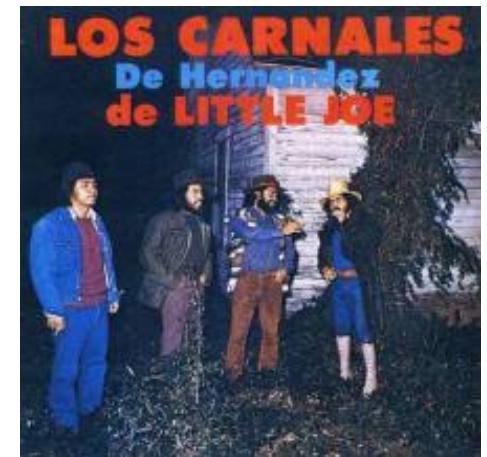
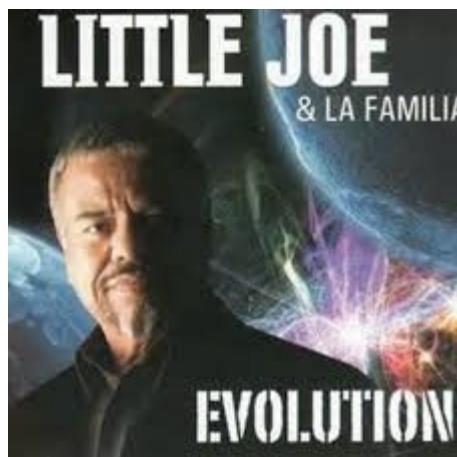
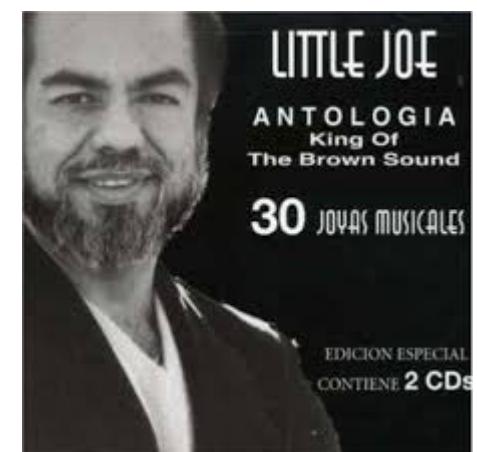
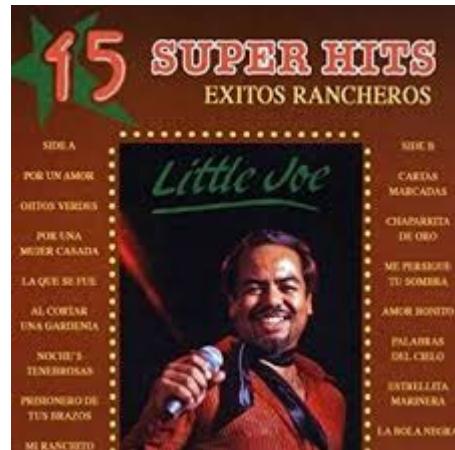
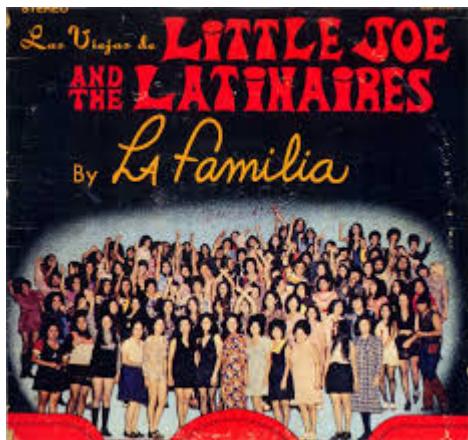


# La Voz

Informando a la comunidad

Free/Gratis

Volume 13  
Number 12  
December, 2018  
A Bi-Cultural Publication



*Saludando a Little Joe y La Familia*



## SWVEP President Antonio Gonzalez Passes Away

On behalf of the Southwest Voter Registration Education Project (SVREP) and the William C. Velasquez Institute (WCVI) board of directors and staff, sadly inform the community and its allies that **Antonio Gonzalez**, SVREP and WCVI President, passed away on Sunday, November 11, 2018, after a courageous battle with cancer.

As President of SVREP and WCVI, **Antonio Gonzalez** dedicated his life to empowering Latinos, from mobilizing voters and training novices and community leaders to become viable political candidates, to finding innovative solutions to the systemic barriers that our communities face.

He also worked across borders building relationships with community members throughout the United States, Mexico, Central, and South America and Cuba. **Antonio** was a visionary and astute strategist whose impact will benefit communities for years to come.

**Antonio** was named one of the 25 most influential Hispanics in America by **Time Magazine** in 2005 and was recently named by the **Frederick Douglass Family Initiative** as one of the "Frederick Douglass 200," a list of those who best embody the spirit and work of **Frederick Douglass**. The list also includes **President Barack**

### Obama, Congresswoman Nydia Velazquez, and Secretary Robert Reich, among others.

He was a pioneer in the area of environmental justice and was an early advocate for brown green policies in the Latino community, advocating for equitable and accessible open space. During **Gonzalez'** tenure, SVREP has helped to triple Latino registration, from 5.4 million in 1994 to 15.3 million registrants in 2016, and increased Latino voting from nearly 4.9 million to 12.7 million during the 1994-2016 period.

**Gonzalez**, a graduate in U. S. History at the **University of Texas, San Antonio** in 1981 is survived by his wife **Alma Martinez**, daughters **Sara** and **Isabel Gonzalez**, his mother, brothers and sister, and family.



### Leticia Garza-Falcón, Ph.D Battling Cancer

**Leticia Garza-Falcón, Ph.D**, is battling cancer in **Mission, Texas**. After a couple of surgeries, the doctors have told her it is going to be a tough fight. She has gotten second opinions from other doctors and they too concur, this fight is going to be a challenge. Her insurance has picked up some of the costs, but there are other forth-coming tests, services and treatments that are

"out of network." A **Go Fund Me** page in her name has been set up to help offset some of the medical costs.

**Leticia** is the author, **Gente Decente: A Borderlands Response to the Rhetoric of Dominance**, (University of Texas Press, 1998). This book is a study of Mexican American writers who provided counternarratives to **Walter P. Webb**'s images of "savage" Mexicans and Indians. The book, which came out of her dissertation at **The University of Texas at Austin** in the early 1990s, is a fabulous read. She had previously been a literature professor here in **Texas, California, Colorado** and in **Spain**.

In communicating with her over the internet, I suggested she try a **Go Fund Me** page to deal with her loss of income and lack of complete insurance coverage. She wrote back and told me that she had too much pride to ask for donations. I told her, *deja tu el pride*, we are talking about your survival. I told her that she had a lot of friends all over the country who would be willing to help if only she let it be known what she is up against.

So it is with some reluctance on **Leticia's** part that I am spearheading a campaign to help her. Please join me in making a contribution to **Leticia's** Go Fund Me page.



### Mia Garcia Wins Tejano Music Award in San Antonio

An 11-year-old girl is the youngest singer to receive a **Tejano Music Award**. **Mia Garcia**, from Austin, Texas won best New Female Artist Award at the **Tejano Music Awards** in San Antonio, Texas.

**Mia** is known for her first music video "*El Perdon*," a cover song by **Nicky Jam** and **Enrique Iglesias**. The video has more than 350,000 views.

In a post online, **Garcia** said, "*A lot of people call me the future Selena. I want to live up to that. But I want to be my own person. I want to be Mia.*" She added, "*I know a lot of people say that Tejano music is dying, but I'm living proof that Tejano music is still alive,*"

**Mia** has performed on **Domingo Live** in **Corpus Christi** several times. Her most recent performance on the show was last year. **Chris Garcia** said many people have compared his daughter to **Selena**, which he says is an honor. "*They say she's the next Selena. We're grateful for that because that's Selena. Who wouldn't want to hear that? But we want Mia to have her own style. Mia's going to be the next Mia.*"



### Julie Herrera Dealer Principal of Toyota of Cedar Park

With investors from the **Cavender Auto Family of San Antonio**, **Toyota of Cedar Park** is pleased to announce that **Julie Herrera** will be the dealer principal.

