

**Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013**

1 [Interviewer requests and receives permission to record the interview and to use the
2 information gathered]

3
4 Mia Tierra Restaurant & Bakery - Interview with David Cortez

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8 **SCOTT PRYOR:** Okay. My name is Scott Pryor. The date is May the ninth [9th], two
9 thousand and twelve [2012]. Could you state your name, and the date, as well?

10
11 **DAVID CORTEZ:** David Cortez, May ninth [9th], two thousand twelve [2012].

12
13 **SCOTT PRYOR:** And we are here sitting in the bar dining room.

14
15 **DAVID CORTEZ:** My [Inaudible] bar.

16
17 **SCOTT PRYOR:** At Mia Tierra Restaurant & Bakery, in San Antonio. Well, David, we
18 could, you've talked a lot this morning already. But now if we can get it on tape? If you don't
19 mind, beginning with just sort of a brief history of the restaurant.

20
21 **DAVID CORTEZ:** Well, my father, Pete Cortez, he was born in Guadalajara. His mother
22 passed away when he was about two [2] years old, so, his father re-married, had around five
23 [5] more kids. But he - - he came to San Antonio, during The Depression. He had an uncle and
24 aunt that had come to San Antonio, during The Mexican Revolution, trying to escape the
25 violence of The Mexican Revolution, in the early nineteen hundreds [1900's]. So, when my
26 father, Pete Cortez, came to San Antonio, at during their invitation, he went to work with
27 them. And they had several businesses. One [1] was a grocery store, with a butcher shop, a
28 tortilla factory, and several other businesses. But, it was there that he went to work with his
29 aunt and uncle. And it is there where he learned how to buy meats, process them, and sell
30 them, and - - and deliver them to little small Mom and Pop cafes, down here in Market
31 Square. At the time, of course, World War Two [2] was going on, and so, finding meats was

Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013

32 00:01:52

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34 a little bit hard to do. But he was a young, eager, and he was always finding, going all over the
35 place, and finding meats, to have for his customers. And even some of the packing houses
36 would sometimes to go buy meats from them, because he was very good at finding the meat
37 to sell, to - - to the clientele. In nineteen forty one [1941], he walked into this little restaurant,
38 and he was, it was in Market Square. He was delivering some meats, and he was offered, if he
39 wanted to buy the business? It was a little [Inaudible] café called "Arohmica" [sp], Middle
40 Cinco." And - - and there was another American "Numero Uno Dose [sp] [Inaudible]", same
41 name, just different numbers. And he had "Numero Cinco [Number Five [5]. And he got in
42 the restaurant business, and he, my Mother, my - - my Grandmother, came and started
43 helping, and ended up cooking. And he was working part-time in the restaurant. Working
44 part-time with this, full time with his aunt and uncle. And - - and, but nineteen forty five
45 [1945], of course, I came along. I was the third [3rd] child, my Brother, Manuel was born in
46 nineteen forty one [1941]. My brother Jorge, in forty three [1943], and I was born in nineteen
47 forty five [1945]. So, in nineteen forty seven [1947], he said, "Well, things are getting, I have
48 three [3] kids, and I've got to already start doing something." So, he started dedicating all his
49 time to the "Arohmica [sp] Restaurant". And he was young; he was eager, and very energetic.
50 He, the table was "[Inaudible] Table Café", had ceiling fans, no air conditioning. And most of
51 the restaurants in The Market Square, at the time, were just small little cafes. Families just
52 trying to survive. And had gone through The Depression, and now World War Two [2]. And
53 he - - he, you know, most of the people kept their money in cigar boxes, instead of cash
54 registers. Nobody had cash registers back at that time, at least not around Market Square.
55 So, he bought a cash register, and - - and then he started, he would go visit a lot of the North
56 side restaurants, where the Anglo restaurants were. And he would see some real nice
57 restaurants, and air conditioning. And so, he wanted to do the same thing for his clientele.
58 So, he went and put air conditioning in his little café. And, which by that time, it had grown a
59 little bit bigger. And he, a lot of the other restaurateurs that were here in the area thought he
60 was crazy, that, you know, "Why are you spending all that money? You don't even have a
61 lease"? You know, he was on a month-to-month lease, for twenty [20] years. And but, you
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Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013

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65 know, he put air conditioning in, and - - and well, all of a sudden, all the other restaurants
66 started closing down. A lot of, it was a line out of the door of his restaurant. People wanted
67 to come in, and, of course, enjoy the convenience of air conditioning. And which we used to
68 advertise on the window. "Air Conditioning". And so, it was there that the landlords saw his
69 energy, and they really liked him. And in nineteen fifty one [1951], they offered him another
70 location; it was a restaurant called, "Toyo Café", LaToyo, that's Toyo. And I think, at one [1]
71 time, it might have been Tokyo. But World War Two [2], they took the "K" out.

72

73 [Laughter]

74

75 But, the - - so, he opened this restaurant, he named it "Mia Tierra Restaurant & Bakery",
76 because when he came to here to Market Square, the area really reminded him of the Culture
77 that he had left behind at Guadalajara. So, he, you know, in Guadalajara, at The Plaza, The
78 [Inaudible] where all the mariachis congregate. Well, here in San Antonio was troopedores, at
79 [Inaudible] that used to play outside our doors. And there would be outdoor food stands, the
80 chili queens would be out there every night. And, of course, The Farmers Market. And he
81 decided to open twenty four [24] hours, cause, you know, you've got the farmers that came in
82 at five [5] in the morning. And then we had most of the night life, night life for downtown.
83 So, we thought the late night, and then were some "After Hour Clubs." They sold alcohol
84 beyond two [2] o'clock. And supposedly they had some kind of a special license. But, so, we
85 used to get all people, at all twenty four [24] hours a day. And our clientele was very diverse,
86 and the farmers that came to sell the produce at the Farmers Market, were Belgians. There
87 was a Lebanese neighborhood close by, an Italian neighborhood, an Asian; in fact, there was a
88 school back there, about a block away from here. There was a that taught Chinese students,
89 to continue learning the Chinese. And, of course, the Jewish community. But the larger group
90 was the Hispanics, and they were out here in the South and West side of San Antonio. And,
91 so, we were, he opened this restaurant, he opened twenty four [24] hours. Four [4] years
92 later, the landlord offered him an adjacent piece of property, a store right next to Mia Tierra

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Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013

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96 Restaurant & Bakery. So, he doubled that restaurant, and added a big green nineteen fifty
97 five [1995]. He was, and he was doing very well. I mean, the nineteen fifty five [1955]
98 through, in nineteen sixty one [1961], you know, he was. His restaurant was growing, he was
99 doing very well. And in nineteen sixty one [1961], the landlord offered to sell him the whole
100 block. And so, he bought the whole block, and he borrowed money from his aunt. And out of
101 our savings account, to get money to - - for us. And, and he bought this whole block. And, at
102 a time, when he was selling coffee at five cents [\$0.05], and tacos at twenty five cents [\$0.25],
103 and he. So, now he started fixing up his restaurant. Our parking lot, at that time, was just
104 gravel. We used to have a little tin shed back there made out of tin and cardboard, where
105 they used to have a poultry business. And so, he tore everything down, and started
106 renovating the area, and fixing his restaurant. And he saw his business just started growing,
107 and people were coming. And, you know, late at night, at two [2] in the morning, there would
108 be lines of people, maybe a hundred [100] people out the door, that were waiting to come in.
109 So, it was, you know, being open twenty four [24] hours, it's - - it's, I mean, a lot of the
110 farmers stores started moving out. The - - the terminal market, and the whole area kind of
111 became depressed. So, Mia Tierra Restaurant & Bakery was like a light in the middle of the
112 darkness, where, you know, it was late at night, and it was, the line was there, and people
113 lined up. Everything else was slow, everything was, a lot of the businesses had moved away,
114 and uh.

115

116 SCOTT PRYOR: What - - what time? What years were those?

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118 DAVID CORTEZ: Nineteen sixty one [1961], and sixty two [1962], and they [Inaudible]
119 in nineteen sixty two [1962]. The City of San Antonio came, and told my father, that, they
120 said, "Well, wait a minute, we're gonna come in, we're gonna buy you out. We're gonna tear
121 down all these buildings. And you're under an Urban Renewal Project." So, Pete Cortez, who,
122 as a teenager, had been a mechanic in Guadalajara, became a butcher in San Antonio, became
123 a restaurateur, became an Activist to really see this area. And it wasn't so much the buildings,
124 but the Culture, and the History that was, that existed here.

Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013

125 00:09:27

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127 So, it took several years, but, you know, he went, and started talking to The Chamber of
128 Commerce, the Conservation Society, and to different groups. And anybody that would listen
129 to me, he kind of took the leadership, to try and save this area. And so, he, after several
130 years, the City decided, "You know what, we're gonna leave things alone. We're just gonna,
131 let's try to renovate, instead of tearing down." So, he was successful. There was a Bond Issue,
132 and they were able to renovate then, and fix up the area. And, of course, we kept our
133 property here. And at that, during that time, of course, he was buying real estate, when
134 nobody wanted to buy real estate. And, so, he, you know, and then, of course, he got into,
135 well, of course, real estate, and buying real, buying a lot of property around here. And then
136 he started in construction, his own Construction Company, to build a lot of the, we had
137 basements in - - in this, Mia Tierra Restaurant & Bakery, which we still do. But, at that time,
138 they had real, real low ceilings, where they had hooks on the ceiling, where they used to hang
139 the banana stalks to ripen, in the basement. And, so, it was hard to use that - - the basement,
140 so, he kind of dug the basement even further down. And, was able to, now we have a
141 bakeries, we have butcher shops, a vegetable commissary, warehouses, are down in our
142 basement. And, so, he was, he also got involved in, and not so much, he never did run for
143 office, political office. But he - - he was, he knew that, you know, if you didn't get involved,
144 you were gonna end up loosing the, and so. He became a real good friend of [Inaudible]
145 Governor, Bill Clements, at the time. And the, and so, he named it to The Commissions at The
146 Department of Corrections for the State of Texas. So, he was involved in The Commissions,
147 and locally and statewide. Bank sized to be a part of The Board of The Bank Trustees. And,
148 and, you know, he was a man that never graduated from high school, but was a "Self Made
149 Man." Who had a Vision, and really he had this dream. And, of course, where else but in The
150 United States, where The American Dream, you know, became a reality. And, you know, he
151 came in, and at the time, well the first [1st] time, he didn't have any papers. And then he
152 became a Legal Resident, and then he became an American citizen. And, you know, if you go
153 the funeral, at the cemetery, and there's the stone there. And it says, it says, "I'm an
154 American, I was - - I'm an American by choice, and not by chance." He was very proud of
155 being a U.S. Citizen.

Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013

156 00:12:19

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158 DAVID CORTEZ: Because he saw, this was really a land of opportunity. And so, he got
159 involved in a lot of things that, trying to get us involved also, in the community. You know,
160 that things, it was just a - - just a the surroundings. So, we've been very much involved, in
161 trying to redevelop this area, what we call, The Cultural Zone. The, because, to us, it's a lot
162 about Culture and History. Some things were torn down. There was a theater, there was torn
163 down, The Nationalia [sp]. There's The Alomata [sp] Theater, which we're trying to save right
164 now. It's closed, but there's a group that's started raising money right now to renovate The
165 Theater. And he got into affiliation with the - - The Kennedy Center in Washington, D.C. So,
166 you know, that's kind of exciting. So.

167

168 SCOTT PRYOR: So, The Theater has an association, a connection with The Kennedy?

169

170 DAVID CORTEZ: The Kennedy Center, there, they've got a, and so, of course, we were
171 involved with The Smithsonian Museum here, The Latina Museum that opened here. It's
172 about a half [1/2] a block away from Mia Tierra Restaurant & Bakery. So, in between there,
173 we opened other restaurants. We opened [Inaudible] Restaurant, and we opened a
174 restaurant, another restaurant that we had before LaMarita [sp], called Pico. Not Pico,
175 LaCatarita [sp]. And we had it, and it wasn't really doing that great. And then we opened
176 LaMarita [sp], and we did very well. And after my father passed away, we didn't know what
177 to do with the LaCatarita [sp], so, we started kind of focusing on it. And, we were able to get
178 the City to cut an over-pass, that kind of overshoot our restaurant, and they shortened it. For
179 other reasons, and not just for us, but for other reasons, cause, but. That helped our
180 restaurant. We went and renovated the whole restaurant. We changed the concept, changed
181 the name of, to Pico de Gallo. And all - - all of a sudden, that, our business multiplied by ten
182 [10] times. You know, Pico de Gallo, Pico de Gallo was a great restaurant. Lot of locals, I
183 would say about ninety five percent [95%] are all locals there. LaMarita [sp], is probably a
184 little bit more tourist oriented, probably about thirty five percent [35%] tourism, and sixty five
185 percent [65%]. Seventy five [75%], twenty five [25%].

