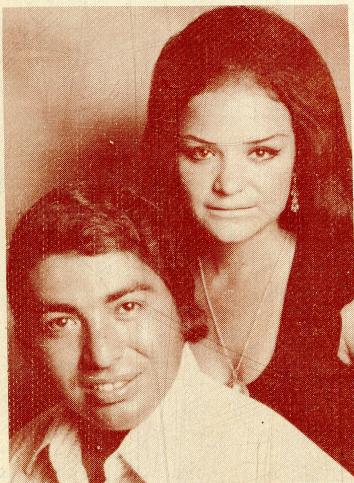


El Excentrico

27th Year, No. 16/December 5, 1976



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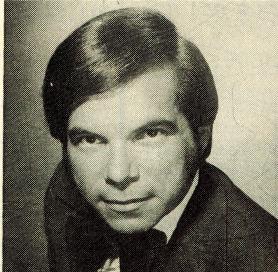
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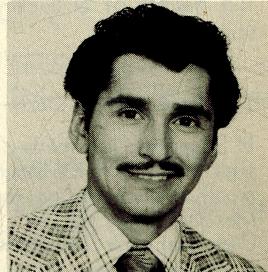
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1948-1974

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Editor/Marc Garcia

Director/Bert Garcia

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Joseph Ivey

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27th Year, No. 16/December 5, 1976

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A Tribute To **DANIEL G. SALDANA**

by **GERALD CURTIS**

What strikes one the most about Daniel G. Saldaña is his energetic and positive outlook on life. At the age of 68 he has held such varied positions as teacher, body guard, banker, office administrator, carpenter, construction worker, auto dealer, cannery foreman, union representative, columnist and community leader.

He is the former president of Los Amigos Lions Club of San Jose where he continues to be an active member.

Sharing is what Los Amigos Lions Club is all about. Its motto is service. Many of its activities involve helping people in need, and that's why Saldaña is a member.

"You are putting your hands out to help someone, not expecting to receive," said Saldaña. "This is my motto. I don't have to ask anybody for help, yet I help those less fortunate than me."

Saldaña was born in 1908 in the town of Puebla, Mexico. He soon moved to Mexico City with his family at the age of three months. Growing up in a big city atmosphere brought many ideas and opportunities to the young Saldaña. He attended college and studied teaching. But along the way, teaching did not fill his career appetite.

"I briefly taught Spanish from the first to ninth grade when I was younger," said

Saldaña, whose career spanned a large number of jobs in Mexico and the United States.

He almost completed a degree in teaching, but saw greater financial rewards working as a banker. He soon got the itch to quit and join the army as a temporary Lt., where he acted as a body guard for Mexican President Gen. Alladio Rodriguez. During his military service, he saw many government dignitaries.

Returning from the army, he joined the Bank of Mexico where he worked for ten years as a cashier, collector and manager.

Using his previous work experience, he sought another job as a office administrator for a construction company. He worked his way up from managing one department to managing five—shipping and receiving, carpentry, plumbing, personnel, and accounting.

The large responsibility grew too demanding as the business expanded.

"I had responsibility for five departments and I had to know everything in order to tell the people what to do. Everyone was after me, and I figured it was too much and I quit."

With some business knowledge, Saldaña decided to start a business of his own. He opened a furniture factory and made doors. Unfortunately, there wasn't a crowd knocking on his doors. Since it was unprofitable, he changed the business theme to carpentry work. This proved profitable. Many pieces of furniture were sold to the government.

"I had a partnership with a German architect who was very nervous and liquidated the partnership," said Saldaña.

On the rebound, Saldaña started a wholesale coffee supply business, selling to the big stores. Business was marginal, so Saldaña paused a moment to think where he would head next. A friend told him life was better in the U.S., and Saldaña headed north, leaving the coffee business behind.

"I didn't have all my immigration papers fixed," he said, "so I waited in the border town of Tijuana, Mexico for two years."

While he was waiting, he started the second used car dealership in town. That was in the early 1950's. When he left, there were 20 dealerships.

"By that time, I couldn't make any money," said Saldaña. "I had to pay rent, the mechanic and all the expenses of running a business. Besides, lots of people didn't pay for the cars I sold them. Often they would

cross the border and were never to be seen again. I was losing money. So I said, that's enough."

Packing his bags once again, he crossed the border to live in Imperial Beach, California, working at a celery plant in National City. Both cities are near San Diego.

One day, workers stood idle when the motor burned and stopped the production line. In walked the foreman, struggling to replace the motor in order to get the line moving again. Saldaña volunteered to help.

"Do you know anything about this job?" asked the foreman.

"Well, I said, I'll see what I can do," said Saldaña who promptly replaced and installed the motor, which started the production line moving. From that moment on, Saldaña revealed his mechanical inclinations. After the first season, the supervisor offered him a position as foreman in the Oxnard plant with a raise.

Moving to Oxnard, a city just a few miles north of Los Angeles, his wife complained of extreme L.A. smog. During a Christmas holiday, Saldaña and his wife visited friends in San Jose and were persuaded by them to move to the Bay Area.



Mr. and Mrs. Saldaña

"You don't have to work in Oxnard. You'll find work here," his friends told Saldaña. He and his wife moved.

It was true that there was less smog in San Jose, but it was not as easy to find a job as he had thought.

In an effort to secure employment, he went to a union office catering to Spanish-speaking people and was placed 200 on a waiting list. After a couple of weeks, he advanced only two or three numbers.

"At this speed, I'm going to die waiting for a job. I can't do that," said Saldaña.

Walking up to the union representative, Saldaña urged him to rush immediate work his way.

"Be here after 12 o'clock," said the foreman, "when most of the people that are looking for work have gone. Many guys don't return from lunch, and when I need someone to fill a job, I need them, now. It doesn't matter what number you are, you'll get the job."

For the next two days he waited to hear his name called. Then he heard it. There was an opening for a "plumber's helper."

"Another man who was higher on the waiting list refused the job and gave it to me. I grabbed it. Next, the man in charge took me aside and pointed to a truck where I could pick up my tools," said Saldaña.

"Looking about, I asked him what kind of tools I needed."

"Wait a minute, he said, walking to a truck he pulled out a shovel, a crow bar, a pick, and a big hammer.

What am I going to do with those? asked Saldaña.

"You're going to dig ditches for a sewer line, just follow the marks and do the job."

"I thought I was going to be a plumber's helper. I was stunned. But I did it, and got a raise before the project was completed," explained Saldaña.

On his next construction project, he was assigned work building an Emporium Department store. When he showed up for work, he was assigned to "push a buggy full of cement."

"It was really too hard for me," said Saldaña. "The foreman saw me on my second trip, and asked me if I had ever did this kind of work before. I said no, so he put me in charge of the cement mixing machine."

While working on the Emporium, he applied as a trainee at Pacific Manufacturing in Alameda County. The job paid less money, but was easier work. After six months on the job, he became a machinist.

