Tribute to Paul Elizondo

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By Yvette Tello

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Artist: Dionicio Rodriguez

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Let’s Talk About it...

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Mary Svetlik Watkins:
“Border security is important. An insecure border is bad for national security. Mexico has a wall. Other countries enforce their immigration policies - yet we are the bad guy for wanting to enforce ours. The Senate should have never recessed until they reached a compromise and they should not be paid as long as the government is shut down. The Senate lacked the required 60% votes to pass the legislation. The House worked out a compromise. The Senate Majority refused to invoke the nuclear option that would allow for only a simple majority. The President can’t sign legislation not passed by both houses. Stepping away from mainstream media that spews liberal rhetoric - looking at the people who are donating to the wall; this is something people who are donating to the wall. Other countries enforce immigration. Heaven has walls and they are guarded! Name an- immigration. Immigration is good....... legal housing, Veterans Benefits, and Medical.”

Anita Repya:
“Perhaps if that 5 billion were all that’s needed but reportedly it will actually cost between 25 and 75 billion plus the cost of maintenance. If we give this, he’s gonna come back and ask for more. He had both houses for two years and even they disagreed with his proposal for the wall. Majority of taxpayers also do not want to pay for his wall. Maybe you should donate to GoFundMe and pay for it yourself.”

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

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

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

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

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About the Cover Artist: Dionicio Rodriguez

By Dr. Ricardo Romo

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

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

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

At various locations in the park there are examples of the creative art of Dionicio Rodriguez. Over a thirty year period from 1924-1955, Rodriguez lived and worked in San Antonio in an era of expanding utilization and innovation of cement products. He loved working with cement, and the city, with its famed Alamo Cement Company, had ample supplies of raw material. News of his exceptional work as a master craftsman and artisan spread and in those three decades of living in San Antonio Rodriguez also worked on art projects in over twenty American cities.

Rodriguez learned the art of making cement look like wood from master artisans in Mexico City. In his mid-thirties, he moved to Texas and soon found work with Dr. Aureliano Urrutia, a prominent surgeon who had a home and garden adjacent to Brackenridge Park. Dr. Urrutia, who had fled Mexico only 10 years earlier, engaged Rodriguez in numerous artistic projects, many of them in his famed fifteen acre Miraflores garden at 800 Hilderbrand street.

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

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

City historical accounts mention Rodriguez as the creator of an exquisite gated entrance to the Japanese Gardens. After America went to war following Japan’s attack on Pearl Harbor in 1941, San Antonio city officials evicted the Japanese American family living and working in the garden and renamed the area the Chinese Tea Garden. It seems likely that Rodriguez was asked to carve the words “Chinese Tea Garden” in the aftermath of the eviction and the renaming of the garden. The family who had taken care of the garden for over twenty years eventually moved to California and a Chinese American family was given the contract for running a small restaurant and taking care of the grounds.

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

Paul Elizondo: Still Swinging Hard

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

Paul Elizondo belongs to a very special breed of musicians.

“Our motto is ‘music at its best.’ We Texans have many kinds of music in our roots so it’s very important that we sustain and nurture all of our musical heritage.”

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

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

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

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

After serving two terms as a Texas State Representative for District 57-1 (1979 - 1982). He was elected Bexar County Commissioner for Precinct Two, a position to which he has been continuously re-elected since 1982.

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

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

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

“Unlike my uncles, my father who was 6-feet-2-inchess tall, played saxophone and clarinet and It was from his love for jazz, blues and the big band sound that I developed my taste, primarily for American and Mexican big band music while my cousins played conjunto music.”

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

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

“At home, he built his own homemade amplifiers and speaker cabinets. Next, he connected a record player and microphone to this system and became one of the first deejays for parties. He was not a professional musician, but he performed a valuable musical service both by the music he selected and for his unique announcing style,” the commissioner recalled.