After a long history of working for the **Cavender Auto Group**, including **New Car Sales Manager**, **Finance Director** and **General Manager** for **Cavender Audi** in San Antonio, **Herrera** is more than qualified to lead this new venture in **Cedar Park**.

As one of 10 children so growing up in **Kingsville, Texas**, everything was a competition. In high school, **Julie** was all over in sports. After graduating from high school, she came to **San Antonio, Texas** in 1990 from where she graduated from the **University of the Incarnate Word**.

My father spent 40 years in the automobile industry and operated with the highest level of integrity. My goal is to simply walk in his shoes and do it half as well as he did.

In my free time, I enjoy fishing, kayaking, and USTA Tennis. I've lived in **Austin, San Antonio, and Georgetown, TX**. I am most proud of this amazing "mighty-fine" team that we have assembled at **Toyota of Cedar Park**. Our goal is to be Austin's #1 retail **Toyota** dealer!

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# ¿Qué se debe hacer?

## Editorial

Well, I have been for a few weeks now to read comments and thoughts about the migrants from Central America who have been making their way toward the United States. So far, the activists among us have been fairly quiet, so here are my two cents.

The people coming up from **Honduras, El Salvador, and Guatemala** say they are seeking asylum. Ok, there is a process for applying for asylum and having it granted. And it can be a lengthy process. Now that some of them have made it to the border, a few hundred have been captured on TV trying to cross the border without going through the "paper work process."

The politicians have a field day with this. And granted it, it looks bad to see all the people running in different directions fleeing the tear gas.

But here is a question that has been getting little attention, what is going to happen to the people who have applied for entry into the United States? Some have been waiting for long time already. There is a notion out there that there is a single line for gaining legal status in the United States.

The reality is that there are multiple lines depending on one's circumstances.

For those trying to gain entry into the United States there are, according to **Priscilla Alvarez**, an assistant editor at **The Atlantic**, three factors that determine who gets approved: what category an individual falls under, how many others are in that category, and when an individual applies.

Certain types of people have to wait decades to apply for an immigrant visa, while others take a much shorter amount of time. A U.S. permanent resident's unmarried son or daughter, who is 21 years old or older, will have to wait roughly 21 years to file an application for an immigrant visa if they're from Mexico, according to the **State Department's visa bulletin**. The delay is a result of too much demand.

The **Department of Homeland Security** keeps records of how many immigrants have gained lawful permanent residence. According to the agency's latest figures, 289,000 immigrants obtained this status in the first quarter of fiscal year 2017,

along with 270,000 in the second quarter. Roughly half did so through their immediate relatives who are U.S. citizens. Approximately 13 percent qualified under an employment-based category.

The asylum seekers currently at the border or making their way to the border represent a whole different category of folks. Increasingly we are seeing reports of Mexican citizens protesting the presence of the Central American asylum seekers. There have been counter demonstrations from Mexicans demanding the asylum seekers leave.

But where are they to go is the question? The United States appears to not be really interested in helping them. **Mexico** is giving lip service to the dilemma. Some of the asylum seekers have elected to go home. And others are afraid of returning to their home countries.

Many politicos are silent about this issue because they just don't have a good solution. Many community activities are also silent because they too, do not have a good response to contribute. And those who are responding are doing so on a



**Alfredo R. Santos c/s**  
**Editor and Publisher**

### La Raza Round Table



Where friends and enemies come together for breakfast tacos every other Saturday and discuss the important issues of the day. We meet at 4926 East Cesar Chavez Street in Austin, Texas every other Saturday at 10:00am

humanitarian basis which is good, but only temporary. This situation is going to get worse before it gets better.



### Workers Defense Project

*Proyecto Defensa Laboral*

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**Phone:** (512) 391-2305

**Mailing Address:**  
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Project  
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 Welcome Home!

## AISD Alumni Spotlight: Miriam Reyes Juarez

When **Miriam Reyes Juarez** says **William B. Travis Early College High School** feels like home, she means it.

*"I kind of never left this place,"* said **Reyes Juarez**, who was a drum major her senior year and ranked third in her class when she graduated in 2012. After leaving **Travis High**, **Reyes Juarez** attended **The University of Texas at Austin**, where she earned a degree in biology and received a teaching certificate.

She said that it was at **Travis High School**, however, where she discovered her passion for engineering and where she met lifelong mentors. Band director **David Contreras**, computer class teacher, **Walter Lenoir**, and advanced placement chemistry and robotics teacher, **Jack Jones**, continue to be among her mentors. From them, she said she learned more than the basics of music, science and technology. *"They showed me how to be responsible and encouraged me to go to college,"* she said.

The encouragement she received from her teachers to attend a university helped reinforce her parents' emphasis to get a college education despite the challenges she would face as a then-**Deferred Action for Childhood Arrivals** program recipient. **Reyes Juarez**, who is now a legal resident, was brought to the United States by her parents from **Mexico** when she was just 1 year old.

*"Even after I graduated from high school, I would go back and still talk to some of my teachers and ask them for advice or to let them know how I was doing in college,"* said **Reyes Juarez**. When she was required to take on a student teaching position, she asked to be placed at **Travis High** for three reasons: it was close to her home, she was already familiar with the science teachers on a professional level because of her **UTeach** internship and she liked being in familiar places.

When an engineering teaching position became available at the school, she said it seemed only natural to apply. Today, as a second-year teacher, **Reyes Juarez** continues to look to former teachers for advice and said she hopes to be a source of inspiration to her students just as her **Travis High** teachers were to her.

This story originally appeared on the Austin Independent School District website and is a product of the Communication Department.

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## Serie Project, Inc. is Host to Speaker Series Artist Talks and December Holiday Shopping Event

By Liz Lopez

The Serie Project is to host a Speaker Series featuring local Austin artists from the print collection at Coronado Studio that continues monthly through May 2019. Artists who have created work for the Serie Project print collection established by the late Sam Coronado will participate in monthly informal community conversations regarding their history and experiences with art, including serigraphy.

On December 1st, the featured artist is Maryann Ambray Gonzalez whose work was featured in Serie One, titled "When Day Holds Night in Gentle Caress," 1994. She considers herself a visual artist, "portraying both different people and different cultures." She does self portraits, portraits of others, sculpture, painting and murals. Gonzales's images are influenced by her Hispanic, Filipino and Pueblo Indian Heritage. A graduate of The University of Texas in Austin; Gonzales has taught art through various outreach programs in Austin and New York City. She has become involved in mural painting projects throughout the Austin Hispanic Community. She is a Youth Program Specialist at the City of Austin Public Library.

The Dec. 1st Speaker Series will be held from 6:30pm – 8:30pm at Coronado Studio, 901 Vargas Rd. There will be a light reception and music after the artist's talk.

The Serie Project, Inc. will also host a Serie Christmas Pop Up shopping event on December 15th from 10am-4pm. The public will have the opportunity to select from the varied Serie Project art works, as well as from various artists with work done at Coronado Studios, including Flatstock posters and many other music related works. The art will be priced to be accessible to the community during this event.

This project is supported in part by Cultural Arts Division of the City of Austin Economic Development Department. Visit Austin at NowPlayingAustin.com. The events are free of charge and open to the public. Coronado Studio is located at 901 Vargas Road, Austin, Texas 78741. For more information, call 512-385-3591 or email jill@coronadostudio.com

**Brazoria County Hispanic CHAMBER of COMMERCE**

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# Little Joe y La Familia

**LITTLE JOE Y LA FAMILIA.** During a more than fifty-year performing and recording history, **Little Joe y La Familia** has become one of the top Tejano bands. Over the decades, the group has developed a unique style, imbuing its sound with norteño, country, blues, and rock-and-roll music. Established in 1959 by **José María de León Hernández**, the band was initially known as **Little Joe and the Latinaires**.

