

#00:00:00-0# Respondent: But I was put into, I was working with the theater guy, and the theater guy said, “you’re putting too much detail into this. Nobody’s gonna see it.” So I started whacking it out real fast, oh, ok, then in that case we’ll just, pf, pf, pf. Just get the general idea.

#00:00:19-4# Interviewer: Ok, we are ready. Thank you, Professor Quiroz. Do we have your authorization to film your appearance?

#00:00:25-2# Respondent: What, I’m sorry?

#00:00:26-1# Interviewer 1: Do we have your authorization to film you?

#00:00:28-2# Respondent: Yeah, of course.

#00:00:28-3# Interviewer 1: Ok, great. Thank you.

#00:00:30-7# Respondent: You’re welcome.

#00:00:30-7# Interviewer 2: I’m really nervous. (laughing)

#00:00:35-3# Interviewer 1: Ok. Well, maybe we can start with, what is your connection to this area that was demolished? Some people call it El Barrio.

#00:00:43-0# Respondent: Ah, well, uh, my family, uh, was part of this area. They had later moved. My family was, uh, my, my on my mother’s side were members of the railroad. On my father’s side they had a restaurant, right behind Cine Plaza. So I went away in 1963. I joined the military. I graduated high school ’63. And I went away. And the barrio, we called it, we always just called it “the barrio.” Nobody called it “Barrio Viejo.” And it was just the barrio.

#00:01:13-9# Interviewer 1: Or “la calle”?

#00:01:14-7# Respondent: You know, the barrio. Meyer, la calle Meyer.

#00:01:15-9# Interviewer 1: La calle Meyer?

#00:01:17-1# Respondent: Yeah, you just said, you, once you said, “la calle Meyer,” well, you know, you knew exactly what that meant. And, uh, so there was, uh, la calle Meyer had, let’s see, well, I think one block was

Chinatown. One block. (laughing)

#00:01:32-3# Interviewer: (laughing) #00:01:32-9#

Respondent: There was a Chinese hotel. Chinese pharmacy, and there was all these stores that were catered just to Mexicans. And that's where my grandfather would buy his *Policía*. I don't know if you're familiar with that? *Policía*?

#00:01:48-7# Interviewer 1: No.

#00:01:49-2# Respondent: *Policía* was this like very graphic, um, Mexican newspaper, which was usually printed in brown ink on really cheap paper, brown ink. And it was always like in the front there always be some guy with an axe stuck in his hair, or some stab, or really horrific kind of images, you know. And it was a crime, a crime newspaper called *Policía*. So it was all about crime, murders, and stuff like that, so. So that's, we'd go and buy *Policía* there. But, uh, in the Cine Plaza was where my family, uh, my, on my father's side, um, we all would go to Cine Plaza matinée after church, and we'd take a whole row. All the, the kids would get the aisle seats because we were always up and down. And, uh, my grandmother and my grandfather would sit in the middle, and the uncles in receding order by age.

#00:02:39-2# Interviewer 1: (laughing)

#00:02:40-3# Respondent: And of course all the kids would be on the edge. And it would be my two cousins and myself. We were the smallest ones. And, uh, I became familiar with all these Mexican movies, you know. Tin Tan. And I was in love with María Antonieta Pons for a long time. You know who she is?

#00:02:56-9# Interviewer 1: María?

#00:02:57-9# Respondent: María Antoniet- Antonieta Pons.

#00:03:00-1# Interviewer 1: Sí.

#00:03:00-1# Interviewer 2: Ay, yo sí, sí.

#00:03:01-5# Respondent: Mambo queen. She was actually, and then I found out she was Cuban.

#00:03:05-0# Interviewer 1: (laughing)

#00:03:05-0# Interviewer 2: (laughing)

#00:03:06-1# Respondent: Oh my, oh my God. I was really in love with her for a long time. And, um, there was a lady with a, a streak of white hair in her head.

#00:03:14-4# Interviewer 1: Ah... ah...

#00:03:15-7# Respondent: She was always a bad woman. She was always.

#00:03:19-1# Interviewer 1: I don't

#00:03:19-1# Respondent: I think it had to do with a streak in her hair.

#00:03:20-8# Interviewer 1: (laughing)

#00:03:21-7# Respondent: She had this like white streak in her hair. She was always like... you know, a *mujer*. *La otra mujer*.

#00:03:30-3# Interviewer 1: (laughing)

#00:03:31-0# Respondent: You know, it's that kind of thing. Oh god. My goodness. Tongoleli, I think.

#00:03:35-0# Interviewer 1: Tongolele.

#00:03:36-8# Respondent: Tongolele.

#00:03:36-8# Interviewer 1: La Tongolele.

#00:03:37-1# Respondent: Yes, yep. (whistle)

#00:03:38-1# Interviewer 1: (laughing)

#00:03:38-4# Interviewer 2: (laughing)

#00:03:39-5# Respondent: Anyway, go, so, uh, that was my association. And, uh, of course you always went to Ronquillo's bakery to get the best cochitos. And, um, and El Charro restaurant was like on Broadway. And then my, my stepfather, much later on, had his shop on Broadway. Where the placita is now, I don't know if you... the placita was on an island, and Broadway was, went around...

#00:04:04-2# Interviewer 2: Yeah.

#00:04:05-4# Respondent: Like that. And, uh, that was my association. That's where I kind of, you know. I didn't grow up there, but that was part of my life, too, you know. Living there. Not living there, but knowing that my family had living there. In fact, we still have a property right there. My mother gave to those like the old Quiroz property back in the 80-90s, something like that, on Kennedy Street, so.

#00:04:31-2# Interviewer 1: How many generations of...

#00:04:33-8# Respondent: Huh?

#00:04:33-7# Interviewer 1: Quiroz lived there?

#00:04:35-0# Respondent: Well, uh, ooh, I don't know. Um, see, I, I'd have to say a, a funny story. My last name, Quiroz, is actually my mother's maiden name. My father and my mother didn't get married. So a big *escándalo*, you know, when I got, when I was born, cause I was the first grandchild on my father's side. And so, era un *escándalo*, because my mother took me to Santa Cruz Church and baptized me with the last name Quiroz. So my grandparents, my grandmother tried to get me to change my name to Zegura. That's my, my father's last name is Zegura. Uh, are you familiar with Poblano hot sauce?

#00:05:16-9# Interviewer 1: No, no. Sí, sí.

#00:05:18-8# Respondent: Made here. Made here in Tucson?

#00:05:19-9# Interviewer 1: Yeah.

#00:05:19-9# Respondent: Ok, that's my grandfather's hot sauce.

#00:05:21-8# Interviewer 1: Oh.

#00:05:22-2# Respondent: So I grew up working in a hot sauce factory. And that was on, on Main, you know where El Minuto restaurant is?

#00:05:30-6# Interviewer 1: Mhm.

#00:05:30-8# Respondent: Ok, right near the, right next to the tiradito there's a vacant lot, the parking lot. Well, right there there was a building. And that's where...uh, there was a fish market. Oh god, what was the name of the fish market? There was a fish market and Poblano hot sauce factory. And as a kid I had to work in the hot sauce. I was the first grandchild, so I had to work in the hot sauce factory with my uncles. They always said, "Whatever you do, don't rub your eyes."

#00:05:55-7# Interviewer 1: (laughing)

#00:05:55-7# Respondent: (laughing) Cause you walked in. It was just this red haze from grinding the chili, cause it was all, *todo estaba así hecho de a mano*. You know, there was no machine. The only machine was maybe the mixer. But everything was, uh, wooden barrels, and we all poured the hot sauce by hand. Um, my aunt, my two uncles, three uncles, my aunt and myself would work in the factory with my grandfather. And it was a family tradition. Now my uncle Oscar runs it. Still running, still going to this day. And, uh, but...

#00:06:30-7# Interviewer 1: But it changed location?

#00:06:32-1# Respondent: Oh, yeah, yeah, yeah, yeah, well they...

#00:06:33-3# Interviewer 1: When did, when did they close there?

#00:06:34-6# Respondent: Probably in the mid... late, mid 50s. They moved to a different place on Lester. They were on Lester for the longest time. And then I moved away, so, you know, that went change, it doesn't change hands, but it, you know, there was a lot of changes going on with different relatives working there. It was all, all relatives. There was no outsiders. It was only, uh, cousins and nieces and nephews and things like

that that worked there. Now today my uncle is running it with his sons. And his wife. So they run it for a while. So... anyway, that's that. And, uh, so, my grandmother, she tried to get me to change my name to Zegura, went to Nogales and had a gold ring made with the initials A. J. S. and showed it to me. She says, "if you change your name, you get this gold ring."

#00:07:29-9# Interviewer 1: (laughing)

#00:07:32-2# Respondent: And I said, well. And we were very devout catholics, ok. And primarily my great grandmother was taking, taking care of me. And my great grandmother was kind of, uh, a *curandera* woman. Uh, she was called La Grande.

#00:07:46-1# Interviewer 1: Here in Tucson?

#00:07:46-4# Respondent: Yeah, oh yeah. (laughing) She was just, she was. You didn't mess with her. (laughing)

#00:07:50-6# Interviewer 1: (laughing) Did she practice here?

#00:07:53-1# Respondent: Huh?

#00:07:53-2# Interviewer 1: Did she practice here around?

#00:07:55-4# Respondent: Oh, yeah.

#00:07:55-4# Interviewer 1: What was the...?

#00:07:56-2# Respondent: Oh, yeah, yeah yeah. Yeah. It was embarrassing sometimes, you know.

#00:07:58-8# Interviewer 1: Uh huh.

#00:08:00-0# Respondent: I was in the first or second grade, I-I had a cold so she cooked all these leaves and then put them on my chest and then wrapped them, tore a sheet and wrapped a sheet around me, put my shirt on top, said, "ok, you can go, go to school now." I had these leaves sticking. (laughing)

#00:08:16-8# Interviewer 1: (laughing)

#00:08:17-7# Respondent: So I didn't want to go like that because I knew what was going to happen. So I would, you know, get, I was going to school at Menlo Park, so at Menlo Park right about, about a half a block away I'd take my shirt off and take the leaves off, cause I wanted to be like the other kids. I wanted to smell like Vicks, you know. (laughing)

#00:08:33-8# Interviewer 1: (laughing)

#00:08:35-9# Respondent: All the other kids had Vicks or cold medicine. But no, we had leaves. So... yeah, she was, she was pretty, alright, she took care of you. She was like, I was her, um, I don't know what you would call it, but I was her sidekick.