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Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013

187 00:14:44

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189 SCOTT PRYOR: So, what? Could you describe the different? The difference between
190 the three [3] restaurants, in terms of the food, and is there a difference?

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192 DAVID CORTEZ: Well, there's similarities, there are certain things that - - that are basic.
193 You know, and I think Tex Mex food is something that, you know, you've got to have in these
194 restaurants. And the - - and, of course, then the LaMarita [sp] has, kind of cooks a lot more in
195 seafood. They had been an Oyster Bar, before that. So, we kind of kept the oysters, and we
196 do more seafood over there, at LaMarita [sp]. We still have the Tex Mex food. And, of course,
197 it was where we originated with the "Sizzling Fajitas", back in nineteen eighty one [1981]. You
198 know, the meat was around; it just wasn't being marketed with the sizzle, and all that. And it
199 was back in nineteen eighty one [1981]. Since then, the fajitas are in just about every menu
200 you can think of, here, not just in Texas, but all over the World. So, I mean, my brother, Jorge,
201 was the one [1] that opened that restaurant, and came up with the "Sizzling Fajitas", at the
202 time. It just took off. I had a restaurant friend, a restaurant tour came by, he had a seafood
203 restaurant, and he says, "If I could only think of how to do the seafood that way". Cause, you
204 know, you came out with the "Sizzling Fajitas", and it gets everybody's attention. So, the
205 fajitas was the number one [1] at LaMarita [sp]. And, of course, the seafood. The Pico de
206 Gallo [sp], was more of a - - a homemade house, the foods that they make at home. And, a lot
207 of meats, this is my brother, Jorge, coming in right now. Hey, Jorge.

208

209 JORGE CORTEZ: Hey, man.

210

211 SCOTT PRYOR: Hello.

212

213 DAVID CORTEZ: Let me see.

214

215 SCOTT PRYOR: I'm sitting over here, so I can.

216

217 JORGE CORTEZ: Let me.

Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013

218 00:16:27

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220 DAVID CORTEZ: And, like I said, Pico is a lot of locals, a lot of, the foods are foods that
221 you prepare at home. You know, and, I guess, you call them "Comfort Food", or whatever.
222 And - - and, Miataria [sp], is, you know, we've got a lot of the Tex Mex, but we also have the
223 Mexican food, the foods that a lot of other restaurants don't have, the Cabarito [sp], the
224 Menduso [sp], and. But a lot of restaurants, you know, restaurateurs are always stealing
225 ideas from one [1] another. So, and that's where fajitas, when I was telling you about, you got
226 started with the fajitas and the margaritas. And, all of a sudden, everybody had fajitas. So,
227 and so, it's a little bit of a difference on - - on the, and but there are some dishes that are still
228 basic.

229

230 SCOTT PRYOR: Yeah. So, what - - what year was it? Was it nineteen eighty one
231 [1981] when the LaMargarita [sp] opened?

232

233 DAVID CORTEZ: LaMargarita, eighty one [1981], we had LaMargarita in seventy nine
234 [1979]. We were taking over another restaurant, called "The Hungry Farmer Steakhouse", and
235 we took it over, and changed it to LaCarita [sp]. And it was in the nineteen eighties [1980's],
236 after my father passed away that, that we were, we changed the whole concept to LaCarita
237 [sp], and made it Pico de Gallo. And so, it just went away.

238

239 SCOTT PRYOR: And when did your father start the twenty-four [24] hours? Was that
240 with Hiamica [sp]? Or, was it Mia Tierra Restaurant & Bakery?

241

242 DAVID CORTEZ: Yeah, nineteen fifty one [1951]. And it was just a - - we, he operated
243 from nineteen fifty one [1951] to nineteen sixty eight [1968], he operated the two [2]
244 restaurants. Nineteen sixty eight [1968], he closed the Hiamica [sp], more to lack of being
245 able to finding enough help, to work, operate two [2] restaurants, at the time. There was a
246 World Fair here in San Antonio, so, a lot of people were working down at The Hemisphere.
247 So, we closed the Hiamica [sp], and brought a lot of our employees. And [Inaudible] traveled

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Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013

249 00:18:22

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251 to LaSalle [sp], he was one [1] of those people that washing dishes, back there by hand. And -
252 - and, and we, he came over here, and is now our Corporate Chef. And, and we all started that
253 way. I mean, I used to wash dishes back there, and - - and even before I started working here,
254 Miatiara's [sp], sold bananas out here. And my brother, Jorge and I used to sell bananas out
255 here, with my grandfather on the sidewalk. So, I mean, we were just trying to survive, and
256 make a living, and - - and so. It was a - - you know, it's a, my brother, Jorge, calls it like a
257 week. You know, go through it, the whole movie, and it just keeps on and on. And we enjoy
258 what we do.

259

260 SCOTT PRYOR: Jorge, do you mind just introducing yourself? My name is Scott, by the
261 way.

262

263 JORGE CORTEZ: I'm Jorge Cortez.

264

265 DAVID CORTEZ: Jorge.

266

267 SCOTT PRYOR: Glad to meet you. Thanks for coming. Let's see. So, I'd like to hear a
268 little bit more about the Civic Involvement. Both of you all, and, it seems like something that
269 was so important for your father. And - - and where you think that came from? And how it
270 continues today? You mentioned some of that, but.

271

272 JORGE CORTEZ: Okay. Scott, let me - - let me start, first [1st] of all, brother David
273 probably covered the beginning of Mia Tierra Restaurant & Bakery, and the beginning of
274 Pedro Cortez, and Cruze Cortez [sp]. Cruze being born two [2] blocks from here. And Pedro
275 coming in, as an immigrant, from Jalisco, Guadalajara. And really endearing himself to this
276 area, because it was very familiar with, for him. Having been raised close to Americado [sp] in
277 Guadalajara, with the Americados San Antonio. And not only just the foods, and the produce,
278 and the activities, but their music. The Culture. Mariachi's. And so, his upbringing, you

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Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013

280 00:20:45

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282 know, he was successful in the restaurant business. As Brother, David, has probably explained
283 to you, the quality, the - - the business savvy that he had from a ninth [9th] grade dropout
284 person, that had to drop out of school, to raise his father's children. Cause they were his half
285 [1/2] brothers. And then me and Cruze, you know, a humble lady, that had to drop out in
286 second [2nd] grade, and clean homes, with her Mother, because her Father was going blind.
287 So, this is a couple that met here at the Americano [sp], and started their little business here
288 at The Americano [sp], which is "The American Dream." And so, we live with these wonderful
289 parents that - - that had unfortunate upbringings. My Father having lost his Mother some
290 years, after he was born. So, never really had a Mother. And would run away from home, in
291 Guadalajara, from away from his Step Mother. Would jump in the trains, and go to Mexico
292 City, looking for love from his Mother's Brother, her, his Uncle Francisco Dialobos [sp]. And
293 so, the, their - - their values of education, and work ethic, was instilled on us. And, of course,
294 we used to sell bananas here on "Produce Row", and the little café, they were working inside
295 day and night. But one [1] of the - - the beautiful things of this Americado [sp], was the smell,
296 the people, the movie houses, the, all of those beautiful things that a child, being raised would
297 kind of absorb those - - those memories. And also the trips that our Father would take to
298 Mexico, and seeing The Plazas, and seeing the - - the beauty of the Mercado's [sp], and the
299 business, and the familiar [sp], that was real important. As a - - as a young person absorbing
300 these things. And I bring all this up, to kind of put the frame of the picture. But after Pedro
301 died, suddenly it was a big shock. We were "Leaderless". There was no - - no - - no leaders.
302 We were all working, we were all brothers, that respected and loved one [1] another. But
303 each one [1] was just doing what they were doing. Because we were raised in an ambiance
304 that was not very united. Like Father was at home all the time, and this type of thing. And
305 Father would sit down at the dinner table, and - - and say, "How did your day go son?" And,
306 and none of that. It was a survival story. It was working hard. And - - and Mother was trying
307 to keep up cleaning house, ironing, not just for us, but for other relatives, like she brought her
308 father - - her father that was going blind into our house. And in the back of the house, in the
309 garage, we had a little apartment, where our father had his, our butcher, and a Butcher Shop.

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Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013

311 00:24:28

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313 And so, Momma was always busy. We were all, so, when Dad is gone, "Oh, what are we going
314 to do?" Me, Jorge, I had no idea, because basically us brothers, we were born in the kitchen.

315 And we were born inside the soup. So, I didn't know whether I'm a potato, I'm a carrot, I'm - -

316 I'm an onion? I thought maybe I'm a garlic. And the reason being, because I started to

317 discover my artistic side of myself, that I never really realized, because it was always my

318 Father, the work ethics, and the restaurant. And I - - I didn't know that other side of myself.

319 But as I asked, and prayed, about what do we do now? I think little by little, in a spiritual

320 sense, it - - it started to unveil, for me, that it was bigger than just Mia Tierra Restaurant &

321 Bakery. I mean, Mia Tierra Restaurant & Bakery was the agent, was the vehicle, was the

322 garlic, that kept everything alive, in the area, because the area had gone in a - - a Recession,

323 when The Farmers Market moved out. And so, there was no more activities, the movie

324 houses went down. The neighborhood was - - was torn down, by Urban Renewal. The life

325 was sucked out of it. And Pedro Cortez was very wise, to be aware that this was happening,

326 and The Culture was disappearing. And in joining the different Political Organizations, and

327 being part of the Main System, as an American, he - - he started, people started to listen to

328 him. And he started to bring some of the Leaders to our area. And they saw that this was an

329 immigrant, this was an American story, Pedro Cortez. And - - and they - - they should pay

330 attention to what he was talking about. He was talking about San Antonio, what made San

331 Antonio beautiful, was this Hispanic Culture. And that this, The Market Mercado [sp], where

332 Mia Tierra Restaurant & Bakery was located, was the Roots of this beautiful Culture of San

333 Antonio. Where the music was still alive and playing. The food was still being made, in the

334 tradition of the Old Mexico. I always say that, "The Mercado [sp], was the cradle of Mexican

335 Food, for Tejas, San Antonio, and The Market, is still cooking the same food and traditions

336 from way back hundreds of years. My Father didn't know that the word, "Tex Mex", he knew

337 Americano [sp], but things evolve, and they knew phenomena happened. We now call Tex

338 Mex, but it, we saw it happening here at The Americado [sp], of course, a lot of it had to do

339 with the Anglo Society liking Mexican food. But maybe not as spicy, and maybe not as hot.

340 And so, and maybe the cheeses changed a little bit. And things changed some. And - - and, it

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Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013

342 00:28:26

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344 became an American Phenomena. It's a - - it's a new dish, very comparable to like good Cajun
345 food. And so, we were asked to go speak at the Smithsonian, because there was no record of
346 Tex Mex food. And so, now it's part of the History of what makes America what it is. So, but,
347 coming back to the Vision, I went back to the memories of - - of my Father, and - - and the
348 upbringing, and the - - the smell, the color, of The Culture, and everything that he talked
349 about, and lived about. And one [1] of the reasons why he bought the whole business block.
350 And so, I kind of saw it in a bigger perspective. What does this look like? And - - and, to me, it
351 was a Vision of the Mercado's [sp], of Mexico, of the Plazas of Mexico, the music, the
352 entertainment, the color, and the arts. And so, one [1] of the things that really came into my
353 heart, and I love about Mexico, and I admire, was La Familial. La Familial was very united.
354 Unfortunately, we did not experience La Familial like in Mexico. But when my Dad would take
355 us to Mexico City, with his Uncle, Francisco LasLobas [sp], where he would run away from
356 Guadalajara, and - - and be with Francisco. And I saw, at the age of ten [10] years old, what it
357 was was a family united with a Father, as the Leader. The Spiritual Leader, and the - - and the
358 Manly Leader of his family. And how he was treated, and how tenderly he loved his
359 daughters, and all of his sons, and children, and his wife. And I experienced it when I was ten
360 [10] years old, I experienced the "Big City", the boulevards, and - - and the type of housing
361 that they had. The Courtyard in the middle, with - - with the living around it. Also, La
362 Hacienda, and I remember the memories also of going to the park, to The Plazas, and I saw a
363 very humble families in the - - the parks. Where I - - I would notice it, at least, Sunday was the
364 La Familial [sp]. Sunday was for the family. And they - - they didn't have money to go to a
365 mall, shopping, they didn't have money to go to a movie house. But they could go to The
366 Plaza, and there was free music, and there was "Auwa Exprescas [sp], and there was little
367 snacks that they could have. And - - and that was great entertainment for a family day, and
368 that keeps the family together.

369 So, after my Father passed away, one [1] of the things that I felt Mia Tierra Restaurant &
370 Bakery, and our Familial should get involved was the neighborhood. And I said, "We need a
371 Plaza. We need a Plaza that kind of unites the neighborhood."