On the job, he was given a sink or swim test. Either he produced a certain number of production pieces or go back to being a laborer. He passed the test and worked there for five years, until the company took a down swing in sales and was forced to lay-off the majority of their employees—some with 20 years seniority.

Now that he was forced to look for work elsewhere, he turned to a friend who suggested Chicago.

"As soon as you get over there, you'll find work," he was told. Saldaña and his wife packed their bags and headed East. Finding no work in his field, Saldaña found a job as a shipping clerk, with the promise of an immediate raise—which was slow in coming. After three months, and constant complaining to management about the promised raise, it finally came. Saldaña was given a five cent raise.

Shocked, he questioned the original agreement, and was told that many people would consider five cents a lot. Saldaña didn't buy it, besides Chicago was either too cold, too hot or too windy to be working under those conditions—so he headed back to California.

When he reached San Jose, he applied at Food Machinery Corporation (FMC) and waited two weeks without an answer. Impatient, he dreamed up an idea to see the boss.

Posing as a newspaper reporter, he was able to see the personnel manager. When they met, he asked for a job. The manager questioned Saldaña's ability to work in the plant. Saldaña replied, "give me a chance to try." The manager invited him to return in one week. When he returned, the manager had transferred to another plant. Nobody in the office knew about Saldaña or any job openings.

Soon after Saldaña worked at Del Monte cannery where he worked his way up to cannery foreman and eventually union representative until the age of 65.

Today Daniel is retired but continues to lead an active and energetic life. What is his secret to success? Simple. Getting a good education, learning a skill and deriving gratification from helping those less fortunate than he.

What does Saldaña think of the area's Latino publications?

"The most respected magazine in the county is *El Excéntrico*. It is the only publication that has withstood the test of time. Published twice monthly without fail for twenty-seven years. Since it is a bi-lingual publication, it is one of the few in the area. I've seen a lot of publications produce one, two, three, four issues then unfortunately fail," said Saldaña.

What about the newspapers coverage of Latino events?

"In my country, any place you find a newspaper, they dedicate one page to the English speaking people. And over here, not

one American newspaper dedicates anything for the Spanish speaking people. The Mercury-News doesn't have one single section in Spanish, yet within the population there is a very large percentage of people who speak Spanish.

"There's only one section in the Mercury devoted to Mexican Americans—written by Luis G. Juarez—but it's in English. What are the Spanish speaking people going to read?

"If the government thinks it important enough to print election ballots in Spanish, why don't the newspapers recognize the need? The importance of Spanish in this area is also evident in the fact that the only other government to establish a foreign consulate in San Jose is Mexico," said Saldaña.

He has been a columnist in *El Excéntrico* since 1961 and more recently has written for the *East Side Sun*, *El Monitor* and *El Sol*.

"I write about many different things," said Saldaña, "the economy, art, helpful hints, portraits of prominent Latinos in the community."

For fifteen years Saldaña has been involved in the community through his regular column in *El Excéntrico*. ■

Dr. Ivan T. Hendren

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"Estrella de Navidad" Presented in Spanish

The traditional Christmas story, "Estrella de Navidad," will be presented in Spanish at the Foothill College Planetarium, Los Altos Hills at 5 p.m. and 6 p.m., Sunday, December 12. The programs will be followed by a posada at the college's Mountain View Center.

Sponsored by the Office of Community Services in cooperation with the Foothill College Multicultural Services and Mountain View Center, the special program was produced by Marvin Vann, Foothill observatory manager.

The Mexican posada with traditional music and piñatas will be held at the Mountain View Center, 1965 San Ramon Avenue, beginning at 7:30 p.m. Transportation to and from the planetarium will be provided from the Mountain View Center beginning at 4:30 p.m. Both the planetarium program and posada are free.

A posada is the symbolic re-creation of the trip that Joseph and Mary made to Bethlehem and their efforts to find shelter. The Mountain View Center posada will include singing of carols both in Spanish and English.

For further information, call the Mountain View Center, 964-0444, or the Office of Community Services at Foothill, 948-8590, ext. 521.

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Hay más de 125,000 personas mayores de 60 años que residen en el condado de Santa Clara. Sin embargo, apenas recientemente las organizaciones de servicios públicos a la comunidad, han comenzado a responder a las especiales necesidades de estas personas de mayor edad. El "Senior Citizens Law Center" forma parte de la respuesta a este problema. Nuestra Agencia fué creada para hacer frente a los más urgentes problemas a que se enfrentan los ciudadanos de mayor edad: Ingresos y problemas de salud. Nosotros podemos ayudar a nuestros clientes a que se aprovechen de los beneficios que existen para ellos, por medio de los programas del Seguro Social, SSI, Medi-Cal y Medicare. Esta ayuda se la ofrecemos a los ciudadanos de mayor de edad, haciendo visitas semanales a una docena de sitios de nutrición por todo el Condado.

El Servicio Social es esencialmente un programa federal de economía obligatoria. El Gobierno quita parte de su sueldo, y lo pone en reserva para Usted. Despues de un tiempo determinado, Usted es un empleado "asegurado" y califica para recibir los beneficios del Seguro Social. Existen tres programas básicos bajo este sistema: Jubilación, Incapacidad de trabajar, y programas para los sobrevivientes.

SSI es un programa que frecuentemente es confundido con el Seguro Social. Aunque su administración es por medio de las agencias del Seguro Social, es muy diferente al Seguro Social. (SSI significa Ingreso Adicional). Para ser elegible a estos pagos del SSI, Usted tiene que ser (1) mayor de 65 años de edad, o incapacitado para trabajar, o ciego, y (2) si recibe otras entradas que no pasen de cierto nivel.

Además del cheque mensual, el programa de SSI ofrece beneficios suplementales. Por ejemplo, el recipiente de SSI que tiene impedimentos físicos, puede que obtenga los servicios domésticos en su casa, ayudándole

con las tareas del hogar, e igualmente con las personales. Este servicio puede ser la solución para mantener a personas de mayor edad en sus propios hogares, en lugar de tener que institucionalizarlos para estas cuidados requeridos.

El más importante beneficio auxiliar del SSI, es Medi-Cal. La compensación de Medi-Cal es automática, una vez habiendo sido elegible para el SSI, ya queda establecido. Medi-Cal en general paga por servicios en casos de salud, que son "necesarios y razonables" como prevenir, diagnosticar, o tratamiento de enfermedad o de alguna lesión. Medi-Cal es distinto a Medicare, pues Medicare toda persona mayor de 65 años, sin tomar en cuenta el ingreso que recibe, mientras que los que reciben Medi-Cal tienen que probar que son elegibles, basándose en la necesidad del caso.