#00:08:51-1# Interviewer 1: (laughing)

#00:08:51-1# Respondent: And my uncles would always tease me that, *ay, estás metido en las fa-, en las faldas de tu, de la Grande*. She always wore long dresses.

#00:08:57-8# Interviewer 1: uh huh.

#00:08:59-3# Respondent: And a shawl. You know, little (whistle sound). And always long dresses. And, um, I could tell you a little story about her but I, I don't know if you have time for that.

#00:09:09-3# Interviewer 1: Well, do you, do you wanna? You have...

#00:09:12-8# Respondent: You have some questions.

#00:09:13-7# Interviewer 2: I was gonna ask you, you said you went to the military. You enrolled in 1963, right?

#00:09:17-7# Respondent: I'm sorry?

#00:09:17-8# Interviewer 2: You enrolled in the military in 1963?

#00:09:21-0# Respondent: Yeah, I enlisted.

#00:09:21-8# Interviewer 2: Did you go in that year or did you have to wait?

#00:09:26-2# Respondent: I went in that year.

#00:09:27-7# Interviewer 2: Tt at year? So...

#00:09:28-6# Respondent: Yeah.

#00:09:28-6# Interviewer 2: When you came back, did everyone move already since...?

#00:09:31-4# Respondent: Well, well I came back in June of '66. I'd just been, I'd been overseas for my, my second tour of Vietnam, so I came back, and my mom asks me, "Have you been downtown yet?" And I said, "no." I said, "I came in through, I came in the airport, you know, I flew in." And she's, "I'm gonna take you downtown. I want you to see what they've done." And like I said, we're still in the corner of Congress and Stone, right there by the Valley National Bank. And I looked towards the civic center... gone. Everything was gone. It was just a flat, flattened out area. It was, it was like a shock to me. Like, oh my god, what did they do? I said, "they wiped everything out." I said, "It looks they dropped a bomb here. They dropped the atomic bomb. It just like wiped out everything out. What happened to the? What happened to the Del Monte market? What happened to Tronquillos? What happened to El Charro?" I was like going. What happened to Greyhound Bus Depot? What... the Plaza Theater? The Lyric Theater? Where? Where are they?" (laughing) "They wiped them off," she says. "Why?!" (laughing) "Because, uh, they're gonna build the civic center there." "Well, they could have built it somewhere else." (laughing) They could have built it, you know, there's a whole area down... well, right now, this area, the area that, uh, what do you call it? El Mercado, that area. That was an empty area. Uh, so I said, and the only thing that was there was the Tucson Sports Center. And that's where they had rock concerts, uh, boxing matches, wrestling matches. It was, uh, the Tucson Sports Center. And it was a big building and they wiped it out. I said, "Why didn't they build it there?" People go there anyway. It's right across the Santa Cruz River. And I think that's what it was. They didn't want to go across the river. There was a big puente on, um, Congress and Santa Cruz, Río Santa Cruz, was a big puente there. And, uh, as kids we used to walk over the arches. It was double arches, like that, concrete. It was wide enough that you could walk up. And it was like a dare devil thing. That's gone too. The only thing that stayed was Tucson's biggest tree. A big eucalyptus.

(laughing) That's the only thing that's re-, that's re-, that re-, that remained. And, um, it was very devastating to me to just see how much that wiped out. I said, "well, what did they do to all the people?" We're talking families from the 1880s living there. Uh, like my mom would go by, "*allí viven los destas. Allí viven los destos. Allí viven los Romeros. Allí viven los des. Los Niños.*" I mean, everybody knew where the families where, you know. And now they were just gone. To-totally just wiped out. And most of it was the, what they wiped out mostly was not the culture areas, but the commercial areas, all the restaurants, all the, um, the stores, like Del Monte, El Monte. Was it El Monte? No, El Monte. It was El Monte restaurant. It was, uh, not restaurant. Excuse me. Um, grocery store. Cause the fanciest grocery store was Jerry Lee, Jerry Lee Ho's market. And that was like the first big market in Tucson. But, uh, but everybody went. It was a very bustly, Meyer street was a very bustling, busy street. Always people, very small street, and, but it was also had a no-, a notoriety. Uh, there was a little alley called Sabino Alley. That's where all the prostitutes hung out. So they used to always say, "*Mucho cuidado andando en la calle Sabino porque te pueden meter cuchillos.*" And it was always this stuff moving on about Sabino. Sabino Alley was the name of it. And, uh, right off Meyer Street. But Meyer Street was the main commercial area. This was, you know, where we went grocery shopping. I mean, there was a market right here on Stone and, uh, Congress, right across the street from here.

#00:13:18-3# Interviewer 1: And what kinds of things would you do? I mean, when you would go on Meyer street with your family

#00:13:22-8# Respondent: Well, yeah. We would go shopping. You'd go shopping, you know, El Monte Market had all the fruit and stuff outside, so, you know boxes and stuff that you would pick your food and stuff like that. That's where everybody went shopping. So it was very, um, very interesting to see all that gone. And I just couldn't believe that they had voted to do that. I mean what, what was the reasoning? And they said, "well, it was running down." Yeah, but. (laughing) You don't tear it down because it's running down. You just, you know, fix it up or something. Anyway. But that's what happened.

#00:13:59-8# Interviewer 2: So you guys had no saying at all on whether they would tear these commercial places down at all?

#00:14:06-3# Respondent: No. It was, um, well, those are days, you know,

if you were Mexican, I mean, growing up here in Tucson, if you were Mexican, you didn't tell people you were Mexican. I remember making posters for the Spanish supper. We will serve you enchiladas, tacos. We never called them Mexican. It was always, because Mexican was kind of a derogative term to be used. You always said you were Spanish. What's your nationality? Spanish. (laughing) I mean that's the way it was, you know, and, uh, early 50s here in Tucson you never said you were Mexican or, you were Spanish. And I remember making potluck, posters saying "Spanish Supper." And then I'd have a mariachi. And then the menu, you know, tacos, enchiladas. And you know, this is stuff you do at an elementary school thing. Spanish supper. Now I look back, I'm like, "We didn't have paella or any." (laughing) You know, any Spanish food, you know. But it was, that's what you were. You were considered Spanish-American. Or Latin American. But never Mexican American. And you didn't use the word "Chicano" because that was more in-house terminology used amongst yourselves. You didn't use that outside of yourself. Um, and, you know, you had to be very careful. Uh, and I think the first time I got called a Mexican, I think I was about 16 years old. I was working at a Walgreens. I was a bus boy and this guy called me a... I spilled some water, they, these people, I don't know what was wrong with these people, I was cleaning the table and they, they slid into the booth, and I just looked at them. I said, "I'm not even finished cleaning the table. Let me finish, let me finish cleaning the table. Then you can sit down. Why would you wanna sit with all this slop?" And I, cause I got nervous, you know, 16 year old, these people sitting down, oh, oh my god, I knocked over a glass of water. And the guy goes, "You dirty Mexican." And I threw the cloth and I looked at him, "I took a shower this morning."

#00:16:10-1# Interviewer 1: (laughing)

#00:16:12-4# Respondent: That was my response, I swear to God. And I walked away. I mean, I just walked away from him. And when the, the manager comes out, "What's the matter? What are you doing?" I said, "they called me a dirty Mexican. I took a shower this morning." (laughing) "I'm not dirty." I mean, they, just, you know, because you hadn't heard that kind of derogatory term. Uh, at least I hadn't. And it was just something that you accepted in the sense of who you were and what you, what you did, you know, as far as, you know. For me, you know, you have to be good in school. Want a funny story? When I went first to kindergarten, my grandmother says, "don't speak until you're spoken to." So I didn't speak to

anybody. So I thought, they thought I was, something was wrong with me, you know, that I was retarded or something, you know. And finally the teacher came up to me and says, "How come you don't talk?" I said, "well, you never ask," and I responded in English to her. And she goes, "oh my gosh, you talk English." I go, "yeah." I say, "my grandmother told me not to talk to anybody unless I was spoken to." So when she spoke to the class I never said anything, because she wasn't talking to me, she's talking to the class.

#00:17:21-0# Interviewer 1: So in la calle Meyer, what kind of, would everyone speak Spanish? Or...?

#00:17:25-2# Respondent: It was a mixture. It was a big mixture. It was, uh, it was probably one of the few areas where everybody was mixed in, in together. Um, and everybody spoke diff-, you know, Spanish. Predominantly Spanish, you know. Uh, Sundays you went to El Charro restaurant. And, uh, and it was all on Broadway. And, uh, and so right around the corner was the calle Meyer and all the hamburger joints where there on Broadway and Church. That's where the Greyhound bus depot was, so that was like a big, the Greyhound bus depot was like a big gathering place. This is where you saw everybody. Uh, you know, military, Native Americans, Mexicans, Anglos, everybody mixed there cause it was the main source of transportation aside from the railroad. But everybody traveled by bus, so. But, um, it was, uh, pretty amazing when they, what they did. I couldn't believe it. I just couldn't believe it. And then of course I left. I wasn't, I didn't come back to Tucson until about 1972. By that time everything was already established. Civic Center was already set up. And, uh, then they were gentrifying the area. Started gentrifying it. And like, oh, boy, let's see what's gonna happen here. (laughing) Nobody's gonna afford to live here.

#00:18:46-4# Interviewer 1: What kind of celebrations were, uh, around La Placita?

#00:18:50-9# Respondent: La Placita was a big deal. La Placita was a really big deal.

#00:18:53-3# Interviewer 1: So what kinds of things? Like your family, what would they...?

#00:18:55-0# Respondent: Cinco de Mayo

#00:18:55-6# Interviewer 1: Uh huh.

#00:18:56-1# Respondent: 15 de septiembre, was all celebrated there. Because it was, uh, it was like in the middle of the street. See, right now it's hidden. It's in the middle like a shopping center or whatever the heck you call that, the Placita Center. It was in the middle of a street, so it stood out on its own. And this is where you know, mariachis would play there and things like that. You know, like that photo that, where the, it had these dances and all these kid dances.

#00:19:21-6# Interviewer 1: What kind of music?

#00:19:22-1# Respondent: Hm?

#00:19:22-8# Interviewer 1: What kind of music?

#00:19:23-8# Respondent: Oh, mariachi music.

#00:19:24-9# Interviewer 1: Mariachi music?

