



FEATURED ITEMS

*A Message from our President
Renovations to our Headquarters*

Mexico Lindo Mural

Escuela Popular & Power of Imagination

Becoming (Mar) Promo

Presentation On New Almaden Quicksilver Mines (Part 1 of 3)

Sal Si Puedes in Eastside San José: The CSO, Guadalupe Parish, y

La Casa de César Chávez.

Las Hermanas Montoya

A sobering Look at Music and the Homeless

Classic Lifestyle Car Club Promo

CONTACT US

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A MESSAGE FROM OUR PRESIDENT

As the year moves into spring, then summer, so does the discussions and planning for expanded programs. We will still utilize online presentations as we recently did for the panel presentation to recognize Cesar Chavez's birthday. Online presentations played an essential part in our communication through the pandemic.

Our discussions have included the development of a publishing arm of the Society, looking at the donated material, including thousands of pictures and negatives by Richard Diaz, better known as "El Fotografo de las Estrellas."

We have reviewed the collection of columns and articles by David Sierra and Luis Miguel Valdez. Both are talented and prolific writers. The Sierra columns, *Con Safos*, chronicle the life of a Chicano during turbulent times. As I have reviewed many of the columns, I reflected on my own life and how in many ways, we have experienced both the wrath and the joy of growing you in this country. Many times, feeling discouraged only to be lifted by those who spoke to us through their pictures and words.

These are some of the histories we have and will share. Our past has led us to today and has inspired us for tomorrow. I look forward to sharing with you our plans and hope you tell us what you would like. The connection will play an essential role in our continued development.

With the spirit of thousands of years of history.

-Jesús Orosco



The Center for Employment and Training (CET) will be using its talents and training to complete the majority of the renovation of the Chiechi house. Students will work on the electrical, insulation of the walls and ceiling, installation of the heating and cooling system, and painting of the interior and the exterior. Collaboration between CET and La Raza Historical is an example of LRHS working with community.



CET was founded in 1967 in Santa Clara County based on a need to bridge the gap between the vast number of unemployed and/or working poor, who at the time were primarily displaced farmworkers. Simultaneously, there was an increasing need for technically trained workers in what was then a budding Silicon Valley.

Originally located in the East Side's Sal Si Puedes (Get Out If You Can) Barrio of San Jose, the program, known back then as OIC-CET, began as a small operation in the back of Our Lady of Guadalupe Church—a center for advocacy, volunteerism, and social justice in the 1960's. From these humble beginnings CET has since grown into a nationwide non-profit organization; its network is comprised of 12 training centers.

Many of our students face multiple barriers to educational success — CET equips them with the skills, individualized support, and confidence they need to overcome these barriers. CET has received numerous accolades and awards for its innovative approach and exemplary success. Where its truest success is measured is through all the lives impacted by its philosophy. Staying focused on its mission of student success, the founding fathers' commitment to end poverty through education and human relationships remains just as relevant and strong today as it was over 50 years ago.

The hallmark of CET's training is our work-based contextual learning model. We integrate hands-on training with basic skills instruction and job preparedness. Most importantly based on the philosophy; that CET trains a complete person, human development focuses on overcoming any personal barriers to gainful employment and a meaningful future.

Many students come to CET with limited work experience, reduced financial means, and a multitude of barriers. Using a holistic approach, CET mitigates challenges to completion and job placement by leveraging close relationships to students and community partners.

For each CET student, the goal is to obtain a full-time job with good benefits and continued growth potential.

Learn Today & Earn Tomorrow!