Algo muy importante que hay que tener presente, con todos estos programas, es que un oficio de Social Security (Seguridad Social), o SSI, informando al interesado de cualquier cambio, o fin de beneficios recibidos, debe ser contestado. Cada oficio explica los derechos de apelar, en el reverso del aviso. Pero estos derechos de apelar pueden perderse, si no se usan en el tiempo especificado.

Es muy importante hacer saber al público que tienen derecho a demandar ante la ley una decisión del Gobierno, en cuanto a pagos y beneficios, y pueden recibir la ayuda legal requerida. El Senior Citizens Law Center ofrece ayuda para solucionar estos problemas sobre los reglamentos que tienen todos estos programas, y poder obtener todos los beneficios a que tienen derecho. Todas las personas asociadas con esta Agencia, Community Legal Services, podemos representarlos en cada etapa y en la forma correcta de proceder con las distintas Agencias que tomen parte en cada caso. Sin duda ésto puede producir mucha diferencia en beneficio de las personas de mayor edad para solucionar sus problemas. Si Usted, o alguien que Usted conozca, necesita ayuda en esta capacidad, llame a esta Agencia: 279-4440. Estamos aquí para servirles.

Nutrition Site Locations

The following are a list of nutrition site locations in Santa Clara County. Most of the centers serve meals daily without charge to senior citizens who are poor and unable to afford the expense of three meals a day. Call the center nearest you for the exact times.

Alma Neighborhood Center
1486 Little Orchard St.
San Jose, Calif. 95110
Telephone: 275-1315

Antioch Baptist
268 E. Julian
San Jose, Calif. 95112
Telephone: 295-0066

Eastside Center
1755 Alum Rock Ave.
San Jose, Calif. 95116
Telephone: 258-0871

Filipino Center
635 No. 6th St.
San Jose, Calif. 95112
Telephone: 275-1638

First United Methodist Church
535 Old San Francisco Road
Sunnyvale, Calif. 94086
Telephone: 739-0833

Hillview I
Storey Rd. Apartments
2671 Foxdale Dr.
San Jose, Calif.
Telephone: 251-1142

Hillview II
Hillview Neighborhood Center
1694 Adrian Way
San Jose, Calif.
Telephone: 251-2850

Los Gatos Nutrition Center
19 High School Ct.
Los Gatos, Calif. 95030
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Los Gatos Recreational Center
123 E. Main St.
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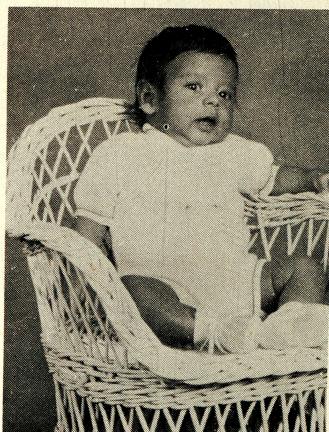


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The 50-member cast and crew will take the audience through ancient Anahuac and Aztec civilizations and the journey will culminate with a highly stylized presentation of "Los Ricos y Los Pobres" (The rich and the poor classes of Mexico). The presentation will feature dancing, singing, brightly colored costumes and three languages (Spanish, English, and Nahuatl).

Produced and directed by Susan Cashion, Ramon Morones and Socorro Valdez Cruz,

the production is educational and well done artistically. Ms. Cashion is the recipient of an Artist-in-Residency Grant from the California Arts Council, Mr. Morones is an artistic designer and choreographer and Ms. Cruz formerly worked with El XXX Tercio Campechino.

Tickets (\$3, \$4, \$5) are available from De La Rosa's Latin American Imports, Mexican-American Chamber of Commerce, and Pink Elephant Supermarket of King Road, in San Jose. Further information on the December 5th program may be obtained by calling (408-259-3402) or (408-292-0443).

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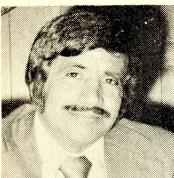


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Opinion by
Luis G. Juarez

GREAT MEXICAN COMPOSERS

I recently talked to Carlos Casteneda about the music of Mexico. I wanted the help of a professional in this art to provide me with more information I could pass on to my readers.

I went to Carlos Casteneda because I know of no other person in this area that is more knowledgeable about Mexican music.

Casteneda has a bachelors and a masters degree in Spanish literature. He has worked on Spanish radio and television as a musical director, writer, and commentator.

He worked as a chorister for the San Francisco Opera Company for four years. He has taught music in schools for the past 12 years.

Casteneda told me that in the years he has been involved with music and singers and musicians in general, he has arrived at the conclusion that the music of the great Mexican composers has been, for the most part, ignored by our society which is supposed to be "A Melting Pot" of many nationalities and races.

He said that we know more about the music of the great European musicians than about those who are next door to us. You can recognize the following names, if anything, as great composers from Europe, Verdi, Puccini, Mozart, Hayden, Schubert, Beethoven, Bach, Strauss, Berlioz, Wagner, Chopin, and others whose music we've heard to the point of saturation.

Names like PONCE, ROSAS, LARA, GREVER, REVUELTAS, ROLON, HUIZAR, ITUARTE, CASTRO and many, many others are unknown to the musical world of the United States. Mexicans have been creating music since primitive times.

Very few instruments of pre-historic Mexi-

co have been preserved. Few clay whistles found under the lava that now forms the Pedregal De San Angel of the southern outskirts of Mexico City. These primitive instruments lead us to believe that those people of the pre-historic times had musical inclinations.

The Maya culture was founded in Southern Mexico, Guatemala, and Western Honduras from the 4th to the 10th century. Much is known about the Mayas to inform us that they achieved a culture that was HIGHLY REFINED. The Mayas had a period of decadence, but in the 10th century, they emerged again in the Yucatan Peninsula.

We know very little about the customs of the Mayas. They did perform music and there is enough evidence to know that during their religious festivals they performed musical compositions. We know that they had a singer and a principal director during their ceremonies.

This director was in charge of all the instruments that accompanies the dances. These instruments, of course, were very primitive, but, nevertheless, they provided the music that they needed for these religious ceremonies.

Music and dance played an important role not only in Maya worship, but also in that of the Mixtecs and Zapoteca of Oaxaca and the Tarascans of Michoacan. We also know that the Texcocans, who during the reign of Nezahualcoyotl in the 15th century, were the most civilized of the people of the Nahua confederation, had schools and fraternities very similar to academies. Those were dedicated to the cultivation of poetry and music.

The musical life of the Aztec offers a lot of details about their musical activities. It is known that the wealthy class had its own group of singers and composers also.

The great lords and the temples had the exclusive services of chanters, or composers of songs. The king had his personal musicians, and poets who extolled in their songs the warlike deeds of the king, his lineage, and his great wealth.

Every month of the 18 months of the Aztec year there was at least one important celebration, and for each one of these the dances and the dress were different. During the largest of these festivals there were up to 8,000 dances.