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

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

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

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

It was also around this time frame that Master musicians, who had studied in Mexico’s conservatorio de musica came to this country. Among these were Juan Garcia Esquivel and Mateo Camargo. Esquivel went on to achieve international fame just as “Esquivel” for being the first to use voices long before Ray Conniff, and for his eclectic musical arrangements, which led them to quickly become a mainstay of the Las Vegas lounge circuit.

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

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

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

When Elizondo graduated from Central Catholic High School in 1953, he was offered several academic scholarships. Among those was the first LULAC scholarship to major in law. My parents were very disappointed when I turn down those scholarships. She wanted me to be a lawyer. He wanted me to be an engineer. Instead, I join the professional musicians union and accepted a music scholarship to St Mary’s University.

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

Johnny Esquivel, Jesse Gonzalez, Johnny Ro-

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

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

Turning the interview back to the bands, Elizondo said, “I was hired by all of them because I was a utility sax player. That means I could play all the saxophones and fill any chair in the second section of these bands. Few people owned television sets so the best entertainment was to go out and dance boleros, swing, polkas and Latin rhythms like the suby, porro, danzon, rhumba, mambo and cha cha cha.

“I was ambitious and part of the young and the restless. I wouldn’t think twice about carrying all these saxes, plus a clarinet and flute on the bus from my home on 402 E. Lubbock Street on the south side to any gig. Afterwards, I would get a ride home with one of the musicians. There were lots of bands and therefore lots of opportunities to perform. That’s the advantage of knowing how to read music. That’s also one of the reasons my grandfather wanted me to learn how to read notes. I’m glad my father got to see me play with the symphony and conduct my own band.

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

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

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

There’s a Mexican saying that says ‘El musico se hace en el teatro’ (the musician is created in the theater). Taking this into account, Elizondo became part of the theater orchestras at the Al-
moved to Los Angeles. He also backed up Salva
december, the Bobby Galvan
orchestras because as he
stated he was a ‘utility mu
sian’ and available.’
Elizondo also toured with
Russ Gary, Chuck Cabot, Henry King, Buddy Brock
and Ed Gerlach orchestra’s.
This means his experience
range from proms, wed-
ding, rodeos, circuses, ice
capades, night clubs and
dinner clubs to fancy coun-
try clubs and concert stages
from the Mexican border to
the Canadian border and to
the Far East.
Immediately upon gradu-
atting from St Mary’s Uni-
versity in 1957. Elizon-
do joined the U.S. Army
Corps, got rid of the glasses,
grew a matinee Idol type
mustache, went through all
the infantry training and
emerged as a mature look-
ing young man.
He was ultimately as-
signed to the Marine Corps
Depot Band in San Di-
iego California and the 1st
Marine Air Wing Band
in Iwakuni, Japan. This
meant touring Hong Kong
Taiwan, Burma and the rest
of the Far East. Returning
to San Antonio on October
31st 1959, Elizondo sat in
with Bobby Galvan orche-
stra that same night.
“I went on to play with
Arturo Lopez, John Es-
quivel, Roberto Chavez,
Arnulfo Garcia and Eugen-
io J Nolasco orchestras.
Felix Solis plus Ramiro’s
Cervera also had top bands
at the time,” Elizondo said.
Thanks to Manuel Leal
who worked at KUKA,
in 1961 Elizondo,Jacinto
Guzman, Julio Dominguez
and other local musicians
joined the Luis Arcaraz
Orchestra and off they went
on a state side tour. Louis
and Victor Reyes and Cor-
pus Christi trombonist Joe
Gallardo and other Texas
musicians formed part of a
later edition of this famous
International band.
Later, these musicians
subbed and doubled up with
Beto Villa, who opened for
Arcaraz.
“I remember we would
sit in with Beto Villa then
we would run backstage,
change coats and come
back out as Luis Alcaraz’s
band. Little did the people
realize we were the same
musicians! It was very chal-
lengeing to say the least.”