Ernesto Regla - Outreach Specialist



MEXICO LINDO MURAL
COMPLIMENTS OF ROBERT NEXUS ORTIZ
WRITTEN BY CESAR GAMBOA

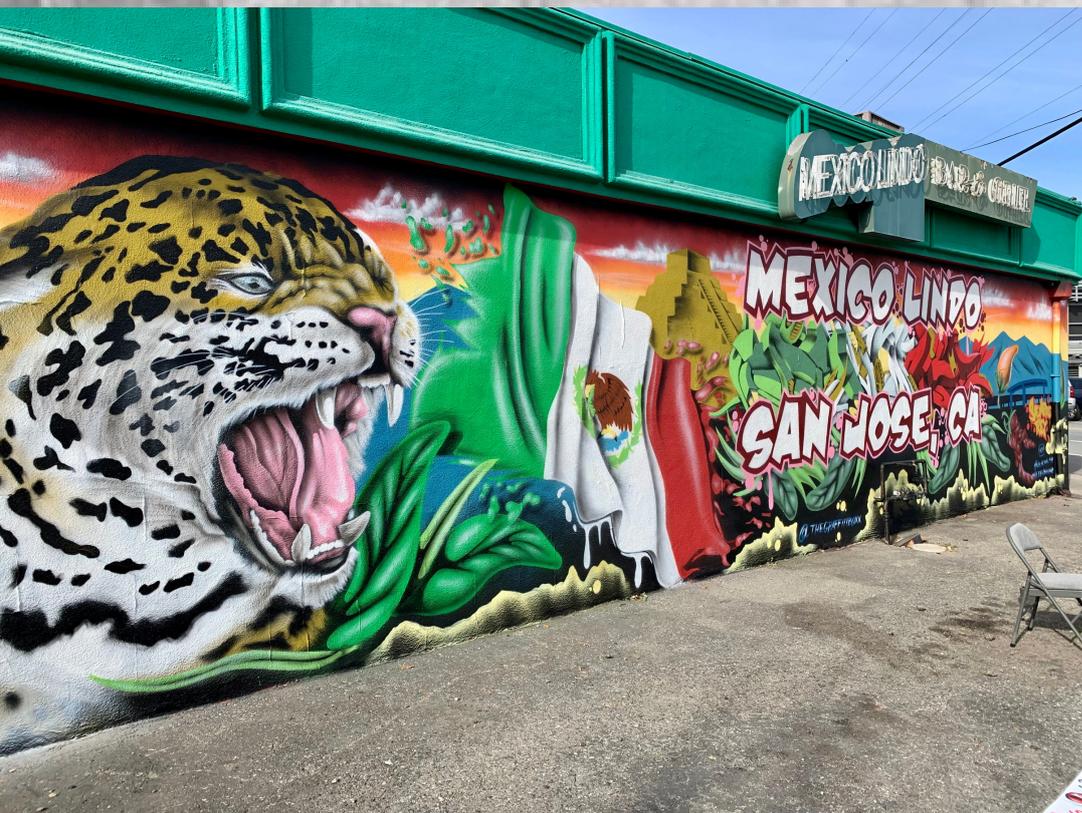
Walls have served as mediums for information and expression since before tech and paper. Whether in a cave, through hieroglyphs, or amidst train box cars; reflections of the human experience can be found through an individual or generation at large.

Since the rise and corrosion of urban sprawl, artists have sought to bring forth a testimony to the experiences found within concrete and steel. Overnight; pieces of color, context, and imagery surface to the public purview. Regardless of the condoning or condemnation of such art; it's become a reference point for our cities, and culture.

Postmodernism and the broad skepticism of notions and narratives of history and progress were ever more palpable since the civil rights era. Many disenfranchised youth took part in a collective consciousness which brought forth hip hop, and what has popularly become known as graffiti.

The underground movement has now gained enough momentum to leave the shadows and become recognized by broader American Culture and the 'developed' world itself. Artists who've cultivated their skills need not resort to towering heights, autobahn like freeways, or dark entries.

Their work can now be appreciated in both public and private settings with less risk and even higher reward. One notable example of this can be seen with the most recent work of Robert Ortiz, who's most recognized through his signature 'Nexus'. The San Jose native, has produced a captivating piece along the wall of the Mexico Lindo restaurant, on Race st as well as the front cover of this issue.



Nexus had full creative liberty in this endeavor and received much positive feedback from the community. Keeping in touch with the identity and sentiment of nuestra gente, Nexus portrayed a proud heritage alongside a new urban style. Nuances such as the ever delayed construction in the 70's of the 280/101 merger can be seen in the far right, where it says "Siempre Rey". This detail recognizes the variably collective experience of Raza Barrios' displacement within the freeway's construction. Ironically enough the dubbed "Junipero Serra Freeway" in part consisted of the appropriation of public and private space.

Nexus was also keen on taking the time to leave subtle cues for other Original Artists from San Jose to reminisce on the Walls of Fame by the bridge of West San Carlos and Azureies; where the old Orchard Supply & Hardware stood near the old Del Monte Cannery, where his mother worked.

Art carries layers of meaning, much like the paint along the walls of San Jose. There is as much diversity to motives as there are styles themselves. Graffiti in the most basic definition is illegal art. Although the name has transcended to represent a style instead of the act in itself.

FEATURED ART FROM ROBERT 'NEXUS' ORTIZ



ESCUELA POPULAR & POWER OF IMAGINATION

KARL SOLTERO

Imagination is more important than knowledge
- Albert Einstein.