**Little Joe**, whose musical innovations and leadership has ensured the band's success, was born in **Temple, Texas**, on October 17, 1940, to **Salvador Hernández** and **Amelia de León Hernández**. The seventh of thirteen children, **Little Joe** had an early affinity for music. Barely into his teens, he began to play guitar and sing with his cousin's band, **David Coronado** and the **Latinaires**.

In the late 1950s, the **Latinaires** caught the attention of **Torero Records**, which brought out their first single, the rock-inspired instrumental "**Safari, Part I & II.**" In approximately 1959, when **Coronado** left the group, **Little Joe** became the band's leader and renamed it **Little Joe and the Latinaires**.

In the 1960s **Little Joe** signed recording contracts with several Tejano labels, first with **Corona** in **San Antonio** and later with **Valmon** in **Austin** and **Zarape** in **Dallas**. **Little Joe** also started his own label, **Buena Suerte**, which he used to release the band's Spanish-language recordings, and he used **Good Luck**

**Records** for English-language recordings. He also established **Leona Records** and entered into a distribution contract with **Freddy Records** of **Corpus Christi**.

**... the Latinaires recruited Tony "Ham" Guerrero, a talented and musically-trained trumpeter, to join the band.**

In the mid-1960s the **Latinaires** began their rise to popularity with their first album, **Por un Amor**. Soon afterwards, the band's **Amor bonito** also became a hit album. Having achieved a measure of success, the **Latinaires** recruited

**Tony "Ham" Guerrero**,

a talented and musically-trained trumpeter, to join the band. With

**Guerrero's** addition, the **Latinaires** began to evolve, ultimately becoming one of the "best-selling" **Tejano** orquestas.

By 1970 the "latinismo" **Little Joe** had discovered while traveling and performing in the **San Francisco Bay** area drew him closer to his cultural roots. Moreover, **Little Joe** became committed to the farm workers movement led by

**César Chávez** and the **Chicano Movement** that had emerged across the American Southwest. Soon, **Little Joe** changed the band's name to **Little Joe y La Familia**, reflecting his dedication to the cultural and political contributions and struggles of his community.

During the 1970s **Little Joe y La Familia** became the leading band of **La Onda Chicana** ("Chicano Wave") period of **Tejano** music. **La Onda Chicana** was ushered in with the **Chicano Movement**, a time during which the **Tejano** orquesta musical tradition reached its pinnacle by combining "once



ABOVE: José María de León Hernández about the age of 9 years



# The King of the Brown Sound

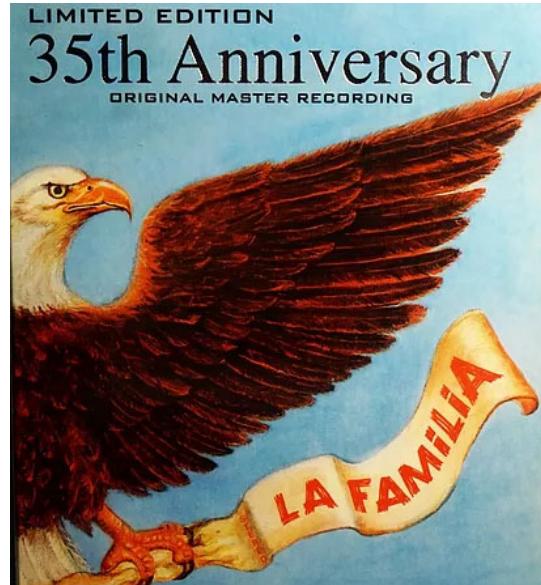
and for all the *ranchero* and *jaitón* as well as the Latin and American, into a seamless, bimusical sound. The high admiration in which the band was held drew top musicians to its ranks. Among them were **Joe Gallardo**, **Luis Gazca**, **Joe "Mad Dog" Velásquez**, **Joe Medina**, and **Gilbert Sedeño**.

**Little Joe y La Familia** recorded the album *Para La Gente* (For the people), which became a huge success

In 1972, strengthened by the addition of these musicians and a growing musical sophistication, **Little Joe y La Familia** recorded the album *Para La Gente* (For the people), which became a huge success in the Tejano community. *Para La Gente*, which was filled with lush arrangements, also embodied the Chicano self-identity espoused by the **Chicano movement**.

"*Las Nubes*," "*Qué Culpa Tengo*," "*La Traicionera*," and "*El Disco*," some of the most popular songs on the album, were a synthesis of the best of the *ranchero* and *jaitón* traditions, outpacing what other Tejano bands had previously accomplished. "*Las Nubes*" in particular remains a beloved and well-regarded artistic effort in code-switching between English and Spanish (Spanglish) in **La Onda Chicana** tradition.

The Smithsonian Institute and the John F. Kennedy Center for the Performing Arts have hosted the band during National Hispanic Heritage



**Week.** In 1997 Little Joe received the **Governors Award** from the **Texas** branch of NARAS (National Academy of Recording Arts and Sciences) for his contributions to the legacy of **Texas** music.

He received the **Smithsonian's Lifetime Legend Award** in 2001. **Little Joe y La Familia** was recognized with a 1991 Grammy for Best Mexican-American Album for *Diez y Seis de Septiembre* and a 2008 Tejano Album of the Year Grammy for Before the Next Teardrop Falls.

The band also received other Grammy nominations in 1988, 1993, 1999, and 2003. Their *Recuerdos* (2010) won a Best Tejano Album Grammy in 2011.



**ABOVE:** Photo of Little Joe and Johnny taken in Berkeley, California in 1973 after a concert for the United Farm Workers Union. From left to right: Little Joe, unidentified female, Alfredo Santos c/s. Eddie Razo, Johnny Hernandez and unidentified male. Photo was taken at Jim Cassel's house.

**RIGHT:** Little Joe receiving a Grammy in 2011.



# Consuelo Mendez Middle School



A photograph of two students, a young man and a young woman, standing in front of a school building. The young man on the left is wearing a black t-shirt and glasses, gesturing with his hands while speaking. The young woman on the right is wearing a white polo shirt with the Communities In Schools logo, smiling and looking towards the man. They are standing in front of a large orange wall with a door and windows.

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# Win \$100.00 Mendez Middle School Readership Contest Gana \$100.00

10 Questions - Answer these 10 questions correctly, send them in either by regular mail or email, and you become eligible for a cash prize of \$100.00. The winner will appear in the January, 2019 issue of La Voz. (One entry per person). The answers to the questions can be found in this issue of La Voz. Good luck!

1. What color is the 1955 Chevrolet on page 13?
2. Who is the Editor of La Voz newspaper?
3. What is the name of the candidate for school board on page 20?
4. What event is taking place on December 12th of this year?
5. Who is Consuelo Mendez?
6. What is the name of one of the albums of Little Joe y La Familia?
7. What is story on page 16 and 17 about?
8. Who is the dentist or where is the dentist office located on page 13?
9. What date is the run-off election for school board in Austin?
10. When was the first time you saw or read La Voz Newspaper?

To enter this contest send your answers to **La Voz Newspaper**, P.O. Box 19457 Austin, Texas 78760 or you can send your answers to [la-voz@sbcglobal.net](mailto:la-voz@sbcglobal.net). Be sure and include your return address.

10 preguntas - Contesta correctamente estas 10 preguntas, envíelos por correo ordinario o por correo electrónico, y usted será elegible para un premio en efectivo de \$100,00. El ganador aparecerá en el ejemplar de enero de La Voz. (Una entrada por persona). Las respuestas a las preguntas se pueden encontrar en este ejemplar de La Voz. ¡Buena suerte!