#00:19:25-6# Respondent: Oh, yeah, yeah. It was all mariachi music. Um, so that's all you heard. And, um, I mean, I growing up I had to dance the, uh, the hat dance with my cousin. I didn't like it because I had to wear this black charro outfit suit, wool. That's when you reach a certain age you had to do this. I think I was about 6, I had to wear it. I didn't like it cause a really itchy outfit. And it was really hot. And I had to dance the, do the dance with my, uh, with my cousins. And, uh, that was just the way it was, you know.

#00:20:01-2# Interviewer 1: What do you remember doing there as a kid with your cousins?

#00:20:03-1# Respondent: Oh, yeah, yeah. I do remember doing. I remember we every, in March, right around this time of year, Placita de Toros, Tucson, Nogales, that was the big thing. After church, load the car up, everybody get in the car and (car noise) down the car. *El camino de la muerte*. That was the highway.

#00:20:21-8# Interviewer 1: *Camino de la muerte*.

#00:20:23-1# Respondent: Yeah, uh, the highway to Nogales was, uh, highway of death. A lot of people, well, that's where a lot of people go drinking, underage people coming back. A lot of car accidents that have all these white crosses on the roads, to let you know how many people have been killed in that area. And, um, so every, we would go to the bull freight, the bullfight. I don't even...

#00:20:49-4# Interviewer 1: But was it, was it here in the Placita? Or...

#00:20:51-6# Respondent: No, no. Nogales.

#00:20:53-0# Interviewer 1: Nogales?

#00:20:53-0# Respondent: Nogales, Sonora. Yeah, uh, four o'clock. Four o'clock bullfights. First we'd go there to buy material, to buy stuff. My grandfather would buy *ajo*. Big sacks, gunny sacks of *ajo*. I didn't like that because I was the one that had to peel it. Me and my great grandmother had to peel all the *ajo*. *Llenando las tinajas con ajo*, that is what he used to call them.

#00:21:13-6# Interviewer 1: (laughing)

#00:21:15-5# Respondent: And, uh, I didn't like that. I never got sick, though, when I was (laughing) (incomprehensible). I smell like cat, but, but uh, but we used to go to the bullfight. My grandfather was a big bullfight fan, so... we saw in Cantinflas.

#00:21:29-3# Interviewer 1: In Nogales? Or here?

#00:21:31-6# Respondent: In Nogales, Sonora.

#00:21:32-2# Interviewer 1: In Nogales.

#00:21:32-4# Respondent: We saw Cantinflas. And I was disappointed cause he fought a little bull. I was like, "he's fighting a little bull. He's not fighting one of the big ones." (laughing)

#00:21:37-7# Interviewer 1: (laughing)

#00:21:39-7# Respondent: So, anyway.

#00:21:40-6# Interviewer 1: But back here in the Placita, what things would you do as a child?

#00:21:43-7# Respondent: I would go there just to, to the music, cause it was a celebration. There was always stuff going on there. That's, that's why you went there. And, uh, even as a teenager you hung out, kind of hung out there because it was a very festive place. They had all of these big, big music festivals. Uh...

#00:22:00-9# Interviewer 1: Every how often would that happen?

#00:22:03-6# Respondent: Well, every big holiday, you know, cinco de mayo and, uh, cinco de mayo was probably the biggest one. And then of, and then 15 de septiembre, and, uh...

#00:22:13-5# Interviewer 1: What about during the weekdays? What kinds of things would...?

#00:22:17-0# Respondent: On the weekends it would be kind of closed. There wouldn't be much going on there. But the Placita was always there. It was always, you know. And it had like a little park, a little green area around it. And, like I said, it was, it was, Broadway was a two-way street, well, it was one way, one way going one way, going the other way. And it sat right in the middle of Broadway. And, uh, and of course all that changed.

#00:22:38-8# Interviewer 1: So during the weekdays there wouldn't be a lot of things going on there?

#00:22:42-3# Respondent: Mm-mm (indicating no).

#00:22:42-7# Interviewer 1: What about Saturdays?

#00:22:44-0# Respondent: Saturdays, yeah.

#00:22:45-2# Interviewer 1: Yeah?

#00:22:45-5# Respondent: Saturdays they'd always be, well, Sunday was

the big day.

#00:22:47-5# Interviewer 1: Sunday? Ok.

#00:22:48-9# Respondent: Sunday was, they'd have, uh, what do they call it? Uh, *tardeadas* (sp?)?

#00:22:53-2# Interviewer 1: Oh. Mhm.

#00:22:54-7# Respondent: You know, you'd have a *tardeada*. So that was kind of like.

#00:22:58-8# Interviewer 1: For everyone of all ages? #00:23:02-4#

Respondent: Well, mostly Mexican. You didn't... you didn't have people from the east side coming over here. The east side was like, ok. We know where the east side is. So that was, uh.

#00:23:12-8# Interviewer 1: But Mexicans of all ages? Or...

#00:23:14-5# Respondent: Yeah, oh yeah.

#00:23:15-5# Interviewer 1: Yeah?

#00:23:15-4# Respondent: Oh, yeah, yeah.

#00:23:16-1# Interviewer 1: Kids, adults.

#00:23:17-0# Respondent: Everybody.

#00:23:17-5# Interviewer 1: Everyone.

#00:23:19-0# Respondent: *La plebe*, as my, as my grandfather was, *allí viene la plebe*. (laughing)

#00:23:22-2# Interviewer 1: (laughing) *La plebe* referring to kids? Or...

#00:23:25-4# Respondent: Everybody. You know, is there...

#00:23:26-6# Interviewer 1: Everyone? Oh, everyone.

#00:23:27-9# Respondent: Just a whole, pft, conglomeration of people, you know. I think he just was saying just to be funny or something.

#00:23:33-0# Interviewer 1: Uh huh.

#00:23:34-4# Respondent: But, um,

#00:23:35-4# Interviewer 1: So is...

#00:23:35-6# Respondent: My grandfather, no, this I found out while watching him on TV one day. He was being interviewed in this Mexican station. This is the 70s. Seventy... seventy-two. He got interviewed on a Mexican station. And he is, was being recognized for introducing the folded taco to Tucson. I was like, what? (laughing) Nicolás introduced the folded taco to Tucson? Yup.

#00:24:04-9# Interviewer 1: So was food also sold at La Placita?

#00:24:06-5# Respondent: Huh?

#00:24:07-5# Interviewer 1: Food was also sold at la placita?

#00:24:08-6# Respondent: Oh, yeah, yeah, yeah. They always had...

#00:24:09-5# Interviewer 1: So what kind of things would you find? Like if I was going there. If you were taking me on the trip, what kinds of things would I see? What kinds of things...

#00:24:17-8# Respondent: Well, you, you, first of all you;d get some *cascarones*. You'd have to have a *cascarón*.

#00:24:22-2# Interviewer 1: What is...?

#00:24:22-6# Respondent: Cause they'd have these little *cascarón* people making *cascarones*.

#00:24:25-2# Interviewer 2: What is a *cascarón*?

#00:24:26-3# Respondent: *El huevo* with full of, uh...

#00:24:29-8# Interviewer 2: Oh, yeah, like with confetti?

#00:24:31-5# Respondent: Full of confetti.

#00:24:32-8# Interviewer 1: Ah.

#00:24:34-0# Interviewer 2: Yeah.

#00:24:33-7# Respondent: *Cascarón*. They'd hit you in the head with it.
(bird sounds)

#00:24:36-5# Interviewer 1: *Confeti adentro del, de la...*

#00:24:38-5# Respondent: Entre el huevo. El huevo estaba.

#00:24:40-8# Interviewer 1: La cáscara.

#00:24:41-7# Respondent: Estaba así. Pero les dicen cascarones.

#00:24:45-6# Interviewer 1: Cascarones.

#00:24:46-1# Respondent: Y luego tienen mucho, mucho papelito, de muchos colores. Y luego en la punta hasta el huevo lleno de confeti. Y te da, tch, te daban en la cara. Es un topecito. Ah!

#00:24:57-9# Interviewer 1: (laughing)

#00:25:00-0# Respondent: Era como una celebración, pues.

#00:25:01-9# Interviewer 1: Uh huh.

#00:25:02-0# Respondent: Y era muy, era muy amable. Pues había comida. Siempre había comida.

#00:25:06-6# Interviewer 1: Uh huh.

#00:25:08-4# Respondent: Ah, cosas para comer, dulces, y tú sabes. Como fui a una fiesta, una fiesta chica. Eran fiestas chicas. No eran muy grande. Y pues y luego cambiaron eso y todos se fueron a Kennedy Park.

That became the big place to go.

#00:25:26-6# Interviewer 1: After it was removed?

#00:25:28-7# Respondent: After everything was wiped out.

#00:25:30-3# Interviewer 1: And is it the same? Or...

#00:25:33-2# Respondent: Mm, no. Of course not. Cause it was little, uh, *aquí* it was a little more confined. It was smaller, so it was more neighborhood people, more everybody knew everybody kind of thing. Cause I was always getting, the ladies would come over, "*Estás creciendo, mijito.*" That kind of stuff, you know. (laughing) And half these people I didn't know who they were. They were friends of family, things like that. Everybody was friends with somebody. Everybody knew each other. And if, if you were Mexican you either worked at a railroad or you worked in a restaurant, or you worked construction. Most, most of the Quiroz family was railroad, so. *Trabajar en el "espí."* They used to be, uh, "*Dónde trabajas?*" "*Trabajo en el espí.*" Saw the Pacific Railroad, cause that was a big thing. The railroad went all the way through downtown. It was always, you know, there was like right there on 4th avenue, where the 4th avenue underpass is, on the south entrance of the underpass, right there was the employ-, Southern Pacific employee train depot. There was a train depot right there. And that was a train depot just for the employees of Southern Pacific. And it had a little park, green grass, and, uh, and right across the street was the Paramount Theater. Now they call it the Rialto but I used to, to me it was the Paramount. *Porque había como, había el, los teatros del cine, había el,* going from east to west it was, um, the Paramount, the State, *y luego el* Fox, and el Plaza, Cine Plaza. And across the street from Cine Plaza was the Lyric. The Lyric Theater. It was a small movie theater that showed musicals and stuff. My aunt would take me there. In fact we were just talk-, remembering that this morning. My wife was saying, we were watching up a special last night about Judy Garland on TV. And my wife said, "when are we never went to musicals." I said, "I thank my aunt for that." My aunt, *mi tía Berta.* She loved musicals. We'd always go, when the family go to the plum, the Plaza to go watch Pedro Infante, we would go to the lyric to watch Ester Williams and musical, big extravaganza musical things. The Lyric Theater was the, um, the anglo theater. Like an Anglo theater. But it was like a B-movie. Movies that weren't big, big movies, you know.

