

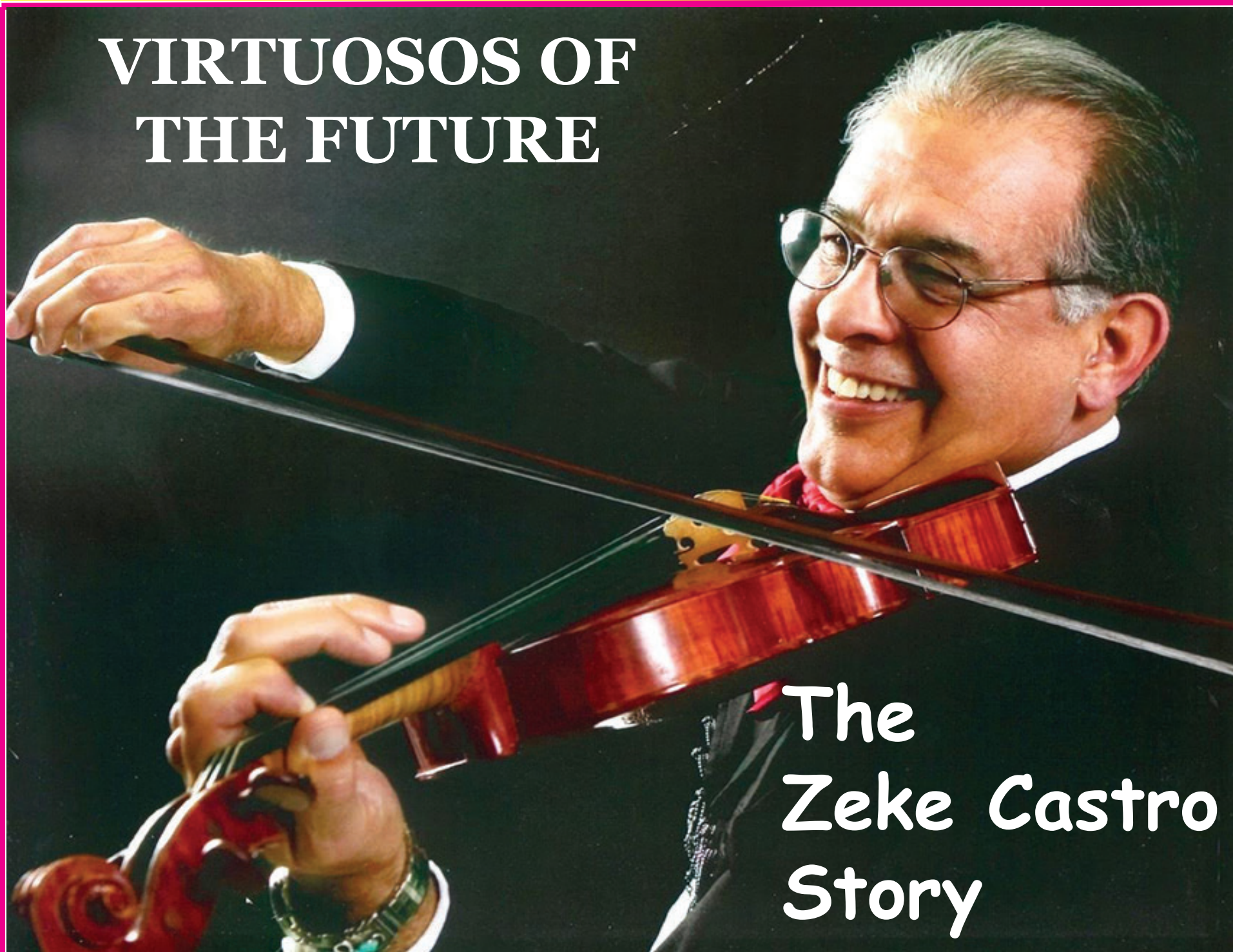
Yo no cruzé la frontera, la frontera me cruzó a mí.

La Voz

Free/Gratis

Volume 20 Number 5
A Bi-cultural Publication
May, 2025

VIRTUOSOS OF
THE FUTURE



The
Zeke Castro
Story

People in the News



Dr. Sonia Hernandez Elected President of the Alliance for Texas

Congratulations to **Dr. Sonia Hernández** on her recent election as **President** of the **Alliance for Texas History**! Her leadership and dedication to preserving **Texas**' rich history will undoubtedly have a lasting impact on the organization.

Founded in 2024, the **Alliance for Texas History** hosts an annual conference, maintains a **Texas** history news website, and is preparing to publish its inaugural **Journal of Texas History**. The **Alliance's** second annual conference is scheduled for May 15-17 in **San Marcos, Texas**.

Hernández, a native of the **Rio Grande Valley**, received a Ph.D in **Latin American History** from the **University of Houston** in 2006 and is currently Professor and the holder of the **George T. & Gladys H. Abell Professorship of Liberal Arts Endowment II** in the **College of Arts and Sciences** at **Texas A&M University**.

She specializes in the intersections of gender and labor in the U.S. –**Mexican Borderlands, Chicana/o history, Texas & the Southwest, and Modern Mexico**. She has published in Spanish and English; her book, **Working Women into the Borderlands** (Texas A&M University Press, 2014) received the **Sara A. Whaley Book Prize** (NWSA), the **Liz Carpenter Award** (TSHA), The **Jim Parish Award** (Webb County Heritage Foundation) and was a **Weber-Clements** (SMU-Clement's Center) prize finalist.

Hernández's current book project reexamines the 1901 case of the near lynching of **Gregorio Cortez** from a transnational and gender perspective. She is also one of the copfounders of the **Refusing to Forget Project**.



Dr. Cynthia E. Orozco Elected to Alliance for Texas History Board

Dr. Cynthia E. Orozco, a **Cuero** native and distinguished historian, has been elected to the board of the **Alliance for Texas History**, a prestigious organization dedicated to fostering a comprehensive understanding of **Texas's** rich and diverse history.

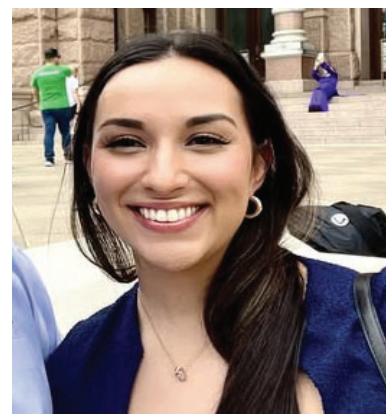
Dr. Orozco's election to the board marks another milestone in an illustrious career that has cemented her as one of the nation's leading historians. A graduate of **Cuero High School**, where she served as president of the Student Council, **Dr. Orozco** went on to earn her BA from **The University of Texas at Austin** and a PhD in U.S. History from **UCLA**, becoming the thirteenth **Mexican American** woman in the **United States** to achieve this distinction. Her academic journey and dedication to the field have inspired countless students and scholars.

Renowned for her scholarly contributions, **Dr. Orozco** has authored several highly acclaimed works, including **No Mexicans, Women or Dogs Allowed: The Rise of the Mexican American Civil Rights Movement** and **Agent of Change: Adela Sloss-Vento, Mexican American**

Civil Rights Activist and Texas Feminist, which was awarded Best Book in **Texas Women's History** by the **Texas State Historical Association** in 2020. Her other works include **Pioneer of Mexican-American Civil Rights: Alonso S. Perales** and the co-edited volume **Mexican Americans in Texas History**. Additionally, she has published over eighty articles for the **Handbook of Texas** and penned opinion pieces for newspapers across **Texas, New Mexico, and California**.