1. ¿De qué color es el Chevrolet 1955 en la página 13?
2. ¿Quién es el editor del periódico La Voz?
3. ¿Cuál es el nombre del candidato a la junta escolar en la página 20?
4. ¿Qué evento está teniendo lugar el 12 de diciembre de este año?
5. ¿Quién es consuelo Mendez?
6. ¿Cuál es el nombre de uno de los álbumes de Little Joe y la familia?
7. ¿De qué se trata la historia en la página 16 y 17?
8. ¿Quién es el dentista o dónde está la oficina del dentista ubicada en la página 13?
9. ¿Qué fecha es la elección para la junta escolar en Austin?
10. ¿Cuándo fue la primera vez que vio o leyó el periódico La Voz?

Para participar en este concurso envíe sus respuestas al periódico **La Voz**, P.O. Box 19457 Austin, Texas 78760 o puede enviar sus respuestas a [la-voz@sbcglobal.net](mailto:la-voz@sbcglobal.net). Asegúrese e incluya su dirección de devolución.

# 50 Years of Friendship and Memories. A celebration of

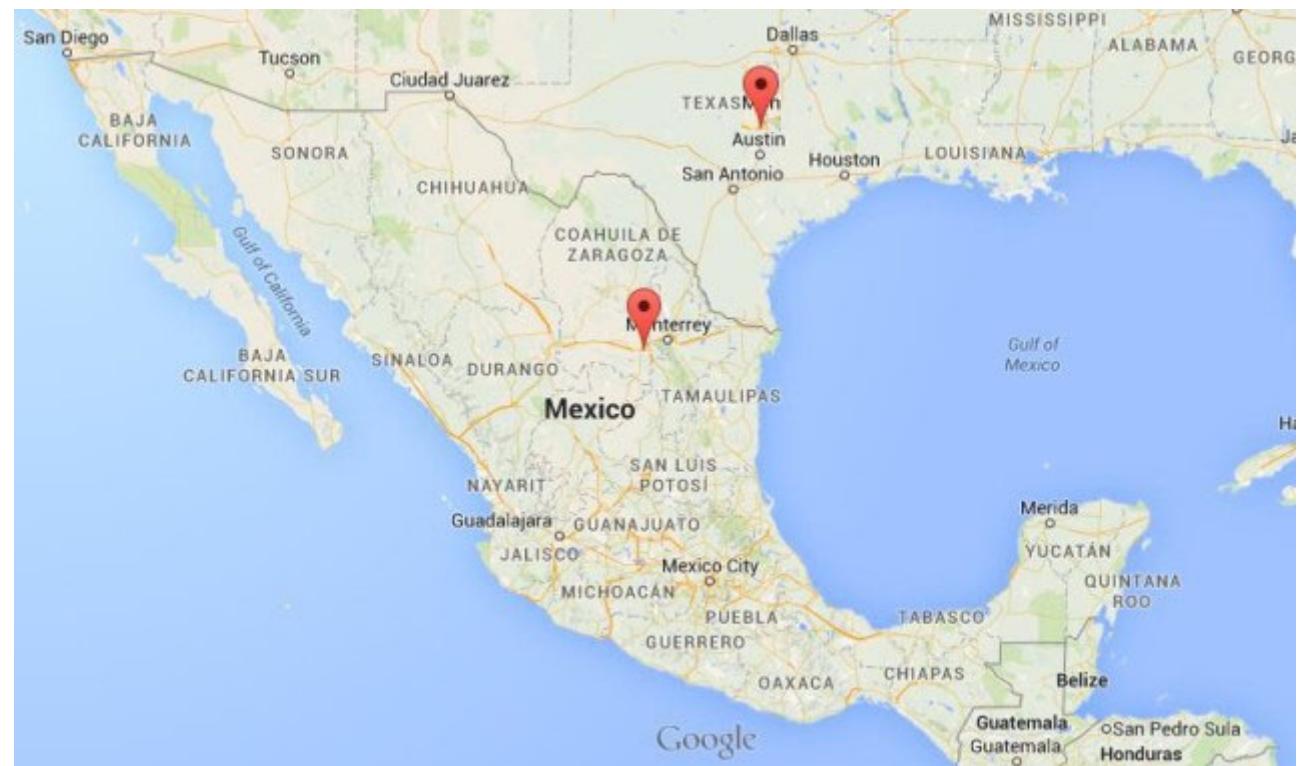
by Alicia Perez Hodge

On November 7, 1968 the Austin City Council led by Mayor Harry Akin and the City of Saltillo, Coahuila, Mexico led by Mayor Jesus Gonzalez Santos agreed via a resolution adopted by the Austin City Council that commits Austin to work towards friendship, respect and mutually beneficial exchange between the two cities.

**Austin** and **Saltillo** officially became **Sister Cities** on that date. In 2018 the **Austin-Saltillo Sister Cities Association** celebrated the 50<sup>th</sup> Anniversary of *amistad* and successful exchanges between the two capitol cities. To commemorate the 50<sup>th</sup> anniversary of the association between Austin and Saltillo, a book was written, entitled *50 years of Friendship and Memories – A Look Back at the Austin-Saltillo Sister Cities Association, 1968-2018*

The book written by **Alicia Perez-Hodge, Gloria Mata-Pennington** and **Sylvia Orozco**, chronicles the last 50 years of exchanges, celebrations and projects dedicated to establishing a strong and long lasting bond between the cities of **Austin** and **Saltillo**. A reception and presentation of the book was held on Friday, November 9, 2018 at **Mexic-Arte Museum**.

An interesting story in the book provides for a bit of **Austin** lore. The story told is that **Mayor Roy Butler** and **President Lyndon Baines Johnson** were good friends. In 1971 during a visit to **Austin** by a **Saltillo Sister Cities** delegation, **Mayor Butler** asked then retired



President Johnson if he would greet the delegation during their visit to the **LBJ Library**. President Johnson said yes and arrangements were made for the delegation to visit the **LBJ Library**.

As they approached the replica of the oval office, they noticed a man sitting at the desk. When they walked closer he looked up and said, "Welcome to Texas". As he stood up they recognized him as the **35<sup>th</sup> President of the United States, Lyndon Baines Johnson**. Mayor Arturo Berrueto of Saltillo recalls the meeting was a pleasant surprise and honor to meet the former President.

The book is filled with such narratives and photographs that tell the story of 50 years of Friendship, history and citizen diplomacy.



ABOVE: Mayor Arturo Berrueto Gonzalez of Satillo and Mayor Roy Butler of Austin with President Lyndon B. Johnson as he signs autographs for the delegation.

# the Austin-Saltillo Sister Cities Association 1968-2018

Other festivities in celebration of the **50<sup>th</sup> Anniversary of Austin - Saltillo Sister Cities** included the “**Gala de Oro**,” which held a dinner and dance that honored three individuals for their contributions to the longevity of the program and the bonds of friendship between Austin and Saltillo.

Those honored were **John Treviño Jr.** who was represented by his son **Jesse Treviño**, former **Mayor Gus Garcia** and **Mrs.Gloria Mata-Pennington**. Present at the **Gala de Oro** were **Congressman Lloyd Doggett** and his wife **Libby**, Senator of **Coahuila, Mexico**, **Santana Guardina**, Mayor of Austin **Steve Adler** and the Mayor of Saltillo **Manolo Jimenez Salinas**, State Representative **Eddie Rodriguez**,



**ABOVE:** 1993 **John Treviño** with **Mayor Bruce Todd**, **Gloria Mata Pennington**, former **Councilmember Larry Ducer** and **Vicente Hernandez** in Saltillo enjoying the hospitality of Saltillo. **John Treviño** was president of the **Austin Saltillo Sister Cities Association** for 15 years. **Gloria Mata Pennington** has been a member of the Association for 35 years.



