PASEO POR EL WESTSIDE 2019

May 4, 2019

Inside
• Puerto Ricans Confront Trump & American Empire
• Digital Keepers • Museo del Westside • Lydia Mendoza Historic Marker Celebration & more!
La Voz de Esperanza
May 2019
Vol. 32 Issue 4

Policy Statements

- We ask that articles be visionary, progressive, constructive, and inclusive. Racism, sexism, homophobia, violence, oppression may be critiqued but not deemed illegal & correct; not sexist, racist, homophbic, violent, or oppressive & may be edited for length.

- All letters in response to Esperanza articles or letters to the La Voz will be considered for publication. Letters with intent to slander individuals or groups will not be published.

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Ten years have passed since the Esperanza Center began celebrating the Westside of San Antonio with the annual Paseos Por El Westside. It began as an observance of Preservation Month celebrated in May on a nationwide basis to promote historic places for the purpose of instilling national and community pride, promoting heritage tourism and show the socio-economic benefits of historic preservation. Interestingly, the observance did not include communities of color except as they fit into the American history narrative, but in the past ten years neighborhoods like the Westside of San Antonio have woken to the fact that our places matter, too!

Since Paseos began we have gone through many changes. The Rinconcito de Esperanza at 816 S. Colorado St. that originally included Casa de Cuentos, Casta and Raben’s Ice House has undergone major renovations in each building. In addition, a new compressed earth block building completed in 2015 now serves as the new home of MujeresCentrales, Esperanza’s clay arts cooperative. Raben’s Ice House will undergo more changes as it transforms into San Antonio’s Museo del Westside planned for next year. (see article pgs. 7-9).

Likewise, the future bodes well for other sites like Gus’s Pizza, 913 S. Brzoza, that was willed to non-profit groups in the Westside including Esperanza that are now planning for a food coop there that will offer vegans of the Westside healthy and affordable food. And, let’s not forget the continuing renovations at Lerma’s, 1621 N. Zarama St., that is listed on the National Register of Historic Places. It will soon return as a venue for the preservation of conjunto music and much more.

Even though we emphasize the preservation of places during Preservation Month, they can not be separated from the people that made them relevant and they are relevant. This year we will end the endurance of La Calandria, Rita Vidaurri of Las Tesoros de San Antonio who passed into spirit in January, 2019. Her presence at the Rinconcito was there from the beginning and she will always be a part of us. Now only two Tesoros are left to celebrate Paseos: Blanca Rodriguez, aka Blanca Rosa and Lisa Lerma del Norte, Janet Cortez, aka Perla Tapatia, who passed in 2014 also left an indelible mark as one of Las Tesoros and as a musical star of the Westside.

Returning to Paseos in 2019 will be the Conjunto Heritage Taller with a new generation of musicians, Panfilo’s Güera fiddling her way into our hearts, Azul of Las Tesoros de San Antonio, and as a musical star of the Westside.

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Itza A. Carbajal, Yaneth Flores, Sarah Zenaida—Esperanza Board of Directors—
instructive & thoughtful. Submissions must be literate & critical; not sexist, racist, or do enough to prevent fraud.”

Two Wise Latina Boricua women, Rep. Alexandria Ocasio-Cortez between Trump and Boricuas. Moreover, he has to contend with towels out to a Puerto Rican crowd, there’s been no love lost who got $9,127.

As it is with every critical aspect of U.S. life, Trump and his Trumpists have launched quite a few hot air balloons about Puerto Rico that have yet to be deflated. In addition to the above two quotes Trump tweeted the false claim that “Puerto Rico got 91 Billion Dollars for the hurricane, more money than has ever been given for a hurricane before.” Yet, the Washington Post promptly reported that the island had received just 11.2 billion! Not too long ago, Trump refused to acknowledge that close to 3000 Puerto Ricans had lost their lives. Contrary to Trump’s claim his administration “did a fantastic job in Puerto Rico” after Maria devastated the island, a General Accountability Office report documented that FEMA “…failed to adequately house disaster victims, distributing financial assistance in a timely fashion or do enough to prevent fraud.”

Miami Herald parent company McClatchy analyzed FEMA’s public data and discovered that an average of $1,800 was given to Maria survivors in Puerto Rico, compared to an average of $22,000 for Hurricane Harvey last year in Texas who got $9,127.