Dr. Orozco has also been the recipient of numerous accolades, including the **Lifetime Achievement Award** from the **National Association for Chicana and Chicano Studies** and the **National LULAC Education Raymond Telles Award** in 2023. She received the **ENMU Ruidoso President's Award for Teaching and Service** and prestigious **Ford Foundation Fellowships** for both her dissertation and post-doctoral work.

Her election to the **Alliance for Texas History** underscores her lifelong dedication to the study and celebration of **Texas** history. As the **Alliance** embarks on exciting new initiatives, **Dr. Orozco's** expertise and passion for historical scholarship will undoubtedly play a pivotal role in shaping its future endeavors.



Bella Ramirez Joins TAMACC at the Capital

Bella Ramirez is a second-year graduate student at **Texas State University**, pursuing a master's degree in the **School of**

Journalism and Mass Communication.

After earning her Bachelor of Science in **Criminal Justice** in 2023, she chose to further her academic journey by becoming a **Graduate Instructional Assistant** at **Texas State**, where she has supported multiple professors and gained valuable experience in higher education.

Bella became involved with **TAMACC** (Texas Association of Mexican American Chambers of Commerce) early last year and currently serves as an intern, contributing her skills and passion for community engagement. In addition to her academic and internship roles, **Bella** is also the researcher and scheduler for the **Latino Business Report** podcast, where she plays an integral part in producing insightful and impactful episodes.



Inaya Sheikh Joins Texas Civil Rights Project

Inaya graduated from **The University of Texas at Austin** with a B.S. in **Communications and Leadership** and a minor in **Social Work**.

Her interests led her to intern at the **Department of Family and Protective's Human Trafficking and Child Exploitation Division** and the **Office of the Attorney General's Transnational Organized Crime Division**. She previously worked in the **Texas Legislature** and is passionate about combating human trafficking and supporting youth in the foster care system. **Inaya** has a history of working in **Public Relations** and advocacy. In her free time, **Inaya** enjoys reading, hiking, volunteering, and fencing.

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Pensamientos

Bienvenidos otra vez a La Voz Newspaper. Como pueden ver en la portada de este ejemplar, tenemos al maestro de la musica de **Mariachi Zeke Castro.** As you read his story you will discover the long trajectory of his career across the United States and his impact of **Mariachi** music education in the **Austin Independent School District.** Today, even at 86 years of age, he has been seen performing in public for special occasions. On page 13 you will find the latest information on its Mariachi music program in **AISD.**

On page 4 is a guest submission **Sister Adelina Garcia** regarding the cuts in funding to the **Catholic Relief Services.** Like many who work with the poor, she believes the government has gone too far with its desire to help the less fortunate around the world.

On page 5 we placed a photo of the **Pope.** We are sorry to see his departure from this world and know that many will miss his passion for being of service to the people. Like all Catholics around the world we await the results of the **Conclave** that is meeting to select Pope Francis' replacement.

On page 16, we call to your attention some of the activities at **The University of Texas at Austin.** If you like to write, there are items of interest you should consider. On the facing page are three books that are or will soon be available. As you read the summaries of each one you will come to learn of some of the fascinating stories that have and are going on all around us.

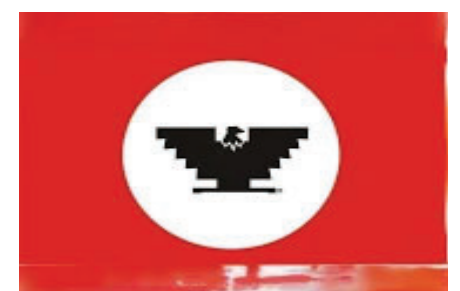
Finally, I want to offer my opinion on a few items. I believe it is wise to not allow oneself to be caught up in all the news coming out of **Washington, D.C.** Yes, many of the changes coming from these "Executive Orders" are very disruptive and harming many people. But they should not be a surprise. Before the election in November 2024, people were told what might be coming down the road. In fact, there was a book (2025 Presidential Transition Project, that spelled out what to expect if **Donal Trump** were to return to the **White House.** And the saddest part of his return is that only 31.78% of registered voters voted for him, 30.84% voted for **Kamala Harris,** 1.06% voted third party and 36.32% did not bother to turnout vote.

EDITORIAL

Alfredo Santos c/s
Editor and
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The Cry of the Poor:

Sister Adelina Garcia

After WWII the **United States** took it upon itself along with the **U.S. Catholic** bishops to rebuild **Europe** and countries affected by the destruction of the war torn areas. This was the beginning of **Catholic Relief Services**.

This action did not go unnoticed. The world saw the U.S. as a strong, caring nation reaching out to those in need. These nations became our allies. . The prophet **Isaiah 25:4** says, "For you have been a refuge to the poor, a refuge to the needy in their distress, a shelter from the rainstorm and a shade from the heat."

In the 20th century **Russia** and **China** saw the value of offering financial help to struggling nations to help their infrastructure. They poured monies, sent engineers, etc to gain their trust and build relationship with their people.

Most Americans have no idea of the value of reaching out to those in need. They think we are spending too much money on other nations and not enough for our own. Do you know that the entire budget for foreign aid is less than 1/2 of 1 percent? This aid is not a hand out. It goes for food for those starving, health care, seeds for farming, small loan to help them start small businesses to support themselves, education for children but also for teaching farmers better farming methods so they can become more self sufficient.

These programs have helped prevent **Russia, China, Iraq** from influenc-

es those nations from turning to these dictator led nations and becoming their allies.

When **USAID** was dismantled it was a blow to diplomacy and good relations with poor nations. The first letter of **John** in the **New Testament 3:17-18** says, "How does **God's** love abide in anyone who has the world's goods and sees a brother or sister in need and yet refuses help? Let us love, not in word or speech, but in truth and action."

200 people in the U.S. lost their jobs and 1000 overseas who worked with **CRS** (Catholic Relief Services). Thousands of people are starving, dying of diseases such as malaria, polio, HIV, etc. as a result of that action. People experiencing drought could not plant their fields because of lack of resources to irrigate their crops.

Congress has the role of overseeing such areas as foreign aid. Now is the time to use our voices and challenge our congressmen and congresswomen to do their job and allow the administration to take over their role. Write letters, call, protest peacefully and remind them that the people of our nations care how their monies and spent. They are working for us. If we want **America** to be great then show the world that we are a nation that has their backs in their desire to be a democracy. Let us remember that ours is a nation that has always prided itself as a democracy. We can be a light in this time of darkness.

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Pope Francis

1936-2025

Pope Francis has died at 88, just one day after he greeted thousands in St. Peter's Square following Easter Mass.

From East 7th Street in Austin, Texas to

The Zeke

by Alfredo Santos c/c

There was a time in Texas when Mexican American students caught speaking Spanish in the hallways or outside on the playground would be hit with a paddle. It was usually a wooden paddle with holes drilled in it so as to maximize its impact. In some school districts, these spankings were called “licks” and the purpose was to discourage students from speaking Spanish.

Fast forward to today where students who can sing in Spanish are now awarded academic scholarships to study in colleges and universities. Stop and think about this for a minute.

Thanks to a genre of Mexican music noted for its ensemble groups of exuberant performers dressed in matching attire, Mariachi music has found its way into the public schools and the 21st century in Texas. What follows is the story of Zeke Castro and how Mariachi music made its way into the Austin Independent School District.

When Ezekiel was in the 4th grade, a teacher recognized his abilities . . .

In 1940, there was a young barrio boy who lived on East 7th Street in Austin, Texas. His name was Ezekiel Castro. When Ezekiel was in the 4th grade, a teacher recognized his abilities and recommended that he take a music test at The University of Texas (UT). His mother took off from work and together they rode the bus in search of the music building.

The music school at UT had just started the Junior String Project (JSP) and young Ezekiel was the youngest

of the 11 students selected to be in the Inaugural Class in 1948. His mother taught him how to ride the bus to and from the UT campus, and he continued to attend music classes alone. His instrument was the violin.