**ABOVE:** In 2002 Mayor Gus Garcia was awarded the **Presea de Saltillo** in recognition for his work across borders

**Austin City Council** member **Pio Renteria**. Also attending was a large delegation of City Council members from the **City of Saltillo**. Over 250 people were in attendance at the Gala.



**ABOVE:** Saltillo's Mayor **Manolo Jimenez Salinas** with Austin Mayor **Steve Adler** at **Saltillo Day 2017**



**ABOVE:** **Alicia Perez-Hodge** with **Congressman Lloyd Doggett** at **Gala de Oro**.

For more information about the Austin-Saltillo Sister Cities Association, 2422 Pearce Rd c/o Gus Garcia, Austin, Texas 78730 or call Alicia Perez-Hodge at (512) 736-8449



# Comisión De Calidad Ambiental Del Estado De Texas



**SOLICITUD Y DECISIÓN PRELIMINAR.** La Ciudad de Hutto y La Autoridad del Rio Brazos, 401 West Front Street, Hutto, Texas 78634, ha solicitado a la Comisión de Calidad Ambiental del Estado de Texas (TCEQ) para una renovación del Sistema de Eliminación de Contaminantes de Texas (TPDES) Permiso no. WQ00011324001, que autorizar la decarga de aguas residuales domésticas tratadas a un caudal promedio anual que no excede los 1.7 millones de galones por día. TCEQ recibió esta solicitud el 1 de junio de 2018.

La instalación está ubicada a 1.300 pies al este del Farm to Market Road 1660 y 1.500 pies al sur de la carretera estatal 79, en la ciudad de Hutto, Condado de Williamson, Texas 78634. El efluente tratado está descargado en el Cottonwood Creek; luego a Brushy Creek en el segmento no. 1244 de la cuenca del río brazos. El uso sin clasificar del agua de recepción es de alto uso de la vida acuática para el Cottonwood Creek. Los usos designados para el segmento no. 1244 son uso de la vida acuática alta, abastecimiento de agua público, protección del acuífero, y reconstrucción primaria de contacto. Este enlace a un mapa electrónico de la ubicación general del sitio o de la instalación se proporciona como cortesía pública y no forma parte de la solicitud o aviso. Para la ubicación exacta, consulte la aplicación. [http://www.tceq.texas.gov/assets/public/h\\_b\\_6\\_1\\_o/index.html?lat=30.540308&lng=-97.538638&zoom=13&type=r](http://www.tceq.texas.gov/assets/public/h_b_6_1_o/index.html?lat=30.540308&lng=-97.538638&zoom=13&type=r)

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, establecerá 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 el Hutto City Hall, Oficina de la Secretaría, 401 West Front Street, Hutto, Texas.

## AVISO DE LA SOLICITUD Y DECISIÓN PRELIMINAR DEL PERMISO TPDES PARA LA RENOVACION DE AGUAS RESIDUALES MUNICIPALES

PERMISO No. WQ0011324001

**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 AUDIENCIA ADMINISTRATIVA DE CASO IMPUGNADA.** Después de la fecha límite para los comentarios públicos, el Director Ejecutivo examinará los comentarios y preparará una respuesta a todos los comentarios públicos relevantes y materiales, o significativos. A menos que la solicitud se refiere directamente para una audiencia de caso impugnada, la respuesta a los comentarios se enviará por correo a todos los que presentaron comentarios públicos y a las personas que están en la lista de correo para esta solicitud. Si se reciben comentarios, la carta de correo también proporcionará instrucciones para solicitar una audiencia de caso impugnada o una reconsideración de la decisión del Director Ejecutivo. Una audiencia de caso impugnada es un procedimiento legal similar a un juicio civil en un tribunal de distrito estatal.

**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 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 períodos 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 mixtas de hecho y de derecho relacionadas a intereses pertinentes y materiales de calidad del agua que se hayan presentado durante el período de comentarios. TCEQ puede actuar en una solicitud para renovar un permiso para la descarga de aguas residuales sin proporcionar una oportunidad para una audiencia de caso impugnada si se cumplen ciertos criterios.

**ACCIÓN DEL DIRECTOR EJECUTIVO.** El Director Ejecutivo puede 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 correos 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 envíe por correo su pedido a la Oficina del Secretario Principal de la TCEQ.

**Todos los comentarios escritos del público y los pedidos para 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](http://www.tceq.texas.gov/about/comments.html).**

**INFORMACIÓN DISPONIBLE EN EL INTERNET.** Para obtener más información sobre el estado de la solicitud, visite la base de datos integrada de los Comisionados en [www.tceq.texas.gov/goto/cid](http://www.tceq.texas.gov/goto/cid). Busque en la base de datos utilizando el número de permiso de esta aplicación, que se proporciona en la parte superior de este aviso.

**CONTACTOS E INFORMACIÓN DE LA AGENCIA.** Los comentarios y las peticiones públicas deben ser presentados electrónicamente en [www.tceq.texas.gov/about/comments.html](http://www.tceq.texas.gov/about/comments.html), o por escrito a la Comisión de Tejas De Calidad Ambiental, oficina del Secretario principal, MC-105, P.O. Box 13087, Austin, Tejas 78711-3087. Cualquier

# Comisión De Calidad Ambiental Del Estado De Texas

**AVISO DE LA SOLICITUD Y DECISIÓN  
PRELIMINAR DEL PERMISO TPDES PARA  
LA RENOVACION DE AGUAS RESIDUALES  
MUNICIPALES**

**PERMISO No. WQ0011324001**

información personal que usted presente al TCEQ pasará a formar parte del registro de la Agencia; Esto incluye direcciones de correo electrónico. Para obtener más información acerca de esta solicitud de permiso o el proceso de permisos, por favor llame al programa de educación pública de TCEQ, sin costo, al 1-800-687-4040 o visite su sitio web en [www.TCEQ.Texas.gov/goto/pep](http://www.TCEQ.Texas.gov/goto/pep). Si desea información en español, puede llamar al 1-800-687-4040.

También puede obtener más información de la Ciudad de Hutto y Autordiad del Rio Brazos en la dirección indicada anteriormente o llamando Ms. Cathy Dominguez, Brazos River Authority en el 254-761-3176.

Fecha de emisión: 25 de Octubre, 2018



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# Comisión De Calidad Ambiental Del Estado De Texas

## SOLICITUD Y PERMISO

**PRELIMINAR.** Lhoist North America of Texas, Ltd., PO Box 985004, Fort Worth, TX 76185-5004, ha aplicado a la Comisión de Calidad Ambiental del Estado de Texas (TCEQ) para la renovación del Permiso Federal de Operación número 01122, solicitud número 24111, para autorizar la operación de la planta en New Braunfels, que viene siendo una instalación de fabricación de cal. El área a la cual se refiere la solicitud está ubicada en 350 Apg Lane en New Braunfels, Condado de Comal, Texas 78132-5035. 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. [http://www.tceq.texas.gov/assets/public/h\\_b\\_6\\_1\\_o/\\_index.html?lat=29.68111&lng=-98.17889&zoom=13&type=r](http://www.tceq.texas.gov/assets/public/h_b_6_1_o/_index.html?lat=29.68111&lng=-98.17889&zoom=13&type=r). Esta solicitud fue recibida por la TCEQ el 26 de Enero, 2016.