Even since he was seen on international TV throwing paper towels out to a Puerto Rican crowd, there’s been no love lost between Trump and Boricuas. Moreover, he has to contend with two Wise Latina Boricua women, Rep. Alexandria Ocasio-Cortez (AOC) here in Congress, and on the island the indomitable mayor of San Juan, Carmen Yulin Cruz. His denigration of Puerto Rican, his statements about stihlehote groups, and his treatment of Central American asylum seekers are all part of his White supremacist attitude towards Mexicans, Blacks, Muslims, and other People of Color.

By Julio Noboa Polanco

Donald Trump: “...The best thing that ever happened to Puerto Rico is President Donald J. Trump...” but politicians like the crazed and incorporeal Mayor of San Juan have done such a poor job of bringing the island back to health...”

Carmen Yulin Cruz:

“Mr. President I am right here ready to call you on every lie, every hypocrisy and every ill- fashioned action against the people of Puerto Rico…”

It would be a difficult and onerous task to compile all the lies, distortions and misinformations that Trump and his supporters in an era when a blatantly biased network such as Fox News, can openly call themselves “fair and balanced” we have to contend with more double-speak coming from the halls of power than what George Orwell could have even imagined.

In classic imperialist style Trump also tweeted that “Puerto Rico is just looking back from the 5th” In an MSNBC interview, Trumpist spokesman Hogan Gidley apologized for having re-furred to Puerto Rico as a country since he should have correctly labeled them as a mere territory. The colonial status of the island could not have been more clearly stated as it was from con-fused conservative Dinesh D’Souza who tweeted the following question: “Normally colonies provide resources for the nations that rule them. What does Puerto Rico provide the US?”

Not having, or Boricuas like to say, “pepiitas en la lengua” my favorite Boricua shero, AOC promptly responded via Tweet to his ignorant inquiry:

- Hundreds of thousands of soldiers to the US military
- Nat’l supply of hospital V’s & medical supplies
- Historically, sugar, coffee, crap
- A strategic port in the Atlantic and Importantly for the 1st, one of the biggest loophole tax hasnas for the super-rich.

It is revealing that this question: a. comes from quite the colonial mindset of “what value is this territory providing us anyway?” (Do we ask that about Arizona, etc.)

b. implies that PR’s current status is somehow an act of charity— also a sentiment rooted in colonialism.

Given its colonial status, it is painfully clear that even before Hurricane Maria came to the shores of Puerto Rico, it was an island in economic, political and cultural crisis. The Commonwealth government was bankrupt, hundreds of schools were closed, all public services were drastically cut, and the Empire imposed a non-elected Fiscal Control Board, not to protect and ensure domestic well-being, but to guarantee the investments of bankers and financiers.

The unmasking of the island’s colonial status was painfully evident in numerous ways, most notably by the inability of Puerto Rican citizens to vote within the US. Two Wise Latina Boricua women, Rep. Alexandria Ocasio-Cortez (AOC) here in Congress, and on the island the indomitable mayor of San Juan, Carmen Yulin Cruz. His denigration of Puerto Rican, his statements about stihlehote groups, and his treatment of Central American asylum seekers are all part of his White supremacist attitude towards Mexicans, Blacks, Muslims, and other People of Color.

El Trump – the good spirit ‘Yuquiyu’ (or ‘Yokahu’ ) reigned on it’s mighty mountain-top throne, protecting Puerto Rico and its people.”

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"Mr. President I am right here ready to call you on every lie, every hypocrisy and every ill-fashioned action against the people of Puerto Rico…”

Carmen Yulin Cruz, mayor of San Juan, Puerto Rico responded to Donald Trump calling her “crazed and incompetent.” (Getty Images) | Source: CNN

DONALD TRUMP

By Julio Noboa Polanco

Donald Trump: “...The best thing that ever happened to Puerto Rico is President Donald J. Trump...” but politicians like the crazed and incorporeal Mayor of San Juan have done such a poor job of bringing the island back to health...”

CARMEN YULIN CRUZ

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Rico to declare bankruptcy, as do other cities and states, and by the continued imposition of the Jones Act with maritime laws denying islanders the right to receive goods from other nations.

For over 100 years this faithful colony has been a playground for tourists, a haven for corporate profits, a source of cheap labor, and also soldiers for the front lines in every military conflict since World War I. Despite being poorer than Mississippi, the poorest state, with barely half its annual income, Puerto Ricans nevertheless pay on average 20% more for U.S. products. Yet, incredibly, they represent the fifth largest market for U.S. manufactured goods in the world.