Now approaching 86 years of age, Zeke Castro reflects on those early years and recalls his mother telling him about his maternal grandfather. Ezequiel Acevedo, a self-taught musician who played the guitar in the the Lockhart Mexican Band and Lockhart Mexican Orchestra in the early 1900s. Mr. Acevedo was born in Martindale, Texas, which is about 10 miles from Lockhart.

Castro recalls, “While I was in the JSP from grade 4 through grade 8, our classes were in groups taught by UT music students. From grade 9 through grade 12, I had private lessons during the week taught by UT music violin professors. On Saturday

morning we had our theory classes followed by a forum with lectures on the Fine Arts. After the lectures we had orchestra rehearsal with UT music student conductors.”

About the Junior String Project

The Junior String Project (JSP) was established in 1948, due to a shortage of string teachers in the United States after World War II. Dr. William Doty, Dean of the College of Fine Arts at The University of Texas, realized that action had to be taken.

Castro remembers, “My favorite memory of the JSP was that the experience enabled me to overcome my shy nature. I now had an area where I excelled and was able to be more outgoing. I was accepted to participate

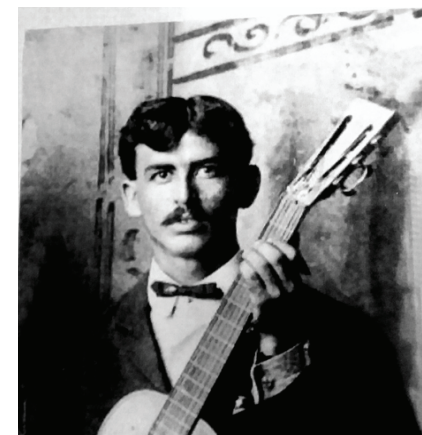
in the All-State Orchestra at The Texas Music Educators Association (TMEA) Conference for the 3 years that I was in high school. In my eyes it allowed me to see that this was my area of expertise.”

Castro continued to reflect, “From Grade 4 through Grade 12 my focus was on being ‘The Student’ and learning how to play my violin. When I entered UT and became ‘The Teacher’ in The Junior String Project, my experiences showed me how to bring out the best a student has to offer.”

Today, The University of Texas at Austin String Project is heralded by musicians and educators throughout the world as one of the finest programs for the training of string teachers and the development of young string students. This year The University of Texas at Austin String Project will celebrate its 77th Anniversary.



ABOVE: Lockhart Mexican Band



ABOVE: Ezequiel Acevedo, 1907

New York City and Carnegie Hall

Castro Story

Photos Courtesy of Alicia Mercado-Castro, Ph.D.

Castro went on to share, “After graduating from **S. F. Austin High School**, I entered **The University of Texas** and changed instruments from violin to viola. I joined **Albert Gillis’** other 6 viola students who had been preparing since the year before for a special tour as **The University of Texas Viola Ensemble**. **The Viola Ensemble** was one of the more unique musical groups in the country; we traveled to the **New York** area performing in numerous locations including: **Yale University**; **Montclair [College] State University** in **New Jersey**; at the home of **Ambassador to England, Averell Harriman**; and culminating our tour with a performance at the historic **Manhattan Music Hall, Carnegie Hall** in 1958.”

“During my time at **The University of Texas at Austin**, I was given opportunities to teach string students on the violin, music theory, small groups of violin students, conduct string orchestras and teach private violin and viola music classes.”

“As a Senior, 1960 - 1961, I had the opportunity to be **The Chairman and Conductor of The Junior String Project Orchestra Division**. As **Conductor of The Junior String Project Orchestra**, I decided what music the orchestra was to study and perform. I do not know where I would be if it were not for the opportunity of being selected to be the youngest of the



ABOVE: Zeke Castro (second from the left) with members of his Mariachi class in the early 1970s first class of 11 students.”

Castro continued reflecting: “Upon graduation, UT class of 1961, I was recruited by **Dr. Frank Crockett**, a former **University of Texas** graduate student who worked in the state of Georgia. He informed me that the

Castro Graduated and Went on to Become a Public School Educator

Muscogee County School District in **Columbus, Georgia** wanted to continue their string program in the public schools, and would I be interested? In the fall of 1961, I began my public school teaching career at **Columbus High School** as the **Orchestra Teacher**.”

“In 1964, I received an opportunity to study viola in a graduate program at the **University of Southern Cal-**

ifornia in **Los Angeles**. I played viola in the **Beverly Hills Symphony** and the **Compton Symphony Orchestra**. Later at the recommendation of my former teacher and mentor, **Professor Albert Gillis**, I relocated my family to **San Jose, California** where I taught **Orchestra and Strings** in the **Sunnyvale and Union School Districts**.”

Continued on the next pages

VIRTUOSOS OF THE FUTURE

The Zeke Castro Story

“Music is my life and the opportunities I had to teach music at all levels were priceless!”

*“While in the **Bay Area**, I played viola in our church choir, the **Santa Clara Philharmonic** and the **San Jose Symphony**; guest performers included concert pianist, **Van Cliburn**. I also played in several chamber music ensembles and played in the pit orchestras for numerous musical productions and for the yearly production of **Tchaikovsky’s Nutcracker Suite**.”*



*“After years of playing viola in symphony orchestras in **Texas, Georgia, and California** and chamber music groups, I began playing folk music with my viola in the middle to late 1960s and early 1970s with a friend who played guitar. Our duo played at parties, weddings, and other occasions. We had a grand time performing. We were usually invited to stay for the receptions. I also joined a big band featuring dance music of the 1940s and 1950.”*

What is Mariachi Music?

*“After years of teaching orchestra in the public schools, playing in symphony orchestras and chamber music groups, I was introduced to **Mariachi Music** in 1973 in **San Jose, California**. I played my viola in our church choir. After mass one Sunday, an acquaintance approached me regarding a class at the community college. He asked if I had a violin and*

*would I be interested in learning to play **Mariachi Music** — My immediate response was, “What is **Mariachi Music**?”*

I attended the class for the first time and was surprised when I was not given sheet music for the songs!

“I attended the class for the first time and was surprised when I was not given sheet music for the songs! As a member of every orchestra I had performed with over the years, I could not believe that I was expected

to play my violin without any sheet music in front of me. I learned to play ‘by ear’ and by listening to what the others were playing. I learned to ask, ‘En qué tono?’ — in what key — and I played right along with the group. The community college group started performing in white shirts and dark pants; the females wore skirts and ‘Go Go Boots’ with some type of tie. Later, some of the members wore simple trajes.”

I Said to my Wife, Alicia; I Believe it’s Time for Us To Go Home

*“Almost 20 years after leaving **Tex-***

*as, my wife and I decided it was time to go home to **Austin**. She had been a public school teacher and program administrator in the **San Jose** area. My sons were now teenagers and my parents and all our extended family still lived in **Austin**.”*

*“Former Mayor of Austin **Gus Garcia** was on the **Austin Independent School District Board of Trustees (AISD)**. He had been asking for the district to start a **Mariachi Program** since the early 1970s. He had been told over and over that there was no one who knew anything about **Mariachi Music**. When he*

What is Mariachi Music?

became the **AISD School Board President**, he took it upon himself to find someone who knew about **Mariachi** music. It was about that time when **John Pearson** heard about me through **Phyllis Young, Director of the UT Junior String Project**. In 1979, I received a call from **AISD** that there might be an orchertra position for me.”

“**My** challenge was to start a **Mariachi Program** at a middle school and high school in addition to teaching **Orchestra**. I accepted the challenge and started teaching the first **Mariachi** class at **Fulmore Middle School** with assistance from the band teacher, **Mrs. Dorothy Farmer** in 1979. This was the first time I had ever taught a **Mariachi** music class. The students were receptive.”