Lidia Reguerin has certainly demonstrated the power of committing to one's values. Born in 1932 to indigenous Quechua-speaking parents, she grew up in a small city named Aiquile. Growing up at an altitude of 12,000 ft. made her determined and fueled her creative resourcefulness. She applied this to opening opportunities for herself and others.

Lidia was quickly able to learn English due to the Quechua language having a similar syntax and conjugation. As a result, she was hired by the U.S. embassy in La Paz to teach English as a Second Language classes to impoverished indigenous people as part of the Eisenhower Administration's Cold War efforts to stop what was perceived to be a communist effort to destabilize the Bolivian government.

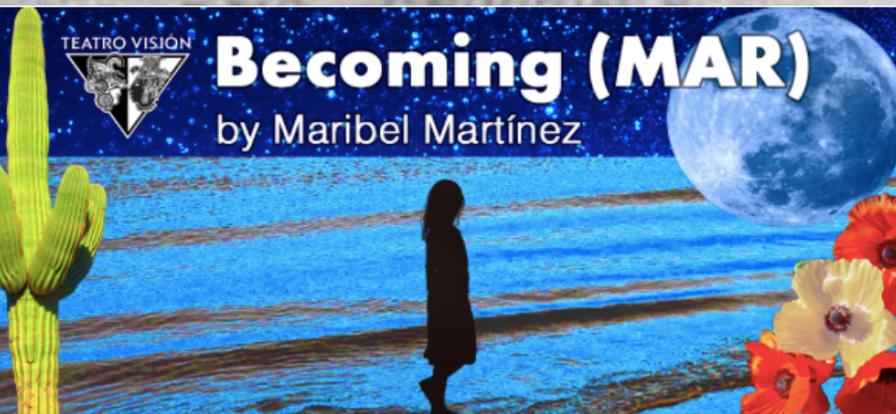
Lidia always seemed to have a knack for being in the right place at the right time. Before long, she was noticed by the U.S. ambassador who recruited her to go to Washington D.C. on a study tour. She was soon invited to a party where she impressed representatives of Stanford University who then invited her to enroll in a Master's program in education. Family life with four kids did not dissuade Lidia, who faced discouragement from her friends, this further motivated her to prove she would succeed.

Going back and forth to Bolivia to see her husband and kids was taxing however this did not dissuade her. She was able to inculcate unto her family the value of sacrifice and perseverance. She was ultimately teaching in the Bay Area during the 70's and 80's. Long before Barack Obama spoke of the "audacity of hope". Her imagination and determination to succeed made her dream of a school become a reality after years of work. She was initially denied tenure at De Anza College for her 'radical' objective to empower poor non english immigrants. Her methods sought to employ politics and finance at numerous levels and formalities. This was greatly influenced by the philosophy of Brazilian intellectual Paulo Freire's "Pedagogy (method teaching) of the Oppressed", which called for raising the consciousness of poor people so that they can escape poverty and transform reality. This was the time of the civil wars in Central America and the anti-communist hysteria. Her efforts were often construed to be biased.

**GROWING UP AT AN
ALTITUDE OF
12,000 FT. MADE
HER DETERMINED
AND FUELED HER
CREATIVE
RESOURCEFULNESS.**

Lidia was soon advocating for programs with The East Side Union High School District and with San Jose Unified, but her views were not always welcome by the districts. She became frustrated with the bureaucracies and politics. She promptly began to approach foundations, politicians and hi-tech investors with her vision of starting a school that would teach K through 12, a concept that was rarely seen across America, much less in the Santa Clara Valley. Working with East Side Union High School District, Lidia opened Escuela Popular in 1986; which was ultimately given Charter School Status.

Today Escuela Popular is a \$12 million dollar operation that continues to serve underserved Spanish-speaking children and adults seeking to get a high school diploma. Lidia passed away in 2014 yet her legacy lives on. Her four children form a team with backgrounds in education, law, banking and Real Estate. They carry on Lidia's dream that inspired poor, oppressed people in South and North America. She has given hope to countless people, showing what imagination and determination can do to make this world a better place.



**A WORLD PREMIERE BY
SAN JOSÉ PLAYWRIGHT
MARIBEL MARTÍNEZ**

**DIRECTED BY WILMA
BONET**

WHEN 9-YEAR-OLD MARIELA'S PERFORMANCE AT THE SOFIA ELEMENTARY SCHOOL TALENT SHOW GOES WRONG, SHE WISHES NOT TO BE DIFFERENT ANYMORE. TRANSPORTED FROM THE MAYFAIR NEIGHBORHOOD TO THE INBETWEEN, THE LAND OF THE ANCESTORS, SHE MEETS A SASSY OWL, AN EMOTIONAL TORTOISE, A SINGING PRAIRIE DOG, AN HONORABLE SNAKE, AND A MISCHIEVOUS CENTIPEDE. A BILINGUAL STORY OF THE IMPORTANCE OF SELF-ACCEPTANCE, GENDER EXPLORATION, AND THE POWERFUL MEDICINE THAT IS CARRIED BY ANCESTRAL TEACHINGS, BROUGHT TO LIFE BY A YOUTH CAST.