As a sideman, Elizondo
backed up for different vo-
calists like Ramiro Cervera-
Javier Chapa, Val Martinez
and Adaline Salas-Cuesta.
He also backed up Salvad-
or Rubio on “Mi Ultimo
Refugio” as a part of Lalo
Ruiz’s Orchestra.
Ruiz and Martinez both
moved to Los Angeles
meanwhile the Saint Mary
University Music major
also freelanced with Tex
Beneke, Al Sturchio, Bobby
Brown, Lee Castle, Pete
Brewer, John Launer, Rudy
Carr and the Bobby Galvan
orchestras because as he
stated he was a ‘utility mu
sician’ and available.’

By Leonard Rodriguez
This column highlights inspiring
stories of Latino leaders. For
more than 500 years, Latino men
and women have positively influ-
cenced the face of United States
society. Let us celebrate these
outstanding hispanics.

Vincent Lopez
Born in 1895 in Brooklyn,
New York, to parents of Por-
guese descent, Vincent Lo-
pez spent several hours a day
learning to play the piano as
a child. While performing at
a Brooklyn saloon, he got his
break when he substituted for
a bandleader and soon was
headliner as a youngest or-
chestra leader in New York.
After landing a position as
a band leader for the hotel
Pennsylvania, Lopez’s career
skyrocketed. He played at
President Coolidge’s inau-
ruration, began making radio
appearances and toured the
United States. Lopez who
passed away in 1975, is cred-
ited for introducing jazz in
London where he opened his
own nightclub, and for de-
veloping big-name talents such
as Glenn Miller and Artie
Shaw during TV’s early days.
Paul Elizondo

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

Commissioner Elizondo will lie in state at San Fernando Cathedral beginning at 1:00 pm on Wednesday, January 2, 2019.
San Antonio All-Stars barrió en su Gira Navideña Internacional

Por José I. Franco

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

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

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

Leo Montalvo fue el lanzador ganador, el rival derrotado fue Carlos Sánchez. Mejores bateadores de Texas, fueron Antonio Ramírez 4-3, Johnny López 3-2. Jorge Luis Nájera “Súper Ratón” 4-2. Por Palaú sobresalió Ernesto Cibrián 3-2, Juan García 2-1 con triple, y Adrián Jiménez 2-1.

En la segunda contienda jugada a extra innings (8 entradas), el pitcher ganador en relevo fue Adrián Ramírez, con salvamento de Efrain Gloria. El lanzador local Ernesto Favila fue el perdedor. Mejores bateadores por San Antonio; Jaime Cárdenas 3-2, Morris Ramírez 3-2 y Johnny López 2-1. Por la escuadra anfitriona pegaron bien Gilberto Jiménez 2-2 y Jonathan Esquivel 3-2.

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

**Charro Days**

By Rosie Speedlin-Gonzalez

For just about every single Brownsville native, “Charro Days” is part of our annual February vernacular. According to Wikipedia, “Charro Days, also known as Charro Days Fiesta or Charro Days Festival, is a two-nation fiesta and an annual four-day pre-Lenten celebration held in Brownsville, Texas, United States in cooperation with Matamoros, Tamaulipas, Mexico. The grito—a joyous Mexican shout—opens the festivities every year. This festival is a shared heritage celebration between the two border cities of Brownsville, Texas and Matamoros, Tamaulipas. The Charro Days festivals usually have about 50,000 attendants each year. This celebration includes the Sombrero Festival as well as a parade that goes down Elizabeth St. through Historic Downtown Brownsville, Texas. The festival was first organized and celebrated 1937 by the Brownsville Chamber of Commerce to recognize Mexican culture and honor the charros, or the “dashing Mexican gentlemen cowboys.”