The Growth and Development of Mariachi Music in Austin ISD

“**I** began teaching **Mariachi** music at **W. B. Travis High School** in 1980; I kept the violin and trumpet players on their respective instruments. I placed all other students on the guitar, vihuela, and guitarron. Then I also went to the choir and recruited voice students. This proved to be the genesis to an exceptional music program at both the middle school and high school level.”

“**My** vision was for the middle school **Mariachi** to be the feeder school to the high school **Mariachi**. The **Travis High School’s** mascot was ‘**The Rebels**,’ therefore, we named the student group **The Travis High School**

Mariachi Rebeldes del Sur. After two years, we were invited to participate in the **Fourth of July Parade** in **Washington DC**. Students rode and played their repertoire on a beautifully decorated float down **Constitution Avenue**, winning 1st Place for its presentation.

“**Six** years after starting the **Mariachi Program**, I was recognized as the ‘**1986 Teacher of the Year**’ for the **Austin Independent School District**, which was a first for **AISD!** Not only was I the first music teacher – I was also the first Hispanic teacher to receive this prestigious award!”

“**While** working with my students at **Travis High School**, I was recruited by **Mariachi Estrella**, a professional mariachi group in **Austin**. I soon became the musical director writing arrangements for the music we performed. My vision for the group, resulted in an invitation for **Mariachi Estrella** to perform for **President**

Jimmy Carter’s National Salute to Congress in 1980, at the **White House**.”

Time to Retire

Zeke Castro retired from the **Austin Independent School District** after almost 20 years of building its **Mariachi Program**. His students from **Travis High School** have gone on to become **Mariachi** teachers in the public schools. Others, have become **Mariachi** performers.

Then a surprise came from **The University of Texas at Austin** in 2011; asked if he would be willing to to join the faculty of the **UT Butler School of Music** as **Director of the UT Austin Mariachi Ensemble**, **Castro** said yes.

In 2013, **Castro** was **The Founder** of **The UT Austin Longhorn Mariachi Camp** for high school **Maria-**

He came on board doing the kind of work that has been his life:

chi students. He came on board doing the kind of work that has been his life: building **Mariachi** music programs.

In 2018, **Ezekiel Castro** retired from the **UT Austin Bulter School of Music** as **Director Emeritus** for the **UT Austin Mariachi Programs**. His students from the **UT Mariachi Ensemble** have also gone on to become **Mariachi** teachers in the public schools and **Mariachi** performers.

The legacy of **Zeke Castro** can be seen and heard throughout **Austin, Texas** everytime one attends a function where **Mariachi** music is played because that little boy who grew up on 7th Street named **Ezekiel “Zeke” Castro** probably taught at least one of the musicians.



ABOVE: Zeke Castro standing with President Carter and his wife Rosalynn in Washington, D. C. in 1980.



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A yellow banner with black text and a decorative border of traditional Mexican motifs.



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A vibrant purple flyer with a central circular graphic containing the text 'Feliz Cinco de Mayo' in colorful, stylized fonts. The background is decorated with confetti and floral patterns.



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Paid Political Announcement by the Candidate

Alicia Perez-Hodge Elected Director of District 12 LULAC in Austin, Texas

In a unanimous vote, **Alicia Perez-Hodge**, was elected **Director** of the **League of United Latin American Citizens** (LULAC) for **District VII** on Saturday April 26, 2025.

Alicia is originally from **Corpus Christi, Texas** and graduated from **Texas A&I University in Kingsville** with **Bachelor of Arts in Psychology**. She later earned a masters degree in **Interdisciplinary Studies** from **Texas A&M University**. **Alicia** also studied Spanish language, art, history and **Architecture** at **La Universidad de Pablo** in **Madrid, Spain**.

In order to advance her career in **Public Administration**, she left the state of **Texas** and moved to **Boston, Massachusetts** in 1986. While in **Boston**, she worked for the **Commonwealth of Massachusetts** before joining **Governor Michael Dukakis's 1988 Presidential Campaign** and did advance work in communities with large Latino populations.

Alicia arrived in **Austin** in 1990, becoming the first Latina to serve as an **Assistant City Manager** for the **City of Austin**. She was responsible for the **Departments of Fire, EMS, Police, Libraries, Parks, and Recreation**. In 1995, she became the **Executive Manager for Administrative Operations** at **Travis County**.

One of her most interesting assignments was a two-year stint as **Administrative Officer** at the medical examiner's office, otherwise known as the "Morgue" where she contributed significantly to the national accreditation of the **Travis County Medical Examiner's Office**.



Alicia's activities extend beyond her professional life; she is a dedicated community advocate and the co-founder of the **Hispanic Advocates and Business Leaders of Austin (HABLA)** and the **Austin Latino Coalition**. Both organizations serve as a testament to her leadership and initiative. She is also a

long-time **Austin Saltillo Sister Cities Association** member, serving as **V.P. of Governmental Relations**.

Always the history buff, **Alicia** was the lead writer and editor of a book published in 2018, **50 Years of Friendship & Memories**, on the history of the **Austin Saltillo Sister Cities Association (1967-2018)**.

She is a contributing writer for **La Voz**, a bilingual newspaper with extensive distribution to the Latino community in **Central Texas**. **Alicia's** dedication to education and community empowerment shines through in all her endeavors.

In addition, she is actively involved in various community organizations, including the **Board of Directors** for the **Austin History Center Association**, a member of the **State Education LULAC Committee**, and serves on the national organization's executive board of **MEXICANOS 2070**.

Alicia's passion for history and community development is evident in her work. Whether organizing a public forum or managing projects of historical significance, her commitment to preserving heritage and promoting inclusivity has left a lasting impact on the Austin community.



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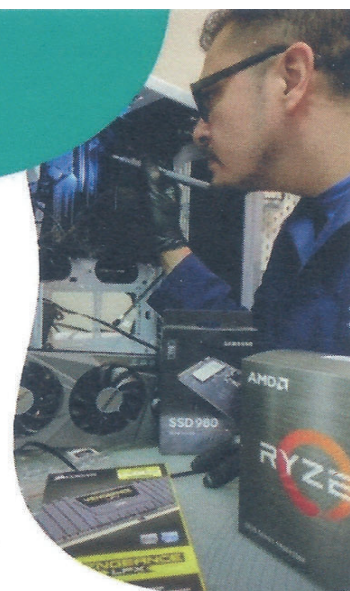
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Strings of Tradition: Mariachi and Hispanic Heritage

During this month of May we want to highlight a symbol of music that has become very important to the Hispanic community—El Mariachi.

When **Susana Diaz-Lopez** puts

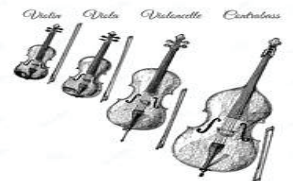
on her charro outfit and stands with her students from **Akins Early College High School's Mariachi Las Águilas**, she knows she is proudly representing a culture full of values, heritage, and honor. **Lopez** has been guiding the students who participate in mariachi for three years—a program she started at **Akins Early College High School** and has grown year after year. *"I think having that cultural environment involved on campus makes them feel like they belong somewhere," Lopez says.*

Why it matters: Supporting mariachi programs in schools is essential, as they not only teach students the art of music but help them build character and leadership skills. More importantly, these programs make students feel part of a culturally rich community.