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THE NEW ALMADEN QUICKSILVER MINES

SOUTHWEST LABOR STUDIES ASSOCIATION CONFERENCE SAN JOSE STATE UNIVERSITY
DR. ANTONIO SOTO , FRANCISCO VALENCIA, JOE GRAHAM, ANTONIO SOTO

APRIL 10, 1983

PART 1 OF 3



View of Spanishtown, March 1876. Public Domain Image

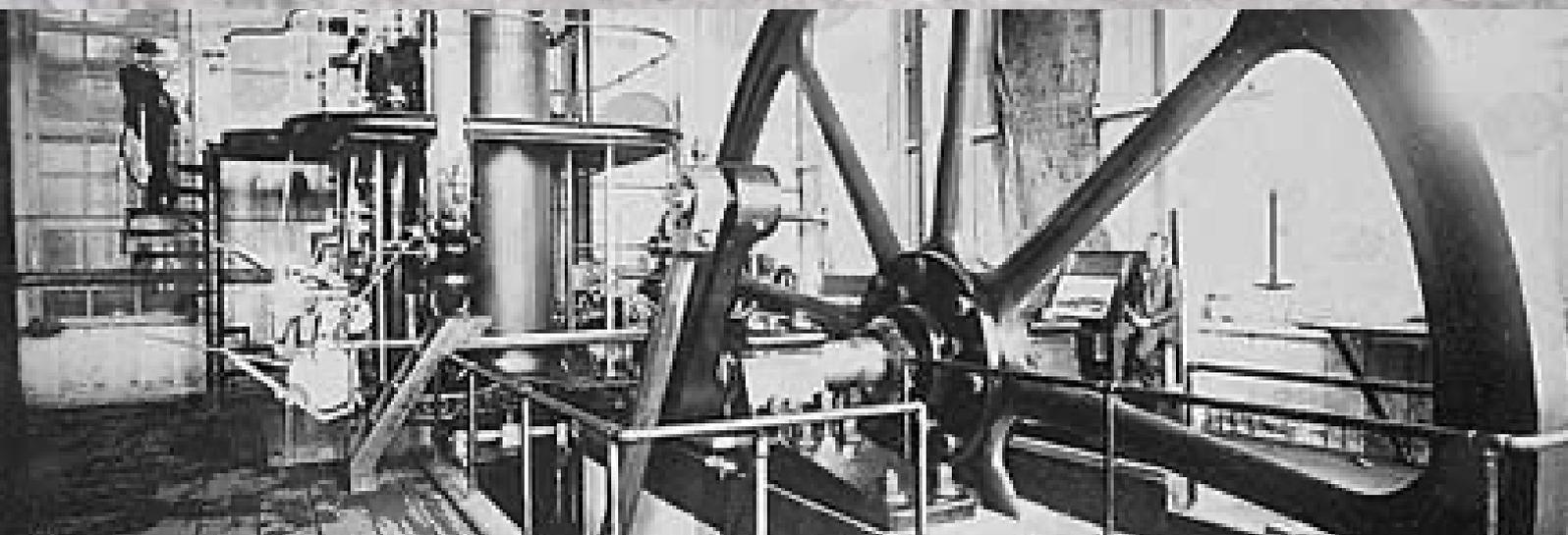
The remains of the New Almaden Quicksilver Mine are located about 15 miles south of downtown San Jose. The mine played a role in the exploitation of California's natural and human resources following the defeat of Mexico in the 1846-48 US-Mexican War...The subsequent wealth set the stage for industrialization but also opened the door for globalization, and placed the United States as the key player...

The ascendancy of Capital brought with it the iron fist of arrogant, greedy industrialists towards their human resource labor, to which Laborers' response was unionization and strikes. Many bitter and violent struggles took place for Labor's dignity and well-being.

— Joe Graham

New Almaden, or Sierra Azul as the Mexicans of California called it, is a small town located in an arroyo at the base of the Santa Cruz Mountains in the Santa Clara Valley of California... Andres Castillero, a captain in the military service of Mejico in the fall of 1845, was the first to successfully test for quicksilver through the process of distillation. It was this very rock that was believed to be possessed of an evil spirit by the Indians of that region. He was later to be granted possession of the mine which he named Santa Clara...