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

My first Charro Days event took place while attending Tiny Tot Daycare and Kindergarten School as a dancer in the school’s group of dancing children. To this day, schools recruit children to learn Mexican dances, then perform the dances as part of parade entries during parades that come down Elizabeth Street from Sams Memorial Stadium to International Bridge. In the Spring of 1971, Tiny Tot dancers, all comprised of 1st graders and younger students, danced the LA RASPA or the Mexican Hat Dance. I remember the school had more girl dancers than boy dancers so some of the girls were asked to dance the boys’ part. And lo and behold, I was one of the girls mouth with black eyeliner. From the looks of the faded black and white photos of the day we performed it looks like I was probably one of the cuter charros dancing. Diana Villarreal, Louise & Louis Ara, Joe Martinez may all disagree. On the morning of the Children’s Parade, Tiny Tot dancers were summoned to The Pavilion at Ringgold Park to perform (we were deemed too young to march the length of the parade . . . and God forbid we become too tired). Once at The Pavilion, the place was overflowing with parents, relatives, children . . . buzzing with the sounds of teachers redirecting us and loud Mexican music playing. We all took our places and danced our little hearts out for the next all of two minutes, although it seemed like an eternity on that day . . . ta-dant—ta-dant—ta-dant . . . ta-da-da-da-dah ta-dant . . .

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

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

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

“Our friendly staff provides a true destination dining experience,” says Ojeda, who has been in the restaurant business 30 years.

Ojeda immigrated to the United States from Yucatan arriving in Queens, NYC at age 17 and still learning English. One of his first food service jobs was at a Dunkin’ Donuts. When English became a second language, he was made a manager, and was then afforded the opportunity to manage a Dunkin’ Donuts in Killeen. The store was part of a franchise with shops in Texas and neighboring Arkansas. When he moved to San Antonio in ’93 is when he met his wife, Cinthya, who originally hails from Nicaragua. They married and have two boys ages 13 and 10. Through the years, Ojeda worked at several local eateries with recognizable names such as Sombrero Rosa on Wurzbach, Pizza Inn, Taco Cabana, Chick-fil-A and CiCi’s Pizza.

The diner’s 81st anniversary in 2019 includes a limited-edition Fiesta medal on sale now for $10 each; because Fiesta is just around the corner if you ask a bona fide Fiesta medal maniac. Emblazoned on back of the medal is the 100 Club of SA logo signifying the diner’s tradition of backing the blue and red who selflessly serve our community. Visit 100clubsa.org for ticket info for their Jan. 25, 2019, Boots & Badges Casino Bash at the Witte Museum, 3801 Broadway (78209).

Now thru 2/28/19 patrons who dine in will receive 20 percent off their entire meal ticket just by mentioning they read about the Tip Top Café in La Prensa Texas or online. This offer cannot be combined with daily specials or other offers. Dine-In ONLY. Tip Top Café also takes orders year-round for their whole pies. Call 210-732-0191 to place your order 48 hours in advance of when you need to pick them up. The landmark diner is at 2814 Fredericksburg Road (78201) and open 7 days a week 11-9 (11-8 Sundays). Like them on Facebook.

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

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

Investiture for Judge Rosie Gonzalez for County Court #13

Fotos por Franco

Photos by Steve Walker
Three Kings Day Celebration Tradition
Puerto Rican Heritage Society Honors San Antonio’s Children with 25th Year Celebration

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

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

The PRHS 25th annual celebration of the Three Kings, also known as the Three Wise Men in the Epiphany, will introduce this year a magical “Coqui” --a miniature tree frog native to Puerto Rico, who travelled with the Three Kings to find and honor the baby Jesus. Based on “Un Coqui de Boriquén con Los Reyes a Belén” authored by Puerto Rican storyteller Lara Mercado, this story will delight both children and adults. (In English: “From Boriquén to Bethlehem: A Coqui and the Three Wise Men”) Once the Three Kings find and honor baby Jesus the quest has been accomplished and hope and joy will prevail.

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

“Traditions bring beautiful memories of our past which we enjoy even today. Traditions always bring a smile and maybe an emotional tear as we remember our childhood,” said Goyco.

Children participate dressed as shepherds, and baby barn animals. Others will be dressed as angels, Joseph and Mary.