Mariachi History:

Born in 18th-century rural **Mexico**, especially **Jalisco**, this lively music started at festive gatherings and grew to represent Mexican pride. Today, mariachi enchants audiences globally, celebrating **Mexico's** rich musical heritage. The magic of music: Picture a band with violins, trumpets, vihuela (a high-pitched guitar), and the deep, rhythmic guitarrón to create songs like "El Rey, El Mariachi Loco, Volver, Volver" and many more iconic songs that touch the hearts of many. **Valentina Marquez**, a ninth grader joined the mariachi team this year for the first time. Her dream is to be able to sing the music that has filled her with pride since she was a little girl.

What's next: This year, **Diaz-Lopez** has 22 students in the group, but not everyone has a charro suit or the necessary resources to practice and learn. If you would like to support the mariachi group with donations you can do so through the **Akins ECHS** donation page.



Cuerdas de tradición: El mariachi y la herencia hispana

Durante el mes de mayo, queremos destacar un símbolo de la música que se ha vuelto muy importante para la comunidad hispana: el mariachi.

Cuando **Susana Díaz-López** se pone su traje

de charro y se para junto a sus estudiantes del **Mariachi Las Águilas de la Escuela Preparatoria de Universidad Temprana Akins**, sabe que está representando con orgullo una cultura llena de valores, legados y honor. **Díaz-López** ha estado guiando a los estudiantes que participan en el mariachi por tres años, un programa que comenzó en la **Escuela Preparatoria de Universidad Temprana Akins** y que ha crecido año tras año. *"Piensan que tener ese ambiente cultural involucrado en el plantel escolar los hace sentir que tienen un lugar al que pertenecen"*, dijo **López**.

Por qué es importante: Apoyar los programas de mariachi en las escuelas es esencial, pues no solo les enseñan a los estudiantes el arte de la música, sino que los ayudan a formar el carácter y las destrezas de liderazgo. Más importante aún, estos programas hacen que los estudiantes sientan que forman parte de una comunidad culturalmente rica.

Historia del mariachi:

Con sus orígenes en el **México** rural del siglo

XVIII, especialmente **Jalisco**, esta música alegre comenzó en reuniones festivas y creció hasta representar el orgullo mexicano. Hoy en día, el mariachi encanta a las audiencias a nivel global, celebrando la rica herencia musical de **México**. La magia de la música: Imagine una banda con violines, trompetas, vihuelas (guitarras de tonos agudos) y el guitarrón grave y rítmico para crear canciones como "El rey", "El mariachi loco", "Volver, volver" y muchas más canciones icónicas que les tocan los corazones a muchos. **Valentina Márquez**, una estudiante de noveno grado, entró

al equipo de mariachi este año por primera vez. Su sueño es poder cantar la música que la ha llenado de orgullo desde que era pequeña.

¿Cuál es el siguiente paso? Este año, **Díaz-López** tiene 22 estudiantes en el grupo, pero no todos tienen un traje de charro o los recursos necesarios para practicar y aprender. Si le gustaría apoyar al grupo de mariachi con donaciones, puede hacerlo a través de la página de donación de la **Preparatoria Akins**.

Comisión De Calidad Ambiental Del Estado De Texas

SOLICITUD Y DECISIÓN PRELIMINAR. Phillips 66 Company, P.O. Box 866, Sweeny, Texas 77480, que explota Freeport Terminal I y Jones Creek Terminal, un grupo de instalaciones de almacenamiento de petróleo a granel dedicadas al almacenamiento temporal de materiales derivados del petróleo, ha solicitado a la Comisión de Calidad Ambiental del Estado de Texas (TCEQ) la renovación del Permiso del Sistema de Eliminación de Descargas Contaminantes de Texas (TPDES) núm. WQ0001852000, que autoriza el vertido de aguas pluviales asociadas a la actividad industrial de forma intermitente y con caudal variable a través de los emisarios 001, 004, 005 y 009. La TCEQ recibió esta solicitud el 7 de mayo de 2024.

La instalación Freeport Terminal I está situada aproximadamente a 1,0 milla al este de la intersección de Farm-to-Market Road 1495 y Levee Road, en la ciudad de Freeport, en el condado de Brazoria, Texas 77541 y la instalación Jones Creek Terminal está situada aproximadamente a 1,6 millas al sur en Jones Creek Terminal Road desde la intersección de Jones Creek Terminal Road y State Highway 36, en la ciudad de Jones Village, en el condado de Brazoria, Texas 77541. Este enlace a un mapa electrónico de la ubicación general del sitio o de la instalación es proporcionado como una cortesía y no es parte de la **solicitud o del aviso. Para la ubicación exacta, consulte la solicitud.** <https://gisweb.tceq.texas.gov/LocationMapper/?mark-er=-95.33074,28.93300&level=18>

Freeport Terminal I descarga a través del Emisario 001 a una zanja sin nombre, de ahí a una zanja de préstamo a lo largo de CR 713, de ahí a Bryan Lake, de ahí a Bryan Cut, de ahí a la Intracoastal Waterway, de ahí al Old Brazos River Channel Tidal en el Segmento 1111 de la San Jacinto-Brazos Coastal Basin; vía Outfalls 004 y 005 a una zanja de préstamo a lo largo de CR 713, de ahí a Bryan Lake, de ahí a Bryan Cut, de ahí al Intracoastal Waterway, de ahí a Old Brazos River Channel Tidal en el segmento 1111 de la cuenca costera de San Jacinto-Brazos y Jones Creek Terminal discharges via Outfall 009 to an unnamed drainage ditch, de ahí a Jones Creek, de

AVISO DE LA SOLICITUD Y DECISIÓN PRELIMINAR PARA EL PERMISO DEL SISTEMA DE ELIMINACIÓN DE DESCARGAS DE CONTAMINANTES DE TEXAS (TPDES) PARA AGUAS RESIDUALES MUNICIPALES RENOVACIÓN

PERMISO NO. WQ0001852000

allí a Jones Lake, de ahí a Intracoastal Waterway, de ahí a San Bernard River Tidal en el segmento No. 1301 de la cuenca costera Brazos-Colorado. Los usos no clasificados de las aguas receptoras son el uso limitado de la vida acuática para la zanja sin nombre, la zanja de drenaje sin nombre y la zanja de préstamo a lo largo de la CR 713 (por encima de la marea) y usos elevados de la vida acuática para la zanja de préstamo a lo largo de la CR 713 (marea), el lago Bryan, el corte Bryan, la vía fluvial intercoastal y el arroyo Jones. Los usos designados para los segmentos Nos. 1111 y 1301 son recreación de contacto primario y alto uso de vida acuática.

El Director Ejecutivo de la TCEQ ha completado la revisión técnica de la solicitud y ha preparado un borrador del permiso. El borrador del permiso, si es aprobado, establecería las condiciones bajo las cuales la instalación debe operar. El Director Ejecutivo ha tomado una decisión preliminar que si este permiso es emitido, cumple con todos los requisitos normativos y legales. La solicitud del permiso, la decisión preliminar del Director Ejecutivo y el borrador del permiso están disponibles para leer y copiar en

la Biblioteca de Angleton, mostrador de referencia, 401 East Cedar Street, Angleton, Texas. La solicitud (cualquier actualización y aviso inclusive) está disponible electrónicamente en la siguiente página web: <https://www.tceq.texas.gov/permitting/wastewater/pending-permits/tpdes-applications>.

AVISO DE IDIOMA ALTERNATIVO. El aviso de idioma alternativo en español está disponible en <https://www.tceq.texas.gov/permitting/wastewater/pending-permits/tpdes-applications>.

COMENTARIO PUBLICO / REUNION PUBLICA. Usted puede presentar comentarios públicos o pedir una reunión pública sobre esta solicitud. El propósito de una reunión pública es dar la oportunidad de presentar comentarios o hacer preguntas acerca de la solicitud. La TCEQ realiza una reunión pública si el Director Ejecutivo determina que hay un grado de interés público suficiente en la solicitud o si un legislador local lo pide. Una reunión pública no es una audiencia administrativa de lo contencioso.