372

Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013

373 00:32:02

374

375 So, I kind of, in my own mind, started studying the area, and on the other side of The Mercado
376 [sp], there's a beautiful Plaza Za Cata [sp]. It's Milam [sp] Park, but they used to call it "The
377 Hay Market", cause I - - I believe the animals used to eat there, and they used to feed them.
378 It's also a cemetery, it's is Milam Park Plaza. And I - - I said, "Well, there's your Plaza, Jorge.
379 What about doing a Children's Playground there? I said, "Fabulous, I like the idea." I said,
380 "Well, can - - can you visualize it, Jorge?" I tried to talk to myself, right? I said, "So, I make a
381 sketch, and I tell my artist friend, Armando, Sanchez. I said, "Armando, can you do this for
382 me? I see a Kiosk in the center. I see children playing. I see families. I see the photographer
383 taking pictures. I see the little man with the balloons. I see this beautiful activity going on,
384 and music going on in - - in the Kiosk." And he said, "Absolutely." So, he - - he does me a - - a
385 rendering, a very loose sketch. I said, "Ah hah, that's what I see for Milam Park Plaza."
386 Well, it's incredible how things happen. I had it in my mind, I had it in my heart, I felt this can
387 happen. And suddenly, I get a call from two [2] doctors. One [1] is an Internal Medicine
388 doctor, Uggie Casaneyda [sp]. And he's from Mexico. And but he practices Internal Medicine
389 here. And the other one, his name is Carlos Rosco, Dr. Carlos Rosco [sp], is a Pulmonary
390 Specialist, that practices here in San Antonio. And he is from the barrio, on the west side.

391

392 **DAVID CORTEZ:** He was here having breakfast this morning, when you walked in.

393

394 **JORGE CORTEZ:** So, these two [2] angels appear. And I cannot believe the message
395 that they're bringing. They say, "We want to City Hall, and visited our Council Lady, because
396 we give free clinic every year, in the Southern part of Mexico, in the poorest part of Mexico. A
397 Team of fifty [50] doctors and nurses. And we take medicine, and we are just in love with The
398 Plazas in Wahacha [sp], and those parts. So, we practice here in front of Milam Park, and we
399 went to the Council Lady, Maria Beasawaula [sp], and he said, "We have no money. But why
400 don't you go talk to Jorge, at Mia Tierra Restaurant & Bakery, cause I heard he wants to do it,
401 a Children's Playground." So, sure enough, they come over, and I said, "Doctors, you are my
402 angels. I cannot believe what you're telling me. Let me go bring you this little sketch that my
403

Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013

404 00:35:19

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406 artist friend, Armando did for us. And see if we are on the same page"? I bring it to them, and
407 they said, "That's exactly we want to do. A Park, A Plaza, for the people of San Antonio, and
408 very Culturally done." Sop, we teamed up, and - - and we went knocking on doors. We went
409 to Mr. Frost of Frost Bank, and asked him for help, that this was our Vision. And the doctors
410 visited their - - their friends in the medical field, and on Santa Rosa Hospital. And one [1] of
411 the reasons that I really wanted to do the Playground also, that I thought was very fitting in
412 front of the hospital, because we have one [1] of the best Children's Hospital in the country.
413 And how wonderful it would be that the children would be brought out to The Park, and be
414 able to get some fresh air, green space, and a little playground. Not just for the
415 neighborhood, but for the Hospital. So, I felt very good about it. And - - and that's where the
416 Vision starts. And this all Mia Tierra Restaurant & Bakery, because without Mia Tierra
417 Restaurant & Bakery, we're just the garlic of the soup, nothing can happen. It's - - it's the
418 lifeline. Then came the Theater, the Theater was very important. It's called, "The Theatro
419 Alameda [sp]". We - - we were raised going to The Theater, as children. That didn't know
420 who we were, we didn't know we were - - we knew we were Americans, but when we went to
421 school, the teachers were white. And, we didn't know how to speak English. We only knew
422 how to speak Spanish. And so, The Theater was very helpful for us, as - - as children, to be
423 able to identify that we were from this different Culture. But we were Americans, but this
424 Culture we were from, was a beautiful Culture, because we - - we could see it in the movies.
425 And not only on the movies, but The Theater was so art deco beautifully. The architectural of
426 it was one [1] of a kind. We didn't know about Architectural, at the time. But, as a child, we
427 absorbed, you know, the - - the essence of The Theater, the surroundings. And the fact that
428 we went with our Thai Walla [sp], Houstinita Laredos [sp], the lady that brought our Father to
429 the United States, was a treat, because she was one [1] of those special ladies that had that
430 essence of this Motherly love. That, to this date, I can still feel that love of hers, and that
431 understanding that, even though she had no education, she was preserving the Culture,
432 through her little grocery store, "Lavalala Carmen", [sp], where my Father started working, as
433 the butcher, delivery man, buyer, you name it, he was doing it, and making a lot of money for
434

Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013

435 00:39:18

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437 our "Thai Walla [sp]". And so, I've always called The Alameda Theater [sp], my
438 Grandmother, "Thai Walla [sp], like, because with - - with a lot of passion, and a lot of love.
439 Because The Theater was so special in their lives. And so, the Dream continues. Now we're
440 looking at a Theater. Thereafter, we raised the monies for the Park and Plaza. I have a dear
441 friend, who is a Vietnam Veteran. He's a little younger than I am, and he went to Vietnam in
442 sixty eight [1968]. He was an up and coming artist of San Antonio. And had a Scholarship to
443 New York. And coming back, being in New York, he was drafted to The Vietnam War. And six
444 [6] months later, he lost his arm, and - - and got his, lost his right arm. The one [1] that he
445 painted with, so beautifully with, and damaged his right leg. And was out in the hospital for a
446 couple of years, suffering depression and trauma, and nightmares. Well, it is in the late
447 eighties [80's], early nineties [90's], and I take him to The Park. And I say, "Jesse, this is the - -
448 the Vision, this is the - - the, what it's all about." And The Plaza is under construction. I take
449 him to Houston Street, and we're very strategically standing in front of Santa Rosa Hospital.
450 And, from that point, Dr. LaRosco [sp] is - - is putting brick pavers on the sidewalk.

451

452 DAVID CORTEZ: He was putting pavers on, and the Dr. LaRosco [sp], I mean, he had his
453 practice, but, you know, it really was a work of love for him. So, he was out putting pavers on
454 The Park, at the time.

455

456 JORGE CORTEZ: So, I see Dr. LaRosco [sp], it touches my heart, with so much love for
457 this humble man. And I turn around, and I look at the Marquee of The Alameda Theater, [sp].
458 Very majestically like a fine, very dressed, sophisticated woman. And then Jesse calls to my
459 attention, the wall of Santa Rosa Hospital. And tells me that when Henry Cisneros [sp], was in
460 office, City Government, our Ex Mayor, he had brought the idea of doing an art piece on the
461 wall of Santa Rosa Hospital. And for some reason, out of the air, I said to Jesse, "Today is a
462 day that this will be done." And I felt it. And, because I - - I saw The Plaza, I saw the Alameda
463 Theater, public art is so important. The Diego Rivera, The [Inaudible] Rosco's, the beauty, as a
464 child that I saw these, great, magnificent murals. And the fact that they were for the public,
465 they were for the people, that couldn't afford to go to museums. What a wonderful thing

Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013

466 00:43:30

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468 to do of a - - a giant mural over shadowing this beautiful Children's Park Plaza. Perfect. So,
469 the story goes on, the journey continues. And I start painting. And, as Jesse and I are working
470 on a piece, because at the Jayana [sp] Store, Salina [sp], who used to frequent Mia Tierra
471 Restaurant & Bakery, we used to sing at the Americado here in San Antonio, passes away.
472 And so, Jesse and I are working on the idea of doing a portrait, with the story about Salina.
473 And we were in Jesse's studio, and all of a sudden, I'm looking at some of his paintings, and I
474 had never seen the painting of a young boy. And this painting is leaning against the wall, it's
475 on the floor. And I see this young boy holding this little hamster. And I ask Jesse, who is this
476 little boy? He says, "That's my son, Jesse. I make that painting, because I owe my ex in-laws
477 some money, and I'm gonna send it to them, to Canada, in lieu of a payment that I - - that I
478 need to - - to live up to. But that's my son, and he's holding the hamster."

479 I said, "You know what, Jesse, I see our mural for Santa Rosa Hospital, because I see the love
480 of Christ in this young boy. I see the tenderness of how he's holding this pet, this little animal,
481 with such tenderness, and so sensitivity, you can feel it. I believe that if we could remove this
482 hamster from his hands, and put the white dove, it could be the Main for the Mural of Santa
483 Rosa." And when I tell this to Jesse, you know, he's got a hook, and he gets excited. And
484 when he gets excited, he had a beer in his hand, and a cigarette in his hand, and he's all
485 excited. And - - and screaming, and whatever. Because he loves the idea. I said, "That's not
486 all, Jesse. There's one [1] more thing." He says, "What, Jorge, what? Tell me, tell me now." I
487 said, the Angel, Mercade [sp] is overseeing the boy." And I raised my arms like that, with this
488 beautiful wings, and then he stops. And he interrupts the sentence. And says, "And the wings
489 are majestic, bigger than the walls of Santa Rosa Hospital. That the walls cannot contain,
490 they're so big." I said, "Yes, Jesse, yes, that's exactly right."

491 And Jesse looks at me, and I said, "One [1] more thing." And he stares at me, with a blank
492 look. "One [1] more thing, Jesse", and he's waiting for me to tell him, what the hell? I says,
493 "It's got a broken wing." And he's holding the hook like that, but he doesn't understand what
494 I'm trying to tell him. I said, "The breaking-ness of man, is the Love of God, and that hook that
495 you have, is God's love to you, and the cross that you carry, in this lifeline."

496 Wow. Did he love the idea. And so, we created the image, we painted, we did the painting.

Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013

497 00:48:20

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499 We had business persons, like Rosemary Kowalski [sp], who we call Our God Mother. She's
500 the lady of catering in Texas, and throughout the country. She has been a great supporter of
501 the Arts. And has been a - - a Mentor to the Cortez Family, to us, after our Father passed
502 away. And we got this report of people like Lionel Sosa [sp], that understood our Dreams, as
503 artists, that - - that supported us. We met with The Board of Directors from the Santa Rosa
504 Hospital, and we had the support of the doctors, Uggie Castaneda [sp], and Carlos O'Rosco
505 [sp]. And - - and they liked the idea, because they were going through a multi million dollar
506 renovation. And we convinced them that it was for their benefit, to give to the community, a
507 beautiful art piece, that would overshadow Milam Plaza. Here Milam Plaza was their front
508 yard; it was all dug up being renovated. They were renovating their hospital. It just made
509 good sense to create something that would overshadow. And what better than this Vietnam
510 Veteran that was now becoming famous nationally, it was perfect. And so, we do the
511 painting, and we get The Board of Directors to come to The Plaza, we make them the Mexican
512 tortillas [sp], and [Inaudible] Freschas [sp]. Jorge, George, has to create the whole scene,
513 right? This is The Plaza, and this is the Kiosk that was gifted to us, for the State - - from the
514 State of Jalisco, where my Father was born, is just, everything is aligned, all the stars are
515 aligned. And so, now we've got to present the painting, and we have the blank wall over
516 there. So, I feed - - feed everybody first [1st], and give them the [Inaudible] Freschas [sp], it's -
517 - it's hot. And they're - - they're like, "Well, what's gonna happen next"? Right. And, so, then
518 I walk them, after we eat, walk them down the stairs. I have the painting there, and I have
519 the wall, the wall is there. I walk them, at a certain distance, everything was - - is worked out
520 to the tea. And then we unveil the painting. And - - and we also have a photograph of the
521 painting super imposed on the wall. So, they can really understand, and feel the importance,
522 and the essence of the painting. They liked it. They said, "What will it cost us, and what has
523 to be done, for something like that to happen?" So, then comes the business end of it. And
524 once that is agreed on, and accepted, the work starts in the studio, and it takes seven [7] years
525 to get it all done. Because it's all broken one [1] cycle, and - - and created, and installed. So, it
526 - - it was a magnificent project that worked so well, with - - with The Plaza. And so.

527

Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013

528 00:52:04

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530 SCOTT PRYOR: When was the mural finished?