#00:27:55-3# Interviewer 1: Mhm.

#00:27:55-9# Respondent: So, you know, a lot of drama, a lot musicals. And across the street, right across the street was Cine Plaza. So you could, so sometimes I went, I wanted go watch a war movie or something, and I, "I wanna go to the Plaza Theater." So they'd give me my 25 cents, and my 50 cents for... And that would cover everything, the popcorn, soda, entrance to get in, all that stuff. And then, uh, so you can go back and forth to the movie theaters. But, uh...

#00:28:24-6# Interviewer 1: And how far does your family live from la placita?

#00:28:28-6# Respondent: Um.

#00:28:28-6# Interviewer 1: Or where did they live, actually?

#00:28:30-3# Respondent: Well, um, my, uh, my family, my mother's family lived on 17th and Park. Doesn't exist. It was called Barrio Melville. And my grandparents had just moved to Melwood on Congress. So they were living right there at the bottom of "A" Mountain.

#00:28:47-0# Interviewer 1: And your parents? Where did you live?

#00:28:48-7# Respondent: Mm?

#00:28:49-2# Interviewer 1: And your parents? Where did you live?

#00:28:51-4# Respondent: I lived with both my parents. I was, I was kind of being bounced around. I, I lived with my grandparents on Melwood for up until third grade.

#00:28:58-8# Interviewer 1: Uh huh.

#00:28:59-4# Respondent: And then at the third, by third grade I'd moved with my mom on 17th and Park. I was living with my grandma. I was kind of, you know, being bounced around. They said, they told me I was a problem child. (laughing) I was causing a lot of problems, so. But my great grandmother really protected me. She cared, and she, I lived with her on Melwood. And I had to, she had some weird stuff in her, in her room. It was

just, you know, jars with spiders and some kind of brine or something like, ew. Weird stuff, weird things and vinegar, and big gallon jars just lying there with different stuff in it. And, um.

#00:29:41-0# Interviewer 1: She was a *curandera*?

#00:29:42-4# Respondent: She was a *curandera*. She always had something for somebody. Uh, and people would come and, she was a Doña... (incomprehensible) you would call her Doña. She was La Grande.

#00:29:53-5# Interviewer 1: Doña Grande?

#00:29:55-5# Respondent: That was her name. I didn't even know she was, her name was Francisca until she died. And then they said it was Francisca. I says, "who is Francisca?" "La Grande." "Oh, mi grande. That's her real name?" (laughing)

#00:30:06-9# Interviewer 1: So she was known? Like people would end up asking...

#00:30:08-8# Respondent: She was known as La Grande.

#00:30:09-9# Interviewer 1: ...know who she was.

#00:30:10-4# Respondent: Yeah. And she was very knowledgeable. Uh, she was very, um, very old-fashioned. And, um, I'll give you an example. She always, she was Yaqui. 100% Yaqui. And she told us that, well she told me that the black, you never mess with the black ants. She says, "you don't, you leave the black ants alone." Because she's, she says, "*las hormigas limpian el mundo. Las tienes que cuidar.*" And that the black ants were very special. So one of my half-brothers, Felipe, Philip, my grandmother, my great grandmother caught him pouring gasoline on the, on the mound of, uh, *el hoyo de las hormigas*.

#00:31:04-8# Interviewer 1: Mhm.

#00:31:05-9# Respondent: So he, she said, *lo regañó*, you know. "Oye, don't be doing that." So, *él se burló de ella*. You know, he started making fun, "ah, haha. You can't catch me." So he ran away from her.

#00:31:19-8# Interviewer 1: (microphone moving) I'm sorry.

#00:31:21-1# Respondent: She picked up a rock... ok. She picked up a big rock.

#00:31:27-6# Interviewer 1: Can I put it the other way?

#00:31:29-0# Respondent: Ok.

#00:31:29-5# Interviewer 1: So otherwise it's not gonna...

#00:31:30-9# Respondent: I'm gonna let you handle that.

#00:31:32-1# Interviewer 2: Um, I'm gonna step out.

#00:31:35-6# Respondent: So she picks up a big rock.

#00:31:39-9# Interviewer 1: Mhm.

#00:31:39-7# Respondent: Throws it at him as he's running away, hits him on the head, knocks him out, drags him. Now we're talking of a 80-year old woman, ok.

#00:31:51-4# Interviewer 1: Mhm.

#00:31:51-8# Respondent: She was 100 and something when she died. I was amazed how old she was, And, um, drags Felipe. Felipe was maybe 10, 9, 10 years old at the time. Grabs him, ties his legs together. *Lo amarra y lo colgó, pata pa' arriba. Y lo dejó colgando así. Mi abuelo salió.* My grandfather came out. I-I, I didn't witness this. This was a story I was told. He came out, he comes out, sees, sees Philip, (laughing), Felipe hanging upside down from the mesquite tree. He says, "you can't!" And he starts yelling at La Grande, "you can't be doing things like that, this is not Mexico." "*Lo estoy curando. Lo tengo que curar.*" Well, my grandfather cut him down. She says, "you cut him down too soon. *No lo curé.*" "*No puede ser,*" he says. "You can't do this." So I wrote to Philip. Said, "is this true that this happened?" So he wrote back to me, says, "yes, I was putting gasoline on the ants, my grandma, just as I lit the ma-, before I lit the match, she caught me and chased me, and I don't know what happened next, but I was laughing at her, 'ha, ha, ha,' and all of a sudden, I saw her pick up a

rock, and, 'ah, you can't, eh, eh.' Boom, knocked me out. Threw it at me. Hit me on the head, knocked me out. Next thing I know, I was hanging upside down from a tree. And then they, my grandfather cut me down." Felipe is serving life in the federal penn in Florence, Colorado. That's what is the super max. He's never gonna get out. And she said, "*no lo curé.*" And he said, "I think that's what she was talking about." Cause Felipe was a real wild guy. I mean, wild. He was violent, whereas I was wild, but different. I was not violent, I was not into violence. I was just, I did just, I just did crazy stuff. I was more creative. (laughing)

#00:33:56-5# Interviewer 1: (laughing)

#00:33:57-2# Respondent: Philip was, Felipe was more destructive. And he ended up in an L.A. gang and now he's in, in part of the MAMA or whatever. So I write to him. He's one of my half-brothers that I, we do remain in contact with. And I do have one maternal brother.

#00:34:18-1# Interviewer 1: Mhm.

#00:34:18-5# Respondent: And he's a professor also, and a poet. And he has a different last name than I do, so. He took on his father's name. I kept my mother's name, cause I was, like I said, my mother baptized me as part of the *escándalo* that she pulled. She baptized as with her last, her last name. So being a good catholic and going back to the ring thing, when they asked me to change my name.

#00:34:41-0# Interviewer 1: Uh huh.

#00:34:41-6# Respondent: I said, being a good catholic, I said, "oh, I've been baptized as Quiroz. So I gotta remain, follow the Catholic tradition. I can't block that. You just can't say, 'no, I'm gonna change it.'"

#00:34:50-9# Interviewer 1: Uh huh.

#00:34:51-1# Respondent: I said, "that's, that's how I got baptized so we have to keep it." And then I asked my grandmother, "Can I have the ring?" (laughing)

#00:34:57-9# Interviewer 1: (laughing)

#00:34:59-5# Respondent: "No!" (laughing)

#00:35:01-3# Interviewer 1: So you never got it?

#00:35:00-1# Respondent: "You didn't change your name." No, I never got it.

#00:35:04-0# Interviewer 1: (laughing)

#00:35:03-7# Respondent: So...

#00:35:04-8# Interviewer 1: Lluvenia, you have, you should have some questions.

#00:35:06-4# Interviewer 2: I wanted to ask him, like, is there, like a memory or an experience that sticks out to you? When you look back and say, this is what my home was. Or this is what it used to be for me, and that's how I remember it.

#00:35:19-9# Respondent: Yeah. Ah, a lot of it, you know, was part of my growing up here, you know, was part of, you know, thinking how things were gonna be in this town. I knew I had to leave. I knew I had to leave. And, because I, you know, I wanted to go explore the world. And so I joined the navy. I said, "who is gonna, who is gonna take me anywhere? The navy." And, uh, so it was our air force town so I didn't want to be, join the air force. So part of it was, you know, just the growing up part, and being, uh, just part of your live-, not your livelihood, but part of your memory of being, you know, like going to the movie theaters and, uh, things that, things that you were acquainted with. And now all of a sudden have those things disappear kind of makes you feel like you've lost something, you know. It makes you feel like, it would be like all of a sudden, you know, you grew up in some place and you have familiar house, and then you go away for a couple of years, you come and all of a sudden your house is gone. All your memories, everything you remember about your growing up, you know, relatives, grandparents, and all those, all your, all those memories are just erased. You know, they were just something that you have in your, in your own memory. There's nothing, there is no physic- no physical attachment anymore. And I think that, that kind of leaves, you know, something missing, to a certain degree. Um, I know the house that I was raised, um, on 17th street, it no longer existed. It's the underpass there.

And that Barrio Melville. In fact I just did a painting about some of the things that happened in Barrio Melville that's going to be to the museum in Chicago. And, uh, I think it leaves a, like a little bit of a hole in your memory, you know. And it's kind of nostalgic to think about things. And, um, whenever I get with friends around here, they always ask, you know, "you grew up in Tucson? What was it like?" And I tell them, "you know, it was very different." Um, I never consider myself a minority. I never said, "oh, I'm a minority." I always just figured, you know, you had to be smart. In order to make it you have to be smart. Better than the other kids. So, and that was always the *empujo*, in my family was always pushing which you gotta, that you gotta get educated, you gotta educated. I'm the first one that went to college. Well, no. On my father's side I'm the first one that went to college. On my mother's side I have cousins that went to college before. They were older than me. They became, uh, they went to college, and became educators and things like that. But, uh, I hope that answered your question.

#00:38:08-7# Interviewer 1: You said that you recently did some paintings about the, uh...

#00:38:13-6# Respondent: Barrio Melville.

#00:38:13-8# Interviewer 1: Barrio Melville. And...

#00:38:16-0# Respondent: (coughing)

#00:38:16-0# Interviewer 1: So you said there was some stories there. What kind of stories do you remember?

#00:38:19-6# Respondent: About Barrio Melville?

#00:38:21-0# Interviewer 1: Mhm

#00:38:22-7# Respondent: Well, we were the *traviesos*.

#00:38:24-0# Interviewer 1: That inspire your paintings.