The Aztecs danced just as much in private festivals as in public ceremonies. Dances and songs were not only taught to the sons of

the nobles where they were educated, but also in the great temple where the young girls of the noblest houses lived, and in the Telpochcalli where the Plebian youths were educated.

The sounding of the alarm at the Cith of Tenochtitlan was given with a drum about three feet high and 1.5 feet in diameter. It was made of hollow tube trunks over which was stretched a jaguar or a deer skin. The bottom was supported by feet. It was beaten with the hands, fingers, or even sticks to give the alarm according to the various uses required.

Another instrument was the one used for warfare to communicate orders. This one was a conch, and it had a very frightful sound. The signal for combat was conveyed with the instrument called teponztlis. These were carried on their sides. The one belonging to the supreme chief was made of gold.

What I have written so far should suffice to inform that the creative spirit was very active within the people that inhabited Mexico during the prehistoric times and the period known as prehispanic, the period of time before the conquest of Mexiby Herman Cortes, which began 1519 and finished in 1521.

The period that follows the conquest of Cortes and his soldiers is known in Mexican history, as the colonial period. This period ended in 1810 when the priest Miguel Hidalgo y Costilla initiated the fight for independence against the Spanish domination which had prevailed for almost 300 years.

During the colonial period, together with the rest of the culture of the Indians, music fell victim to the relentless persecution of the friars. Primitive music and dances were prohibited. This almost caused the complete extermination of Indian music and dance, and at the same time give birth to religious music in the churches and convents.

In fact very soon after the conquest of Tenochtitlan, now Mexico. Pedro de Gante founded the first music school at Texcoco in 1524. This school was mainly to teach the Indians the essentials needed for the religious services and the making of the instruments needed for the music performed during these services.

This school was moved to Mexico City in 1527, and it was not very long before almost all churches and convents could be provided with the music necessary for their religious ceremonies. Most towns could now depend on Indian singers.

Teachers found ample talent among the Indians and praised them by saying many times that the Indians could learn in a few months what took the Spaniards two years.

Music Survived Conquest Took New Forms

The folk music of Mexico is the result of three currents: The Indian, the European, and that of the black people brought as slaves by the Spanish conquerors. The corrido, a narrative ballad that derives from the Spanish romance, and the cancion are two song types found all over Mexico.

The most characteristic dance forms are the son, found almost everywhere, the Chilena of the state of Guerrero, the Jarana of the Yucatan Peninsula, the Huapango of the Gulf Coast, mainly of Vera Cruz and Tamaulipas, the Jarabe, of which the most popular types are those of Jalisco and Michoacan. The Jarabe largo of Veracruz is also a popular form. Jarabes are suites of songs danced by couples without embracing.

The musical geography of the country was defined during the 19th Century. The Jarabe was finally divided into the Jalisco and Micacan types. The cancion of the Bajio and that of the central plateau established a style full of Italian influence. African influence was concentrated along the Gulf Coast and the Viennese waltz found shelter among the islanders of Lake Patzcuaro in Michoacan.

At last, during the 19th Century, with the independence of Mexico, finally achieved in 1821, a new and effective musical life was initiated in the country that had been oppressed for almost three centuries. For the first time famous musicians arrived and were heard. Mexico heard Italian music sung by large opera companies.

The development of Mexican music is owed to these great impulses: the founding in Mexico City of Sociedad Filarmonica by Mariano Elizaga in 1825, and the establishment of the Gran Sociedad Filarmonica Mexicana by Agustin Caballera in 1866. Symphonic and solo concerts as well as choral performances were also offered.

Richard Castro (1864-1907) and Julio Ituarte (1845-1905) composed fantasies dealing with Mexican themes. Castro's most outstanding works are a piano concerto and the

operas, "La Leyenda de Rudal" and "Atzim-ba."

Aniceto Ortega (1823-1875) composed the opera "Guatimotzin" (another name for the brace Cuauhtemoc, the last Aztec emperor) which was presented in 1871 and had an extraordinary success.

Two other composers whom we cannot fail to mention are Felipe Villanueva (1862-1893) and the great Juventino Rosas (1868-1894) who gave us the internationally unforgettable waltz "Over the Waves." He reached universal fame with this and the "Vals Poetico," (poetic waltz).

Villanueva was also the composer of the opera "Kofer," performed for the first time in 1893.

The profound difference between the 20th Century and previous periods is that while there were Mexican composers before the 20th Century, they produced Italian, French and German music; Mexican music has now evolved to the point where it is Mexican in character.

During the second quarter of this century, there was realized a transformation that tended to modernize the musical lan-

guage of the composers and the taste of the public. Chaves first as director (1928-1934) of the Conservatorio Nacional, and later as director of the Orquesta Sinfonica de Mexico, besides being a notable composer, was the soul of this movement.

Mexico has had eight orchestras: the National, the University, the Mexico City, and the Chamber Orchestra of Mexico; and also the orchestras of Jalapa, Merida, Guadalajara, and Guanajuato. Five main choruses: the Madrigalistas, the Conservatory chorus, the Boys chorus of Morelia, the male chorus of the Escuela Nocturna de Music and the National Opera Company.

The most distinguished composers of the middle of this century, in addition to those already mentioned, are: Daniel Ayala Perez, Miguel Bernal Jimenez, Salvador Contreras, Blas Galindo, Pablo Moncayo, Eduardo Hernandez Moncada, Luis Herrera de la Fuenta, Carlos Jimenez Maharak, Jose Francisco Vazquez, Agustin Lara, Maria Grever, Alfonzo Esparza Oteo, Guty Cardenas, Ricardo Palmerin, Alberto Dominguez, Tata Nacho, and, one of the latest, Armando Manzanero.

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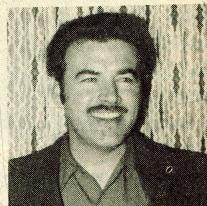
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Por
Daniel Saldana



Galeria De Luchadores Sr. Jose Gallegos Valdez

El Sr. Valdés nacio en Crystal City, Tex., en el año de 1943. Sus estudios elementales los empezó en North Dakota, luego en Carrizo Springs, y finalmente obtuvo su diploma de High School en Sunnyvale, Ca.

El papá de José, Sr. León López Chapa Valdés trabajaba en los grandes camiones de carga y era contratista de los campos agrícolas, por esta razón tenía que viajar a varios Estados de la Unión y la familia tenía que vivir sólo cortas temporadas en cada lugar.

La mamá de José, Sra. Elvira Gallegos de Valdés tuvo catorce hijos en su matrimonio, siete hombres y siete niñas; todos trabajaban en las cosechas y sólo los más pequeños no trabajaban pero cuidaban de los más chicos que esperaban en el carro mientras los otros trabajaban.