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

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

For additional Information, visit www.CoquiSA.org and @CoquiSA210. Contact PRHS Communications Committee Chair, Olga Mayoral Wilson at 787-306-0448 / olgamwilson@gmail.com and Co-Chair, Amy Alemany at 787-579-6670 / myn_15@hotmail.com.
Comisión de Calidad Ambiental del Estado de Texas

AVISOS UNIFICADOS DE RECIBO DE SOLICITUD E INTENCIÓN DE OBTENER PERMISO Y AVISO DE SOLICITUD Y DECISIÓN PRELIMINAR

Registro Propuesto Número 154533 de Permiso Estándar de Calidad de Aire para Plantas de Lotes de Concreto

Solicitud. Beck ReadyMix Concrete Company, LTD, ha solicitado a la Comisión de Calidad Ambiental del Estado de Texas (TCEQ por sus siglas en inglés) para un Permiso Estándar de Calidad de Aire, Número De Registro 154533, el cual autorizaría la construcción de una Planta de Lotes de Concreto ubicada en 326 Seguin Street, San Antonio, Condado de Bexar, Texas 78208. Este enlace a un mapa electrónico de la ubicación general del sitio o de la instalación es proporcionado como una cortesía y no es parte de la solicitud o del aviso. Para la ubicación exacta, consulte la solicitud. La planta propuesta emitirá los siguientes contaminantes atmosféricos: material particulado incluyendo (pero no limitado a) agregados, cemento, polvo de caminos, y partículas menores de 10 micrómetros de diámetro y menores de 2.5 micrómetros de diámetro.

Esta solicitud se le presentó a la TCEQ el 7 de noviembre del 2018. El director ejecutivo de la TCEQ ha concluido las revisiones técnicas y administrativas de la solicitud y ha determinado que la solicitud reúne todos los requisitos de un permiso estándar autorizado por 30 TAC § 116.611 (Título 30 del Código Administrativo de Texas, Sección 116.611), lo cual establecería las condiciones bajo las cuales la planta debe operar. El director ejecutivo ha concluido la decisión preliminar de otorgar el permiso. La TCEQ tomará en cuenta todos los comentarios públicos en la decisión final de la solicitud. La fecha limite para presentar comentarios públicos es 30 días después de que se publique el aviso en el periódico. Cuestiones tales como valor de la propiedad, ruido, seguridad de tráfico, y zonificación no están dentro de la jurisdicción de la TCEQ para abordarse en este proceso judicial.

El propósito de la reunión pública es proporcionar la oportunidad de hacer comentarios o preguntas acerca de la solicitud. Si el director ejecutivo determina que existe una importante grado de interés público con respecto a la solicitud o si lo solicita un grupo o asociación, uno o más miembros que tienen derecho a pedir una audiencia de caso impugnado. Si se lleva a cabo una reunión pública, la fecha límite para presentar comentarios públicos se prolonga hasta el fin de la reunión pública.

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

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

Información disponible en línea: Para detalles sobre el estatus de la solicitud, favor de ver la Base de Datos Integral de los Comisionados (CID, en inglés) en www.tceq.texas.gov/epic/epic/. Para recibir información privada que usted presente a la TCEQ, incluyendo su nombre, número de teléfono, dirección de correo electrónico, y dirección física pasarán a formar parte del registro público de la Agencia. Para más información sobre esta solicitud para permiso o el proceso de permisos, favor de llamar, sin cobro, al Programa de Educación Público de la TCEQ, al 1-800-687-4040 o visite su sitio web en www.tceq.texas.gov/goto/cid. Cuando tiene acceso a la CID usando el enlace, escribe el número de registro al inicio de este aviso.