#00:38:24-5# Respondent: We were the *traviesos* of Barrio Melville. Let's put it that way. Barrio Melville was a very old neighborhood. Very old neighborhood.

#00:38:30-1# Interviewer 1: Uh huh.

#00:38:31-6# Respondent: And it was a mixed neighborhood. For example, Barrio Melville went from the railroad tracks on Park Avenue, it's on 17th street, to about 19th street.

#00:38:46-9# Interviewer 1: Ok.

#00:38:47-0# Respondent: That was barrio Melville. And then Barrio Melville went west from, say, Euclid to the railroad tracks. (laughing) So it was primarily a railroad community, um, on one area, one edge of the, of what is now the Ice Plant Lofts. I don't know if you know it.

#00:39:08-6# Interviewer 1: No.

#00:39:08-7# Respondent: *La hielería*. We used to call it the, *la hielería*.

#00:39:11-9# Interviewer 1: *Hielería*.

#00:39:11-8# Respondent: That's where they would make ice for the railroad. So that's the only, first time we ever saw snow was at the *hielería*. They would sweep out all the shavings of ice and it made it look like snow. But that's what we used to play. And we used to always get warned, "*no anden jugando allá en la hielería, los fraques, te van a machucar los trenes, ah.*" And because the railroad was really big then. It was a lot, a lot of trains. And that's the first place we'd all go. And, but, um, but in Melville we were the young, the younger ones growing up. And, uh, like I said, we were the most *traviesos*. Because, number one, we didn't have any father figures hanging out, you know. My friend Georgie didn't. His father was, uh, divorced. My parents never lived together. So that was, you know, we were just on our own all the time. There was, there was one market on the corner of 18th and, uh, Fremont. *La tienda de Guzmán*. Tiny little market. La señora Guzmán and Pete Guzmán. They ran the market. And it was from la familia Sidro. I can go down the street. I can tell you the families. The Guzmans, los Ruizes, los De la Jantes, los Acostas, and then another family Ruiz, and then there was a Black family on the, on the corner of Fremont and 17th street. And they were like these religious folks. The lady always wore this white thing on her head. And then heading west there was the Gonzal-, the Guerreros, the Durans, and the Grants. And the Grants

were, the Grant, Mr. Grant was, uh, foreman in the railroad. Y la señora Grant was an alcoholic lady. And e were like, *Señora Grant está tomando otra vez.*

#00:40:55-3# Interviewer 1: (laughing)

#00:40:56-8# Respondent: Cause she was always real funny. She was always drunk. But my two great aunts worked as nannies for the Grants. And, um, I guess the Quiroz family had been in Arizona since 1890s. Somewhere in there. *Eran vaqueros.* Cowboys. Cattle people. Um, there is a book called *Songs That My Mother Sang for Me.* And it's, uh, available Arizona. Well, the cover had my grandmother, my two great, all my great aunts, and my great grandmother on my mother's side. And these were photos that I've seen all my life as a kid growing up. Uh, I didn't see too many photos of the Zegura family. That is the only thing I do, I do miss is I didn't have access to any photos of the Zegura family, which was my father's family. But, uh, the Quiroz family had a lot. My grandmother's name was Figueroa. And then they became Quiroces. And they were, they were from... uh, where was my grandmother born? Uh, she was born in a little place in Sonora. Uh, what was the name of this? I don't even think the town exists anymore. It was near La Magdalena.

#00:42:17-3# Interviewer 2: Bacadéhuachi?

#00:42:19-2# Respondent: Who?

#00:42:20-5# Interviewer 2: Bacadéhuachi?

#00:42:21-1# Respondent: I don't remember. I, I'll have to look it up. But that's where my, my grandmother was from. And, uh, they all moved. And my great aunt used to tell me, kind of when they first moved, how they came, uh, to. She says, "*no había frontera. Nomás cruzabas. Ibas a donde van, iban. Te ibas con las vacas. And las vacas iban donde quiera.* There was no border at the time," she said. They just, and they came by wagon. She said she remembers *una carretera. Vinieron en carretera de caballos para Tucson.* Um, and I, and my grandfather on my father's side moved from Ari- from Mexico because of the Revolution. My grandfather was a *villista* on my father's side. Real funny thing, one day we were celebrating and my grand-, ah, somebody's birthday or something. I forget what it was. It was a big family gathering of the Zegura family on Melwood. And my

gran-, my father was visiting from Los Angeles, came out of the bedroom. *Estaba poquito tomado*. Came out of the bedroom wearing a big sombrero and *banderías de balas*, and he was waving a little Mexican flag. *Se estaba burlando*. Came out and making fun. My grandfather got all of a sudden got real serious, and he slammed the hand on the table, and all of a sudden everybody went, "oh, oh." And told my father, "put that stuff away, now." My father just real sheepishly took the hat off the... . And we all sat for like about five minutes. I don't know, real short period of time where everybody was real quiet. And then my grandfather said, "you wanted something, something more, you know. Alright, everybody, ok." (laughing) "We can resume now." But I was just like, wow, what was that all about? All of the sudden, you know, cause it was like, what was that about? I didn't know my grandfather had these bullets hidden away. *Banderías* (laughing) hidden away in their bedroom. TAs it goes, we we never went into your, my grandmother and grandfather's bedroom, off limits. Did not, you didn't even look in there. You know, it was like. (laughing) It was one place you did not mess around with. The kids didn't play there at all, so, so I don't know, you know. And my, I-I-I, it's kind of mixed up because my grandmother, Angelita Zegura, would tell me that she would cross the border caring bullets back to Mexico. And she, that she would put the bullets in the, in the hem of the dress, because in those days, she said, "no, *si eras una señorita*, you'd, the border people did not"... you did not mess with the señoritas, especially with, with a mother in tow. And, that would, the mother in tow would be my great grandmother, La Grande. And so, so they never searched her. So she would carry bullets across from the United States to Mexico. I never questioned that, I never said why, or who were you carrying the bullets for. So it was the kind of thing, it like things you didn't ask, you know, you, ok, she's telling you this information, and alright. So you knew better not to ask, you know what I mean?

#00:46:02-3# Interviewer 1: Yes.

#00:46:03-9# Respondent: So I never asked. Anyway.

#00:46:05-8# Interviewer 1: And did, did you know all of your neighbors? Because you were able to visualize like the house and the name of the family that lives there. Did you, would they visit you or did you visit them? Or, how...

#00:46:17-1# Respondent: Well, there were, they were people you just

knew. They were just people you knew. Well, when my, my, when my grandparents lived on, well first they lived on, when I first was born, my grandparents, Zegura family, had a restaurant. And the restaurant was in right here, right in this barrio.

#00:46:34-6# Interviewer 1: What was it called?

#00:46:37-0# Respondent: Oh, god, you know, I don't know. I do remember going to the restaurant and I had to wash dishes.

#00:46:44-7# Interviewer 1: How old were you?

#00:46:45-5# Respondent: I think I was about 5 or 6. I didn't like that.

#00:46:48-5# Interviewer 1: (laughing)

#00:46:49-7# Respondent: I liked to eat but I didn't want to be working in the kitchen. I wasn't one to, what I wanted to do. But you had to because...

#00:46:55-9# Interviewer 1: Did they open the (incomprehensible) for a long time did that restaurant?

#00:47:01-2# Respondent: Yeah, that was a, well, in that interview I was telling you about when they did the TV interview when they interview my grandfather, he talked about the folded taco, he started by selling, um, he started a business here in Tucson, a small business. I actually saw the flyer, Xerox copy of the flyer that he made. It was called El Mosquito. And it, he had a little, um, taco shop. A small little place. And he sold root beer for a nickel. And you got a free taco. And it became so popular. This was the, I'm repeating what was said on the television program. He was talking about it. He said the tacos got so popular that he started to sell the tacos and give the root beer away. Reverse, that was like a joke thing, about the popularity of this folded taco. And then he made his own salsa. And the people started enjoying the salsa more than the taco. So they said, "sorry, we want salsa". So he opened the Poblano Hot Sauce business. And that's been in business. It's, uh, 85 years old, I think. So that's when he opened the business, the Poblano Hot Sauce business. And, and it was always a, um, it was always amazing to us that he would have these *barriles*. These big, wooden red barrels full of hot sauce. You know, mix it all up. It was all *a mano*. We had big paddles, wooden paddles and then he'd seal it. And

whenever it was ready to open a, a *barril*, he would tap it. He would go knock it. And we would watch him. We were like trying to figure out, what is he doing? And he would knock, "ok, this one's ready. Open this one." And we would, how did he know that? How did he know which one? What the sound made? Cause it, to us, it all sound the same. You know, toc, toc toc toc toc. You know. And then he would open one and said "this is the one's tready. Pour the hot sauce out of this one." So it was a mystery. Anyway, do you have another question?

#00:48:58-2# Interviewer 2: I was gonna ask you, um, you grew up with all these people, and when you guys had to move away, did you guys keep in touch with them? Or was it...

#00:49:06-9# Respondent: I did, I tried to keep in touch with everybody, yeah. When I was in the military I would write to my, my grandmother, uh, on the Zeguras so I could, my grandmother on my mother's side had died when I was about 10 years old. And, uh, I would write to my aunt Bertha, I would write, to, uh, my grandmother, I would write to my mom. And I kept in touch. I kept in touch. And, uh, just to see what... cause I was overseas when my great grandmother died. In the Philippine. I was in the Philippine Islands when my great grandmother died. I was like, wow, and I didn't realize... I figured she was gonna live forever. (laughing) I mean, you know, she was one of these very hardy, hardy women, and, and very psychic. If I was having a problem, she would pull me aside and give me one of them, (incomprehensible). I was like, how did she know? (laughing) Couldn't figure out how she knew things, you knew.

#00:50:07-4# Interviewer 1: La Grande?

#00:50:09-4# Respondent: Yeah, she was very... like I said, you didn't mess with her. And she would always, *muchas historias. Muchas historias. En el principio, el diablo*. Uh, there was always stories about, oh, and my uncles actually backed me up on one of the stories. I said, uh, I asked him, I asked my Uncle Oscar. I said, "is it true this story that you guys were being chased by a dog and the dog changed form?" "Yeah," he said, "it was, uh, it was a weird. It was a-a *perro del diablo*," he said. "What do you mean 'a *perro del diablo*'?" He says, "it was a dog started following us and all of a sudden the dog started getting bigger, and then his eyes turned red, and he chased us, and we-we were, we had gone somewhere we were told

not to go, and we'd been warned not to go to this." They went to some, *un baile* or something they were, and my great grandmother had told them, "you're not supposed to go to this."