José, nuestro entrevistado, demostró desde muy niño su dedicación al estudio y su habilidad en el trabajo; tenía solamente siete años cuando se dedicó a dar bola, era limpia botas y se ganaba muy buen dinero con el que ya se podía comprar su ropa. A los ocho años empezó a trabajar en un cine, ganaba ocho dólares por semana, barría el cine o hacía otros que haceres; cuando tenía trece años le aumentaron el sueldo a trece dólares por semana, empezaba a progresar gracias a su dedicación al trabajo pero no descuidaba sus estudios.

Desde los diez años es aficionado a los deportes y empezó a tomar parte en los juegos que organizaba la iglesia, ha ganado algunos trofeos.

En la época en que trabajó en el cine compró una trompeta usada y se puso a tratar de tocar sin que nadie le dijera como, a sus hermanos y hermanas los aburría con sus prácticas y le decían que se fuera con su trompeta a dar lata a otra parte, José se metía en el cine cuando estaba vacío y se ponía a practicar; el hijo del dueño del

cine era su amigo y le daba todas las facilidades, también tocaba la guitarra y José compró una guitarra y aprendió a tocarla. Nunca tuvo ningún maestro de música que lo enseñara, toca lírico la trompeta, la guitarra, el piano y otros instrumentos, no por aprender música ha descuidado sus estudios o su trabajo.

El Sr. José Valdés ha estudiado Principles of Banking, Accounting, Child Psychology, Principles in Electrofarming and Electroplating y un curso de Life and Disability Insurance.

Ha trabajado en Zales Jewelers, Crescent Jewelers, The Union Central Life Insurance Co., J P K Electronics, Bank of America, Ardens Dress Shop, La Barbera Liquors, Car Wash Attendant y Press Operator en Moore Business Forms. En cierta ocasión atendía cuatro trabajos diferentes a la vez. Trabajaba en una tienda de ropa para señoras, lavador de carros, atendía la tienda de licores y trabajaba en el Banco de América. En una temporada fue profesor en la Asociación Cristiana de Jóvenes.

José Valdés ha sido muy dedicado a sus estudios y a su trabajo, su papá no era muy partidario de los estudios y sólo quería que su familia aprendiera a ganar dinero, pero la mamá de José sabía que su familia viviría mejor si estudiaba.

En la actualidad el Sr. José Valdés se ha asociado con el Sr. Rudy Tenes y tienen una joyería y relojería; su nombre es Esmeralda Jewelers y se encuentra localizada en Lawrence Square Shopping Center, 3511 del Camino Real en Santa Clara, detrás de la tienda del Safeway. Todo lo que estudió y aprendió José en su vida, ahora le sirve en el negocio de Joyería y Relojería.

En una visita que hice a Esmeralda Jewelers, me sorprendió ver la gran cantidad de mercancía que tienen en ésta pequeña por su tamaño, pero gran joyería y relojería por el inmenso surtido. Me pude dar cuenta de que toda su mercancía es de la más alta calidad, relojes y joyas de las marcas famosas por su prestigio en todo el mundo; por ejemplo, relojes Longines, Seiko, Bulova, Accutron, Croton y otros también famosos; en diamantes y piedras preciosas montadas hay anillos, pendientes, aretes, prendedores, pulseras, etc., etc. Sus montaduras son de hermosos diseños modernos y de un gusto exquisito, hay también gran surtido de extensibles, medallas y cadenas de oro, además un gran surtido de artículos para regalo que

Sr. Jose Gallegos Valdez



puede satisfacer a las personas de gusto exigente.

Me retiré de Esmeralda Jewelers del Lawrence Square Shopping Center, 3511 en el Camino Real de Santa Clara, pensando que el progreso que ha tenido esta joyería y relojería se debe a la cortesía con que sus dueños el Sr. Rudy Tenes y el Sr. José Gallegos Valdés atienden a su clientela y al esmero que ponen en hacer bien los trabajos que les ordenan.

El Sr. José Valdés que ha sido un luchador incansable y que a base de estudio y trabajo ha recorrido el camino, desde el niño bolero, limpia botas, hasta su actual situación de condueño de una próspera joyería y relojería; José y su esposa Rose tienen un hijo Joseph León de ocho años de edad y dos hijas, Cristina de cinco años y Tammy de tres meses de edad.

Le pedí al Sr. Valdés que me hiciera favor de darme un mensaje para la juventud y me contestó; Sr. Saldaña, tres cosas son indispensables en la vida, primero tener educación, segundo tener un trabajo y nunca estar de ocioso y tercero sentirse orgulloso de su instrucción y de su trabajo, por que el trabajo y el estudio son la base de la prosperidad y el bien estar.

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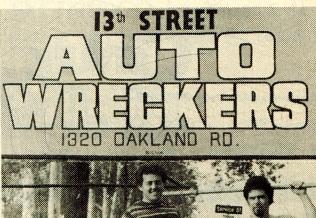
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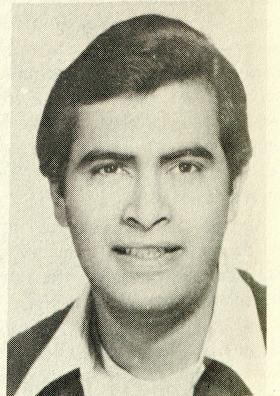
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ELEGANTE BODA

por Daniel G. Saldaña

El veintisiete de noviembre pasado se efectuó la boda del Sr. Miguel Salazar con la Sta. Yolanda Beatriz Ozuna. La ceremonia religiosa se llevó a cabo en la iglesia de St. John Vianney en San José, Ca. Terminada la ceremonia, las amistades íntimas de las dos familias se reunieron en la mansión de la familia Ozuna; se sirvieron deliciosos bocadillos acompañados de exquisita champaña y toda clase de bebidas, amenizadas con la típica música del mariachi.

A las seis de la tarde, todos los familiares, invitados y amigos se reunieron en elegante y céntrico restaurante; mientras llegaban los novios, el mariachi se encargó de alegrar a la concurrencia con música auténticamente mexicana mientras se brindaba con champaña.

A la llegada de los novios acompañados de sus padres, las damas, los chambelanes y pajés, fueron recibidos con una estruendosa y larga ovación, brindaron todos los presentes con champaña, haciendo votos por la felicidad de la joven pareja.

Se virvió la cena y a las notas de un conjunto musical que vino de Fresno, Ca., empezó el baile que duró hasta la madrugada.

Tanto el novio como la novia estuvieron bailando incansablemente, pero a buena hora se escaparon sin decir a donde iban a pasar su luna de miel.

Asistieron a este acontecimiento social aproximadamente unas quinientas personas, ellas fueron atendidas por el Sr. Severo Ozuna y la Sra. Bertriz C. de Ozuna.

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INTERVIEW With The CHIEF

by THERESE BEAVER

"I came to San Jose because the city has a good reputation as a place to live and the Police Department has a good reputation too — no corruption or excessive brutality," began Joseph McNamara, who became San Jose's Chief of Police in October.