However, when war broke out between Mejico and the United States in 1846 and being unable to collect any money on loans, Castillero sought capital from Barron, Forbes & Co., an English banking firm doing business in Tepic, Mejico.



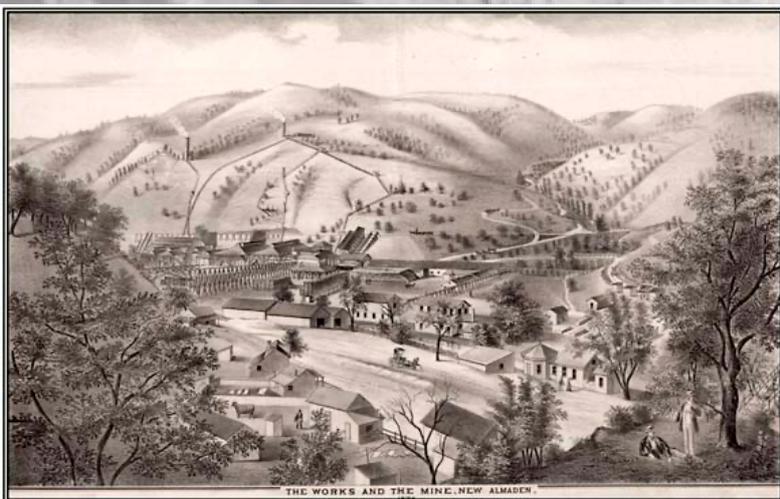
THE NEW ALMADEN QUICKSILVER MINES

By 1850 the Barron, Forbes Group had acquired the entire ownership. The mine, having been formed under the Mexican land laws, was subject after the Mexican American war to scrutiny under Anglo American laws. The very success of the mine triggered a whole series of lawsuits regarding mine ownership. Uncertainty set a brake on production and a final decision in 1863 went against the company in the United States Supreme Court. This was at the same time that a new company, the Quicksilver Mining Company, was being organized in New York to take over its assets. This terminated English financial interests in this part of California.

Under the ownership of the Quicksilver Mining Co. New Almaden developed three settlements: The Hacienda, which was a residence place of those who held managerial positions, the Mexican, and English settlements which occupied Pine Hill.

In 1864, with the takeover of mining ownership by the Quicksilver Mining Company, Sierra Azul had produced quicksilver valued at 15 million dollars. In 1870, Samuel Butterworth, the Quicksilver Mining Company's first manager, resigned due to pressure from the mining company to curtail costs by further reducing workers' wages that had, to date, already been cut 20%. James P. Randol, Butterworth's nephew, accepted the managerial position.

Shortly after becoming manager, the mines underwent monumental changes with invention of new equipment, improvement on the existing equipment, and the development of new prospecting methods, which resulted in increasing the mining profits of the Quicksilver Mining Company. In the 16 years of Randal's administration, 318,000 flasks of quicksilver had been reduced with a total profit yield to the owners of more than 4 million dollars.



New Almaden Mine Works as illustrated in the Historical Atlas of Santa Clara County by Thompson & West, 1876.



New Almaden Quicksilver Mining Museum at Casa Grande

Richard, Christopher. *The Legacy of the Mercury Mines*, <http://explore.museumca.org/creeks/z-mercurymines.html>.

"New Almaden Quicksilver Mining Museum at Casa Grande." San Jose, <https://www.sanjose.org/listings/new-almaden-quicksilver-mining-museum-casa-grande>.

"New Almaden Mining Historic District---American Latino Heritage: A Discover Our Shared Heritage Travel Itinerary." National Parks Service, U.S. Department of the Interior,

[https://www.nps.gov/nr/travel/american latino heritage/new almaden mining historic district.html](https://www.nps.gov/nr/travel/american%20latino%20heritage/new%20almaden%20mining%20historic%20district.html).

These profits were accomplished through joint efforts of miners, including the Mexican. Yet, although the Mexican worker in New Almaden contributed much to the production and economic success of the mine, he benefited little in the way of personal and economic reward. Census reports from 1860 to the closing of the mine report a decrease in Mexican miners and other Spanish surname miners, with an increase in this same occupation for Anglo surname. This decrease was only with reference to miner positions. In order to justify getting rid of the Mexican in these competitive positions and eventually in the mining company altogether, the Anglo populace in their disregard for mutual respect and cultural uniqueness used the Mexicans as a scapegoat for the lawlessness, immorality, and bad state of affairs which existed at New Almaden before the Randolph administration.