531

532 JORGE CORTEZ: I think it was about ninety four [1994], ninety five [1995], it was
533 finished, and installed. And at that time, I had been painting, and talking to Jesse about
534 Artists of San Antonio. And how did other Artists feel about their careers, and where they
535 wanted to go? And Jesse says, "Most of us are, us artists were very independent, we're very
536 jealous people, and we don't communicate much. We just - - we're on our own." I said,
537 "Would it be nice if we could get together, and maybe do something"? And he said,
538 "Absolutely". So, we started to gather all the Artists, because the Vision continues. And we
539 started having meetings, with some of the best Artists, and they were like very curious, "Why
540 would Jesse Trevino, a great Artist of San Antonio, and nationally known, and a business
541 person like Jorge Cortez from Mia Tierra Restaurant & Bakery, have up their sleeves and
542 calling us"? What the heck do they want?
543 So, we get them together, and - - and we - - we do a - - a Forum. And we bring people from,
544 that are in the Arts, involved with museums, in San Antonio, to come and witness this Forum
545 of some of the best, local Hispanic talent in San Antonio. We bring some of the older Masters
546 that have never really been recognized. Their Vision in their hearts was to have a Museum,
547 where they could exhibit their artwork. And where they could contribute to the community,
548 by helping the children of - - of San Antonio, and surrounding communities.
549 That was their, The Vision. So, we organized ourselves with a group called, AMAN, Amigos
550 Mosala [sp], the Arte [sp]. And which was, yours truly, Rosemary Kowalski [sp], and Lionel
551 Sosa. And - - and AMMAN Group, our Vision was to create a Mussao [sp], for the Latinos. But
552 we had no money. We had "The Dream", we had the will. And so, we do a big fabulous show
553 in a building, that we felt could be the Mussao [sp], and how would that building fill? If it was
554 abundantly pieces of art? So, we made a show, called "Puro [sp] Arte". Twenty four [24],
555 twenty five [25] of the more magnificent Artists of San Antonio. And part of the proceedings,
556 it was an Auction, and it was a sit down dinner formal. We go to the Children's Playground, to
557 contribute to help raise money. The Artists would make a little money, and - - and the rest
558 would be Mia Tierra Restaurant & Bakery, covered most of the other expenses.

Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013

559 00:55:51

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561 And so, the Artists were able to shine, and we made a beautiful Invitation, and - - and the, and
562 we brought music that was "Little Joe Lafamilia", the Tejano [sp] roots. It was important to
563 keep this Culturally awareness. And - - and to bring a lot of our community from the - - the
564 White people into it, to come and see what we're all about. In other words, it was - - this was
565 a Vision of Pedro Cortez, still bringing those people. So, the purpose of Mia Tierra Restaurant
566 & Bakery, The Vision of Mia Tierra Restaurant & Bakery, had expanded. And so, I get a call,
567 from The Director of Cultural Arts of San Antonio. And he says, "Jorge, I know that you guys
568 are working on "The Moseleum [sp], Mossa [sp] Museum, for San Antonio, and whatever. I
569 have the Assistant to the Secretary of The Smithsonian, visiting San Antonio. He's going
570 throughout the country, where they want to make the first [1st] affiliation with the Latinos,
571 from the Smithsonian. Are you interested?" I said, "Edwardo [sp], I've been waiting for this
572 call. And I'm not just interested, I'm enthused, when - - when is he coming? Where do we
573 pick him up? I will have the - - the audience ready for him. We will do the dinner; we will do
574 the whole works." So, Jesse Trevino, and the Cortez Family, we organize, the - - the gathering.
575 And we brought Dr. Bettos [sp], to - - to Mia Tierra Restaurant & Bakery, this was the
576 gathering place. This continues to be the "Gathering Place." And always, when I talk about
577 Mia Tierra Restaurant & Bakery, Scott, I see LaVilla Volta [sp], "The Candle". The light is on.
578 The flame is on. That's the Faith, the Faith that we can have a Mossao [sp], in this
579 neighborhood, that affirms the Legacy that Don Pedro Cortez, and Cruz Cortez believed in, and
580 lived their whole lives, and left us a Legacy, which God revealed to us, where we should
581 continue this Journey.

582 And so, the Museum, we had to raise the money. But we courted the Mayor, and he knew
583 what we were up to, The Cortez Family, and Jesse Trevino. We invited him for dinner. And he
584 said, "I know what you guys want. If I'm elected Mayor, he was not the Mayor yet. That was
585 Bill Thornton, I will help you guys accomplish what you're looking for."

586 So, that's where we're at, Scott, and the Journey continues, and it's still working, at this time.

587 Thank you.

588

589 [Talking Over Each Other]

Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013

590 00:59:46

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592 SCOTT PRYOR: Could you?

593

594 DAVID CORTEZ: [Inaudible] had read in the paper, titled "[Inaudible]," and it was
595 about how the Smithsonian had failed to reach out to the Latino community. And to show
596 their - - their contribution to this country. So, when he came to San Antonio, I mean, he just
597 fell in love with it. And, of course, Jorge took him down to all to - - to visit some of the Artists
598 at their homes, and their garages. And saw this - - all these beautiful paintings there. And,
599 and it took a while, cause, I mean, Chicago, Los Angeles, Houston, Florida, they all wanted this
600 Museum. And, I will never forget the dinner that we had at, in front of The Alamo. That - -
601 that Rosemary catered in front, and - - and, you know, the gentleman from the Smithsonian,
602 gets up to, "You know what, I wasn't ready to make a - - an announcement. But, you know
603 what; we're coming to San Antonio." Because, I mean, he just fell in love with it, so.

604

605 SCOTT PRYOR: Well, that's great. If we could return to kind of talking more specific
606 about the restaurant? It's so great to think about it, as the, "Garlic in the Soup, or the Candle
607 that has." So, did your Father, and Mother, did they both cook here? Or, what were their
608 different roles?

609

610 JORGE CORTEZ: Yeah.

611

612 DAVID CORTEZ: Yeah. Well, at more at The Harmica [sp] Restaurant. Yeah, that's.
613 And I mentioned my Mother, and I mentioned my Grandmother, also worked there. And we
614 had an Uncle there, and my Father. And, you know, when my Father got involved in the
615 restaurant, he didn't know anything about the restaurant business. But he knew what tasted
616 good, he knew what food was. And, of course, his Aunt, our Tiara Wella [sp], and Jorge
617 mentioned this, was a great cook. And the food that she prepared, and, so, a lot of the recipes
618 come from there, and we are still serving some of those recipes that were served back in
619 nineteen forty one [1941].

620

Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013

621 01:01:58

622

623 SCOTT PRYOR: And could you describe the -- they started the Bakery in fifty five
624 [1955]. Right? And what was the, why -- why did -- why did he do that? And so, what --
625 what place does the Bakery play now in the restaurant?

626

627 JORGE CORTEZ: In the fifties [50's], when we went to visit Mexico City, I was ten [10]
628 years old. Tio Francisco [sp], the Aroboso's [sp], home, the -- the Father figure, from my
629 Father. He had a, the youngest daughter, Morocco [sp], and she -- and all his daughters were
630 studying to be professors in schools. And -- and Morocco [sp] was the youngest, and she
631 studying to be also a professor. But she wanted to learn English. And so, she wanted to come
632 to The United States. And my Father welcomed her to come and live with us, to come to The
633 United States, and learn English. I mean, it was my Father's real family, the Francisco
634 Aroboso's Family. His Mother's Brother. So, Morocco [sp] was a joy, and a love for the Cortez
635 Family. Especially for Pedro, or Pete. She loved Pete, she admired Pete. And, she fitted well
636 in this neighborhood. Except it was much smaller than Mexico City. And, she loved the
637 Panduce [sp], and The Culture. And there were Bakeries in this surrounding neighborhood.
638 And she kept on insisting, "Pedro, you have to open a Panderia [sp], cause I don't like walking
639 in this neighborhood, to those other things, especially at night, it's a little dangerous, to get
640 my Panduce [sp]. You've got to do a Panderia [sp]."
641 And my Father very patiently, "Yes, Morocco [sp], we will make a Panderia [sp], be patient."
642 Of course, again, my Father wasn't just raising us kids, my Father was raising his half [1/2]
643 brothers, and sisters. He was also raising some of their children, and now he had employees
644 that honestly, my Father was "The Godfather", and helping them, because they were
645 immigrants like he was. Helping them, and their children to become Americanized. But the
646 Panderia [sp], became LaReyna [sp], of Mia Tierra Restaurant & Bakery. The Queen of Mia
647 Tierra Restaurant & Bakery. And the Panderia [sp], in Spanish, it's more female. It's beautiful.
648 The colors, the pink cookies, the wedding cookies, the sweet potato turnovers. All the
649 Panduce [sp], has a romance, it has the beauty of it. So, you know, being at the front entrance
650 of Mia Tierra Restaurant & Bakery, it's kind of like the throne. You know, you come in, and
651 you're exposed to all these fake flowers, they're beautiful. It's the bouquet.

Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013

652 01:05:40

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654 Does it play an important role? The question is, what would Mia Tierra Restaurant & Bakery
655 be, without the Bakery? It just seems that it wouldn't be Mia Tierra Restaurant & Bakery
656 anymore. It's -- it's, so, not only did we get the Bakery, now we have the Mexican candies,
657 and we're still expanding our -- our goods.

658

659 **SCOTT PRYOR:** So, are the Mexican candies, is that a relatively new addition?

660

661 **DAVID CORTEZ:** No, it's new compared to the other things. Yeah, but, you know,
662 we've having it since the eighties [80's], so, they wrapped the candies. That was in the
663 eighties [80's], so, they've been around.

664

665 **JORGE CORTEZ:** Back in the seventies [70's]. The Health Standards were being raised
666 here in The United States. So, all of a sudden, we used to import our Mexican candies. Right?
667 And, both brother, David and I, we were like the Managers, and Cashiers. And, we -- we sold
668 the bread and the candies. So, we were there all the time. So, all of a sudden, they stopped
669 bringing the candies from Mexico. And we said, "Well, what happened"? He said, "Well,
670 Immigrations." And, I was doing my own little act, at the time, but I didn't know it. I said,
671 "Well, I will make my own candies. Well, how am I gonna do that? I don't know how to make
672 candies. I bought a candy maker." You know, they used to come by. I said, "Hey, will you
673 teach me how to make candies?" He say, "Yeah. I will -- I will take care of you. He said,
674 absolutely." So, we started making candies. And I tell my Father, "Hey". He said, "Yeah,
675 yeah, yeah, Okay. Okay." You know, and then my -- my older brother said, "Hey, you're
676 making a big mess here. We're not in the candy business. We're in the food business." I said,
677 "Well, candy is food." Because we had a lot of left over sugar, and the candy maker only
678 taught us up to a certain point. And then he left. And -- and our chef, he learned the trade,
679 but -- but just up to that point. And I said, "Ah hah, I want to make pralines." That was my
680 next move. So, next time, the candy maker comes by, because he's not in San Antonio. I said,
681 "Hey, you've got to teach me pralines." Oh, [Inaudible] and west, I guess that's what you call
682 them in Spanish. Yeah, something like that. Oh, stay weano [sp]. [Speaking Spanish].

Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013

683 01:08:31

684

685 So, all that sugar that was being left over, and - - and not well, it was wasted. It was being
686 stored, and - - and that's why my brother, Emmanuel, was getting upset, because he says,
687 "Look at this room, it's full of sugar. Left over sugar, you know, it's a lot of waste." So, the
688 pralines start. And it was a phenomena, it was like the fajitas at LaMargarita. It was like,
689 Wow. Hey, pralines are French. Pralines can be Mexican. We have European blood, we have
690 Indian blood, Spanish blood, French blood, yep. It fits right perfectly to the Mia Tierra
691 Restaurant & Bakery Culture, and image. And so, the pralines take off. And they become
692 famous, and the great taste, just the great secret that we keep. But, yeah, candies came - -
693 came back, and came alive. And then we've been on The Food Channels.

694

695 SCOTT PRYOR: So, would you describe some of the other, just items on the menu?
696 Some of the dishes that you're known for? That people keep coming back for?

697

698 DAVID CORTEZ: Well, you know, we have a lot of the traditional Mexican food there,
699 and the Mola [sp], the - - where the Chili Popolana [sp], Rellanos [sp]. The Cabarito, the
700 Menudo, and the Tripe, not - - not too many restaurants do the Cabarito or the Menudo. And,
701 of course, our Mexican breakfasts are, you know, the, Sunday at Mia Tierra Restaurant &
702 Bakery is like Sunday at Brendon's in New Orleans, you know. It's - - we have the same people
703 coming in every Sunday. And it's families coming in to have the Mexican breakfast, and the
704 Barbocoquos [sp], and the Chili Aquillas [sp], and the Tortillas, and the Choice Quevo [sp],
705 which we make our Mexican Sausage here. And so, I mean, those are recipes that come from
706 the very beginning. So, it's a - - and, you know, we're always experimenting with something
707 new. You know, every restaurant is trying to find that one [1] taste that's gonna hit it like the
708 fajitas took off. And, the so, at LaMargarita, of course, we tried it with the seafood. Mia
709 Tierra Restaurant & Bakery, of course, it's more traditional. I mean, it's, it's got the traditional
710 Mexican food. But it's got the Tex Mex also. And, of course, you add the Bakery, the candy,
711 and the breakfast, late lunch. I mean, the late hours, and so. And then, of course, we added
712 the bar here. Mariachi bar, and we really wanted to do a bar that was, if you notice, there's
713 no neon signs in this bar. It's not; it's a bar, not a cantina.

Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013

714 01:11:23

715

716 [Laughter]

717

718 And it's something that you would feel comfortable bringing your Mother, or your
719 Grandmother to a restaurant, with a bar that would be very respectable. And so, that - - that
720 was our, you know, and that's like The Vision that Pedro Cortez was always to give back to the
721 clientele a place that they would be proud of, and comfortable, the ambiance. So, that's - -
722 that's still our Vision of trying maintain that Vision.

723

724 SCOTT PRYOR: When did you add the bar? When was this built?

725

726 JORGE CORTEZ: I think I have to go check the, it was back in the eighties [80's], I have -
727 - we have two [2] invitations here on the wall. And I will show - - I will show it to you. But,
728 and when we get done. I think it was in the eighties [80's], so, when it first [1st] opened. The
729 first [1st] part, and then we opened the second [2nd] part.

730

731 SCOTT PRYOR: So, was - - were these rooms part of the restaurant before, or?

732

733 DAVID CORTEZ: Well, they had been stores, and one [1] of them we had been released
734 on, one [1] was a boot shop, that they used to do handmade boots, and everything else. But
735 they didn't make it, so they closed it down. We had a small little kitchen that we're using to,
736 for appetizers for the bar. But we weren't using it that much. So, we just kind of tore down,
737 and added this room. And when we did that, that's when we announced our contribution to
738 The Museum, and to The Theater, where we gave a million dollars to The Museum and The
739 Theater. And we had, at that - - at that - - at the time that we made that Presentation, we had
740 just the Grand Opening of this room. We had, I don't know, three [3,000] or four [4,000]
741 thousand people. I don't know how many people. There were thousands of people outside
742 our doors, and, you know, coming in to look at this bar. And, and, you know, it was just a - -
743 we had setup an outside food stands, and mariachis, and we had fifty [50] Mariachis with the
744 violins, and the trumpets playing out there. And, so, you know, we could continue, we do

Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013

745 01:13:19

746

747 a lot of things. I used to do some concerts, we used to do that, and for years. But, I used to do
748 a concert for Mother's Day. And we would get all these troupedours at that time. We had
749 about maybe forty five [45] or fifty [50] of them. And we would rehearse as one [1] group,
750 instead of groups of three [3], we would get them all together, all male voices, forty [40] or
751 fifty [50] guitars. And we would do a concert at The Cathedral, and the church there. And we
752 would have all these little old ladies, mothers, grandmothers, coming in. And we've been
753 taped by [Inaudible], at the time, or [Inaudible] one [1] of the Spanish stations. They would
754 tape it, and then we would show it on Mother's Day. And - - and you could see, here's forty
755 [40] male voices, singing these songs from, old songs that these ladies. And you could see the
756 little old ladies there, singing along, with the musicians. And we used to do the Concert, that
757 was part of The Culture thing that we. Because I think music, the arts are important to us. So,
758 and I used to do concerts out here, I mean, just to celebrate Saint Cecilia [sp], she's a Patron
759 Saint of Musicians. And, we would get Hilarto Puenta [sp], the gentleman with the white coat
760 in the mural. He would come in and perform for free, just to help the musicians. So, it's - - it's
761 things like that, that we continue with the [Inaudible], not only to preserve or promote The
762 Culture.

763

764 SCOTT PRYOR: And you have, how often do you have musicians in the restaurant?

765

766 DAVID CORTEZ: Every day. Every day. There's either the trio, the trio, they will play
767 some in the day, or more in the evening. And, of course, we have the mariachis, that plays
768 here, it's a big group that plays here in the restaurant. They're usually from every, except
769 Monday and Tuesday, they don't. But the weekends at ten [10] o'clock, they will start, and
770 they will play. And sometimes, you know, my friend, Ralph, who used to have The Little Red
771 Barn Steakhouse, he would. The last few years, he was kind of sick, and he stopped drinking,
772 and stopped smoking. But he would come and listen to the mariachis, and one [1] - - one [1]
773 night we spent about twelve hundred dollars [\$1,200] in music.

774

775 [Laughter]

Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013

776 01:15:29

777

778 **DAVID CORTEZ:** Between him and myself, we were there, we love music, so, we're just
779 there listening to the mariachis play all night, you know. So, you know, and you get a lot of
780 people like that come in, and they hire the mariachis. And so, like to sing, I don't sing. I just
781 love to listen.

782

783 **SCOTT PRYOR:** Could you? You introduced me to some of the -- some of the
784 employees, who have worked here for a long time. Do you mind talking about some of them?
785 Some of the people who have been "Key Employees" for you all?

786

787 **DAVID CORTEZ:** Well, no doubt, Ricardo, and Montego [sp], our Bakery, you know, he
788 was the highest paid baker in town, like six [6] figures.

789

790 **SCOTT PRYOR:** Did he start the Bakery?

791

792 **DAVID CORTEZ:** No, there was another Baker, Almodo [sp], and then Almodo [sp]
793 brought Ricardo and Montego [sp], to work, and then Ricardo left. And then he came back,
794 and my Father hired him. And he was kind of hard to get along with sometimes. He was a
795 very, you know, he was a very kind of, he was an artist for one [1]. And he was very
796 philosophical, and have a little alter at his bakery down here. He would come in, and say a
797 prayer, and then once he finished, he would start making the bread, and start cussing all day
798 long. And anybody that would walk into The Bakery, he would run them off, and, you know,
799 very eccentric. But -- but never, he always showed up to work, all the time. And he did great
800 pastries, and -- and he was a maestro, he was a teacher. I mean, like he didn't teach too
801 many, but he knew the Bakery business, and worked for us for about forty five [45] years,
802 before he passed away. And then Mr. Loreto Rovio [sp], he worked with us, I guess, about
803 thirty five [35] years. He was my Father's compadore, and he was our chef. And he's the one
804 [1] that taught Raul Salasazar [sp], and Modesto, and they all learned from him. And, of
805 course, Melissa, and, then we have others, [Inaudible], and the young man that has been here

806

Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013

807 01:17:24

808

809 twenty two [22] years, and his cousin have been here, I don't know, thirty [30] something
810 years. They all come from Juanajata [sp], there's a whole bunch of them that we have from
811 Juanajata [sp], they're all like family members, or from the same neighborhood, or ranch, or
812 whatever they - - they, and sometimes they go back to Mexico, to celebrate, you know, the
813 Festivals there. But, they're extremely great people. And, have been with us, I mean, this is
814 the type of people that I could give them a key to my house, and, you know, their integrity is
815 beyond, very honest people. And - - and people that are of very strong values. And, we're
816 talking about some of our employees that have worked here for years. And Ricardo, and
817 Florentine, and.

818

819 JORGE CORTEZ: And they're interviewing the book. So, I will get you a copy, and you
820 will see the stories of all the different guys, and it goes back maybe twenty [20] years back.
821 So, some of the old timers that, that are not even alive, but their comments, and.

822

823 DAVID CORTEZ: We will give them a little tour [Inaudible].

824

825 FEMALE: Sounds like what you want.

826

827 DAVID CORTEZ: Yeah.

828

829 FEMALE: Forty [40] years.

830

831 DAVID CORTEZ: Forty [40] years, yeah. Yeah, but he's still young, and - - and, but he's
832 one [1] of those that came up.

833

834 SCOTT PRYOR: And what about some of the women? Like the woman up on the - - in
835 the painting in that room?

836

837

Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013

838 01:18:42

839

840 DAVID CORTEZ: Well, we have a lot of this, Allodia [[sp], I'm not sure if she's here
841 today, or not. But, Allodia [sp], they call her, Amiga, friend. She doesn't speak any English,
842 but she's a great lady. We've got people, all these people come in, they want her to serve
843 them. I mean, she's just very motherly, that kind of person. We have a server that I trained,
844 he was from Mexico, young man, he was a young man. And I hired him, say about eighteen
845 [18] years old. He was a bilingual Secretary, so he knew English, and so, I hired him. He will
846 be celebrating his thirty ninth [39th] year in June. And, it's just the people that have been
847 with us for so many years.

848

849 SCOTT PRYOR: You mentioned earlier that having all these, you have five hundred
850 [500] some employees, is that?

851

852 DAVID CORTEZ: Six hundred [600] something.

853

854 SCOTT PRYOR: That it's a little bit like a having a ministry. Could - - could you say a
855 little bit more about that?

856

857 DAVID CORTEZ: Well, you know, it's just - - it's like family, you know, families have
858 problems at times, and, you know, where they are all kinds of people. And, and sometimes
859 people need help, and so, we try to help them out. And, you know, and, and some people are
860 dealing with alcohol, or drugs, so we try to take them, that church that I was telling you about,
861 where they dealt with the drug addicts, and. And so, I mean, we've got all kinds of people
862 that are, and, you know, as my Father was always there to help us. Especially the people that
863 came like immigrants, like himself, that [Inaudible], [Speaking Spanish], LaRaul LaSalle, [sp],
864 the gentleman, the Corporate Chef, he talks about that, that he was in the process of getting
865 his papers fixed. And - - and my Father had told him that he would meet him over there. He
866 had to go present himself, at the Embassy over there on the other side in Mexico. And he
867 says, "And here I am, and I get there, and your Father is not there. And I'm getting nervous,

868

Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013

869 01:20:31

870

871 and - - and, then I said. "Oh, man, what's gonna happen, you know"? And then so, finally,
872 they called me, and I walk into this room, well your Father is already sitting there. He's been
873 talking to the guy. And he said, "No, everything has been taken care of, about the Process."
874 Okay. "Okay. You are a legal; you became a Legal Resident now." And it's just, you know,
875 people that, see, he's finding a lot of himself in the people that came. They really wanted to
876 work, really wanted to better their families, educate them, the education, you know, and
877 better living for their - - for their kids. And, you know, we have ladies here, and, you know,
878 have a single Mother, who put her two [2] sons through college. I think one [1] of them is
879 Berkley now, Richard? And I think one [1] of them went to N.Y.U. at Law School, I mean,
880 these are. And she has just done that working as a server here. And, so, I mean, and we have
881 some of them who have children that have become doctors, and we're - - we're very proud. I
882 mean, that when we say that our - - that they are our employees, and that their - - that their
883 kids are getting educated, and the, it just makes us proud.

884

885 SCOTT PRYOR: Could you say something about the - -the uniforms that the - - that the
886 staff wears? What's the history of - - of that?

887

888 JORGE CORTEZ: Scott, the, the uniforms, and the Vision, in the painting, Okay. In the
889 trips to Mexico, I remember Sanborn's, and I thought it was so - - so unusual to see the
890 uniforms that they had. And I loved them. They looked like nuns, to me, as a kid. But I
891 wonder where they were? What they come from? So.

892

893 SCOTT PRYOR: Sanborn's?

894

895 DAVID CORTEZ: Yeah.

896

897 [Talking Over Each Other]

898

899 DAVID CORTEZ: They were like a Department Stores, but they had restaurants, and

**Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013**

900 01:22:31

901

902 and, there was one [1] in Mexico City, especially "The Casa the El Cultural" had this little towel
903 on the building, and - - and you would go in, and they had these huge restaurants, with the
904 huge columns. It was a - - a majestic type restaurants.

905

906 SCOTT PRYOR: So, these were the ladies who worked at the, the servers there?

907

908 [Talking Over Each Other]

909

910 JORGE CORTEZ: So, in doing the painting, The Vision, I thought that we needed some
911 type of uniform that said something. And something - - something that was practical for Mia
912 Tierra Restaurant & Bakery, cause, you know, we're day and night. And - - and it's a lot of
913 people. So, we came out with this particular one [1], which is Verde [sp], Blanco El Colorado
914 [sp]. The green, which is the green pepper, the white, which is the white onions, and the red
915 tomato. And that is the Mexican Flag of Mexico. So, without saying much words, it already
916 portrays the essence of who we are, as a Culture. And so, I thought that would be fitting, I
917 thought it was practical, it's worked. We've had it for many years. And it kind of talks, you
918 know, about who we are.

919

920 SCOTT PRYOR: And then the - - the male servers, I didn't get a good look, but they're.

921

922 [Talking Over Each Other]

923

924 DAVID CORTEZ: They're wearing an apron right now, and a tie, and [Inaudible] will
925 probably go to Juay Avara [sp], where it's a little bit cooler.