All this pertains to an island that before Maria had a poverty rate of 48%—now a meaningless measure given the literal destruction. Yet, even if the simplest math would be up to a Congressional majority of islanders voted to become a state, it would not change the fact that Puerto Rico is also 20% poorer than Mississippi, the poorest state, with barely half its annual income.

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Puerto Rico has the dubious distinction of being the oldest colony in the world! Yet, even if the simple majority of islanders voted to become a state, it would not be their decision to make. It would be up to a Congress made up of many of whose members are ignorant about Puerto Rican history and culture and uncaring toward its issues and problems. Given today’s unstable political climate around the world, including Latin American countries, the availability of collected data can jeopardize the safety of individuals the data includes. Social media, an exclusively online and public platform, has recently become the topic of cyber safety discussions as multiple state surveillance agencies such as the National Security Agency (NSA) and local police departments turn to these public platforms in an effort to criminalize and persecute organizers.

The multilayered design serves as an example of how information goes through different layers of existing that often occur simultaneously and, depending on the user or creator of the data, can be acted on or ignored. In addition, the non-sequential aspect facilitates an understanding that information can remain in a static state, can be handed over to another caretaker, or it can cease to exist.

For researchers, the expanded model more closely aligns with their tendencies when handling digital data. Researchers typically start by either creating digital data, or harvesting data created by members of a social movement. If the researcher creates the data or harvests raw data, they typically store the data afterward. Given today’s unstable political climate around the world, including Latin American countries, the availability of collected data can jeopardize the safety of individuals the data includes. Social media, an exclusively online and public platform, has recently become the topic of cyber safety discussions as multiple state surveillance agencies such as the National Security Agency (NSA) and local police departments turn to these public platforms in an effort to criminalize and persecute organizers.

Digital Activism Risks and Digital Freedoms

Given the fluid and intangible nature of digital media, researchers can easily forget the very real dangers participants may face when engaging in digital activism. Researchers, especially those not residing at the site of conflict, often communicate and engage with the work on the ground using information communication technologies (ICTs) such as cell phones, mobile devices,
or the internet. Activist groups, in turn, share information with researchers and other members of the public through websites, blogs, and social networks. Some of the new possibilities have broken down barriers "created by money, time, space, and distance [with information] disseminated cheaply to many people at once." Despite these new possibilities, one must avoid romanticizing ICTs, as many people around the world continue to struggle to connect and there are numerous pitfalls of over-dulling in digital engagement. One of the most fascinating and terrifying aspects of the relationship between social networks and personal information goes back to the fact that much of it is crowdsourced from the original creator and their immediate peers. Take face recognition, for example. Facebook has been said to have a 95 percent accuracy rate compared to the Federal Bureau of Investigation’s 85 percent. Many factors contribute to the facial recognition algorithm’s success, but much can be said about an individual’s own contribution to the wealth of the personal information database. Researchers also play a crucial role in providing valuable information; for that reason, their responsibility toward activist and organizing groups is significant.

Depending on the country, activists and organizers may face dangers ranging from online harassment to death threats to actual persecution by either state officials or violent oppositional groups. When contemplating the level of caution needed, one crucial step is to review the degree of digital freedom from the perspective of the individual in question which provides its population with digital freedom. Digital freedom refers to the levels of freedom a country provides its population. When researchers deal with digital data, the data review phase often comes as they contemplate deposing their research data in an archive or perhaps publishing that data in print or digital form. Yet the review phase is frequently overlooked as it can appear as though all cautionary practices come at the beginning of a research endeavor. This assumption can be misleading, especially considering the very shareable nature of digital data. Even if a researcher makes all the correct decisions when selecting data to include or highlight in publications and presentations, this does not guarantee that others will follow suit with that same data. Depositing raw datasets is, thus, risky. Luckily, groups such as Documenting the Now, Witness, and others that work with Indigenous communities are actively developing standards and practices that emphasize notions of consent and safety regarding creators and their digital footprints. This becomes extremely important as state surveillance tactics increasingly utilize and invest in digital surveillance technologies. As digital information becomes more ubiquitous in our daily lives, it is clear that most of us associate museums with art, but in fact most museums in the US are history museums. At their core, museums acquire, conserve, research, communicate, and exhibit heritage. Our idea for the Museo del Westside is to be a community participatory museum, meaning that we will focus on the local area, the Westside – and invite the community to participate in developing our exhibits and programs.