Contactos. Los comentarios públicos o peticiones para una reunión pública o audiencia de caso impugnado no se deben presentar a la Oficina del Secretario Oficial, MC-105, TCEQ, P.O. Box 13087, Austin, Texas 78711-13087, o por internet al www.tceq.texas.gov/epic/epic/. Por favor, tenga en cuenta que cualquier información privada que usted presente a la TCEQ, incluyendo su nombre, número de teléfono, dirección de correo electrónico, y dirección física pasarán a formar parte del registro público de la Agencia. Para más información sobre esta solicitud para permiso o el proceso de permisos, favor de llamar, sin cobro, al Programa de Educación Público de la TCEQ, al 1-800-687-4040 o visite su sitio web en www.tceq.texas.gov/goto/pep.

Puede obtener información adicional de Beck ReadyMix Concrete Company, LTD, P.O. Box 790641, San Antonio, Texas 78279-0641 o al llamar al Sr. Kevin Ellis, POWER Engineers, Inc., al (512) 879-6647. La fecha de expedición: 4 de diciembre del 2018.
Tribute from La Prensa and the Duran Family

On behalf of the Duran family and La Prensa Texas, we appreciate all you have done for the community of San Antonio. Whether it was music or politics, for over a generation, Paul Elizondo was an icon and always there. We will miss you.
Following the release of Der Kindestod’s debut EP, “God As Daddy the Deranged,” on Houston-based label Halcyon Veil, “Brown Smolder” is an intimate arrangement of brutally vulnerable analysis and magnified personal cataclysm. The stems and soundscapes are stretched to allow finer details from the source productions to illustrate an emotional spiral in the shape of an audio collage. Der Kindestod re-contextualizes passionately charged lyrics with original spoken word to display the violence that surrounds reality bending intimacy. The artwork features an array of personal items crowding around a printed photograph of Der Kindestod taken by artist Rosei Mateck (@fairyfountain on Instagram). The artwork and music in tandem carefully account the shrouded mess that comes with allowing vulnerability.
The Parks System Plan
The City of San Antonio Parks and Recreation Department is Seeking your Feedback

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

This draft is a reflection of the initial input received from our San Antonio residents, stakeholders, and City staff. From October 2017 through April 2018 a bilingual on-line and paper survey was made available to the public to solicit feedback. Five free community events were held at various parks to promote the System Plan and solicit survey participation.

“After accumulating your input, four primary goals to guide the parks system over the next ten years were identified: 1.) San Antonio has a RESPONSIVE park system; 2.) The Park System is RESTORATIVE to the community’s health; 3.) San Antonio is more RESILIENT because of parks and recreation; and 4.) The City is RESOURCEFUL in creating, maintaining and changing the parks and recreation system. Each goal is complemented by a series of objectives and recommended strategies.

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

“We encourage residents to review the plan and to send us their ideas, insights and suggestions,” said Xavier Urrutia, Parks and Recreation Director. “Resident input is essential to a successful parks system and to ensure the SA Parks System Plan reflects the diverse needs of our community.”

The draft plan is available at www.SAParksandRec.com for public input. In January 2019, the Parks and Recreation Department will host meeting opportunities for the public to provide further feedback on the draft plan. Resident feedback will be incorporated into the final plan and taken to City Council for approval in spring 2019.
The Declining Mexican Immigrant Workforce

By Rogelio Sáenz

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

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

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

The major decline involves the largest and most traditional segment of Mexican immigrants — men who are not naturalized citizens — with 35 states experiencing a decline in this segment of the workforce. California led the way with the number of workers who are Mexican immigrant men without U.S. citizenship plunging by approximately 24 percent. There were 319,000 fewer noncitizen Mexican immigrant men workers in California in 2017 compared with a decade earlier.

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

The number of California workers who are Mexican immigrant men without naturalization status also dropped by more than 24,000 or a percentage decline of 4 percent, compared with most states that posted gains in this group. The California workforce decline among noncitizen Mexican women was especially noticeable in Trump’s first year in office as the numbers fell by an unprecedented 8 percent between 2016 and 2017 or an absolute decline of more than 45,000 in the last year.