OPORTUNIDAD DE UNA AUDI-

ENCIA ADMINISTRATIVA DE LO CONTENCIOSO. Después del plazo para presentar comentarios públicos, el Director Ejecutivo considerará todos los comentarios apropiados y preparará una respuesta a todo los comentarios públicos esenciales, pertinentes, o significativos. **A menos que la solicitud haya sido referida directamente a una audiencia administrativa de lo contencioso, la respuesta a los comentarios y la decisión del Director Ejecutivo sobre la solicitud serán enviados por correo a todos los que presentaron un comentario público y a las personas que están en la lista para recibir avisos sobre esta solicitud. Si se reciben comentarios, el aviso también proveerá instrucciones para pedir una reconsideración de la decisión del Director Ejecutivo y para pedir una audiencia administrativa de lo contencioso.** Una audiencia administrativa de lo contencioso es un procedimiento legal similar a un procedimiento legal civil en un tribunal de distrito del estado.

PARA SOLICITAR UNA AUDIENCIA DE CASO IMPUGNADO, USTED DEBE INCLUIR EN SU SOLICITUD LOS SIGUIENTES DATOS: su nombre, dirección, y número de teléfono; el nombre del solicitante y número del permiso; la ubicación y distancia de su propiedad/actividad con respecto a la instalación; una descripción específica de la forma cómo usted sería afectado adversamente por el sitio de una manera no común al público en general; una lista de todas las cuestiones de hecho en disputa que usted presente durante el período de comentarios; y la declaración "[Yo/nosotros] solicito/solicitamos una audiencia de caso impugnado". Si presenta la petición para una audiencia de caso impugnado de parte de un grupo o asociación, debe identificar una persona que representa al grupo para recibir correspondencia en el futuro; identificar el nombre y la dirección de un miembro del grupo que sería afectado adversamente por la planta o la actividad propuesta; proveer la información indicada anteriormente



Comisión De Calidad Ambiental Del Estado De Texas

con respecto a la ubicación del miembro afectado y su distancia de la planta o actividad propuesta; explicar cómo y porqué el miembro sería afectado; y explicar cómo los intereses que el grupo desea proteger son pertinentes al propósito del grupo.

Después del cierre de todos los periodos de comentarios y de petición que aplican, el Director Ejecutivo enviará la solicitud y cualquier petición para reconsideración o para una audiencia de caso impugnado a los Comisionados de la TCEQ para su consideración durante una reunión programada de la Comisión. La Comisión sólo puede conceder una solicitud de una audiencia de caso impugnado sobre los temas que el solicitante haya presentado en sus comentarios oportunos que no fueron retirados posteriormente. Si se concede una audiencia, el tema de la audiencia estará limitado a cuestiones de hecho en disputa o cuestiones mixtas de hecho y de derecho relacionadas a intereses pertinentes y materiales de calidad del agua que se hayan presentado durante el periodo de comentarios. Si ciertos criterios se cumplen, la TCEQ puede actuar sobre una solicitud para renovar un permiso para descargar aguas residuales sin proveer una oportunidad de una audiencia administrativa de lo contencioso. **ACCIÓN DEL DIRECTOR EJECUTIVO.** El Director Ejecutivo puede

AVISO DE LA SOLICITUD Y DECISIÓN PRELIMINAR PARA EL PERMISO DEL SISTEMA DE ELIMINACIÓN DE DESCARGAS DE CONTAMINANTES DE TEXAS (TPDES) PARA AGUAS RESIDUALES MUNICIPALES RENOVACIÓN

PERMISO NO. WQ0001852000

emitir una aprobación final de la solicitud a menos que exista un pedido antes del plazo de vencimiento de una audiencia administrativa de lo contencioso o se ha presentado un pedido de reconsideración. Si un pedido ha llegado antes del plazo de vencimiento de la audiencia o el pedido de reconsideración ha sido presentado, el Director Ejecutivo no emitirá una aprobación final sobre el permiso y enviará la solicitud y el pedido a los Comisionados de la TCEQ para consideración en una reunión programada de la Comisión.

LISTA DE CORREO. Si somete comentarios públicos, un pedido para una audiencia administrativa de lo contencioso o una reconsideración de la decisión del Director Ejecutivo, la Oficina del Secretario Principal enviará por correo los avisos públicos en relación con la solicitud. Además, puede pedir que la TCEQ ponga su nombre en una o más de las listas de correo siguientes (1) la lista de correo permanente para recibir los avisos de el solicitante indicado por nombre y número del permiso específico y/o (2)

la lista de correo de todas las solicitudes en un condado específico. Si desea que se agregue su nombre en una de las listas designe cual lista(s) y envía por correo su pedido a la Oficina del Secretario Principal de la TCEQ.

Todos los comentarios escritos del público y los pedidos una reunión deben ser presentados durante los 30 días después de la publicación del aviso a la Oficina del Secretario Principal, MC 105, TCEQ, P.O. Box 13087, Austin, TX 78711-3087 or por el internet a www.tceq.texas.gov/about/comments.html. Tenga en cuenta que cualquier información personal que usted proporcione, incluyendo su nombre, número de teléfono, dirección de correo electrónico y dirección física pasarán a formar parte del registro público de la Agencia.

CONTACTOS E INFORMACIÓN DE LA AGENCIA. Los comentarios y solicitudes públicas deben enviarse electrónicamente a <https://www14.tceq.texas.gov/epic/eComment/>, o por es-

crito a Texas Commission on Environmental Quality, Office of the Chief Clerk, MC-105, P.O. Box 13087, Austin, Texas 78711-3087. Cualquier información personal que envíe a al TCEQ pasará a formar parte del registro de la agencia; esto incluye las direcciones de correo electrónico. Para obtener más información sobre esta solicitud de permiso o el proceso de permisos, llame al Programa de Educación Pública de la TCEQ, sin cargo, al 1-800-687-4040 o visite su sitio web en www.tceq.texas.gov/goto/pep. Si desea información en español, puede llamar al 1-800-687-4040.

También se puede obtener información adicional de Phillips 66 Company a la dirección indicada arriba o llamando a la Sra. Jessica D Nieto and Sr. Colton Beall, Phillips 66 Sweeny Refinery, al 979-491-2203 and 979-491-2286 respectivamente.

Fecha de emisión: 15 de abril de 2025



1937

Average Annual Income	\$1,780
Cost of a New Home	\$4,100.00
Gallon of Gas	\$0.10
White bread Loaf	\$0.09
New automobile	\$760.00
Hamburger meat (1 pound)	\$0.12
Movie ticket	\$0.25

President of the United States: Franklin D. Roosevelt
Vice-President of the United States: John Nance Gatner



The Center for Mexican American Studies Joins Forces with Voces Oral History Center and the Macondo Writers Workshop to Announces this Years Fellows

Introducing the winners of this year's CMAS/Voces Collaborative Oral History Fellowship! Each year, the **Center for Mexican American Studies** joins forces with **Voces Oral History Center** to bring the power of oral histories to the work of a deserving scholar.

This year the fellowship is shared by three individuals associated with the **Macondo Writers Workshop** in **San Antonio, Texas**, which supports the development of writers dedicated to driving social change. The 2025 fellows are **Norma Elia Cantú** of **Trinity University**, **Olivia Mena** with **The University of Texas at Austin** and **Maria Luisa Ornelas-June**, independent scholar.



Norma Elia Cantú



Olivia Mena



Maria Luisa Ornelas-June

The new fellows will embark together in capturing 15 oral histories of selected influential **Macondo Workshop** members in Summer 2025. The video interviews will serve as an important contribution to the **CMAS** oral history archive housed at the **Nettie Lee Benson Latin American Collection** at **UT Austin**.