Bernard Sánchez of the Museo Advisory Committee introduced the Museo’s working mission statement developed by the committee: The Museo del Westside is dedicated to preserving and presenting the unique history, heritage, culture, pride, work ethic, and diverse experiences of la gente del Westside of San Antonio, Texas, to increase understanding and appreciation by building and strengthening the knowledge of the Westside in order to create a more vibrant future for our community.

David then gave a brief presentation on what makes a museum building special. He asked which do you think is the biggest challenge for museums? Water, light, or dust? He then explained that ultraviolet (UV) light is one of the most destructive elements in a museum environment—capable of causing permanent and irreversible damage to artifacts and therefore we must create an environment that limits UV light damage. Dust is then the next most damaging element as well. These issues along with maintaining proper temperature and humidity, providing appropriate fire suppression and security systems, and ensuring the safety of visitors and museum staff in the event of an emergency, provide a safe environment for our guests and the artifacts we display.
This was followed by the unveiling of the preliminary rehabilitation design plan. Dwayne and Arturo walked us through their design drawings. The plan is to preserve as much of the original Ruben’s building as possible, and incorporate a new addition to the rear of the existing structure – potentially to be made from compressed earth block to match the MujerArtes studio - to allow for more gallery space and collections storage. After the presentation, we exited Casa de Cuentos so that Dwayne and Arturo could show us how the existing concrete pad behind Ruben’s could be reused and then we went inside Ruben’s to see how what is already there will be rehabilitated.

Attendees were given time to ask questions at the meeting, but were also asked to fill out feedback forms so we can do our best to meet the community’s expectations. One question that was asked was, will the Museo have a permanent collection or only borrow artifacts for display? The answer is, yes, we will have a small permanent collection (small because we don’t have unlimited space), and we will accept artifact donations if they fit within the Museo’s collection scope. We will also borrow artifacts for display as needed. We received a number of ideas for future exhibits, which I’ve added to a growing list of exhibit ideas that we’ve been collecting at Second Saturday Convivios since last summer. Finally, there was also discussion about creating a landscaping plan for the outdoor areas that will connect all the buildings at the Rinconcito. Plants, benches, and a water element were suggested.

The building does pose some challenges to meeting Americans with Disabilities Act (ADA) requirements so we are hard at work trying to resolve those issues and hope to have an update on that at the next community meeting (stay tuned for the date!). Because Ruben’s Ice House is historic, once the design details are worked out we will need to go to the city’s Historic and Design Review Commission to get approval and then we will need to get the project priced out. That will tell us how much money we need to raise to fund the rehabilitation. I am really grateful that at the meeting several attendees expressed their willingness to help us with the fundraising phase of the project. I also want to thank the San Antonio Conservation Society and National Trust for Historic Preservation for helping us fund the hiring of the outside design team members.

Please stay tuned for the announcement of the next Museo community meeting!
Soad’s appearance on social networks had reached thousands of angry Hondurans at home and abroad, costing Soad her life. Others would claim that her appearance paved the way for more vocal and visible opposition to the many struggles Honduran students face. Both interpretations speak to the need for Honduran digital footprints to be more widely shared and discussed.

**APPRAISAL OF CARE**

Many of the issues discussed in this essay stem from a U.S. perspective, given the author’s location and familiarity with the topic. Given this limitation, the topics discussed serve as a cautionary tale about long-established colonial practices embedded in institutions in the United States and many other countries. Researchers should approach digital data with the same care as they do when dealing with sacred or highly sensitive physical materials, for digital data does not exist independently from human creativity. For Soad and her peers, the shared video represented both a symbol of resistance and an opening for more danger. Honduran news agencies claimed that Soad’s death significantly impacts San Antonio. Housing has become inaccessible to most of our working class community, pushing many out of city limits or to live on the streets. We must question the policies and actions that perpetuate this crisis, affecting us the most. We strive to work in community to create a strong, supportive, and proactive strategy to halt the gentrification of the Westside. As downtown expands into our barrio, we must protect our neighborhood from becoming unaffordable and inaccessible to our community, our gente. The coalition meets through a series of cafes where neighbors talk about the housing issues that are affecting their day to day lives. These cafes offer a place where neighbors can come together and discuss issues and solutions to those concerns. In this way, platidunas and gatherings, together we can propose solutions to the threat gentrification and the housing crisis pose for our neighborhoods. Call the Esperanza, 210.228.0201 for information.