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

The major changes in California’s Mexican immigrant workforce has resulted in a significant shift in the demographic and socioeconomic profile of Mexican immigrant workers in the state. The sex ratio (number of males per 100 females) fell from 200 in 2007 to 164 in 2017. The percentage of Mexican immigrant workers who are naturalized citizens rose from 27 percent in 2007 to 35 percent in 2017. The percentage of persons 25 and older who completed a high school degree or higher climbed from 44 percent in 2007 to 51 percent in 2017.

The decline in Mexican immigrant workers without U.S. citizenship is part of Trump’s plan to round up and deport unauthorized immigrants and to keep out others from gaining entry. These measures to slash the number of immigrants, while being short-sighted and done for political posturing, come at a time when the nation’s white population, especially in California, is rapidly aging. Between 2007 and 2017, the California white workforce declined by 468,000 workers or a drop of 6 percent. The loss of white workers is widespread with 36 states having fewer white employees in 2017 than in 2007, led by California and including also Illinois, New York, New Jersey, Ohio, Pennsylvania and Florida. The percentage of the California workforce that is white plunged from 46 percent in 2007 to 39 percent in 2017. Whites accounted for 63 percent of U.S. workers in 2017. The share of whites in the state’s and nation’s workforce will continue to slip in the coming decades.

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

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

El Departamento de Transporte de Texas (TxDOT) propone mejorar Farm-to-Market Road (FM) 1516 desde Interstate Highway 10 East (I-10 E) hasta FM 78 en Condados Converse y Bexar, Texas. En conformidad con el Código Administrativo de Texas, Título 43, Parte 1, Capítulo 2, Subcapítulo E, §2.107 y §2.108 y Código de Regulaciones Federales, Título 23, Capítulo I, Subcapítulo H, §771.111 y Título 40, Capítulo V, §1506, este aviso informa al público que los informes de tecnología ambiental están disponibles para revisión pública y que TxDOT llevará a cabo una audiencia pública sobre el proyecto propuesto el 15 de enero de 2019, en Judson High School Performing Arts Center, 9443 Schaefer Rd, Converse, TX 78109. Las exhibiciones estarán disponibles para verlas a las 5:00 p.m. La audiencia de este efecto es presentar planes de mejoramiento y recibir comentarios del público sobre el proyecto propuesto.

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

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

Los informes técnicos y otra información sobre el proyecto están archivados y disponibles para inspección de Lunes a Viernes entre las 8:00 a 17:00 h. Las exhibiciones están disponibles para verlas a las 5:00 pm con la audiencia formal comenzando a las 6:00 p.m. El propósito de la audiencia es presentar planes de mejoramiento y recibir comentarios del público sobre el proyecto propuesto.

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

Para obtener más información, visite la página web txdot.gov y busque con las palabras clave “FM 1516 from I-10”. Si tiene alguna pregunta general o inquietud sobre el proyecto propuesto o la audiencia, comuníquese con Richard De La Cruz, Gerente de Proyecto de TxDOT, al (210) 615-6434. La revisión ambiental, la consultación, y otras acciones requeridas por las leyes Federales de Medio Ambiente aplicables para este proyecto están siendo o han sido llevadas a cabo por TxDOT de conformidad con 23 U.S.C. 327 y un Memorando de Entendimiento con fecha 16 de diciembre de 2014, y ejecutado por FHWA y T XDOT.
Solo un Pensamiento:
Recordar a un Verdadero Líder

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

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

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

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

La noticia sorprendió a todos en San Antonio, residentes de San Antonio, después de celebrar su elección a un décimo período de servicio en la ciudad de Alamo.

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

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

Queta Rodríguez, quien fue el último oponente de Elizondo en Facebook: “Acabó de escuchar la noticia del fallecimiento del Comisionado Elizondo esta mañana. Rezo por consuelo y fortaleza para su familia y amigos durante este difícil momento. Aprecio su servicio a nuestro país”. Tanto Elizondo como Rodríguez fueron ex infantes de marina.


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

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

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

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

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