926

927 SCOTT PRYOR: So, it changes a little bit, with the season?

928

929

930

Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013

931 01:24:16

932

933 **DAVID CORTEZ:** Yeah. No, no, we're not finished. We're designing, I - - I've got a
934 White Castle up the corner, which is my studio. And so, I'm designing some, for - - for the
935 waiters, and for all the male counterparts. But I haven't brought the designs yet to the family,
936 for approval. But everything - - everything's on the fires, Scott. Everything is being worked
937 on. Everything is being continued. It - - it's a Journey. The one [1] thing about our employees
938 that I did want to mention, that I think it's important, is that my brothers and I, after my
939 Father left, I know I - - I used to wonder, "What would we ever do without our Father"? And,
940 "What would we do with the men that he started with him?" Well, again, I think in the
941 spiritual sense, God revealed to "Honor Your Father", by honoring these men, all to the point,
942 that they left this world. And so, we were with them all the way to the cemetery. And we
943 honored our Father, at times, our Chef, couldn't work no more, wouldn't stop coming, his
944 family could not keep him at home. So, we had a chair for him, or, he would go to our
945 downstairs basement, and lie down downstairs. But he wanted to be close to his kitchen.
946 That was the Loyalty that these men had, for Pedro Cortez, for Pete Cortez. And so, we
947 honored our Father, by always taking care of all the people, and paying them all the way, to
948 the cemetery.
949 I thought that is important about what Mia Tierra Restaurant & Bakery should stand for. And
950 the example that we're giving to our children.

951

952 [Talking Over Each Other]

953

954 **DAVID CORTEZ:** Bakery, you know, he worked all the way, till he passed away. I mean,
955 he was here every day, and didn't miss. And, maybe he wasn't feeling well, but he'd be here.
956 And, you know, it's just the - - that Loyalty that - - that they were sold on Pete Cortez's Vision
957 that would, and they got the Cantina with us, to help us kind of reinforce that foundation, The
958 Legacy, so.

959

960 **SCOTT PRYOR:** Could you all talk some about the amazing décor, and sort of the
961 History of how that emerged?

Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013

962 01:27:21

963

964 DAVID CORTEZ: Oh, as I mentioned that, in part of that Pete Cortez's Vision was to
965 have a restaurant that - - that his clientele would be very proud of. And something that really
966 went beyond, and, you know. When we first [1st] started, it was a three [3] table café, and
967 every little restaurant was almost identical. And they were, but, you know, he knew that, as
968 long as we had our - - our guests were happy. And so, he wanted to give back to them. And
969 so, Jorge is more into the artists part of the. So, he's more responsible for the Creativeness.
970 But, but this is what really makes Mia Tierra Restaurant & Bakery, the Mural out - - out there.
971 The photograph, the - - the of the décor, the lights, and everything else. That makes us kind of
972 a unique, and but, and it goes beyond that. And like I told you, we're in the business, the
973 memories that people keep coming, because, you know, he met Mr. Estevaya [sp], you know,
974 this morning, that I introduced him to. And, you know, they've been coming here since
975 nineteen fifty five [1955]. It's, you know, it's their home. This is, and this is how we want to
976 treat our - - our guests, you know, being that they are at home. Making themselves at home.
977

978 SCOTT PRYOR: Yes.

979

980 JORGE CORTEZ: Let me respond to the décor, because I think that is a major thing, and
981 what makes Mia Tierra Restaurant & Bakery. Again, not understanding one's self. I served in
982 the Military for four [4] years, and came back, and - - and started my college degree. And I
983 really didn't know what I should study, and what I was good for. So, I took Marketing, and I - -
984 I made Case Studies about who was Mia Tierra Restaurant & Bakery? What is Mia Tierra
985 Restaurant & Bakery? What did we remodel, and - - and start changing stuff? This décor was
986 not here, when my Father was here. He didn't get to see this. But one [1] of the things that I
987 noticed was that I love to sell. I love to make people happy. And one [1] of the odd things
988 that happened to us, that I remember so vividly, this street used to be open, it was called,
989 "Produce Row." It is still called, "Produce Row". But, the buses would stop out here on
990 Produce Row. Hot summer, whatever, little hole in the wall, Mia Tierra Restaurant & Bakery.
991 And us Americans, I mean, we didn't see beyond Americanos myself, you know, I - - I was like.
992 Like there's a white guy waiting for me out there, he's an artist, photographer for making

Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013

993 01:30:35

994

995 the story on him. He's waiting for me to go talk to him, and be filmed. I - -, but the white
996 folks would come, and says, "You know, this is Mia Tierra Restaurant & Bakery, blah, blah,
997 blah, blah." But we didn't have that fame, because it was till nineteen sixty eight [1968], that
998 Hemisphere came to San Antonio.

999

1000 SCOTT PRYOR: At what, Hemisphere?

1001

1002 DAVID CORTEZ: Hemisphere, that's "The World's Fair". That - - that made - - that kind
1003 of like shook San Antonio up, and woke it up. That helped reestablish The Mercado [sp]. The
1004 Economy of downtown, the Economy of the River. So, around those times, we started getting
1005 a - - a few of the white people coming in. Okay. And here it is, it's summer, it's hot, you can
1006 cook eggs on - - on the - - on the street. Right? On the sidewalks. And we just got the little
1007 room in the middle, that's all we have.

1008

1009 SCOTT PRYOR: That's all the restaurant was, at that point?

1010

1011 JORGE CORTEZ: Yeah. And, our - - our, it was Mr. Via Gomez [sp], he was from Mexico
1012 City. And he was - - he was a bookkeeper for my Father. And he used to love to decorate, you
1013 know, and - - and he was a very unique man. And so, his decorations, like very good
1014 Mexicans, we left them on. And here it is June, July, and - - and it's still Christmas. And - - and
1015 the - - and the tourists are trickling in, and whatever. I'm selling bread, selling candies,
1016 managing the - - the restaurant. Right? And see their expressions. And I said, "Wow, they
1017 love it, they're shocked to see the Christmas. We just forgot to bring the whole décor down.
1018 But you know what? That's not a bad idea. Why don't we capitalize on that idea of Christmas
1019 year round, in - - in this particular dining room? Okay. Okay. Alright. So, we start the
1020 decorations, and each dining room has a story. Each dining room has a reason why it was
1021 done the way it was done. And, it's periods of our lives, and where we were in our lives, at
1022 that time. The decorations, the colors, the - - the materials that we uses, are, and all of those
1023 things.

Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013

1024 01:33:31

1025

1026 **SCOTT PRYOR:** And when you say, we, The Cortez Family? Is that what each room
1027 represents?

1028

1029 **JORGE CORTEZ:** Each - - each room, when I say, we, it's I we. I, because I'm into the
1030 creative, we because I'm always in conjunction with my family. And - - and, so, I we. But, the
1031 mural, for example. I don't think everybody was - was enthused about having a mural there.
1032 But I didn't really have anybody to stop me, cause my Father was gone. And I wanted to
1033 honor my Father. And I wanted to do an explosion. So, what could I do to honor my Father,
1034 make an explosion, and - - and - - and keep the family happy? And, I started with the mural.
1035 And it started with painting them in the center. And - - and it started to grow, and expand.
1036 And became "The American Dream". I know my brother; Emanuel was very opposed to it.
1037 "We're in the taco business. We're in the enchilada business. We're in the food business.
1038 What is Jorge doing out in the Park? What is Jorge doing with the Artists? What is Jorge doing
1039 that?"

1040 Well, eventually Jorge had these renderings done, to be called, "The Cultural Zone". [Sonaco
1041 [Inaudible], [Speaking Spanish]. To try to communicate to his family, what the bigger Vision
1042 was. And the mural was to tell the story, to honor The Legacy. And so, it - - it is still being
1043 worked on. I've got the Artists up in the corner, in my studio, right now. He's working on the
1044 next project. We're working constantly. And it's not work, by the way, it's our ministry. It's -
1045 - it's - - it's, it serves a spiritual and a physical to this whole journey. The majority is spiritual.
1046 And so, we're helping, and working our people, we're helping our children, we're helping our
1047 community, and I hope we're helping our country.

1048

1049 **SCOTT PRYOR:** Oh, it's a beautiful piece of work, it's just amazing to see, you know, all
1050 of those faces, and leaders, throughout history. You know, many of them I don't know, but,
1051 David showed me, and told me, who they all were, and the different connections that they
1052 had to the restaurant. It's a beautiful, beautiful piece of work.

1053

1054 **JORGE CORTEZ:** Well, it's like this Mariachi Bar. I think the Mariachi, they didn't

Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013

1055 **01:36:58**

1056

1057 like Mariachis.

1058

1059 **SCOTT PRYOR:** Did you all have Mariachis in the restaurant, before then?

1060

1061 **JORGE CORTEZ:** No, this is George, Jorge. I'm going ahead. But they're not ready. I
1062 call them Mariachis. But I experienced Mariachis in Mexico. I knew what it was about. So,
1063 my friend, Armando and I, we designed the Bar together. We designed it with all the motif of
1064 the Aztecs and the Mayas. And the Maga [sp] built a plaque, with the Tequila. And then - -
1065 and then I said, "I'm gonna put an eagle up there." My brother, Emanuel says, "No, you're
1066 not. You can't." I said, "Why not?" He said, "Because it's a roof." I said, "I will cut the roof."
1067 And so, it happens, now when we expanded again, this area, we had tenants here. First [1st]
1068 it was just that little entrance. And then we - - we had that vacant, so, we decided to put a
1069 Bar. Then we had this one [1] vacant, and we decided to expand it. When we expanded it, I
1070 said, "You know, this beautiful Bar deserves a great Mariachis." So, we got the best
1071 Mariachis, almost in the country. Okay. There's some great Mariachis in Arizona, any my
1072 respects with California. But ours is one [1] of the best Mariachis. They come on Thursdays,
1073 and they play till they close the Bar.

1074

1075 **SCOTT PRYOR:** What time do they close the Bar?

1076

1077 **JORGE CORTEZ:** At two [2] o'clock in the morning. They come - - they come at ten [10]
1078 o'clock, at night. So, the trios have the ability, the Mariachis don't go to the - - to the dining
1079 room, because otherwise, it would eliminate, it would finish the "Trio Music." So, we keep
1080 the Mariachis contained in "The Mariachi Bar". It's on right, and suited. And it's a group of
1081 about ten [10] guys, with violins, trumpets, sometimes they bring the harp. It is a concert.
1082 And they charge twenty five [\$25] dollars per song. And people spend thousands [1,000's] of
1083 dollars a night here, for the music, and people all over San Antonio knows. "You want to hear
1084 Mariachis; you go to Mia Tierra Restaurant & Bakery." Why? Because The Vision, the seed
1085 was planted, on those trips to Mexico, as a young kid, of my Father taking me to San Juan.

Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013

1086 **01:40:13**

1087

1088 **Didios [sp], and Guadalajara, where all the Mariachis were on one [1] side. The fields was on**
1089 **the other side. And I said, "Mia Tierra Restaurant & Bakery, not only needs to have fields, Mia**
1090 **Tierra Restaurant & Bakery has to have the Premier Mariachis." So, we have both, because**
1091 **that's "The Legacy" of Pedro Cortez, and Cruz Cortez deserves." The Best.**

1092

1093 **SCOTT PRYOR: I'm curious if, you know, there have been many articles written about**
1094 **the restaurant. And, it's certainly a well known place. Curious that there's a part of your all's**
1095 **story that you feel like hasn't been told, as much as you would like. Or, if, and if so, what - -**
1096 **what would that be?**

1097

1098 **DAVID CORTEZ: I don't know, I mean, there's been a lot of articles. And I don't think**
1099 **that we focus on that. You know, my Father always said, "Forget everything, just take care of**
1100 **your customers. As long as your customers are happy, you know, that's what." And, and I**
1101 **don't think that we've gone out, and tried to market ourselves, as much as people tend to**
1102 **write about us. We do what we love doing, you know, day in and day out. We will take care**
1103 **of our guests, and try to preserve, and promote that Culture that we talk about, that Vision**
1104 **that we talk about. And, so, I, I don't know, there's, we just want to continue doing what**
1105 **we're do, and, you know, doing the best. And, we're proud of our people that work with us,**
1106 **and - - and that - - that really help us serve our guests, you know. The Hospitality is very**
1107 **important for us.**

1108

1109 **SCOTT PRYOR: Could you, speaking of the guests, you have mentioned that a couple**
1110 **of times. But, who - - who are your customers? You obviously serve a lot of people. Who - -**
1111 **who eats here?**

1112

1113 **DAVID CORTEZ: Everybody.**

1114

1115 **JORGE CORTEZ: Everybody, I mean, you get the most humble person, the truck driver,**
1116 **you will get, you get celebrities coming in to eat here. We have billionaires coming in. You**

Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013

1117 01:42:47

1118

1119 know, we had the other day, we had Red McCombs, who is a billionaire. You know, he's a,
1120 he's an Auto, you know. His family, I asked him, "What do you want have lunch for your
1121 birthday?" And he said, "Mia Tierra Restaurant & Bakery." I had a customer walk in one [1]
1122 day, and he said, "You know what, I'm from out of town, and I was visiting some friends. They
1123 took me to this party at Red McCombs house. And I asked him, you know, "I'm a tourist, I'm
1124 here, what should I do here in San Antonio?" And he says, "Well, you have to go to "The
1125 Riverwalk", and he mentions "The Alamo". He said, "And before you leave San Antonio,
1126 you've got to Mia Tierra Restaurant & Bakery. And you will see - - you will see the true flavor
1127 of San Antonio." So, you know, we get all kinds. You know, even back then, when we just
1128 had that one [1] dining room, I remember, we used to get this Judge, he's passed away. His
1129 name was Sal Cassidy [sp], and he would come in his tuxedo, and he would have his girlfriend
1130 with him, with a blond, with a mink coat. And well, the Judge didn't like waiting for a table.
1131 We had a line out the door. So, he goes into the counter, with the truck drivers. And it's, you
1132 know, he felt comfortable. You know, but the girlfriend, I don't know. People were looking,
1133 and he's sitting there with the guys with overalls, you know, truck drivers. And, but, you
1134 know, we get all kinds of guests, that and people that have been coming here. Like the
1135 Diablo's [sp], this morning, fifty five [55] years, they've been coming in.