\[Mi barrio no se vende! — Yaneth Flores\]

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Lydia Mendoza

Honored on her 103rd Birthday with an Historical Marker

Join singer Lydia Mendoza’s family, Rodolfo Gutiérrez of the Del Bravo Record Shop and the Buena Vida Program at Esperanza Peace & Justice Center to celebrate the late great “Alondra de la Frontera” aka “La Cancionera de los Pobres”, as we celebrate Lydia Mendoza’s 103rd birthday and observe the unveiling of an historical marker in her honor at San Fernando Cemetery #2 on Sunday, June 1, 2019, followed by a birthday celebration at the Rinconcito de Esperanza.

May 31, 1916 - December 20, 2007

Lydia Mendoza was one of the first and most famous singers of the Texas-Mexico border and Latin America. Her 1934 recording of “Mal Hombre” for Bluebird Records launched a decades long career. Mendoza became famous for both her voice and skills playing the twelve string guitar. She was known as “La Alondra de la Frontera” and performed at President Carter’s 1977 inauguration. She won numerous awards including the National Medal of Art in 1999, and induction in the Halls of Fame for Texas Women, Tejano Music, and Conjunto Music. Mendoza’s image was featured on a U.S. postage stamp in 2013. —Text of Historical Marker

“Whether I was singing a bolero or a valz or a polka it didn’t matter… I felt what I was singing. Every song I ever sang I did with the feeling that I was bringing that song.” —2004 NPR interview

Lydia Mendoza, La Alondra de la Frontera, was born on May 31, 1916 in Houston, Texas to a family that moved back and forth from Monterrey, Mexico to Texas as her father worked on the railroads and later followed the migrant streams North working in fields and factories. She was born into a musical family with women playing instruments and singing as far back as her great grandmother. When Lydia was 4 years old, she nailed rubber bands to a piece of wood to create her own instrument to use as she sang. Her mother, Leonora, became her greatest musical influence. At 9 years old Lydia accompanied the family on guitar and when she exhausted her mother’s repertoire of songs she found more songs in the gum wrappers of the time. There she found the lyrics to Mal Hombre, the song that made her famous. By the time Lydia was 12 years old in 1928, she made her first recording in San Antonio, Texas through Okeh Records with her family’s group, Cuarteto Carte Blanca. For a while the family toured as a variety show in the tradition of las carpas following “los trabajos”. From 1928 to 1935 they continued playing for tips in the streets, markets, restaurants and barbershops from Texas to the Midwest and back. Among gente, Lydia became known as La Cancionera de los Pobres because she lived the life of the working poor. Through her music she brought validation to lives that might otherwise go unnoticed. In the early 1930s, the Mendozas began performing in San Antonio’s famous Plaza del Zacate. Years later in 2001, the Esperanza Center would bring Lydia back to Plaza del Zacate to celebrate her 85th birthday.

Lydia’s big break came in 1943 when she won a singing contest on radio that led her family to sign a contract with Bluebird Records. The producers asked Lydia to record some solo cuts including “Mal Hombre,” a song about a coldhearted man who breaks his lover’s heart. It became a hit and continues to be an iconic rendition. The Mendozas then began to perform in clubs and theaters. By the time World War II broke out, Lydia had recorded more than 200 songs and would eventually have over 50 LPs to her name. She played the violin and mandolin but the 12-string guitar became her signature instrument. It was rare for a woman to play such a guitar and rarer still for women to sing as a solo performer, but that is how she distinguished herself.

The war slowed Mendoza’s career for a bit. In the late 1940s, married and with children, she returned to recording and performing. Non-Spanish-speaking audiences started discovering her music in the 1970s. As her fame spread, she began to be recognized as an American folk icon and was invited to sing at folk festivals and college campuses. In 1988, a stroke again slowed her down.

Lydia’s career spanned over seven decades, but recordings released since her death indicate that her career is still going strong. She has influenced many popular international stars such as Astrid Haddad and Lila Downs (one of Down’s recent CDs, La Cantisina, emulated the cover of Lydia’s CD, Mal Hombre reissued by Arhoolie). Her enormous repertoire of 1,000 canciones: boleros, corridos, danzas, and tangos included ballads about historic figures and songs about hard work, lost love, and the joys of everyday life. In 1971 Mexico, not the U.S., chose Mendoza to represent them in the Smithsonian Festival of American Folk Life. Since then she has won numerous awards and recognitions.