#00:51:03-8# Interviewer: Here in Tucson?

#00:51:05-0# Respondent: Here in Tucson.

#00:51:04-6# Interviewer: Around this area?

#00:51:05-3# Respondent: Around this area, yeah.

#00:51:07-4# Interviewer: Yeah?

#00:51:07-9# Respondent: Paseo Redondo. Really famous, uh, area there. Uh, the, a ghost woman that used to walk in there. La Viuda, it was called *La Viuda del Paseo Redondo*. You had to be careful if you were a *soltero* and you were coming back from a dance or something, you were, didn't go, you went somewhere where you're not supposed to go, you disobeyed somebody, you'd come through the Paseo Redondo... and it still exists, the Paseo Redondo is right there. It's called, uh, I forget what it's called, Hollow or something. Something Hollow. It's right there on Alameda. And-and it's still there. And the story was that this guy had come through there, and he'd gone to see somebody he wasn't supposed to see, and he sees this lady in black, and she comes up to him, and she's very, looks very beautiful, from far away she looked real beautiful. And she asked the young man, "can I have a light for my cigarette?" So when he lights the light, the match for the lighter or whatever, to light her cigarette, he realizes she's a skull. A *calavera*. Scared him, turned his hair turned white or something. I don't know. *Es la viu-, la viuda del Paseo Redondo*. She walked around looking for little m... it was kind of like a *llorona* story. You know what I mean?

#00:52:28-2# Interviewer 1: Uh huh

#00:52:28-5# Respondent: Cause we used to get the *llorona* story cause we always, as kids we had to take a nap at noon, whenever my grandmother Zegura is at noon everybody takes a nap. And when we wouldn't take a nap, I don't know, the wind would start. *Allí viene la llorona*.

#00:52:44-0# Interviewer 1: And what about that, that story about the dog? What did it transform into?

#00:52:47-5# Respondent: It just got bigger and bigger

#00:52:49-6# Interviewer 1: Bigger and bigger?

#00:52:50-0# Respondent: Yeah, *era el diablo*. That's what...

#00:52:52-6# Interviewer 1: And that was your uncle that saw?

#00:52:54-5# Respondent: That's it that saw the dog. And he says, my uncle says, "I pissed in my pants. I was so scared." (laughing) That must have been some dog. And I think it, I think it had to do with my great grandmother. I think great mother was pulling stuff. Cause I didn't, wasn't aware of. I mean I knew there was some things going on. I just, I would just listen to the stories cause my grandmother would always sit me down, my great grandmother would sit me down, and my grandmother too, would sit me down and tell me these stories. (incomprehensible) And all these, I was always this, "*si no te estás cuidado de esto, esto te va a pasar*," and all this. So I took that, for me I took that all, you know, it really meant it. So it was something very serious. I didn't realize how serious it was until I was in art school and I read, uh, the Carlos Castañeda books. Are you familiar with those?

#00:53:46-7# Interviewer 1: Yeah.

#00:53:47-9# Respondent: Um, the first one he wrote is called, um, *Don Juan: The Yaqui Way of Knowledge*.

#00:53:53-4# Interviewer 1: Oh, ok.

#00:53:55-1# Respondent: And it all happens in this area, Nogales and Tucson. And, uh, they're talking about stuff and *nahuales*, you know, people changing into animals. And I'm reading this like, "oh my god, that's the stories that my grandmother would tell me, that's the stuff that would." And then recently, I say recently in the last 15 years, uh, one of my half sisters, who I hadn't seen since she was age 3, she's in her 50s now, came to Tucson and came to talk to me, came to see me. It was a big reunion

because I am the oldest. And we were talking, we-we got off somehow started talking about La Grande. And she says, "oye," she says, "you know our dad had a, uh, kidney stone and he couldn't get it out? So La Grande couldn't help him." And she said, "she brought in this guy, his name was Don Juan. And he was all dressed in white. He had a big straw hat, dressed in white, and he made, um, my father drink something. They cooked this leaves and he made him drink this. And he was in bed. He couldn't get out cause the kidney stone. He couldn't get the kidney stone. And whatever he drank caused him to get rid of the kidney stone." And my great grandmother had gotten, had brought over this guy over from Nogales, cause he was a special *curandero* that could take care of things like that. And she says, "his name was Don Juan." And I like, "was he Yaqui?" "Yeah, how did you know?" she says. "That's in a book by Carlos Castañeda." This guy was the *curandero* who could cure people. I don't know if the same guy or something. Very strange. Very, very strange. I called these, uh, divine coincidences, you know, cause they're you read about something and all of a sudden you hear about it from some one else, and it kind of like, oh my god. And then you realize you're part of it too because you've heard the same story from somebody else or from a source. And you're like, wow what's going on here, you know. And I think a lot of those things have been lost, you know. And, uh, and I always used to get asked if I was gonna be a *curandero*, because I was, because I had been with my grandma, my great grandmother for so long, always listening to her stories, always...

#00:56:16-8# Respondent: Who asked you?

#00:56:17-7# Respondent: Uh, relatives of mine. In fact my... my father's second wife asked me that. She says, because she says, "you know this stuff. You know about these things." I say, "well, I know about these things because this is what I heard, this is what I was being told." And I-I got interested in that and I did study that for a while. And I was just interested in how it worked. You know, it's... probably, and not... this is what I was told. I was told that when I was born that there was some people that said that I was a *sabio* and that I was, because they had to be careful with me

#00:57:01-3# Interviewer 1: You were born with that?

#00:57:03-5# Respondent: Yeah. Um, my mother told me, uh, I don't know how true this, well, my mother told me that I cried out in her womb, and that

another lady in the, in the next room heard it, and came over and she says, asked my mother, “was that the baby?” And my mother said, “no, I think i was the enchiladas I ate.” That was the story my mom told the lady. And the lady was like into astrology and.. and stuff like that. And she says, “no, that’s a sign.” She said, “that your son is gonna be a *sabio*.” I didn’t know about this until much later on. And, um, and, and I used to wonder about this lady. La Lili, they used to call her “La Lili”, with her twins. And La Lili used to always come up to me and always put her hand on my shoulder when i was a little kid, and ask me, “is everything alright? Are you ok? Is, is there any problems you’re having?” And I couldn’t figure out why she was asking me these things. Like does she know I did something bad?
(laughing)

#00:57:59-6# Interviewer 1: (laughing)

#00:57:59-3# Respondent: She knew I pulled the star or something. But always would ask me things like that. And always would like be very careful with me. And I like couldn’t understand why. And so, um, my grandmother would always sit me down and, and that’s where I would tell me these stories. And I would always ask the other cousins, you know, “did they tell you these stories?” “No, how come they’re telling you all these stories?” I said, “I don’t know but it’s about these devil stories.” It was always the devil. It was always going against the grain and the devil appears. It was always some, some weird demon or something, dog that would change. And then much later I realized they were called *nahual*, *nahuales*. Cause my, cause when I was growing up, I always associated with the jaguar. I was always a jaguar. And, and I don’t know where that came from. I mean I had no idea what, what that meant or what that was about until I started reading about it. Things like that, but these were all kind of intuitive kind of thinking. And, uh, and everybody knew I was gonna be an artist. On...

#00:59:06-4# Interviewer 2: Everyone in your family? Your neighborhood?

#00:59:10-9# Respondent: Everyone in my family, yeah, yeah.

#00:59:09-7# Interviewer 2: Your friends?

#00:59:09-9# Respondent: Yeah, my family primarily. And, um, because on Good Fridays in those days we were not allowed to do anything on Good Friday. Good Friday *te sentabas en la mesa*, I would sit with my two

cousins, cause we were the three youngest ones, and we would just sit all day. Like this. No talking. Me, I was allowed to draw. And I would these, this real nice, the paper with the curved edges that you, you know nylons, stockings come with this little cardboard, one side is white, one side is grey?

#00:59:51-5# Interviewer 1: Yeah, I think I know which ones.

#00:59:53-9# Respondent: Yeah, so I would always get the white side. And I was able to draw. And my cousins, Lupita and Yolanda was there, "how come Alfred gets to do things and we can't?" "Because he is talented and you're not." Swear to God, that's what they would tell her, and I would always like, "ha, ha, ha, I can go out and you can't."

#01:00:11-0# Interviewer 1: (laughing)

#01:00:12-5# Respondent: But I had to draw religious stuff. I couldn't draw *monitos*. They would always say, "*ya vas ta pa, ya va a comenzar dibujar los monitos.*" And, um, so I would currently draw Christ on the cross, and things like that. Religious stuff, on Good Friday

#01:00:28-5# Interviewer 1: And how old were you when you last saw La Calle Meyer as it was before it was destroyed?

#01:00:34-5# Respondent: Well, I was already in the military so I was already about maybe in my 20s. No, I was 22 years old when I saw the devastation. It was just like, wow.

#01:00:44-4# Interviewer 1: Oh, so then you, I mean, you went through different stages of your life living in this area?

#01:00:50-4# Respondent: Yeah, yeah, yeah, yeah, yeah. So, yeah, I left when I was 19. And that's where...

#01:00:56-9# Interviewer 1: What do you remember the most? The one memory that stands out about La Calle Meyer? La Placita?

#01:01:03-0# Respondent: The people. Just the place. It was just, you know, it was very, very alive. It was, you know, probably the most alive section of all downtown. Tucson was very alive. Uh, but that area was like

that was the Mexican area. That was.

#01:01:16-4# Respondent: Where there people that you would always see? That you knew you would always find there?

#01:01:20-5# Respondent: Well, there was al- there was, there were characters.

#01:01:22-0# Interviewer 1: Characters?

#01:01:22-9# Respondent: There was, there was Chico Riata, el Chico Riata I don't know what.

#01:01:26-3# Interviewer 1: Chico riata.

#01:01:27-3# Respondent: What that was all about. But it would see. Then there was this weird, weird guy called Maney. El Mamey. El Mamey was this homeless guy or who did odd jobs. *Allí viene el Mamey. A ver que le podemos dar trabajo, qué le vamos a dar el trabajo?* There were always like, you know, what were we gonna give this guy to work? You know, what were we gonna give him to do something. And Mamey and I didn't get along. I didn't like him. He was weird. And Chico Riata was weird too. There was some weird characters.

#01:01:57-3# Interviewer 3: Can you describe them?

#01:01:59-5# Respondent: Chico Riata was a very short guy. And what I heard was it was called Chico Riata because...

