in yourself and your abilities. Your perspective is invaluable,” she

encourages. For her, success is defined not just by professional achievements but also by the impact one has on the community. “Success means leaving a positive legacy and inspiring others to pursue their dreams,” she states. Dr. Everidge hopes to leave a legacy of empowerment and representation within both the Witte Museum and the broader San Antonio community. She draws inspiration from trailblazers in her field and her own family, who instilled in her the values of hard work and perseverance. “Their stories fuel my passion for leadership and community service,” she concludes. In her new role, Dr. Michelle Cuellar Everidge is poised to lead the Witte Museum into an exciting future, blending her rich cultural heritage with innovative ideas to celebrate and preserve the history of San Antonio for generations to come. Her vision and determination are a beacon of hope, inspiring others to embrace their unique paths and contribute to their communities.

By Yvette Tello

In a groundbreaking moment for the Witte Museum, Dr. Michelle Cuellar Everidge has taken on the role of CEO and President, marking a significant milestone not just for the institution but also for the San Antonio community. Hailing from the vibrant border town of Brownsville, Dr. Everidge’s journey is a testament to resilience,

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Todos Agua 2: A Celebration of Water through Music, Poetry and Plática



Courtesy of Imane Saliba

The Esperanza Peace and Justice Center is proud to present Todos Agua 2, San Antonio's Second Annual Water Festival, happening March 15, at Brackenridge Park, March 22 & 23, and March 28 & 29, 2025, at the Esperanza Peace and Justice Center (922 San Pedro Ave., San Antonio, TX 78212).

This celebration brings together music, poetry, and community dialogue to honor water—not just as a physical resource but as a sacred and vital force that sustains life. Through a diverse lineup of artistic expressions, Todos Agua 2 invites attendees to explore the deep cultural, environmental, and spiritual connections we share with water.

A Festival Rooted in Reverence for Nature

Curated by creative director Azul Barrientos, Todos Agua 2 builds upon the spirit of last year's festival while expanding its scope. This year, the event honors the natural world around

us today—the water that nourishes us, the birds that guide us, the deer that roam, and the intricate ecosystems that connect all living beings. The festival also pays tribute to the wisdom of those who came before us, who built their homes and traditions around rivers, lakes, and oceans. At the same time, it urges us to listen, protect, and engage with the living world that still speaks to us today.

Returning from Chile for his second year at Todos Agua is Julián Herreros Rivera, a multifaceted artist whose work is deeply rooted in Latin American folklore. Inspired by the legacies of Violeta Parra, Atahualpa Yupanqui, and Victor Jara, Herreros Rivera blends virtuosic guitar, powerful vocals, and poetic lyricism to create music that transcends boundaries and resonates deeply with listeners. His artistic contributions extend beyond performance—he also designed the artwork for Todos Agua 2.

At its core, Todos Agua 2 is a gathering of music, storytelling, and reflection. It offers space to engage with the fundamental role of water in sustaining life, shaping cultures, and connecting us to ancestral traditions.

SCHEDULE OF EVENTS

Saturday, March 15—Prayer Inauguration at Brackenridge Park

The festival opens with a Prayer Inauguration at Brackenridge Park, led by Matilde Torres and Gary Pérez. This collective offering of music, reflection, and intention will honor water as a source of life and sacred energy. Featured performers include Ceiba Ili, Azul Barrientos, Julián Herreros Rivera, and more.

Matilde Torres and Gary Pérez are members of the Lipan-Apache 'Hoosh Chetzel' Native American Church. Pérez serves as the Secretary of Education, Training, and Research for the Pakahua Peoples of Northeastern Mexico and Texas. Torres, of Otomí heritage—one of Mexico's Indigenous peoples—is also a member of the Pakahua tribe. Together, they gather in prayer with community members at Brackenridge Park, a sacred prehistoric site, where the towering trees and birds create a natural sanctuary for reflection. Here, they share the spiritual significance and deep interconnectedness of the space—an enduring presence shaped by the remnants of Indigenous peoples over millennia.

Saturday, March 22 – TODOSAGUA2FESTIVAL – CONCERT

An evening of music and storytelling with Azul Barrientos, a multi-talented artist who uses her music as a

vehicle for cultural education and storytelling, and Julián Herreros Rivera, weaving a journey that explores the power of folk traditions and cultural resilience.

Sunday, March 23 – TODOSAGUA2FESTIVAL – MÚSICA Y POESÍA

An afternoon of music and poetry featuring Julián Herreros Rivera, Azul Barrientos, and State Poet Laureate of Texas 2015, Carmen Tafolla. Through words and song, we will celebrate the sacredness of water and the deep cultural ties that connect us to it.

Friday, March 28 – VIVIR CANTANDO 6 PM - 9 PM – PLÁTICA & SINGING WORKSHOP with Julián Herreros Rivera

VIVIR CANTANDO (Living Through Singing) is an invitation to explore the role of singing in our lives—not just as an art form but as a powerful vessel for emotion, connection, and intention. From lullabies to healing songs and anthems to performances, singing profoundly shapes our experiences.

The plática and workshop will be conducted in Spanish, with English translation available via headphones.

Saturday, March 29 – TODOSAGUA2FESTIVAL – PLÁTICA SOBRE AGUA, VIDA Y RESISTENCIA

join us for a community dialogue featuring Nansi



Guevara, a border artist and activist working to stop further destruction of the Boca Chica State Park; Marissa Aki'Nene Muñoz, PhD, a professor at UTSA who works alongside community members to discuss, listen and make connections between the land, river and the indigenous communities; Annalisa Peace, director of the Greater Edwards Aquifer Alliance speaking to the water struggles in San Antonio and the Hill Country; and Vanessa Quesada, who will connect local water issues to the struggles throughout the Americas, as well as reconnect us to the healing power of water.



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