1136

1137 SCOTT PRYOR: And three [3] times a day.

1138

1139 DAVID CORTEZ: Three [3] times a day, that's what he said, yeah. That they're very
1140 special people. And we have a lot of people on Sundays, that are the same families, day in,
1141 and they're in every Sunday, they come in. And, and it's just the, it makes us proud that, you
1142 know, that they keep on coming. And we have this couple come in, and celebrate their
1143 "Fiftieth [50th] Anniversary", they have done that every year, for the last forty nine [49] years.

1144

1145 SCOTT PRYOR: Let's call Amanda, who is working with me on this. She - - she grew up
1146 coming here too. So, it's, a part of this is for her to come, and do this Project, is pretty
1147 exciting. I just had a question then. That just escaped me.

Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013

1148 01:44:50

1149

1150 **JORGE CORTEZ:** Scott, Brother David mentioned, but, because Brother David is here at
1151 nights. Anthony Quinn was here. Patrick Swazye danced in the Mural Room. A lot of - - a lot
1152 of.

1153

1154 [Talking Over Each Other]

1155

1156 **DAVID CORTEZ:** Well, he was dancing; this guy walks in, and walks by him. And Patrick
1157 Swazye turns around, and looks at him. And says, "I know this guy." Who is it? And they
1158 said, "Oh, it is John Denver."

1159

1160 [Laughter]

1161

1162 **JORGE CORTEZ:** That's what I mean, at Mia Tierra Restaurant & Bakery is the
1163 "Crossroads" from Mexico to The United States. From California to Florida. And from the Rio
1164 Grande to Canada. It's "The Crossroads". So, you know, like in the eighteen hundreds
1165 [1800's], the settlers, "The Crossroads", I see Mia Tierra Restaurant & Bakery, which back in
1166 the fifties [50's], in the sixties [60's], they wouldn't have given you a penny for this location,
1167 because The Recession, the alcoholism, the, there was no economy here. But there was a
1168 man with "The Vision". And I asked my Father one [1] time, cause I was a Marketing student.
1169 "Who do you think are our customers, Dad? Where do our customers come from?"
1170 And he looked at me like, Okay. Like, "My bright boy. It's everybody."

1171 "Oh, Okay." But I realized one [1] thing Scott, that our people, our Team members, they make
1172 it happen. Because they don't just welcome Mr. Dabulla [sp], they hug him. They kiss their
1173 cheek. The - - the Mexican tradition. Our Managers, our people, they check on their
1174 customers, when they know they've been, they're in the hospital, whatever. The customers
1175 check on our people, our Managers, our servers. They call them at home, and send them
1176 flowers, if they're sick, or whatever. It is a Familial, and so, that's what keeps people coming,
1177 because look at the parking lot. There's only thirty five [35] parking spaces. David and I take,
1178

Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013

1179 **01:47:40**

1180

1181 you know, and our siblings take, you know, a good eight [8] or ten [10] of them. There's no
1182 parking. But it's an experience. It's a time; it's a moment that enhances the taco.

1183

1184 **SCOTT PRYOR:** When, what's the story on the - - on the Bible? When did that?

1185

1186 **DAVID CORTEZ:** After.

1187

1188 **SCOTT PRYOR:** After?

1189

1190 **DAVID CORTEZ:** After we got [Inaudible]. And we got [Inaudible] that we were
1191 leaders.

1192

1193 **SCOTT PRYOR:** Okay. So, after he passed away, you had everyone carry these, just to
1194 know the story, was?

1195

1196 **JORGE CORTEZ:** We were "Leaderless". In other words, we needed the foundation.
1197 We need the "Spiritual Foundation." And, and we need to strengthen the core. So, by getting
1198 together, and developing a "Mission Statement", developing the - - what as important to us,
1199 and embracing all our people, to understand that it was bigger than any one [1] of us. And
1200 that we were all equal, and Team members. And so, that's why we sit with them at the "Ally
1201 Rallies", and we care about them. And we see how they're doing. And it's Familial, it's our - -
1202 it's our - - it's our "Daily Bread". Every day is our "Daily Bread." It's a ministry, it's our - - it's
1203 our, we're doing, we're kneading the dough, you know, with love, and embraces. And seeing
1204 that the food goes out right. Seeing that the service is great. Seeing that the experience is
1205 right. Seeing, looking at the surroundings, walking around the spaces. Looking at The Plaza.
1206 Looking at The Museum. Looking at The Theater. Now we've got the Secretary of the Interior
1207 visiting San Antonio, so we - - we, they're coming to - - to lunch with us. And I already talked
1208 to the [Inaudible] Reyes, which is one [1] of the ideas that brother, David, had had. And I
1209 hope that we're gonna move on it. Is to have a school of troubadour's. So, we've had several

Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013

1210 **01:50:12**

1211

1212 meetings on that. I think funding is probably one [1] of the things that we're addressing. But
1213 we're even talking to The Smithsonian, about, you know, that the "Music in America". So, The
1214 Smithsonian recently, we selected the best trio [sp], to be our Godfathers. And that's Trio [sp]
1215 Reyes. Well, The Smithsonian has touched them, and they just did a recording of the Theo
1216 [sp] Music in America.

1217

1218 **DAVID CORTEZ:** The Folkway Recordings just came out with their, in fact, I got a call
1219 about three [3] weeks ago from Leon Garcia, that they just released the - - the trio, I mean,
1220 "The [Inaudible] Reyes" that was recorded by The Smithsonian, so it's great. But. You know,
1221 we talk about our Bible, this is, cause we knew that there were gonna be people that
1222 obviously didn't know Pete Cortez. And then we wanted to have something that we wanted
1223 to pass on. And that - - That Vision that we know, and we talk about "Our Mission
1224 Statements", and our "Core Values." And, and there's a little bit of a history in. And there is
1225 something here that it is those principles of Pete Cortez. You know, about a year after my
1226 Father passed away, I was here by myself at night. And I started thinking, "Well, what did I
1227 learn from my Father?" So, I came, and I started writing these things. There were ten [10]
1228 things and principles that I - - that I wrote, and thought about "Serving Leadership". And that
1229 was Pedro Cortez. And, you know, Pedro Cortez didn't know a stranger. He could sit, you
1230 know, and he could be at The White House, and, you know, he visited The White House, and
1231 met Ronald Reagan. He could sit down with a truck driver, or, you know, or the most humble
1232 person, and still talk to them. And he was that type of person that, and, I don't think that
1233 none of his children have, or, I guess, a complete duplicate. And we all have a little bit of him.
1234 But not entirely. So, I mean, that's why we were wanting to have this, so that our employees
1235 could understand where we were coming from.

1236

1237 **SCOTT PRYOR:** And so, Jorge said that you are here usually on nights?

1238

1239 **DAVID CORTEZ:** Yeah. Yeah, in the evening. Jorge worked at nights for several years,
1240 and my brother, Emanuel also. And then I took, I spend a lot of time in the evenings.

Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013

1241 01:52:35

1242

1243 SCOTT PRYOR: And Jorge, are you here at a particular time usually, or?

1244

1245 JORGE CORTEZ: Every day, my Daily Bread. Every day, Sunday, Saturdays, Holidays,
1246 Mother's Day, every day you've got to knead the dough. You've got to put the apron on;
1247 you've got to check your kitchen. You've got to check your - - your people, your - - your flock.
1248 It's God's, it's God's children.

1249

1250 SCOTT PRYOR: And Emanuel, is he around, yeah?

1251

1252 DAVID CORTEZ: My brother.

1253

1254 SCOTT PRYOR: Yeah.

1255

1256 DAVID CORTEZ: No, he's been passed away.

1257

1258 SCOTT PRYOR: Oh, Okay. I'm sorry. Is there a?

1259

1260 DAVID CORTEZ: Ruben.

1261

1262 SCOTT PRYOR: Ruben.

1263

1264 DAVID CORTEZ: And he's at "Pico Del Gallo".

1265

1266 SCOTT PRYOR: So, he runs - - he runs the operations there.

1267

1268 [Talking Over Each Other]

1269

1270

1271

Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013

1272 **01:53:16**

1273

1274 **DAVID CORTEZ:** And Jorge, so, I have Pete, and Kristina, and Deborah, and my brother,
1275 Emanuel's sons, Michael and Anthony. I have David, Anthony, and Angelica [sp], and
1276 Jonathan that work here. I only have one [1] that's not involved in the restaurant industry.
1277 But, the rest are. That's how they are involved.

1278

1279 **SCOTT PRYOR:** Alright. Oh, I wanted to ask, Amanda had said that there was, was it a
1280 week ago? The Fiesta Celebration?

1281

1282 **JORGE CORTEZ:** That was Fiesta.

1283

1284 **SCOTT PRYOR:** Or?

1285

1286 **JORGE CORTEZ:** The Cinco de Mayo, or Fiesta?

1287

1288 **FEMALE:** Fiesta.

1289

1290 **SCOTT PRYOR:** Fiesta Week. Could you talk a little bit about that? And your
1291 involvement in Fiesta Week?

1292

1293 **DAVID CORTEZ:** Involvement, I mean, it's right outside our doors. There's every year,
1294 ten [10] days, there's a Festival out there. And it's been managed by different organizations
1295 right now, it's The [Inaudible] Pesos Organization, the [Inaudible] organizations that handles
1296 that event. And, you probably had about fifty thousand [50,000] people there every - - every
1297 day, for ten [10] days. And, of course, in Fiesta Week, there's a hundred and twenty five [125]
1298 Festivals throughout the City. So, we have a lot of people come from out of town, you know,
1299 too. And we just happened to right in the middle of.

1300

1301 **SCOTT PRYOR:** So, that's a busy week for you all.

1302

Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013

1303 01:54:42

1304

1305 DAVID CORTEZ: It is, it is, and, I know, like I said, we're - - we're very blessed, you
1306 know, Mother's Day is, of course, a busy restaurant, busy day for any restaurant. And, so, we
1307 have the tent outside, a kind of a waiting area. Because we feel very blessed that, you know,
1308 we kept adding dining rooms, and more rooms, and more rooms. And when we added our
1309 first [1st] dining room, I said, "Well, okay, now we can handle, but we didn't. Thank God
1310 people kept coming, and then added another dining room. And I kept on adding, and - - and
1311 so, we - - we could add more dining rooms, but we'd have to add another kitchen somewhere,
1312 to keep up with the. We've had to put up the tent out there, for help people wait. And, and -
1313 - the parking is a problem. But, yet people still seem to make it here, thank God.

1314

1315 SCOTT PRYOR: So, how many seats total? What's - - what's the capacity?

1316

1317 DAVID CORTEZ: Six hundred [600], in the restaurant, not counting the Bar. And so,
1318 that's about a hundred and eighty [180] here. But, of course, then the Margaritas are another,
1319 I don't know. But.