El propósito de un permiso de operación federal es mejorar el cumplimiento general de las reglas que rigen el control de la contaminación atmosférica al enumerar claramente todos los requisitos aplicables, tal como se define en el código administrativo del título 30 de Texas § 122.10 (30 TAC § 122.10). El permiso preliminar, si es aprobado, codificará las condiciones bajo las cuales el área debe operar. El permiso no autorizará construcción nueva. El director ejecutivo de ha concluido la revisión técnica de la solicitud y ha hecho una decisión preliminar para preparar el permiso preliminar para la revisión y comentario público. El director ejecutivo de la TCEQ recomienda la expedición de este permiso preliminar. La solicitud de permiso, la declaración de base y el permiso preliminar estarán disponibles para ser revisados y copiados en la Oficina Central de la TCEQ, 12100

Park 35 Circle, Building (Edificio) E, First Floor (primer Piso), Austin, Texas 78753, y en la oficina regional de la TCEQ de San Antonio 13250 Judson Road, San Antonio, Texas 78233-4480 y en la biblioteca pública de New Braunfels, 700 Common St. New Braunfels, Texas 78130-4273, comenzando el primer día de la publicación de este aviso. El permiso preliminar y la declaración de base están disponibles en el sitio de la TCEQ: [www.tceq.texas.gov/goto/tvnotice](http://www.tceq.texas.gov/goto/tvnotice)

En las oficinas centrales y regionales de la TCEQ, los materiales de apoyo pertinentes para el proyecto de permiso, así como los nuevos permisos de revisión de fuentes que se han incorporado por referencia, pueden ser revisados y copiados. Cualquier persona con dificultades para obtener estos materiales debido a las limitaciones de viaje puede ponerse en contacto con la sala de archivos de la oficina central de TCEQ al (512) 239-2900.

**C O M E N T A R I O S / NOTIFICACIÓN PÚBLICA Y AUDIENCIA.** Cualquier persona puede entregar comentarios públicos sobre el permiso preliminar. Comentarios relacionados a la exactitud, lo completo, y lo apropiado de las condiciones del permiso pueden resultar en cambios al permiso preliminar.



## AVISO DE UN PERMISO FEDERAL PARA OPERACIÓN PRELIMINAR

### PERMISO PRELIMINAR NÚMERO: 01122

**Una persona que podría ser afectada por la emisión de contaminantes atmosféricos del área del sitio del permiso puede solicitar una audiencia de aviso y comentarios.** El propósito de la notificación y audiencias es para proporcionar oportunidades adicionales para entregar comentarios sobre el permiso preliminar. El permiso puede ser cambiado a razón de que los comentarios relacionados a si el permiso provee el cumplimiento con el Título 30 del Código Administrativo de Texas, Capítulo 122 (ejemplos pueden incluir que el permiso no tiene todos los requisitos aplicables que correspondan o si no se cumplieron los procedimientos de aviso público). La TCEQ puede otorgar una audiencia de aviso y comentarios con respecto a esta solicitud si una petición por escrito es presentada dentro de los treinta días después de la publicación del anuncio en el aviso del periódico. La solicitud de audiencia debe incluir la base de la solicitud, incluyendo una descripción de como la persona puede ser afectada por la emisión de contaminantes atmosféricos del área de la solicitud. La solicitud también debería especificar las condiciones del permiso borrador que son inapropiados o especificar como la decisión preliminar para expedir o denegar el permiso es inapropiado.

Todos los asuntos razonablemente verificables deben ser planteados y todos los argumentos razonablemente disponibles deben ser entregados a no más tardar al final del período de comentarios públicos. Si se concede una audiencia de aviso y comentario, todos los individuos que presentaron comentarios por escrito o una solicitud de audiencia recibirán confirmación por escrito de la audiencia. Esta confirmación indicará la fecha, hora y lugar de la audiencia.

**Comentarios públicos por escrito y/o peticiones para una audiencia de aviso y comentarios deberían ser presentados a la Comisión de Calidad Ambiental (TCEQ), Oficina del Secretario Oficial (Office of Chief Clerk), MC-105, P.O. Box 13087, Austin, Texas 78711-3087, o por internet al [www14.tceq.texas.gov/epic/eComment/](http://www14.tceq.texas.gov/epic/eComment/), dentro de treinta días después de la fecha de publicación en el periódico de este aviso.** Si se comunica electrónicamente con la TCEQ, favor de notar que su correo electrónico, tal como su dirección de correo doméstico, formarán parte del archivo público de la agencia.

**Un aviso de la acción final propuesta que incluye una respuesta a los comentarios y**

denotando cualquier cambio al permiso preliminar, será enviado a todas las personas que hayan presentado comentarios públicos, una solicitud de audiencia o que hayan solicitado ser incluidos en la lista de correo. Este envío de correo también proveerá instrucciones para hacer peticiones públicas a la Agencia de Protección Ambiental (EPA, por sus siglas en inglés), para solicitar que la EPA se oponga a la expedición del permiso preliminar. Después de recibir una solicitud, la EPA solamente podrá objetar a la expedición de un permiso que no cumple con los requisitos aplicables o los requisitos del 30 TAC Capítulo 122.

**LISTA PARA ENVÍO DE CORREO.** Aparte de entregar comentarios públicos, usted puede solicitar ser incluido en una lista para envío de correo con respecto a esta solicitud al enviar su petición a la Oficina del Secretario Oficial (Office of Chief Clerk) a la dirección que se encuentra a continuación. Los que se encuentran en la lista para envío de correo recibirán copias de avisos públicos futuros (si hay) para esta solicitud enviados por correo por el Secretario Oficial

**INFORMACIÓN.** Para más información con respecto a esta solicitud de permiso o el proceso de permisos, favor de contactar la Texas Commission on Environmental Quality (Comisión de Calidad Ambiental de Texas), Programa de Educación del Público (Public Education Program), MC-108, P.O. Box 13087, Austin, Texas 78711-3087 o llamar sin cargo, al 1-800-687-4040.

Puede obtener más información sobre Lhoist North America of Texas, Ltd. llamando a Mr. Aaron Jones en (800) 531-1072.

Fecha de Expedición: 7 de Noviembre, 2018

# El Instigador-en-Jefe

Despoje la bufonada, rareza, e hipérbole,  
Donald Trump es un hombre peligroso.

**Trump** ha presidido sobre nuestro país con un fervor rabioso y nacionalista, desgarrando la multitud de costras que por tanto tiempo han disimulado divisiones profundas entre los estadounidenses. Un elemento duradero que surgió de la época de los derechos civiles en los 1960s y 1970s fue un grado de civilidad en la manera del discurso entre personas de diferentes razas y etnidades. Los epítetos raciales proferidos fácilmente y actos de racismo manifiestos en aquel entonces se han convertido a formas más sutiles y matizadas con palabras codificadas como costras ocultando heridas profundas del pasado. Por mucho tiempo después de la época de los derechos civiles, el discurso del racismo se ha caracterizado en una manera de lo que el sociólogo de la Universidad de Duke **Eduardo Bonilla-Silva** describe como “racismo con una sonrisa.”

Desde la campaña de **Trump** para la presidencia y particularmente después que fue elegido al puesto, la sonrisa se ha convertido a un ceño fruncido amenazador.

**Trump** ha escupido odio, virulencia, y antagonismo absoluto contra individuos, grupos, y países por igual. Con una masculinidad fanfarrona, él quiere encarcelar a **Hillary Clinton**, describe a la Congresista **Maxine Waters** como una mujer de un CI bajo, y se refiere a mujeres como cerdas y perras. **Trump** públicamente airea su odio hacia **LeBron James**, jugadores del NFL que protestan con una rodilla durante se toca el himno nacional en juegos de fútbol americano, y él asocia ciertos países africanos, **Haití**, y **El Salvador** con el excremento. **Trump** expresa su repugnancia contra el periodista latino **Jorge Ramos**, se refiere a mexicanos como violadores, traficantes de drogas,

pandilleros, asesinos, esencialmente la escoria del mundo, y despiadadamente separa niños centroamericanos de sus padres como si fueran ganado. **Trump** caracteriza a musulmanes, personas del Oriente Medio, y también a mexicanos y centroamericanos como terroristas. Él desprecia los medios de comunicación, denunciándolos como enemigos del pueblo que generan noticias falsas.