CMAS/Voces Director Maggie Rivas-Rodriguez and her committee selected these three individuals believing their oral histories will expand the Latino historical record.

"The new fellows approach a relatively unexplored Latina/o community: writers who have strived to make a positive social change. The writers who will be interviewed provide an important reflection of the Latino experience." -**Maggie Rivas-Rodriguez**

Learn more about this ambitious production project, the **Macondo Writers Workshop** and our three talented fellows by watching our YouTube video:
<https://youtu.be/ZB71R9vJhsE>



Maggie Rivas-Rodriguez
UT CMAS Director



Carlos E. Castañeda Postdoctoral Fellowship



Current Appointment: September 1, 2024—August 31, 2026
Next Appointment: September 1, 2026—August 31, 2028
Location: Austin, TX

Next application period: September 1, 2025 to January 29, 2026

Closes: Monday, January 29, 2026, 6 p.m. CST,

The **Center for Mexican American Studies (CMAS)** in the **College of Liberal Arts** at the **University of Texas at Austin** is pleased to announce the **Carlos E. Castañeda Postdoctoral Fellowship** in **Mexican American Studies**. Supported by the **Office of the President**, this postdoctoral fellowship was established in memory of **Professor Carlos Eduardo Castañeda** (1896–1958), a **UT Austin** alumnus, librarian, and faculty member who was instrumental in the creation of the renown **LLILAS Benson Latin American Collection**. This postdoctoral fellowship appointment period begins September 1, 2026 and ends August 31, 2028.

Expectations

Reside in **Austin** area during the academic years of appointment.

Actively participate in the activities of **Latino Studies** at the **University of Texas at Austin**.

Engage with and/or make use of the archival materials at the **LLILAS Benson Latin American Collection**.

Acknowledge the support of **Latino Studies** and other **University of Texas at Austin** resources in any projects or publications that emerge from the fellowship year.

Make a public presentation to a **Latino Studies** audience on a topic researched during the period of the post-doc.

Stipend and Benefits

Each fellowship will provide a stipend of \$60,000, shared office space, research and travel funds, and health insurance benefits. **The University of Texas at Austin** is unable to pay salaries through home institution(s).

Qualifications

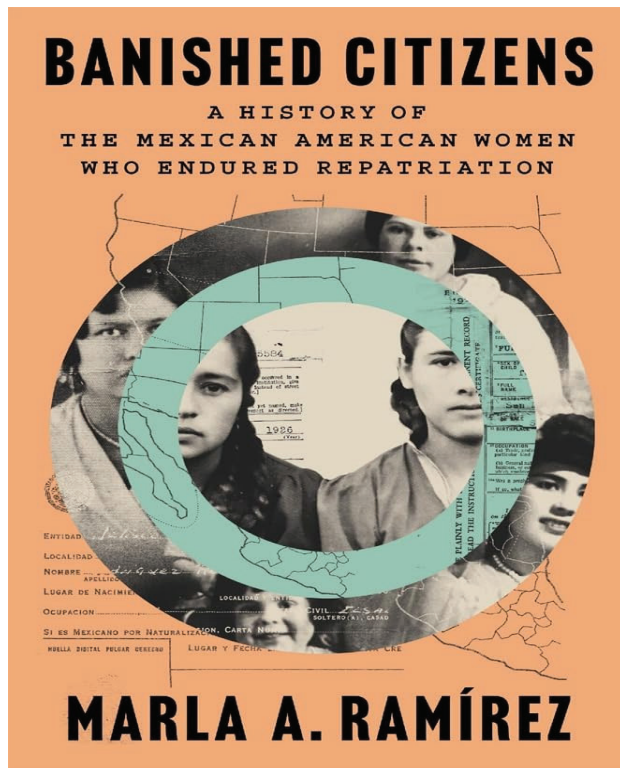
We encourage those in the early stages of their academic career to apply for this fellowship. Applicants must have completed their doctoral degree within the three years prior to the beginning of the fellowship year. The doctoral degree must be awarded by June 30, 2026 for consideration. Failure to comply will result in a significantly reduced award and/or change in appointment. Current **UT Austin** faculty members and recent UT Austin doctoral recipients are not eligible.

The application deadline is Monday, January 29, 2026, 6 p.m. CST

Visit the **CMAS** website for more information.



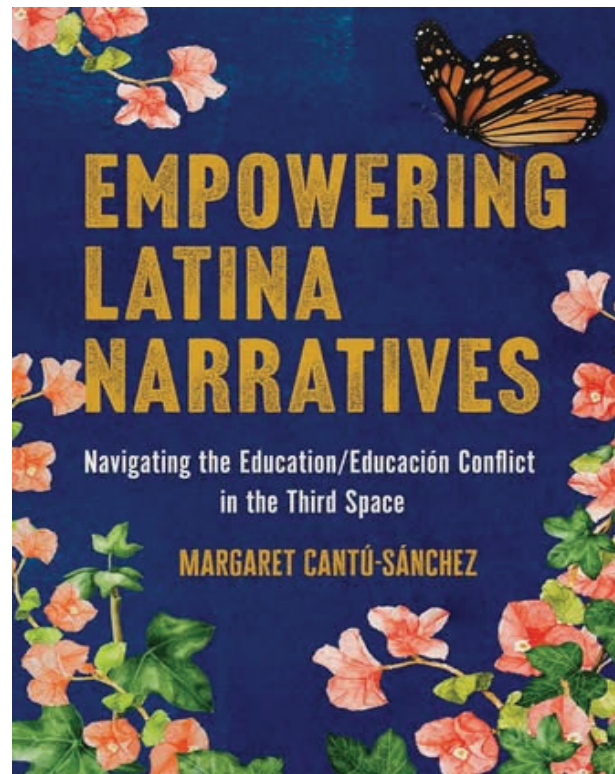
Libros para la primavera



From 1921 to 1944, approximately one million ethnic Mexicans living in the **United States** were removed across the border to **Mexico**. What officials called “repatriation” was in fact banishment: 60 percent of those expelled were US citizens, mainly working-class women and children whose husbands and fathers were Mexican immigrants. Drawing on oral histories, transnational archival sources, and private collections, **Marla A. Ramírez** illuminates the lasting effects of coerced mass removal on three generations of ethnic Mexicans.

Ramírez argues that banishment served interests on both sides of the border. In the United States, the government accused ethnic Mexicans of dependence on social services in order to justify removal, thereby scapegoating them for post-**World War I** and Depression-era economic woes. In **Mexico**, meanwhile, officials welcomed returnees for their potential to bolster the labor force. In the process, all Mexicans in the **United States**—citizens and undocumented immigrants alike—were cast as financially burdensome and culturally foreign. Shedding particular light on the experiences of banished women, **Ramírez** depicts the courage and resilience of their efforts to reclaim US citizenship and return home. Nevertheless, banishment often interrupted their ability to pass on US citizenship to their children, robbed their families of generational wealth, and drastically slowed upward mobility. Today, their descendants continue to confront and resist the impact of these injustices—and are breaking the silence to ensure that this history is not forgotten.

This book will come out in the Fall of 2025.