Historical accounts of the social history of New Almaden make reference to the Mexicans as a vicious element, an element which had to be done away with... Contrary to popular historical writings, the Mexicans struggled against the racist and oppressive conditions at New Almaden... This struggle, in one instance, is evidenced by the numerous strikes and threats of strikes led by the Mexican worker against the Quicksilver Mining Company. It can safely be inferred that this constant struggle aided in eventually bringing out the declining years of mercury mining in New Almaden.

The Mexicans first publicly struck out against oppressive working conditions at New Almaden during the administration of Samuel Butterworth. Sierra Azul was witness to four strikes. The first strike occurred on January 21, 1865... This strike appears to have been carefully planned and organized by the miners, yet was short-lived when the mining administration demanded every head of household sign a lease at once or leave the estate...

Following the strikes of 1865 and 1866, another strike occurred in March of 1868. Miners stopped work insisting on better wages, which Butterworth refused. These miners eventually returned to work without any concessions made. Miners then again struck in April of 1868. By this time the mine itself began to fail... It can, without doubt, be safely inferred that, contrary to popular opinion, New Almaden was not an ideal camp & had been subject to much worker discontent... And contrary to popular opinion, Mexican workers were fighters against worker oppression, demanding better working and living conditions throughout the short history of the mine...

- Francisco Valencia

**PART 2
COMING SOON**

Francisco Valencia completed requirements for the Master of Arts in Mexican American Studies at San Jose State University in 1977.

His thesis was titled, New Almaden and the Mexican.

Las Hermanas Montoya were a close harmony singing group which played from the post World War II Era up until 1969. The four sisters; Emilia, Ofelia, Esther, and Mercedes began their musical career in San Jose, particularly performing live for radio stations and nightclubs. Their talent caught the attention of Latin Music Executives in Miami where the Havana Music Scene was rapidly taking the airwaves. This led to an invitation to the Bacardi Radio Hour, a show in Mexico City detailing emerging artists.

This led to further connections and before long, Las Hermanas Montoya were performing in Mexico City's 'El Patio', a notable venue in what's known as *La Epoca de Oro*. By then, Mercedes had left her musical career to establish a family with a Radio Promoter who'd also assisted in their early career. Sister Groups were popular in the post war era and Las Hermanas Montoya were indeed quite an exception, as the proudly held top their multicultural identity, long before chicanismo and such terminology began being put to use. Las Hermanas Montoya were ambassadors of nuestra cultura.

**BETWEEN 1936 AND 1956
THE FILM INDUSTRY IN
MEXICO REACHED ONE
OF ITS BEST MOMENTS,
CONSIDERED THE
GOLDEN AGE OF
MEXICAN CINEMA. THE
MEMORY OF THAT
RENOWNED NATIONAL
CINEMA HAS REMAINED
BOTH IN THE TAPES AND
IN THE DOCUMENTATION
THAT IS PRESERVED IN
THE GENERAL ARCHIVE
OF THE NATION**



Their talent took them across the globe and further introduced the world to Americans with heritage. Tours spanned Japan, Europe, and all throughout Nuestras Americas. The sister group performed alongside Pérez Prado; the Cuban bandleader, pianist, composer and arranger who popularized the mambo in the 1950s. Other notable collaborations took place with Billy Eckstine, the American jazz and pop singer and a bandleader during the swing era. They even developed close friendships with Celia Cruz, the Cuban-American singer and one of the most popular Latin artists of the 20th century. Their music even brought them to recording studios, and eventually be featured in Disney films dubbed en español; such as Alyce in Wonderland, upon the scene of the singing flowers.

LAS HERMANAS MONTOYA
 COMPLIMENTS OF ADAM, MARK, AND KATHY SANCHEZ

Emilia eventually left the group in 1957 to establish a family. This left only two sisters performing, Ofelia and Esther. Life beyond the US proved tasteful for Ofelia, who eventually decided to live in Mexico City throughout the Golden Era. Esther also dedicated the rest of her life to family. The sister group's harmony was left to those lucky enough to obtain recordings. Their hit singles, including their million selling 'Mucho Mucho Mucho' can still be found today on streaming platforms such as Youtube, Spotify & Pandora.

We were doing a show for Bacardi rum, and talking with the author of one of our recordings, Lenita Contigo, "Bullumba Landestoy"



Mexico City 1951



Madrid, Spain 1954

We were doing a radio show, but so many people came to see us, that we had to dress-up

Monte Carlo, France Sporting Club 1955



Prince Ranier and Ali Khan were in the audience we met them after the show they were both very nice gentlemen, Prince Ranier is sitting on the right of the stage, the fourth person sitting with other people, just before he married Grace Kelley.