**Desafortunadamente**, el odio no termina con **Trump**. Él es un vehículo para acarrear esa virulencia a sus partidarios, proveyendo a ellos con una licencia para odiar y hacerles daño a sus enemigos. Simplemente, **Trump**, él autoproclamado nacionalista, es el Instigador-en-Jefe.

Dentro de las últimas cuantas de semanas, parte de la lista de odio de **Trump** se ha convertido en la lista negra de personas para eliminar de unos terroristas internos nacidos en los Estados Unidos. **Cesar Sayoc**, un hombre anglosajón de 56 años del área de Miami ha sido acusado de ver enviado 14 bombas caseras a críticos de **Trump**, incluyendo a **Barak Obama**, **Joe Biden**, **Hillary Clinton**, el Senador **Corey Booker**, la Senadora **Kamala Harris**, la Representante

**Maxine Waters**, y el billonario judío **George Soros** quien apoya los Demócratas. **Sayoc**, cuya camioneta es cubierta con pegatinas contra los medios de comunicación y pro-**Trump**, poseía una lista negra conteniendo 100 personas que eran víctimas potenciales.

El 24 de octubre, **Gregory A. Bush**, un

hombre anglosajón de 51 años, intentó sin éxito a entrar en una iglesia predominantemente afroamericana en **Jefferson, Kentucky**. Él posteriormente manejó a una tienda local de **Kroger** donde él empezó un tiroteo, matando un hombre afroamericano dentro de la tienda y una mujer afroamericana en el



estacionamiento. Un testigo reportó que **Bush** dijo “gente blanca no le disparan a personas blancas” durante la balacera.

En la mañana del 29 de octubre, **Robert Bowers**, un hombre anglosajón de 46 años, entró a la sinagoga Tree of Life en **Pittsburgh**, y desató un tiroteo que resultó en la más grande matanza masiva de judíos en la historia de los Estados Unidos. **Bowers** mató 11 miembros de la sinagoga

e hirió a otras seis personas. Antes de la masacre, **Bowers** hizo una serie de comentarios antisemita en las redes sociales criticando a una agencia judía para el reasentamiento de refugiados por traer “invasores” para “matar nuestra gente.” Despues que fue capturado, **Bowers** le dijo a un policía que todos los judíos tienen que morir.

Durante seis días, 13 personas asesinados y seis heridos. Catorce individuos adicionales podrían ver también perdido sus vidas.

¿Es **Trump** directamente responsable por los asesinatos y potencial pérdida de vidas? No, los tres asaltantes son responsables por sus acciones. El Instigador-en-Jefe, sin embargo, no es un espectador inocente. Tenemos que reconocer la imprudencia de sus palabras y hechos que empujan a otros a tomar acción.

Imagínate, por un momento, si el ex-Presidente **Obama** tuiteaba y escupía odio contra personas anglosajonas y Republicanos durante su presidencia. Imagínate además si los fervientes partidarios de **Obama** levantaban armas y mataban a personas inocentes. Sin duda, **Obama** sería desbancado de su puesto presidencial inmediatamente.

¿Y qué le sucede al Instigador-en-Jefe?

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Rogelio Sáenz es decano del Colegio de Políticas Públicas en la Universidad de Texas en San Antonio. Una versión de este ensayo fue publicado en OpEdNews recientemente.

# Eleven and a Half Questions

By Ramón Rodriguez

It's a cold and dreary Election Day and I'm about five minutes late to my interview with **Yamina Khouane** at **Cherrywood Coffeehouse**. I look around for her, having seen her perform recently in a three-and-a-half week production of *Your Mother's Copy of the Kama Sutra*, a family story that meets at the intersection of love, death, and sex.

**She was also just awarded 'Best Actress' in the *Austin Chronicle*, but we'll get to that later.** After some looking around, I see a familiar face. She is Chicana-sized, with bangs and medium-length hair, and she has also brought her roommate with her, who will sit and read at the table over for the next hour and a half. As I set up, I'm taken by her grace and humor. I learn a little bit more about her; she's from **Brownsville** and her last name's from her father's side, by way of **Algeria**. Soon, a server comes by to drop off tacos and we get into the thick of it.

**Rodriguez:** So through your experience [as a Latina] did you feel like you were able to get a better grasp on your character or the message of the play?

**Yamina:** It was hugely challenging for me because I grew up in a very conservative household, and I was raised Catholic. Sex was just never a thing that we talked about. I never got 'the talk', I just

watched a lot of rated R movies and learned stuff.

**So, getting this part, of a woman who's very empowered by her sexuality, who has a lot of ownership of it, was super scary because it meant I had to dive into a part of myself I was never really comfortable with, and had never really shown anybody.**

**But at the same time that was very exciting, and I think playing this part helped me grow immensely. I think coming out of that experience, I felt a lot of ownership and way more confident and empowered, which helped me play the character because I was kind of learning what she was learning at the same time. A phrase that **Alex** [director Alexandra Bassiakou Shaw] used a lot in the process was 'radical vulnerability' which is what we approached everything with, which was being completely raw and being completely open every step of the way.**

**Rodriguez:** So going off that sense of 'radical vulnerability', is that something that you feel like you encounter a lot through improv and also through acting, and this was a next step for it?

**Yamina:** Absolutely. I've been doing improv for ten years now, and that's my favorite thing about that art form is that you're forced to be very vulnerable because it's about living moment-to-moment and being in that moment with the people

you're on stage with. So, doing that for so long definitely prepared me for a part like this but, at the same time, I think the key to being an effective actor is just when it really means something, when you're affected in the moment and it's an honest reaction you're having.

**Rodriguez:** How'd you get into improv?

**Yamina:** I was starting theatre at **UT** and there were no parts for me. I was a freshman, but I felt a little dejected because I wasn't getting called back for the things I was auditioning for and a bunch of clowns in the quad [on UT] dressed up in pirate hats came up to me and were like, "You ever want to make people laugh? It's free, just come meet us!" And I showed up and they were just the nicest people I'd ever met and they were having so much fun. It was really easy to fall into it.

**Rodriguez:** Could you tell me a little bit about not getting parts at the beginning of your career?

**Yamina:** Specifically at school, all the Master's students were cast in all the lead parts so all the supporting characters were cast by undergrad. So it was just slim pickin's. I feel too, as a Latina woman, I was told very much to embrace my culture and my heritage because leaning into that would make me stand out, it would be what got me cast in things. Which is ironic because I didn't feel like



**Yamina Khouane**

there were a lot of those parts being produced in the department, at least not at the time.

**Rodriguez:** So when you do take a Latina role, do you feel like those are becoming more prevalent in the community or do you feel a sense of obligation, that you've got to act a certain way?

**Yamina:** In some ways, I feel like it's trending. Which is fine if it means that there's more representation in the arts because of it. But one thing I always prided myself on is, I do what I do because I love what I do. Doing improv as long as I have, and succeeding in a medium that is dominated by white men, is already a huge accomplishment for me, as a

Latina. But as far as taking roles now, I don't feel so much an obligation as I do a privilege to be able to play roles written for women like me. But also just to be a woman and getting to do this work and being representation for people who are watching this. In that sense, yes, there's a responsibility, but I think the responsibility is just to do my best and to do it honestly and with conviction.

**Rodriguez:** So you used to live in **New York**. Can you tell me about the differences between the community there and here?

**Yamina:** I did improv comedy in **New York** with the **Upright Citizens Brigade** [a popular improv training center and troupe]. So it was very different, it was more about succeeding

# with Yamina Khouane

in the program and networking and people knowing who you were. And I came from a community [in Austin] that was just about having fun and meeting people and having friends and getting to play with your friends so it was a completely different environment.

And it was disappointing because I didn't feel like people really cared about learning how to be better people using this tool, it was more just about getting through the program getting stage time and getting your next job as an actor or comedian.