McNamara comes to San Jose with 20 years experience. For the last three years, he served as chief of police in Kansas City, Mo. Before that, seventeen years as a New York City cop gave him wide experiences in police work.

McNamaar said there are some similarities between San Jose and Kansas City although "there is a very professional atmosphere that exists between the city manager, city council and the police department in San Jose.

"In Kansas City, we had a lot of minority community problems, but during the time I was there, great improvements were made," he added in an interview with EL EXCENTRICO.

McNamara said he hopes to see similar improvements in San Jose. Some of the improvements include a crime prevention program.

"Crime went down in Kansas City because the minority communities spoke out against crime," McNamara said. He cited an example of a Black newspaper publishing editorials against crime. Since 22 per cent of the population is black, McNamara said many people read the editorials and it had an effect on the crime rate.

He said he hopes the crime prevention program in San Jose can help curb the crime rate like in Kansas City. One area crime prevention can work is in burglaries.

"San Jose has a severe burglary problem," he said as he explained some methods of crime prevention.

"Your best protection against burglary is your neighbor. Keep an eye on each other's houses," McNamara stressed. Other things he suggested was to never let newspapers pile up on a porch while you're gone on vacation. Also installing inexpensive timers

for lights and using secure locks help deter a burglar. He added that people should always keep emergency numbers next to their phone.

"Reporting a crime as soon as it happens is very important. Once a criminal has left the scene, it's hard to get an arrest. Citizens have to get involved," McNamara said.

Most citizens are miseducated by television, according to the police chief.

"They think police officers are 'super-cops' and can do everything single-handed. But citizens have an essential role to play. In fact, the overwhelming majority of arrests for serious crimes are due to citizen involvement," McNamara revealed.

McNamara also said television gives people the impression that everything is solved with an arrest.

"They need to realize their testimony is important in convicting a criminal," he explained.

Communication between police officers and the community is an effective way to educate people and break down stereotypes citizens have of police officers, according to McNamara.

"One of the problems in San Jose is the feeling of hostility and distrust towards police officers. This is unfortunate. It is based on a lack of communication more than anything else," McNamara said.

"I would like to see police officers get out of their cars more. Beat officers are key people. The public must know and trust them," he continued.

Most of the contact people have with the police is when they get a ticket. McNamara said the only way trust can be built is through positive contact.

"Forming task forces and having officers speak at community meetings are examples of positive contact," McNamara said.

Programs such as the Ride-Along Program help citizens to see the daily stresses an officer faces, which also opens up communica-

tions, he added.

McNamara cited a number of problems in San Jose that he will devote attention to.

"My top priority will be to resolve the response time," he said. Response time is the amount of time it takes an officer to get to the scene after a call is received. Part of the problem in San Jose is the new County Communication System. A call first goes to the city operator who determines if it is informational or an emergency. If it is an emergency, the city operator transfers it to the communication complaint taker. Then the police dispatcher gets it and proceeds to send an officer to the scene.

"There is an unnecessary step (the city operator). A main point of the communications theory is to minimize the number of different people one has to go through," McNamara explained.

He said it would be easier if the call first went to the communication complaint taker, and if it was not an emergency, it could be transferred to the city operator.

Another problem McNamara sees in San Jose is the untrusting feeling between minorities and police officers.

"This is a problem because minorities use

the police department often and the contact they have with us is important, he said. "The department must demonstrate a concern for minorities and make a commitment for equal treatment. We must convince minorities we are here to service them."

McNamara added that stereotypes of police officers and minorities must be broken down by all people.

"Scarce resources coupled with increasing demands for service by citizens is another problem," McNamara mentioned. He said adopting business practices and a professional attitude will help to keep the department running smoothly.

Although McNamara cited several problems San Jose faces, he doesn't have a list of new programs in mind. He said after only six weeks, it's hard to pinpoint exact programs. More important than that, "I don't think a police chief should say 'Here is a program I developed — now use it.' I feel it is more important for a police chief to set a tone," he explained.

"I convey my philosophies by holding briefings with the officers," he added.

McNamara doesn't plan to just sit behind his desk pushing a pencil.

"I get out a lot. I have met with and will continue to meet with community groups to discuss crime prevention and relations between the citizens and the department," he said.

"If an officer is seriously injured, I'll be at the hospital or I'll visit them if they are sick," McNamara added, expressing his concern for his officers.

"To get any positive change that will last and be effective, I feel everyone must get involved — citizens, officers and the police chief. It shouldn't be a matter of just following the police chief's programs," he concluded.

Dr. Juan De Heras, D.C.

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LA VIRGEN DEL TEPEYAC



El Teatro Campesino's inspiring presentation of "LA VIRGEN DEL TEPEYAC" is coming on December 10, 11, 12. The beautiful, moving production that is an acto de fe (act of faith) as much as a ritualistic dance drama, popular myth as a miracle play will be offered free of charge in San Juan Bautista.

The heart of the play is, of course, the living story of Juan Diego and his Señora, Nuestra Madre, Tonantzin, LA VIRGEN DE GUADALUPE. It was on December 12, 1531 that the humble indio, Cuauhtlatoctzin, only recently converted to Catholicism and renamed Juan Diego, met and spoke with his mysterious lady who appeared to him at dawn on the ancient hill of Tepeyac, "the blinding light of the sun behind her and the moon at her feet. "She was dark and beautiful, and she spoke to Juan Diego in his native tongue. She was, she said, "inidonantzin ipalnemohuani," the mother of the Giver of Life, and she had come to save the Indio from

total destruction.

Inspired by the songs and rhythms of Los Concheros de Mexico, El Teatro's production of the miracle pulsates with dances and alabanzas to the Virgen. Presented annually in the old mission at San Juan Bautista every December since 1971, the production has evolved to the present trilingual presentation in Spanish, English and Nahuatl (Aztec). This year the play will be re-staged in the newly restored "cathedral of missions" and the company is hoping that this will be their most memorable production to date.

It is beautiful. It is joyous. It is the story of an Indian and the brown mother of Jesus Christ in the new world. It is above all the poetic embodiment of humanity's faith in its own brotherhood, present and future, within the great universal design of the Creator now and forever.

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LA VIRGEN DE GUADALUPE
DATE AND TIME:

December 10 at 7:00 p.m.
December 11 at 7:00 p.m.
December 12 at 7:30 a.m. and 6:00 p.m.

PLACE:

San Juan Bautista Mission on 2nd and Mariposa Streets.

POSADAS AND PASTORELAS
DATE AND TIME:

December 17 at 6:00 p.m.
December 18 at 6:00 p.m.
December 19 at 6:00 p.m.
December 24 at 6:00 p.m.

PLACE:

Beginning of Posadas procession on 2nd and Mariposa streets at the San Juan Bautista Mission. Pastorelas to be performed out on the streets in conjunction with Posadas.