New York, City 1955



This is Leroy Prado showing me a step

BY DR. JOEL RUÍZ HERRERA

There is so much history in the Eastside San Jose neighborhood known as Sal Si Puedes (get out if you can). According to Stephen J Pitti in his book, “The Devil in Silicon Valley,” “Puerto Rican residents probably gave the area its name as a mock tribute to its economic underdevelopment and the lack of attention given by city and county officials” (p. 91). However, recounts Pitti, the name also referred to the challenge of moving vehicles that had sunk deeply into the mud of the unpaved eastside streets. In the 1950s, Sal Si Puedes was known as the largest neighborhood on the eastside. San Antonio Street runs through the middle of Sal Si Puedes. According to Steven J. Pitti, “Residents of East San Antonio Street and other parts of San Jose’s east side pushed city and county officials to pave local streets, build sidewalks, and install outdoor lights during the 1950s” (p. 169).

Sal Si Puedes is the home of “the region’s first Catholic mission in the twentieth century devoted to the ethnic Mexican population,” our Lady of Guadalupe Parish (Pitti, p. 132). The Parish was founded in 1952 by Father Donald McDonnell (Pitti, p. 150).

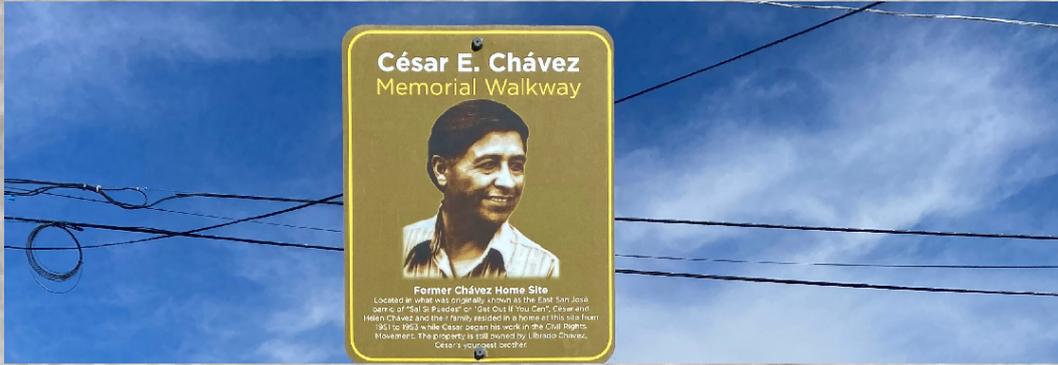
Sal Si Puedes is also home to la casa de César Chávez, which is on Scharff Avenue. Scharff Avenue runs between Alum Rock Avenue and San Antonio Street. El Estimado Don César lived in his Scharff Avenue home when he began his transformational and internationally recognized social justice journey.

Finally, Sal Si Puedes was home to the Community Service Organization (CSO), although the building is no longer there. The CSO was located at, or adjacent to, 222 S. Jackson Ave. I remember the building well, as I lived in a nearby neighborhood beginning in June 1964. I also attended and graduated from Mathson Middle School, located in Sal Si Puedes. My family also attended a Spanish-speaking Pentecostal church at the corner of Kammerer and Sunset, also located in Sal Si Puedes.

With this article, I want to establish how close each of these historic locations are to each other according to my Maps app. The locations are : Our Lady de Guadalupe Parish, the CSO, and la casa de César Chávez. The home of Don César (53 Scharff Avenue) is 0.4 miles away from the CSO (222 S. Jackson Avenue). The home of Don César is 0.4 miles away from the Our Lady of Guadalupe Parish (2020 E. San Antonio Street). The Community Service Organization (CSO) was 0.4 miles away from Our Lady of Guadalupe Parish. Think of all three locations as a little triangle equi-distant from each other. There is a lot of history in this little area of San José!



BY DR. JOEL RUÍZ HERRERA



Just briefly, I want readers to understand why Sal Si Puedes was the largest neighborhood on the eastside of San José and why it was primarily ethnic Mexican. Until the late 1940s, it was legal for housing covenants to prohibit ethnic Mexicans, and other people of color, from buying or renting property on the west side of San José (Pitti, p. 88). After being challenged in the courts, the covenants were no longer legal. The law changed but, of course, attitudes did not.

In a future article, I will provide more details about how these three historic locations interacted with each other, and all of it happened within the Sal Si Puedes neighborhood, in East San Jo, Califas. I imagine Don César walked between all three locations many, many, many times.