**Rodriguez:** What was it like for you to receive the Best Actress Award in the ***Chronicle***?

**Yamina:** [Laughs] It was very strange, awards are strange. Like, to be awarded for something you would be doing anyway? It's really touching because it means there are just that many people in this city who know my name, first of all, and who care about what's going to happen to me, I guess? Really, in my heart of hearts, I know it's just the improv community that like came together and were like, "Everybody vote for her! Vote for Yamina!" But it's definitely really strange, because people see something like that, they're like, Oh you won 'Best Actress' you must be really, really good at whatever it is you do, so I'm expecting something high quality now every time I see you. Which I think is an unfair

pressure and something I really don't want. Like, I don't know. I think I was a comedian first who finally found her footing in acting, and now that I get to do it, it's cool to be recognized but I still have a long way to go. Man, I still have so much growing to do as an actor. So much I want to do.

**Rodriguez:** What do you think the direction of **Austin** theatre looks like right now?

**Yamina:** Well I think there's been a really great, successful push for diversity in the last two or three years maybe. And it's really cool to see it in action now in the comedy community and in the theatre community, there is a wide range of voices that are being heard. I think it'll just be more of that, really, to just dig into issues that the community cares about.

I was just in a show called Latinauts and it was an all Latinx cast and that was the first one for a comedy theatre, ever. There's stuff like that happening in every community, I think. I think there's going to be more crossover with comedy and theatre. Definitely, it's happening now, there are comedians auditioning for plays, and theatre actors and film actors taking improv classes and performing in improv shows. Which is something I think has needed to happen for a long time. Just everybody trying everything else.

**Rodriguez:** What are some

things that you bring to acting from your comedy perspective that other people might not get?

**Yamina:** That's a hard question. Let me think. Well I think, and I don't mean this as a criticism of anyone who's involved in the theater community, but I don't take myself very seriously. I think just that sense of levity and coming into a rehearsal process and knowing that something isn't finished, or ever will be finished,

that it's a constant evolution. I think it's something that I brought just being able to laugh at ourselves in the process is really important to stuck on, I don't know, reputations and having a certain image to uphold.

And I think all that stuff is nonsense and useless. Just being able to let go and kind of like have fun in the process was like that brings a whole other element into creating theater and putting up shows and I think when it becomes more about celebrating the process and celebrating what you put on as opposed to a rigid method of having to look and sound a certain way, then I think you become more free and more

open to possibilities and what you produce operation and also in collaboration. I think I bring that, just being able to laugh at yourself little bit I think is really important.

**Rodriguez:** *Huevos Rancheros* or Burgers and Beer?

**Yamina:** *Huevos Rancheros*, all the way.

**Rodriguez:** Do you feel like these are two different worlds that you operate in?

**Yamina:** Yes but it's also something that I feel like I'm really trying to bring together; it's that sense of wholeness that I've been trying to reach

and, I've been talking to you a little bit about how identity is really complicated, I feel like I've always kind of lived in two different worlds. But at the same time, I feel like I've always been fighting belonging to either of them and kind of forging my own path. But, yeah, I want to marry those worlds and I also want to just feel a little bit feel a little bit more autonomy and just being whatever I want to be and not belonging to any one world or falling into any one label because I don't feel like I am just one thing and it can be

exhausting to have to tow lines like that.

It's like when I was first asked to be in the Latino comedy project, a part of me was hesitant because I didn't want to be just labeled as Latino. I was like, "*I will be in your comedy project*," but at the time I didn't really see the value of it just being about Latinos I thought the Latino comedy project because we identify as Latinos but what we do is just 'comedy' not Latino comedy.

But, you know, people have a hard time with that they're very gung-ho to compartmentalize things and put things in boxes, and I don't think that helps anyone. I want to continue to discover my Heritage and make it a part of my identity but I also want to learn about different sides of me.

**Rodriguez:** Any closing remarks?

**Yamina:** Just go see shows. Go watch comedy, go watch theatre; there's a lot of it happening in the city and more people need to go see it. That's it, I want people to go support the arts, and they really need support.

**Yamina** does the improv show *F\*ck This Week* every Monday at 8 at the **Fallout Theater** downtown and will be hosting an improv show One-Hour-Til-Air at **Coldtowne Theater** for five weeks at the beginning of 2019.



# Calendar of Events

**December 1st, 2018 - Little Joe y La Familia Dance - Location:** VFW Post 1820 in Temple, Texas. Doors open at: 7:00 pm

**December 2nd, 2018 -** 36th Annual Holiday Saxophones 12PM & 7PM Guadalupe Theater, 1301 Guadalupe Street, San Antonio, TX 78207 12PM Jazz Brunch Matinee | \$30 (Includes Soul Food Buffet) 7PM Evening Concert | \$15-\$25 (Buffet Sold Separately)

**December 7th and 8th, 2018 -** 11th Annual Briscoe Ranch Cook-Off in Uvalde Texas.

**December 8th, 2018 -** Immaculate Conception, celebrated in many Spanish-speaking countries.

**December 11th, 2018 -** City Council and School District Run-Off elections in Travis County

**December 12th, 2018 - Día de la Virgen de Guadalupe** or the Feast Day of our Lady of Guadalupe, patron saint of Mexico. The Virgin Mary is said to have appeared to an Indian, Juan Diego on this date in 1531.

**December 14th, 2018 -** Little Joe y La Familia at the **Midnight Rodeo Club** in San Antonio, Texas

**December 16th to 24th, 2018 -** Las Posadas (Mexico, Guatemala and other Central American countries). Las Posadas commemorate the journey of Mary and Joseph to Bethlehem and their search for a place to stay. Family and friends visit one another in their homes and enjoy conversations and traditional foods, and visitors sing carols. Colombians celebrate a similar holiday called "La Novena", and for nine days, families pray and sing traditional carols.

The poster features a large red banner on the left and right sides with the text "Uvalde, Texas" in white. In the center is a graphic of a Texas state outline. The outline is divided into two main sections: a blue section on the left labeled "11th Annual" and a red section on the right labeled "Briscoe Ranch". Overlaid on the outline is the text "BBQ Cook-off" in large white letters, with "at the Crossroads" in smaller white letters below it. At the bottom of the graphic is the International Bar-B-Q Association logo (IBCA). Below the graphic, the text "Dec. 7-8, 2018" is displayed in red. The total guaranteed prize money is listed as "\$25,000 GUARANTEED" in large black letters above the graphic.

## Word Power

### En las 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.

How many people

¿Cuántas personas

Have come to the border

han venido a la frontera

Looking for a way to get

buscando la forma de

away from the violence

alejarse de la violencia

they have experienced in  
their home country?

por la que ellos han pasado en en  
su país de origen?

How many people over the  
years have come to the  
United States of America  
for the same reason?

¿Cuántas personas en los últimos  
años han venido a los  
Estados Unidos de América  
por la misma razón?

What has changed over the  
years?

¿Qué ha cambiado a través de  
años?

Why has the policy toward  
refugees changed?

¿Por qué las normas hacia  
los refugiados ha cambiado?

Why is the President so  
against accepting new  
people into the country?

¿Por qué el presidente está  
tan en contra de la aceptación  
de estas nuevas personas en el país?

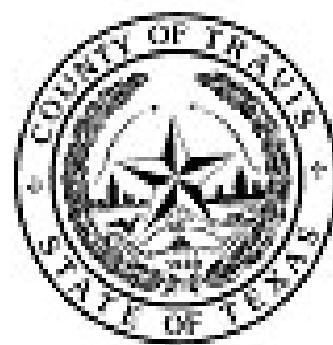
What has changed?

¿Qué ha cambiado?

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**My name is Carmen Tilton. I am running for a seat on the Austin Independent School District Board of Trustees. With your support I received the most votes in the November 6th election. But I am now in a run-off election on December 11th. I respectfully ask for your vote and support.**

*Juntos, si se puede - Thank you. Carmen Tilton*



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