1320

1321 JORGE CORTEZ: It's close to about eight hundred [800] seats. But let me tell you about
1322 Fiesta, Scott. This is a different perspective. Cause when we were kids, you know, we have
1323 the little café, and Fiesta Week, that's the Mexican Mardi Gras, came about, uuh, I hated it. It
1324 was - - it was a lot of work, and a lot of people, and a lot of whatever, and a lot, a lot, a lot, of
1325 things, and a lot of Carnival. Only to find out later, as a young kid, going to Mexico, with his
1326 Father, and he would take us to The Medicado [sp], because he wanted us to grasp the
1327 essence of The Mexican Culture. And the fact that this little café was located in the
1328 Americado, in the Mexican Culture. So, he wanted us to learn, and I had not learned yet. That
1329 all Americado's have Fiestas, and Carnivals. Why? Because it's LaFamiliar, [sp], it's about the
1330 family, it's about celebration. And so, that kind of shifted my thoughts about this hard work,
1331 and all this good stuff, only to understand the bigger Vision. No wonder Pedro Cortez used to
1332 walk like a general down, checking all the booths, of the vendors. Not his, of the others.
1333 Cause he wanted the best for America, for the people to understand that this Mexican

Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013

1334 01:57:33

1335

1336 Culture is just one [1] of the Culture's of many of what makes America great. And it was here
1337 in San Antonio. And it did not die. And so, the perspective that we take on Fiesta is, with
1338 respect, and honor, to do it wonderful. Does it bring business? Yeah, it brings people
1339 together. Celebrations together. So, it's - - it's a wonderful situation. And because of Pedro
1340 Cortez, and keeping The Culture alive, the Cinco de Mayo, the [Inaudible] of Septembra [sp],
1341 all the Celebrations. Like he said, "You know, I became an American Citizen, by choice. Not by
1342 chance. And I'm proud to be an American. When many of our people of our Culture, leave
1343 San Antonio, they go up North, they go to the West, they go to the East, they come back to
1344 San Antonio. Guess what? They don't go straight to the river. They don't go straight to The
1345 Alamo. They come to the Americado [sp], they come to Mia Tierra Restaurant & Bakery, to
1346 nourish their spirits. Yes, they want the Carna Guisado tacos, and the flour tortillas, and
1347 whatever. But it's just the Spirit, the music, the music continues playing. You can hear it in
1348 the background right now. It's still playing. For hundreds of years, I did not know; until my
1349 Father was taking us to Mexico, about the music, you always find it around The Americado
1350 [sp]. The foods, you find it around The Americado [sp]. The "Color of the Culture" is around
1351 The Americado [sp]. That is why, Scott, the Vision of the Cultural Zone, which is where - -
1352 where the godfathers of the Alamado [sp] Theater, were renovating it. We're gonna open it
1353 up, with the Performing Arts. And it has been endorsed by The Kennedy Center. As The
1354 Latino Venue of Performing Arts in America. That's why we have the Mosao [sp], Alamadea,
1355 [sp], which is "The first [1st] affiliation of for the Latinos in America." And guess what? Mia
1356 Tierra Restaurant & Bakery is the godfather. Mia Tierra Restaurant & Bakery is the garlic, that
1357 continues to keep everything vibrant, and the light. And this is what we're teaching our
1358 children, and our grandchildren. To continue that "Legacy", that Pedro Cortez left us.

1359

1360 SCOTT PRYOR: Great. Well, is there anything else that I haven't asked you, that you
1361 want to say?

1362

1363 JORGE CORTEZ: We're - - we're putting together a "Cook Book", a History of the Story
1364 of Mia Tierra Restaurant & Bakery, and the founders.

**Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013**

1365 02:00:56

1366

1367 We're putting together a DVD, a documentary about what is Mia Tierra Restaurant & Bakery?
1368 And what is The Vision? And how should it continue forward? It's in the making. Also, would
1369 like to mention that I would love for The Cortez Family, whatever it would be, but it would be
1370 a food and beverage, and entertainment venue, for the younger people. To have a very
1371 similar type of a Latino Hard Rock Café, that would tell the story of the Latinos in America.
1372 With the food, and the venue, and located here at the Mercado [sp]. We have these beautiful
1373 old buildings that they are over a hundred years old up the corner that are vacant. And so,
1374 the economy has to be right. The "Will" has to be right. The numbers have to be right. But I
1375 think that the Climate of what's being created with the - - with The Plaza, Milam Park Plaza,
1376 the Public Art. I have a fifty [50] foot mural up in the corner building that's empty right now.
1377 That's being created by Mr. Jesse Trevino, the Vietnam Hero. That's gonna go up at the
1378 Navarro House, in the - - in the next couple of weeks. So, we are involved in the Arts, we are
1379 involved in The Theater. And, we love our country.

1380

1381 [Laughter]

1382

1383 DAVID CORTEZ: You know what, I think San Antonio has been a very blessing that we
1384 have the Affiliation with The Smithsonian, with The Kennedy Center, bringing and endorsing
1385 The Alamedo [sp] Theater. And then, a few years back, we had a call from, what's the name?

1386

1387 [Talking Over Each Other]

1388

1389 DAVID CORTEZ: Kid Collsberry [sp], that he wanted to bring some people from The
1390 C.I.A., the Culinary Institute of America, for breakfast here at Mia Tierra Restaurant & Bakery.
1391 And so, we prepared this table, in the middle dining room, and they came in. And we had this
1392 Mexican breakfast, and we had Minudo, tamales, [Inaudible], said that.

1393

1394 [Talking Over Each Other]

1395

Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013

1396 02:03:40

1397

1398 **JORGE CORTEZ:** And put a rooster in the middle of the - - of the table, you know, we
1399 have to be who we are, right? And we put all the salsas, we put the Barbacoda [sp], the
1400 Lingua, all the - - all the goods of - - of who we are. Right? Because that's what it is, The
1401 Culinary Institute of The Americas.

1402

1403 **DAVID CORTEZ:** A few years later, Kid Collsberry [sp] was successful in bringing The
1404 Culinary Institute of America to San Antonio. And I got a call from a reporter; they wanted to
1405 interview me about the C.I.A. And I said, "Well, maybe you should call Kid Collsberry [sp], and
1406 he's the one that's bringing The Culinary Institute of America, to San Antonio." He said, "Oh,
1407 no, no, no, we've already talked to him. And we wrote an editorial. But, the people from the
1408 C.I.A. mentioned that, "They decided to come to San Antonio, to having breakfast at Mia
1409 Tierra Restaurant & Bakery."

1410

1411 [Laughter]

1412

1413 **DAVID CORTEZ:** And - - and it was, we talked about having the C.I.A, at the time. But
1414 kind of focused on "The Food of the Americas", you know, from Mexico and South America.
1415 And now they have their Latino Conference they have here in October. The C.I.A. in San
1416 Antonio. Where they bring all these Hispanic Chefs, from all over the world really. From,
1417 well, Rick Ballus, to [Inaudible]. What is it Ricardo, San Antonio?

1418

1419 **JORGE CORTEZ:** Roberto San [Inaudible], yeah. And from New York, and, you know,
1420 so, and they bring all these chefs there. So, I think we're blessed that San Antonio is a great
1421 city to live in, and, you know, it's a large city. But still has that kind of small town mentality.
1422 And everybody knows each other. And - - and it's a, it's "A City of Culture", and lot of Soul.

1423

1424 **SCOTT PRYOR:** One [1] question about how the neighborhood has changed? Cause
1425 you mentioned early on, the different Lebanese, Asian, and how has it changed?

1426

Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013

1427 02:05:41

1428

1429 **DAVID CORTEZ:** Well, the Urban Renewal moved a lot of them away, and they moved
1430 up North. Of course, the Italians still have their church there, at Columbus - - at Columbus,
1431 The Park there on Martin Street. They still maintain a church there, but all the neighbors. Of
1432 course, they, a lot of people moved away, further up to the Northside. And, of course, down
1433 here, they tore down a lot of homes, right here on the Westside also. And it kind of moved
1434 people away, a lot of the homes. Of course, a lot were shacks, and homes, you know, hardly
1435 needed.

1436

1437 **JORGE CORTEZ:** Everybody left. The only one [1] that stayed was Pedro Cortez. And
1438 there's a Jewish family by the name of Painters, up the street. Cause we have The Jewish
1439 Community, the - - the entrepreneurs that they handled clothing. They were the best
1440 Merchants, or the poor Mexicanos of this neighborhood. Because they respected, and they
1441 gave us credit, at their stores. The dignity of that man can pay back, even if it wasn't all at one
1442 [1] time. The Jewish people had that Spirit, and Painters, they're in their fifth [5th]
1443 Generation. And I am so proud of them. Because, they have withstood the time, and they've
1444 gotten better, and now I see the young Painters there. They're very educated, but very
1445 servant leadership. And the people, our Hispanic customers, Painters is like the Mia Tierra
1446 Restaurant & Bakery of the Clothing Stores. It - - it's swamped with people. And - - and, of
1447 course, now with Juan Havarias [sp], I mean, they went with -- with Juan Havarias, [sp]. And
1448 so, the tourists, now what we're trying to do now, it's - - it's the linkage of Main Plaza, which
1449 was "The Birth of San Antonio", to the Americado [sp]. Those three [3] blocks, and we're
1450 having a meeting with The Mayor next Tuesday, we - - we're gonna meet at The Musao [sp].
1451 We've created a - - a video of - - of how "The Vision", or "The Cultural Zone" looks like. I had it
1452 painted twenty one [21] years ago, in eight [8] renderings. They're about six [6] to eight [8]
1453 feet long. Really to four [4] feet high, of, and I did it for my family, because they really didn't
1454 understand that, at the time, what - - what it was, that I was doing, with the Artists. With The
1455 Theater, cause I wanted to buy The Theater, cause the City of San Antonio was not moving on
1456 The Theater. Finally, The City came in, and appointed us, as "Founding Fathers of what we
1457 call, Centro Alameda [sp]. Which is the "Non Profit Group" that overseas The Theater.

Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013

1458 02:09:08

1459

1460 And, at this time, oversees The Museum also. So, it became like a "Vehicle" to develop this
1461 Cultural Zone. And the first [1st] week of June, we have The Secretary of The Interior coming
1462 to Mia Tierra Restaurant & Bakery. Which we're going to tour him, to The Cultural Zone. To
1463 The Museum, and to this area. And kind of introduce him to The Cultural Zone.

1464

1465 DAVID CORTEZ: Well, alright, when he's walking into yet.

1466

1467 [Laughter]

1468

1469 DAVID CORTEZ: By thinking that we always a plan to trying to, you know, continue
1470 reviving the whole neighborhood, and downtown.

1471

1472 JORGE CORTEZ: I really think that he is part of "The American Story", Ken Salisade [sp].
1473 I think -- I think he'd be very proud to walk into the things that we're working on. And the
1474 things that Mia Tierra Restaurant & Bakery, I was expressing to Scott. The Mia Tierra
1475 Restaurant & Bakery is my, "The Candle". You've seen those candles that they have at the
1476 alters, and they have a Saint, or they have "[Inaudible] Guadalupe [sp], it's a spiritual. But
1477 when you have the candle lit, that's about Faith. The Mia Tierra Restaurant & Bakery
1478 continues to be lit, day in and day out. Without the light going out. And it's glowing to this
1479 neighborhood. Keeping it alive, because we are part of this "American Story". And we have
1480 not let go of our Cultural Roots. But proud to be Americans. And so, that's what Mia Tierra
1481 Restaurant & Bakery talks about. That's what it nourishes, The Spirit. Cause it's not just the
1482 taco the people came for. It's the whole experience. It's the servers, it's the colors, it's the
1483 music, it's the romance, it's the memories that my brother, David, is saying. It's the restaurant
1484 of memories. And so, and it's for everyone. And so, like Pedro Cortez said, one [1] time,
1485 "Miho [sp], this of what we're working is bigger than any one [1] of us." So, always keep your
1486 humility of who we are." So, "The Candle" is lit, Scott. And now you're bringing attention,
1487 and love to it. And you're making it brighter. This is what it's about. Keep the Candle, keep
1488 the fire going. So.

Foodways Texas Iconic Texas Restaurant Oral History Project
Interview with David Cortez & Jorge Cortez
Mia Tierra Restaurant & Bakery [Interview 1]
Date of Transcript: 2.6.2013

1489 **02:12:16**

1490

1491 **SCOTT PRYOR:** **Alright. We will see what we can do.**

1492

1493 **[Laughter]**

1494

1495 **DAVID CORTEZ:** **Okay. Let's do it.**

1496

1497 **SCOTT PRYOR:** **Alright.**

1498

1499 **DAVID CORTEZ:** **It's just an honor having you all here. I think, I know the other**
1500 **restaurants that, the [Inaudible] daughter, and Betty, and the [Inaudible] Family, and Roberto,**
1501 **and, what are the other restaurants?**

1502

1503 **SCOTT PRYOR:** **Bluebonnet Café, and Matt's El Rancho.**

1504

1505 **DAVID CORTEZ:** **Yeah, in Marble Falls, and El Rancho, the Matt Martinez Family. Yeah,**
1506 **they have their own institutions here. And, so, we are sad, and happy to be along with.**

1507

1508 **SCOTT PRYOR:** **Well, thank you so much for taking the time to - - to have us here.**

1509

1510 **[Talking Over Each Other]**

1511

1512 **02:13:10 End of Audio File**

1513

1514 **02:13:10 End of Recording File**

1515

1516 **NOTE: There are a lot of Spanish surnames, and Spanish language in this, and I did**
1517 **the best I could.**

Foodways Texas Iconic Texas Restaurant Oral History Project

Interview with David Cortez & Jorge Cortez

Mia Tierra Restaurant & Bakery [Interview 1]

Date of Transcript: 2.6.2013

1518 If you will do a FIND, and enter [sp], that is the shortcut that I used to indicate, spelling of
1519 names, you will find all of the [sp] from the beginning to the end, and maybe you can edit
1520 these names and words.