Since the early days of Christianity in Spain and England, pastorelas or shepherd's

plays have depicted the long trek of those first pastores to the holy site of the Nativity. Franciscan missionaries brought the pastorela to Mexico in the sixteenth century, and this ancient folk tradition flourished throughout the New World. Just a generation ago, pastorelas were still being performed every Christmas eve in hundreds of villages and towns, from South America to our own Southwest. It was a rustic but joyous tradition with all the spectacle, and color and music that centuries of folk heritage can provide.

In recent years the pastorela has begun to disappear, fallen prey perhaps to more modern and convenient forms of Christmas celebration. Town by town, the tradition has become forgotten, extinguished one by one like so many candles.

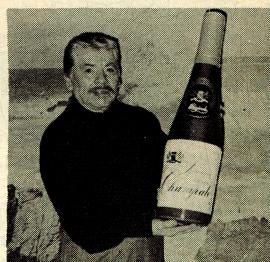
This Christmas El Teatro Campesino will light a candle to the pastorela in the streets of San Juan Bautista. Beginning with a special preview on December 16, the play will be performed outdoors in front of the mission at 7 p.m. on three successive evenings. There will also be an extra special performance on Christmas Eve, at the same hour. The event will be offered free of charge, and hot drinks will be available, but

the audience is encouraged to wear warm clothing. Sleeping bags and blankets are recommended for those who choose to sit on the grass.

Come and celebrate this ancient and wonderful tradition with ! Come and see GILA, TEBANO, BARTOLO and the rest of the earthy and comical pastores, on their way to Bethlehem. Come and see SAN MIGUEL (Saint Michael) fight and defeat SATAN, LUZBEL and the demon hordes of Hell. Come and see MARY and JOSEPH and the infant JESUS, asleep in the manger.

Come and see and sing with us, on these very special Christmas nights, December 17, 18, 19, and 24th. We shall begin each celebration with a POSADA at 6 p.m., journeying with MARY and JOSEPH from the mission to a selected place. There we shall be received by our hosts, songs will be sung, and refreshments will be served. Immediately following the POSADA, the PASTORES will arrange themselves outside and lead the people back to the mission where the play will begin at 7 p.m. We hope to have you and your family with us.

Merry Christmas, Felix Navidad!



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SAN JOSE

QUE ES POESIA

Por ALIDA CAMACHO

A la ligera y sin una prudente reflexión, se ha dicho que "Poesía es Inspiración".

Ciertamente, para que exista la Poesía se necesita la Inspiración. Toda Poesía es Inspiración. Pero no toda Inspiración es Poesía.

El trabajo de reflexión en el que el espíritu humano va rumiando brevemente sus imágenes para darles precisión y sus ideas para enlazarlos, profundizarlos y eslabonarlos, continuando casi inconscientemente, da por resultado una súbita (inspiración) iluminación intelectual, la cual da origen a la Poesía.

En la Poesía, a primera vista la Inspiración aparece casi objetiva, impersonal y exterior, debido a que su luz visísima y repentina embeleza el espíritu, el cual absorto en su contemplación, no alcanza a ver reflexivamente, que es suya, descubrir en ella su propia obra.

Es connatural al hombre algún género de Poesía, porque la Poesía es Universal. No hay parte del Orbe que en el pasado o en el presente, no haya ejercitado la Poesía a su modo y estilo propios. El Universo mismo, no es sino un Poema Divino, porque es la expresión de la belleza creada, que canta y alaba a Quien lo creó.

La Poesía no depende del lenguaje, ni del estilo; depende de la obra, está en la idea misma, en el modo de concebir. El Poeta puede llegar en su imaginación, hasta donde la humanidad no ha logrado remontarse.

El mundo poético se difiere del real, en que es mucho más grande en extensión y comprensión. Un hecho, idea u objeto, reales o irreales, pueden entrar en el terreno de la Poesía, hasta que seán capaces de interesar a la imaginación y al sentimiento, llegando después a ser la manifestación del ideal.

La Prosa se limita a transmitir el pensamiento de un modo claro y general, mientras la Poesía se esfuerza en hacerlo luminoso y lo sublimiza. La Poesía es un acto de creación que expresa la esencia de las cosas, descubriendo y revelando por medio de las voces, de las palabras, aquello por lo cual esas cosas son lo que son.

Históricamente la Poesía arranca desde Moisés en el sublime "Cántico del Jefe" y llega hasta el día que exista una mente sobre la tierra, por que como ha dicho G. A. Becquer "Todos los hombres poseen la Poesía". La diferencia está en que mientras

la Poesía de todo el mundo es magnífica y sonora, hija de la meditación, del arte, la Poesía de los poetas, natural y bella, brota del alma cual chispa eléctrica.

Entre más leemos y repasamos una Poesía, más ahondamos en un inmenso océano, sin llegar a encontrar el fondo.

La Poesía es imprecisa como la vida, profunda como el dolor, natural como la muerte, bella como el amor. La vida, el dolor, la muerte y el amor, elevan al alma, por encima de prejuicios e intereses egoístas, para encontrar la Verdadera Belleza, con sentimientos nobles y generosos.

Joubert en su conocida "Escala" dice: "Posee más belleza que la palabra, el pensamiento; más que el pensamiento, el alma; sobre ésta, nada tan brillante y bello sino Dios. Por eso una palabra es tanto más bella, cuanto más se asemeja a un pensamiento; un pensamiento es tanto más bello, cuanto más se asemeja a un alma; un alma es tanto más bella, cuanto más se asemeja a Dios".

Que tus palabras sean las más certeras y fieles expresiones de tus pensamientos, que tus pensamientos tengan la claridad y la pureza de tu alma y que tu alma sea tan bella que sea digna de poseer, de ver a Dios.

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What do volunteers do at Santa Clara Valley Medical Center?

Volunteers at Valley Medical Center perform a variety of duties. The gift shop is a good example. The shop is entirely managed by volunteers and staffed with volunteers who like sales and contact with the public. This is an excellent area to gain experience in working in a small store.

Other volunteers are receptionists who greet the public and help locate care areas or doctors offices. Some of our receptionists help translate and interpret for medical staff on non-medical matters. We badly need bilingual volunteers for these services. Other receptionists serve as visitor hostesses and help locate patients.

For those who are interested in gaining clerical experience or brushing up on their clerical skills, we have many offices which need all kinds of help. We also have a fantastic sewing group who make clothing for the babies, blankets, robes, and many, many other items for our patients.

Many of our volunteer applicants are interested in working directly with our patients. These volunteers receive classroom and on the job training in 13 different care areas including rehabilitation, surgery, medical, intensive care areas, pediatrics, maternity, and nursery. While no volunteer ever does technical medical care, they do learn how to boost the spirits of the hospitalized patient by friendly visiting, writing letters, and reading to our patients. The volunteers directly assist staff by transporting wheelchair patients, delivering laboratory samples, and many other tasks. This is an excellent service for those interested in medical careers since they will see first hand the operation of a large specialized hospital. Many medical educational programs look favorably on students with volunteer experience in their background.