For now, just know that Fred Ross worked for the CSO and he recruited Don César into working for the CSO and organizing the Mexican community. And Father McDonnell, of our Lady of Guadalupe Parish, was a major supporter of Don César. And, Don César impacted generations of Chican@/Latinx! !Que Viva César! ¡Que Viva Sal Si Puedes!

Su Servidor,
Dr. Joel Ruiz Herrera



Much of Raza's musical legacy in the Santa Clara Valley risks being forgotten. Examples include the Montoya Sisters; who achieved record sales in the millions throughout the World War II and post World War II era. They'd even performed and recorded with famed Cubano Mambo Bandleader Perez Prado. Others whose musical contribution yet to be restored include Connie Caudillo, a master musician who played Big Band, Mariachi, Tejano, and was a close friend to Bing Crosby, with whom extended the invitation to perform at Santa Clara University benefit concerts in the 50s.

The late 50s brought the Andy Flores band to entertain Raza. An early member of the band was the legendary singer Rudy Madrid, who often played for free during the height of the United Farmworker and Chicano movements. He was like Bob Hope, who'd, as part of the USO (United Service Organization), went overseas to entertain our active duty soldiers in war zones. Rudy also kept up the morale of Chicano activists by playing at rallies, fund-raising events and church events, to which he eventually became a deacon at Sacred Heart Church. These are only a few of the individuals whose musical success took an active role in the history and development of our local culture.

OTHERS WHOSE MUSICAL CONTRIBUTION YET TO BE RESTORED INCLUDE CONNIE CAUDILLO, A MASTER MUSICIAN WHO PLAYED BIG BAND, MARIACHI & TEJANO

Jimmy de Leon, or better known as J.D. Capone (because of the 1920s clothing style), are also part of Raza's musical legacy in the Santa Clara Valley. He and Joe Lopez of The Fabulous Troubles have been advocating for a monument to honor Raza's rich musical legacy, honoring bands like Mystique and The Nite Liters.

Jimmy was born in St. Paul, Minnesota where he played guitar with older relatives. As a youth, he endured harassment due to his father, Alfonso de Leon being a labor organizer and deemed 'agitator communist'. Jimmy came to San Jose in 1961 with his family and he continued to play with local bands and friends from Overfelt High School.

In 1980 Jimmy convinced the owners of a junkyard (near San Jose's History Park) to stage concerts. Copying the famous "Day on the Green" concerts which were held at The Oakland Coliseum, Jimmy called his annual event "Day on the Dirt". Like so many gatherings, the event is on hold due to the coronavirus. Jimmy has thus re-focused his energy into a non-profit foundation called Heart and Soul which advocates for the homeless and mentally ill of San Jose. He also provides music lessons and instruments to underserved youth, one of whom even played in New York City's world famous, Carnegie Hall. "There's a spiritual connection through music. It's like therapy" says Jimmy, who is called "The Mayor" by his friends in various homeless encampments.

Jimmy continues to advocate for the homeless at City Hall and can be seen visiting friends and associates who are down on their luck. He's also extensively involved in work at group homes. "Music is a way of soothing pain," states Jimmy, who calls his approach "street therapy" for people who are looked down upon and stereotyped. Jimmy recognizes how easy it is to end up homeless in Silicon Valley, this compels his service to those experiencing homelessness.

Jimmy de Leon is a man of many talents. He combines music with this street therapy to create a respite from, or funds to address the obstacles of homelessness.



A promotional poster for a car show event. The main text reads "Show-A-Shine 1/2" in a stylized, red, outlined font. Below it, in a smaller red font, is "Food, vendors, music". The event is organized by "HOLLISTER POWERSPORTS", with a logo featuring a red and white stylized 'H'. The event is scheduled for "Sat May 14th" and starts at "12pm". The location is "401 San Felipe rd Hollister CA 95023". The background shows a classic car. At the bottom right, it says "Capturedshots 831".



CLASSIC LIFESTYLE IS A CAR CLUB BASED OUT OF HOLLISTER, CALIFAZTLAN. THEIR EVENTS BEGAN AS A SAFE MEASURE AMIDST SOCIAL DISTANCING THROUGHOUT THE HEIGHT OF THE PANDEMIC. TODAY, THEIR FAMILY FRIENDLY EVENTS ARE GAINING POPULARITY AMONGST THE LOWER BAY AREA, THE CENTRLA COAST, AND VALLEY CAR SCENE. CHECK OUT THEIR UPCOMING EVENTS!



classic_lifestyle_c.c