#01:02:06-5# End Part 1

Part 2:

#00:00:00-0# Respondent: He was sexually endowed. That... I didn't, at that time I didn't know what that meant. "*Pues,*" they would always, "*sabes por qué le dicen 'chico riata,' verdad?*" You know, it was that kind of an in-house, "oh, ho, ho, ho." And they would never finish the joke, you know, wouldn't, you know, wouldn't finish. Cause, you know, you're a kid. You were not supposed to know that stuff. So he was a very short guy, always

with a little straw hat. And Mamey always wore a little hat like this, uh, and he was a handy man. Very dark, very dark, very dark person. So... and let's see what else... and it was, it was El Loco Chino, and he just got a girl. I don't know why he was called Loco Chino. He spoke Spanish, spoke really good Spanish. For a Chinese guy, you know, he spoke really good Spanish. He, I think he owned one of the markets down in Meyer Street.

#00:00:53-2# Interviewer 1: And where would you find him?

#00:00:55-4# Respondent: Hm?

#00:00:55-9# Interviewer 1: Where, where would you see him?

#00:00:57-3# Respondent: Oh, on Meyer Street.

#00:00:58-5# Interviewer 1: Meyer Street?

#00:00:59-1# Respondent: Meyer Street was busy. Meyer Street was very, very, very busy. It was, it was the central, commercial Mexican place. If you were looking for a certain type of Mexican food, delicacy or something, Meyer Street. Period. Um... South Tucson or that area, it just wasn't developed. It wasn't, you know, it was, everything happened. This was, this was El Centro. That's where my great aunt would, "*vamos al centro*." And that would mean you were going downtown. So El Centro was right, you know, here. This is El Centro. Right here. And, um, so that was where everybody went grocery shopping. You went through el Monte market. Open, you know, they had all this, I think I heard described earlier, they had all these boxes of fruit and vegetables all on the outside, all lining the, you know, they were on a corner, of a corner market. So... and then Jerry Lee Ho market opened. And that was like a, ooh, fancy supermarket. It was the first supermarket in Tucson.

#00:02:04-1# Interviewer 2: What was it called?

#00:02:06-1# Respondent: Jerry Lee Ho's Market. Now it's some... computer place now. The building is still there. It's right there on Meyer and... I forget what the name is. It's got a mural on the side now. But, uh, when it first opened, it was like a very fancy supermarket. It was the su-, it was Tucson's first supermarket I think. Big sign, "Jerry Lee Ho Market". And, uh, so that's about all I remember that about it.

#00:02:35-7# Interviewer 1: And, professor, is there anything that you would like to tell us? Have anything you'd like to ask?

#00:02:39-9# Respondent: No, just that it was very, uh, I... it was ironic that, of all the people that got moved out, you know, because they all got moved out, well, you know, you know the story of that, what I, where they all got moved out. Just happened to be an area where there was a lot of waste, chemical waste. And it was, you know, much later they started to realize it had this high incidence of cancer going on. Because they moved all these people south of Valencia. In those days Valencia was like, that was about halfway Nogales. (laughing)

#00:03:10-0# Interviewer 2: (laughing)

#00:03:12-3# Respondent: You know, you were like, that's out of town, man. Cause when I grew up here, Wilmot, Wilmot was like desert. If you went beyond Wilmot, you were in the *montaña*, you know, you were in *el monte*. And Prince, Prince Road, beyond Prince Road was farms. That was, you know, that was like *llano*, that was like, man, that's far away. Um, but, you know, uh... I always tell my wife when we're driving. I say, "you know, this used to be all desert right here." I was like, "I remember this as a kid. This, there was nothing here." Uh, but the only thing was the Prince Drive-In. And that was like, you didn't go the Prince Drive-in, cause that was mainly farmers, Anglo farmers, and, um, things like that, so. So I never grew up or work in, uh, you know, cause when I lived in California, you would say, "well, you sh-, uh, weren't you, didn't you, didn't your parents work in, uh, your grandparents work in the farms?" And, "no, they were restaurant people. Hot sauce. We, we're in the hot sauce business." And my other side of the family was railroad. So...

#00:04:23-0# Interviewer 1: You said most people here, they, for a living they said they either worked at the railroad or restaurant?

#00:04:28-6# Respondent: Yeah.

#00:04:29-2# Interviewer 1: Worked at restaurants.

#00:04:30-3# Respondent: Most of them worked at the railroad. Um, I know all the Quiroz family worked at the railroad. Down to, to this day, I think, my

cousin, Bobby, was much younger than me, he was working at the railroad. Uh, cause he, it was one of these familial things. Like my grandfather worked on the railroad, grandfather Felix work in the railroad, and then my uncle Fred worked on the railroad. His son, Bobby, worked on the railroad. And it was a continuation, you know, of working on the railroad. I think I'm one of the first breakaway. I just said, I'm going do something else. I'm gonna go be an artist. And everybody thought, *estás loco*, you know. I said, "no, this is what I want to do." I, when I got accepted at the San Francisco Artist Institute, I got all excited, call my mom up. "Hey, I've been accepted at Art Institute." And my stepdad got on the phone. My stepdad and I didn't talk very much. He got on the phone and says, "What are you crazy? Sunk all, I'll send you Stanford. I'll pay for you to go to Stanford. You should be a lawyer. You can help the hippies."

#00:05:25-9# Interviewer 1: (laughing)

#00:05:27-3# Interviewer 2: (laughing)

#00:05:27-3# Respondent: "I don't want to help the hippies. Why would I want to help the hippies for, you know? I want to go to art school, be an artist. I want to be a painter. This is what I want to do." "You're gonna be a bum." (laughing) And, you know. And my goal was to, you know, be an educator. And, uh, *los dos traviesos*, the, of this painting I just finished about the Barrio Melville, uh, call it *la, las, Las dilemas de Barrio Melville*. Um, when I say we were the three *traviesos*, it was three of us that didn't have father figures living with us. So we were left alone a lot. And Georgie's mother worked at the potato chip factory. There was a potato chip factory on 22nd, near 22nd street and the railroad tracks. Crispy Potato Chips. So we ate a lot of potato chips growing up, cause we got free potato chips from Georgie's mom. And we all lived in Barrio Melville. Um, and, um, Georgie was always accused of doing things. And my mom would always tell me, "you'd, you, I don't want you hanging out with Georgie." And then Georgie's mom would tell Georgie, "I don't want you hanging out with Alfred, *porque son muy traviesos. El Alfred es muy travieso*, and you're always." "*El Georgie es muy travieso.*" So of course we gravitated. We became best friends. Well, Georgie was always being accused of things. So what Georgie did, I won't tell you his last name cause he's here in town... and he was a teacher, and Georgie broke into all the women's houses, stole all their lingerie, their underwear, and all their fancy dresses, and threw them up on the telephone wires. So it was a big *escándalo* all

the *mujeres*, all the *chismosas*, “*ay! No, mi vestido! Ah!*” The police came and... and the scene I remember, it was very, at the cemetery street on Park and Fremont, there was all these clothes, women’s clothes, they’d all try to take them down with their brooms and... “who did this?!” Of course, my mom said, “did you do this?” “No, I didn’t do anything.” “Who did it?” I said, “I don’t know.” And I didn’t know. I had no idea who’d done it. We found out later that when the detective showed up, my mom said, “I think it’s Georgie.” So the detectives took Georgie to the Dairy Queen on 22nd Street and Cherry Avenue. There was a Dairy Queen. It’s now a Mexican – Nico’s Mexican restaurant there. There used to be the Dairy Queen.

#00:07:55-4# Interviewer 3: Ah.

#00:07:55-5# Respondent: Cause that was a shopping center right there. It was Goodman’s shopping center. Goodman Market. And, uh, they bought him a-a-a banana split. And he confessed that he did it. And I never forgot the image of Georgie in the detective’s car, a black car, eating a banana. And he got the big banana split. We were all like, “woah, you got the big banana split!” (laughing) The one we can’t afford. (laughing) And the detective that bought him a banana split. He was all happy. And they thought he was a little psychotic because of what he did, you know. But then it turns out, you know, the reason, he told him why he did it. He said, “they would always blame me for all the problems that go on.” And Georgie and I were the juvenile delinquents of the neighborhood. Maybe I shouldn’t tell you all this stuff. We used to break into a lot of places. We weren’t... you know, we would, we broke in, like one time we broke into a house. And it was all full of clocks. And we kind of looked. I go like, “you want a clock? I don’t want a clock. What are we gonna do?” So we, we, we left. We didn’t steal anything. We, there was nothing for us to steal. They didn’t have anything for us to, to play with. So we was breaking through railroad cars. Um, the grocery thing is still there, on 17th and, and Euclid. The grocery mar- it used to be Associated Grocers. The train with boxcars would pull up behind it and we would break the seal of the boxcar, open the boxcar, and sometimes it would be like canned peas, and we’re like, “ooh, canned peas. Pull it.” And sometimes we’d find watermelon, and we’d go nuts. Just take all the watermelons that we could handle. So the three of us, it was three of us, it was Tommy, Georgie, and myself, we were always *los traviesos*. We were always trying to figure out something to do. We were always by ourselves. We would always figure something. So one of the things we would do is, uh, *remolino* jumping. You know about that? You

guys ever do that? *Venían las*, cause all the streets were, were dirt, um, Fremont, 18th street was all dirt. Except for Park Avenue. Park Avenue had, had pavement. So *cuando venían los remolinos*, you, you would jump into it and then you would put your fingers like this, and you would say, “*váyase diablo, venga Dios. Váyase diablo, venga Dios. Váyase diablo, venga Dios.*” (explosion sound) It was like a big thrill, you know, like, “woah!” And then one day it was three of us were watching this *remolino*. “Here comes one. Here comes a *remolino*.” So we’d watch – this was during the summer and we would, bored, jump into the *remolinos*. One day a big one comes and it was coming across the little desert, and it was getting bigger and bigger, and Georgie says, “I ain’t, I ain’t jumping in that one.” And I looked at him and, “I’m not jumping in that.” And all of a sudden we’re looking what it’s picking up. It’s, uh-oh, it’s starting to pick up stuff. “Uh, I’m not getting in.” Tommy says, “oh, you guys are all chicken.” “Uh-uh, I’m not jumping in that one.” Tommy jumps into it... *y de repente lo levantó*. I mean it just was so really fast thing, it’s just *wapoom!* It hit him against the telephone poll. Now get, in front of his house, no less. His house is still to this day his house is still there, the house, Tommy’s house is still there. And the Acosta’s house is still there. Hit him against the telephone poll. And we was like, “ok. That ends that. We’re not jumping into *remolinos, remolinos* anymore.” So I depict that in the painting, the painting I have. I’m depicting the, the first panel was called – it’s a tryptic. The first panel is called, uh, *La venganza, la venganza contra las chismosas*, and that’s the ladies reaching for their clothes hanging from the telephone wires. And then the middle panel is *Brinchando los remolinos*. And I have a, shows of this, a show of hands doing this. You had to put your hands like this. You had to hold your hands close to your face like this, and say, “*váyase diablo, venga Dios. Váyase diablo, venga Dios.*” You had to repeat that over and over again. The idea was to make the dust devil go away.