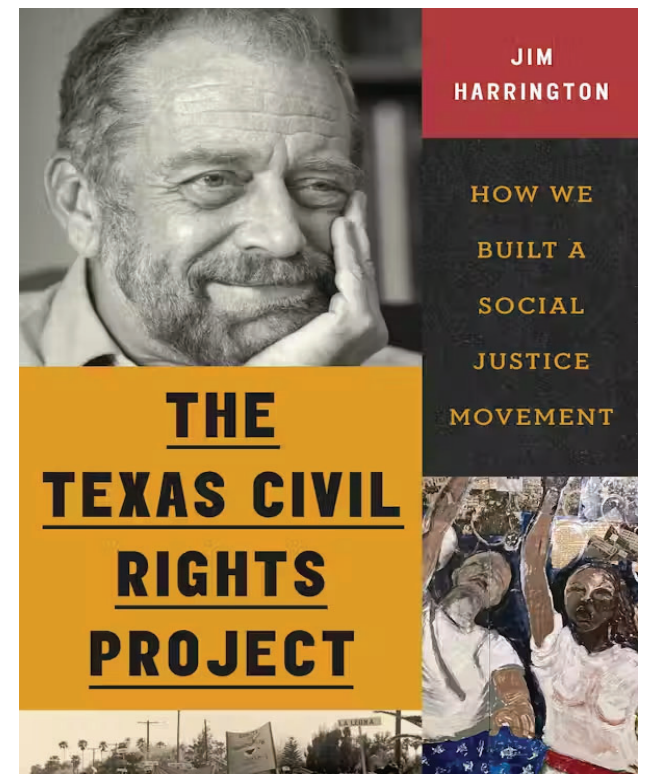


In this groundbreaking book, author **Margaret Cantú-Sánchez** takes on the U.S. educational system. **Cantú-Sánchez** introduces the concept of the education/educación conflict, where Latinas navigate the clash between home and school epistemologies under Anglocentric, assimilationist pedagogies.

By analyzing literature, such as **Barbara Renaud González's** *Golondrina, Why Did You Leave Me?*, and education testimonios from seminal works like *This Bridge Called My Back* and *Telling to Live*, **Cantú-Sánchez** reveals how Latina/Chicana protagonists and students negotiate this conflict through a mestizaje of epistemologies—blending elements of both home and school cultures within the third space of education.

Cantú-Sánchez utilizes an interdisciplinary approach, deploying critical race theory, Chicana third-space feminism, and other pedagogical theories like *sentipensante* (a sensing/thinking) pedagogy employed by education scholar **Laura Rendon**, among others. By providing pivotal insights and strategies, she demonstrates how educators can implement culturally relevant pedagogies in their classrooms from K–12 through higher education, fostering environments where Latina/Chicana students can thrive without forsaking their cultural identities.

Empowering Latina Narratives not only identifies the challenges Latina/Chicana students face but also offers a roadmap for overcoming them, making this book an essential resource for scholars, educators, and students committed to culturally inclusive education.



Texas civil rights icon **Jim Harrington** recounts his life-long fight for equality, winning major reforms for farmworkers and disabled Texans and helping build a movement for social justice.

Jim Harrington arrived in **South Texas** in 1973, ready to file class action lawsuits and “save the world.” Over the following fifty years, he built one of **Texas’s** key civil rights organizations and played an essential role in many of its greatest victories.

Harrington takes readers on his journey from a Midwest seminary to a **United Farm Workers** office in the **Rio Grande Valley** and on to founding the **Texas Civil Rights Project**. He fought for the rights of a wide range of Texans, bringing justice to victims of police brutality, injured farmworkers, silenced students, and people with disabilities excluded from full participation in society, building a movement for social justice, and a family, along the way. These major gains were tempered by heartbreaking losses, and **Harrington** recounts the difficult work of persevering in the face of injustice.

Framed by a foreword from **Judge Lora Livingston** and an afterword by **Congressman Greg Casar**, **The Texas Civil Rights Project** is at once a history of the struggle for equality over the last fifty years, a celebration of the individuals and grassroots organizations who fought hard to improve the lives of others, and a memoir of a singular force who pushed the **Texas** justice system to live up to its ideals.

Calendar of Events

May 3rd, 2025 - Historical Marker Dedication Ceremony for El Colegio Altamirano. This was a historic Spanish Language Escuela in **Hebbronville, Texas** from 1887 to 1958. The dedication event will take place at 511 East Santa Clara in **Hebbronville, Texas** 78361 starting at 10:00am.

May 3rd, 2025 - Election Day in Williamson County. There will be city council races in **Leander, Texas**. Polls open from 7:00am to 7:00pm.

May 10th, 2025 - Raza Round Table monthly meeting at **Betos Mexican Restaurant** 3306 Oak Springs St. in **Austin, Texas** from 10:00 to 12 noon. Todos estan invitados.

May 15th to May 18th, 2025 - 43rd Annual Tejano Conjunto Festival en **San Antonio, Texas**. Visit the **Guadalupe Cultural Arts** website for more information.

May 16th - 17th 2025 - CINE Las Americas 26th International Film Festival in **Austin, Texas**. Cine Las Americas presents the **26th annual Cine Las Americas International Film Festival**. The festival will showcase new releases, narratives, documentaries, music videos, "Emergencia" youth films, and a special Hecho en Tejas (Made in Texas) series. Over 25 countries will be represented and awards will be given in both juried and audience favorite categories. The in-person festival will take place in **Austin, TX** over 5 days with red carpets and special events, providing valuable exposure for filmmakers and opportunities for the audience to experience great showcases of films. Visit the website for more details at: <https://cinelasamericas.org/film-festival>

JUNE 12TH, 2025 - LATINA LEGACY LUNCHEON " LEADING WITH PASSION & PURPOSE FROM 11:30AM TO 1:30PM AT THE AUSTIN CENTRAL LIBRARY SPECIAL EVENTS CENTER 710 W. CESAR CHAVEZ ST. **AUSTIN, TEXAS** 78701



Word Power

En Palabras Hay Poder

No one can ever argue in the name of education, that it is better to know less than it is to know more. Being bilingual or trilingual or multilingual is about being educated in the 21st century. We look forward to bringing our readers various word lists in each issue of La Voz.

Nadie puede averiguar en el nombre de la educación que es mejor saber menos que saber más. Siendo bilingüe o trilingüe es parte de ser educado en el siglo 21. Esperamos traer cada mes a nuestros lectores de La Voz una lista de palabras en español con sus equivalentes en inglés.

The time has come

Ha llegado el momento.

What are you going to do?

¿Qué vas a hacer?

Will it be difficult for you?

¿Te resultará difícil?

Will you invite anyone to join you?

¿Invitarás a alguien a unirse?

Do you care what others might think of you?

¿Te importa lo que piensen los demás?

Taking to the streets to protest

Salir a la calle para protestar

and make your voice heard

y hacer oír tu voz

is difficult for some people

es difícil para algunas personas.

But once you do it, you will ask

Pero una vez que lo hagas, te

yourself, why didn't do this earlier?

preguntarás: ¿por qué no lo hiciste antes?

There is a first time for everything.

Para todo hay una primera vez.

La Voz Newspapers
512-944-4123

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Marla G.



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“

31.78% VOTED FOR TRUMP
30.84% VOTED FOR HARRIS
1.06% VOTED THIRD PARTY
36.32% DID NOT VOTE

100.00%

**MORE AMERICANS
VOTED FOR SOMEONE
OTHER THAN TRUMP...**

THIS IS NOT A LANDSLIDE...

**THIS IS NOT A MANDATE
FOR TRUMP FASCISM...**

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- vendor@austintexas.gov
- 512-974-3018

For information on the City of Austin's Minority/Women-Owned Procurement Program, contact Small & Minority Business Resources at 512-974-7600 or visit www.austintexas.gov/smbwr.



El alivio comienza aquí.

¿Está preocupado por su factura de servicios públicos? Servicios Públicos de la Ciudad de Austin creó el **Programa de Asistencia al Cliente** para ofrecerle el alivio que necesita, cuando más lo necesita.

Ahorre hasta **\$90 al mes** con descuentos en la factura de servicios públicos.

Solicite hoy:

[AustinEnergy.com/BillHelp](https://www.austenergy.com/BillHelp)

Llame al **512-494-9400**