Two books that have been written on Lydia include a family autobiography by Chris Strachwitz and Janie Nicolopoulos published by Arte Publico Press (1991) and a bilingual autobiography by Yolanda Broyles González, Lydia Mendoza’s Life in Music: La historia de Lydia Mendoza by Oxford Press (2001). Her music has been re-released through Arhoolie Records. A film, Chulas Fronteras, as well as a play, have been produced about her life.

Lydia Mendoza, with her soulful voice accompanied only by the playing of her 12-string guitar gave a voice not only to gente North and South of the border, but also to Latinos throughout the Western Hemisphere. Her final resting place in San Antonio, Texas will finally have a historical marker of its own. ¡Que viva La Alondra de la Frontera! ¡Que Viva la Cancionera de los Pobres! Lydia Mendoza—siempre presente!...
Editor’s note: Nickie Valdez of Dignity San Antonio, Robyn Flores of the United Farm Workers, Patricia Castillo of P.E.A.C.E. Initiative were chosen in 2019 as San Antonio’s Peace Laureates. Deb Meyers was asked to share with Viz readers the introduction that she wrote about the honorees, Nickie Valdez.

I’m supposed to tell you a story about Nickie that has inspired me. That’s a very difficult task since we’ve been together for 33 years. So, I will tell you the threads of her story that have inspired me. It’s her courage and perseverance...characteristics that run deep in her from childhood. She learned them hard and fast: As a young child she was abandoned by her mother, when she professed religious life she was turned away on a technicality and when she came out, her father rejected her. So a story.

Once upon a time, in a very different San Antonio, when LGBTQI people didn’t have last names or changed their names for fear of retaliation from work, family or friends—Nickie had to believe that faith and spirituality are stronger than doctrine. She sat on the steps of the Catholic Student Center at San Antonio College with Fr. Alex Nagy, Sunday after Sunday, until people came. When the Congregation of the Doctrine of the Faith of the Catholic Church declared us intrinsically disordered and morally evil, many gave up on the Catholic Church and Dignity—and gave Nickie a hard time for staying. She continued to believe that faith and spirituality are stronger than doctrine.

When the larger LGBTI community in San Antonio was in turmoil over major issues, her strong desire was to bring people together. When being inclusive of women in liturgy was challenged, she led the way and held strong that God is neither male nor female. God is greater than anything we can imagine. When Bishop Canti kicked us out of our home at St. Ann’s Catholic Church—Nickie helped to make our home in a new place, claiming our spirituality comes from within—not in a building.

She has beaten cancer once and she is giving her 6-year struggle with Multiple Myeloma a run for it. But her most important work is the people she has helped along the way. She has created a space for us to reconcile our spirituality with our sexuality, providing healing and wholeness to countless LGBTQI people. She inspired me 33 years ago and still inspires me today, to do the same! Thank you Nickie for your courage and perseverance...I love you.
Hilos que hablan:
Textile Legacy and Life of Mariana Ornelas
Exhibit & Sale hours:
M-F 10-7 pm thru May 10
HUIPILES STILL AVAILABLE FOR PURCHASE
Esperanza Peace & Justice Center
922 San Pedro, Call 210.228.0201 for info

Noche Azul de Esperanza
May 18 @8pm
Tickets $7 más o menos at the door
Esperanza Peace & Justice Center
922 San Pedro Avenue, San Antonio TX

Lydia Mendoza’s
103rd Birthday Celebration and Historical Marker Unveiling
See Page 13 for details
Saturday June 1, 2019

SATURDAY MAY 4
9AM – 3PM
FREE
PASEO POR EL WESTSIDE
RINCONCITO DE ESPERANZA • 816 S. COLORADO ST

Esperanza Peace & Justice Center
922 San Pedro San Antonio TX 78212
210.228.0201 • www.esperanzacenter.org

Nuaybil S., Alfonso Galvan, Oscar Santoyo
102nd Birthday Celebration
Saturday May 18th
9 a.m. at Esperanza Peace & Justice Center
922 San Pedro Avenue, San Antonio, Texas 78212

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