#00:11:47-8# Interviewer 3: What were you saying in Spanish? You were saying...

#00:11:50-8# Respondent: *Váyase diablo, venga Dios. Váyase diablo, venga.* You had to say it really fast.

#00:11:53-7# Interviewer 3: Yeah.

#00:11:53-9# Respondent: *Váyase diablo, venga Dios. Váyase diablo, venga Dios. Váyase.* You had to hold your like little crosses. And you would

(wind noise) you had to keep your eyes closed, too, cause all this dirt flying around. And it was, it was a rush. It was a big rush for us, you know, like, woo!

#00:12:08-0# Interviewer: (laughing)

#00:12:09-7# Respondent: That was cool. And then this, the one that picked up To-. After that one that picked up Tommy, we didn't jump in the re-, the *remolinos* anymore. And then the last panel is, um, *La vergüenza de los frijoles quemados*. There was this, on 18th street and Park Avenue, there was all these little apartments. Little duplexes, apartments. All these families lived there. Uh, the Leones lived there, the Lopeces lived there, uh, the Ruices, there was another family Ruiz from Tempe that moved on in there. And they all worked, all railroad families. Uh, Freddy León worked at the PFC. The, no, PFE. Pacific Food Express, which is now right there on 22nd street. You only cross over the bridge. That used to be the PFE. The PFE connected to the SP. Southern Pacific. So what happened is, all of a sudden there was smoke coming out of some, one of the families' houses. So the, they call the *bomberos*. (laughing) And they break the door down to get into the house, and the fireman comes out with a pot of beans. (laughing)

#00:13:16-6# Interviewer 1: (laughing)

#00:13:17-4# Respondent: Smoking. "Ah!" All these women were crying. "Ay! Dios mío! Se me quemaron los frijoles. Ay, qué vergüenza! Qué ver-..."

#00:13:25-7# Interviewer 1: (laughing)

#00:13:25-7# Respondent: So that's the painting I have, is a fireman with a pot of beans and the ladies fainting, the ladies fainting, her beans burnt. It was like a big excitement, you know, all of a sudden these fire engines and all this excitement, and we thought it was a big fire. It was a pot of beans. So that's the painting, is, uh... So, what the curator at the Mexican Museum, the National Museum of Mexican Art, Cesáreo Moreno, I had done a, a piece for them many years ago, back in '05, about the African presence in Mexico. It was an exhibition that they toured the country and Mexico. So he was here in town last, last, last year or about this time. Uh, so the Tucson Museum of Art says, "Do you know Cesáreo Moreno?" I

said, "Yeah, I know he is a curator at the Mexican Museum." They say, "well, would you take him around and show him around the city?" And I said, "yeah. I'd be glad to. No problem." So while we're in the interim of talking with him, we're driving around, he says, "hey," he says, "I'm putting together a new exhibition." He says, "Have you ever read Sandra Cisneros' book *Mango Street*?" I figured then it was a strange book. And I said, "uh, no, I haven't read it." He said, "well," he says, "I'd like to read the book and if, and if you have any stories that relate to it, of your own personal, you know, stories, uh, we'd like you to, to consider doing a piece for this show." And I said, "well, I'll read the book." And, and I read it. And I started, and I said to my wife, I say, "ah, man. There's all these memories about Barrio Melville, you know. I'm gonna, I'm gonna, I'm gonna do somethings about the barrio and see how this." So I did some sketches and I sent them to him. And didn't hear from him. You know, it was, I didn't hear from him, until... last month. No, January. End of January he calls me up from Chicago. He goes, "how is the piece coming along?" I said, "What piece?" "The, the Cisneros thing that we talked about. You know, *Mango Street*." I said, "well, I hadn't heard from you guys." I said, "I didn't know. I didn't think this show was on." I said, "didn't hear from you. I-I thought I'd get a response from you, 'Yay. Nay. I liked the drawing. Uh, forget it.' You know. So I didn't hear from you, so I-I haven't been working on it." "Oh," he says, "well, the show is a go, man." He says, "and we love the piece. We love the drawing you sent us. Uh, only one thing." He says, "you know, you have it, it's 11 feet long." I go, "yeah." He says, "could you make it 10 feet?" I said, "well, I have to redesign it." And he says, "are you a pretty fast painter?" I go, "I-I'm pretty fast." He says, "can you have the piece done by mid-March? No, can you have it done by early March?" I said, I said, "you're giving a month. 28 days to crank out a piece." I said, "I'll try." I finished it last week.

#00:16:12-9# Interviewer 1: Wow.

#00:16:14-8# Respondent: So they're picking it up on the 30th. And I thought I'd go to Chicago for the opening. The opening is on April 17th. But it turns out April 17th is the day they were doing our, our, uh, thesis reviews. And I'm the chair of a graduate thesis, so I can't go. That's, cause I got three theses, three theses committees that day. So I said, "well, so much for the opening in Chicago. I can't. I guess I can't go." But anyway there it is.

#00:16:46-3# Interviewer 1: Well, thank you so much, Professor.

#00:16:48-1# Respondent: You're quite welcome. I hope you got some stories.

#00:16:49-9# Interviewer 1: Do you have any other questions set?

#00:16:51-1# Respondent: You have any more questions? I'm sorry. It looks like you had another question.

#00:16:53-9# Interviewer 2: Um, I was wondering if there was like any other stories, beside like the Viuda, that went around when you were smaller that would like scare kids or anything?

#00:17:02-5# Respondent: Oh, yeah. A lot of stories like that. The big one was the, um, there was one about a ballroom, not the Cal Casino, but a ballroom in that area. This happened in the late 40s, I was told. And, and then find out much later this is a-a common story, uh, uh, a common, um, tale, um, and actually it, uh, different people had different versions of it. But the version I heard was that these women, young women, were told, they wanted to go to this dance. "*Ah, queremos ir al baile. Es una...*," you know, big important band was gonna be there, or something. And they didn't, they were told they couldn't go. So they snuck off. It's always a morale, a moral story. In other words, you disobeyed somebody and the consequences, (explosion sound), the devil, (strange sound). So these girls go to this dance, they're not supposed to go, and it was always somebody that knew somebody. *La fulana que conocía la desta, fueron al baile.* And they weren't supposed to go. They were told not to go, and they went anyway and... And they meet this real handsome guy, and he's really good at dancing. So he's dancing at all the pretty girls and, and all of a sudden somebody notices and looks at his feet, and realizes he has the feet of a rooster. *Tiene las patas, tiene los pies de gallo.* And all of a sudden they realize, so the-the girl he's dancing realizes that she's dancing with the devil, so he flings her or does something to her. Some, some stories say she, she dies. Some stories say she dies of fright. Some stories, she dies because he flings her. But at the last thing that he does is he sticks, puts his hand on the wall and leaves his imprint, the-the mark of the devil. And, and they say, to this day you can still see the mark of the devil and the hand where he left it. It burned on the wall. And then they had to tear the ballroom down because of the mark of the devil was on it. It was always

some crazy story like that. And I find out later that that story was being told in different neighborhoods all across the Southwest. Everybody had a different version of it. It was like, "I heard that story too, but it happened here in Tucson." (laughing)

#00:19:27-6# Interviewer 1: (laughing)

#00:19:29-7# Respondent: Like La Llorona story?

#00:19:31-7# Interviewer 1: Uh huh?

#00:19:32-2# Respondent: I didn't realize that's international story. Did you know that? It actually had, I was reading a comic book, and some of these told comic books, they would have like a little, like a middle page, and it would be like some kind of fable or some kind of story. So you'd like be reading the comic book, you know, Superboy or Super, Superman or something. Then all of a sudden it'd come to this like a little history page, and one of, and now one of the things I read was about this woman in Sweden who is disgruntled with her children. She drowns all her children, and at the end she has to go roam the world, crying over her drowned children. And that's the, the penance that she has to pay, that she can never die. She has to looking for children to drown. And she, they call her "The Cryer of Sweden." Like, I'm reading, I go like, "This sounds like the Llorona." (laughing) "They had one in Sweden too? Oh, no." (laughing) They're all over the place. The Lloronas are everywhere. So, you know, and it, it goes back. I found that it's actually goes back to biblical times. It's actually a Bible story. Some woman is scorned and she kills her children and forever is punished to roam the world, crying, looking for children to drown. So every time the wind howls and we were kids, we, "*allí viene la llorona*." Fish in the summertime, when it gets real windy. They used to have *ventarrones* here in Tucson. Um, and you could always spot a *ventarrón* coming. It always came form the south. And it was just a wall of dust. And my great aunts would always say, "*ay! Agarra las toallas y remoja las toallas*." And we would always get the *toallas* and wet towels and stick them around the windows, cause the *ventarrón* would come. And I always loved going outside. And my grandmother, my great aunts would always thought I was crazy cause I always wanted to go outside and, and experience the *ventarrón*, you know. Cause you see it in the movies, you know, guys in dust storms, (blowing sound). So you wanted to have that kind of cinematic experience, you know. But you could see them. And the

ventarrones would always come from the south. Big be a wall of dust. You could see it. We lived on 17th street. You could see it coming up 22nd street. "*Oh, allí viene el ventarrón.*" Just (wind sound). It was like, get the towels all wet, stick them under the door, cause you get dust everywhere. Shut the door, shut the windows. And I think it would last maybe about five, ten minutes. And it would go by and wash all the towels. Did I answer all your questions?

#00:22:24-3# Interviewer 1: Yes, definitely.

#00:22:25-5# Respondent: Ok.

#00:22:25-8# Interviewer 1: We don't want to take more of your time.

#00:22:27-6# Respondent: It's alright. It's ok.

#00:22:29-0# Interviewer 1: Thank you, Professor.

#00:22:31-0# Respondent: Oh, you're welcome. Thank you. Appreciate it. Good luck to you.

#00:22:34-5# Interviewer 2: Thank you.

#00:22:34-9# Respondent: Hope you appreciate.