What type of people do volunteer work?

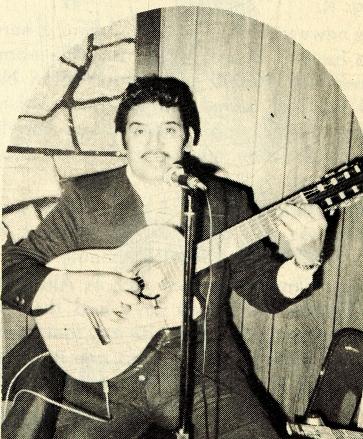
Generally people who want to help others. The majority of our volunteers are high school students age 14 and older, college students, housewives, church members, retired citizens and people interested in the medical career field. Our senior citizens

make a great contribution to the hospital with their knowledge of people and years of experience. Most members enjoy the rewards of helping those in need of help. For our volunteers, the feeling of being needed is very strong at Valley Medical Center.

How does one become a volunteer at Santa Clara Valley Medical Center.

The best way is to call the Volunteer Office at Santa Clara Valley Medical Center. Our office is open Monday through Friday from 8 to 5. Volunteers work days, evenings, and weekends. Please call us at 293-0262, extension 695, for information about volunteer service. ■

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Movies**
Tony Saenz

Two Minute Warning

Suspense Drama. A Filmways Production. Released by Universal. Stars Charlton Heston, Mitchell Ryan, Jack Klugman, David Jansenn, Gena Rowlands, Beau Bridges. Directed by Larry Peerce. Music by Charles Fox. Running Time: 122 minutes. MPAA Rating: R.

The newest of the "disaster" films is here. If you haven't heard, this is the one about a sniper and 90,000 plus people at a National football game and all the problems that the security department of Los Angeles Memorial Stadium has in stopping the sniper before he starts.

Unlike the disaster films in the recent past, this one has one basic ingredient that the others didn't have; Heart/Human interest.

Other films in the past such as AIRPORT, TOWERING INFERNO have had their human interest stories, but with any real depth. The outstanding factor in this one is THAT. The stories this concern a young couple, played by Marilyn Hassett and Beau Bridges (of "Other Side of the Mountain" fame) and there everyday problems between themselves and their two children; A gambler, played by Jack Klugman, who is in hock over his head and his whole life depends on the outcome of the game; Two older people, David Jansenn and Gena Rowlands, who have flown all the way from Baltimore to see their team play in the midst of their own problems, they've been living together for the last five years and now the question of marriage has come up. Besides these people and their problems, we've got the head of security, Charlton Heston, and his problem of trying to stop the sniper before he strikes first and then there's the S.W.A.T. man, John Cassavettes, who wants to go right on in there and nail the B&N!?!\$ ir-regardless of the consequences. And the time bomb ticks away . . . while we wait to see what happens.

The movie is very exhausting to watch. It is tight and the tension builds until the

very violent end. Director Larry Peerce really knows how to grab the audience and keep them at the end of their seats.

Now playing at the Cinema 150 in Santa Clara.

The Other Side Of the Mountain

Drama; A Universal Release of a Filmways Production. Stars Marilyn Hassett, Beau Bridges. Written by David Sletzer; Music by Charles Fox; Directed by Larry Peerce. MPAA Rating: PG; Running Time: 100 minutes.

This picture was released last year, if you didn't see it, Do! One of the touching stories to hit the screen in a long time. The movie concerns the itself with Jill Kilmon, a young hopeful for the winter olympics in 1956 who breaks her back during the final run to qualify and her fight to regain some place in the world to hold her own. And how one very special man in her life helped her to achieve that goal. It's a story of two people very much in love and how they work together to overcome their problem. The performances by the two lead actors, Marilyn Hassett and Beau Bridges, are superb. All in all it is a touching film. One that gives you a lot to think about and a lot to be thankful for when it is over.

Now playing at the Century 23 in San Jose.

Now Playing And Recommended

"Marathon Man" — Fox Town & Country. San Jose.

"Carrie" — Meridian Quad Six, San Jose; Century Almaden, San Jose.

"Murder By Death" — Century 22, San Jose.

"Harry & Walter Go To New York" — Saratoga 6, El Paseo De Saratoga, San Jose. ■

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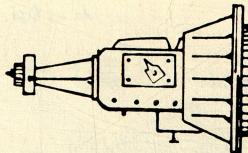
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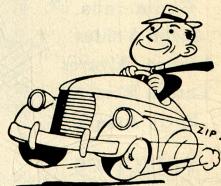
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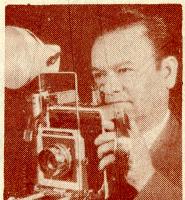
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*El Fotografo
de las
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Richard Diaz
292-3294



While at the Garden Theater in San Jose, promoting their new film "El Moro De Cum-
pas," the Aguilars were surprised by the
presentation of a sketch by Mr. Ortiz, a
young artist from San Jose. The sketch was
a beautiful likeness of Flor.

Left to right: Tonito Aguilar, Flor Silvestre,
Antonio Aguilar, Francisco Javier Ortiz and
Rudy Moya.



A few of the dignitaries at the promotional appearance of Antonio Aguilar and Antonio Aguilar, Rudy Moya, Roberto Colunga, family were from left to right: Humberto Alfredo Rodriguez, Alberto Rodriguez (owner of the Garden Theater) and Padre Peña. Guttierrez, Tonito Aguilar, Flor Silvestre, An-



The crowds were impressed by the congenial family, people from the audience sat in silence while Antonio expressed his gratitude for the support of all his fans. Throughout his speech small children wandered up to get a closer look at their movie idol. An-

tonio and Flor acknowledged everyone of them, with handshakes and kisses. In photo left to right: Antonio Aguilar, Tonito Aguilar, Flor Silvestre, Jorge Godinez and in front Gloria Vasquez.

Photos by TERRY DIAZ



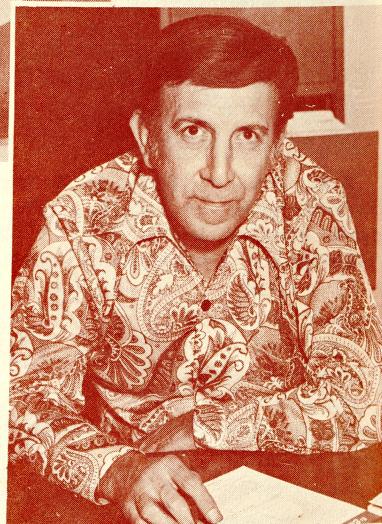
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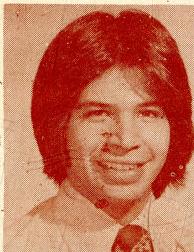
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