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DECLARACIÓN SOBRE LA PRESENTACIÓN DEL PROYECTO DE LEY *GRADUATION PROMISE*

Washington, DC – Hace poco cuatro organizaciones nacionales que trabajan para mejorar los resultados académicos de los estudiantes estadounidenses de secundaria aplauden el proyecto de ley **Promesa de Graduación** (*Graduation Promise Act* o GPA, por sus siglas en inglés). GPA esta diseñado a mejorar las escuelas secundarias y disminuir la cantidad creciente de estudiantes que abandonan la escuela, introducido hoy por los senadores **Jeff Bingaman** (D-NM), **Richard Burr** (R-NC) y **Edward Kennedy** (D-MA), presidente del Comité de Salud, Pensiones y Fuerza Laboral, con el fuerte respaldo del *Alliance for Excellent Education*, el *Center for American Progress*, *Jobs for the Future*, y el Consejo Nacional de La Raza.

“Los Estados Unidos enfrenta un crisis en cuanto a estudiantes que abandonan la escuela”, afirmó John Podesta, presidente del Center for American Progress. “Este crisis es el tema de nuestro informe, Addressing America’s Dropout Challenge, el cual fue escrito en conjunto con Jobs for the Future y cuyo mensaje resonante es el de actuar inmediatamente. Esperamos que el Congreso haga caso a este llamado”.

En la actualidad, dos de cada tres estudiantes abandonan la secundaria sin la preparación necesaria para ir a la universidad o para entrar a la fuerza laboral. El Departamento de Fuerza Laboral estima que casi el 90 % de los trabajos con más demanda en Estados Unidos requieren educación superior. Al comparar los quinceañeros estadounidenses con sus semejantes en otros países industrializados, se encuentran en el quinceavo lugar en lectura, vigésimo-tercer lugar en matemáticas y treintaavo lugar en la habilidad para resolver problemas.

“Sabemos lo que se puede hacer y lo que se debe hacer para enfrentar este crisis”, enfatizó Bob Wise, presidente del Alliance for Excellent Education y ex gobernador de West Virginia. “El proyecto de ley GPA convertirá el conocimiento en acción al usar los recursos e implementar soluciones que realmente funcionan. Estos senadores han vociferado sus deseos y mediante este proyecto de ley presentan el camino a seguir para alcanzar el éxito. El Congreso tiene que aprobar el proyecto de ley GPA para que el deseo de que cada joven pueda graduarse sea una realidad”.

“Es inaceptable que un poquito más de la mitad de los estudiantes latinos y afro-americanos se gradúen de la secundaria”, recalcó Janet Murguía, presidenta del Consejo Nacional de La Raza, la organización nacional más grande de apoyo y defensa de derechos civiles de hispanos en Estados Unidos. “El proyecto de ley GPA logrará que esta figura aumente al enfocarse en brindar los recursos y la atención que este tema tan importante necesita”.



**Janet Murguía, President
and CEO of NCLR**

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Guest Editorial

Why Gonzales should resign

By JORGE MARISCAL

Latinos, African-Americans and other groups in the United States that have pushed back against race- and class-based biases for over a century and a half often find themselves in a double bind.

To what extent can we celebrate the success of individuals from our community if the success of these individuals is inextricably tied to people in power whose policies have a demonstrably negative impact on the community as a whole?

And shouldn't our celebration of individual success be subdued if the society at large continues to have a foot on our necks in terms of educational and economic opportunity?

Mexican Americans, for example _ even those who find reasons to be proud of **Attorney General Alberto Gonzales** because of his humble origins and his meteoric rise to power _ face the inescapable irony that **Gonzales** is joined at the hip to **George W. Bush**.

As a friend of **Gonzales** told the *Los Angeles Times*, "He is completely loyal to the president. He believes the president made him what he is." Since 1994, **Bush** has orchestrated **Gonzales**' every professional achievement.

Did **Gonzales** deserve these positions on his own? We'll never know because he consistently chose to place personal loyalty and submissiveness above ethics and independent judgment.

What we do know is that **Gonzales** acted as a primary link in the chain of command that led to the torture and abuse of prisoners in Iraq and Guantanamo. Ironically, another Mexican-American Horatio Alger story, **Lt. General Ricardo Sanchez**, was one more link in that chain.

When government officials requested information about **Dick Cheney's** secret Energy Task Force, **Gonzales** blocked their efforts. As attorney general, he defended the National Security Agency's massive and probably illegal wiretapping program.



Now we learn that **Gonzales** was in the middle of a concerted effort on the part of the **Bush** White House to remove eight U.S. attorneys who refused to politicize their offices. Either he was the submissive lackey of White House operatives or was unaware of what was taking place in his own department.

At this point, the evidence suggests that **Gonzales** was a willing tool of ruthless partisans such as Karl Rove.

Democrats in Congress are now calling for **Gonzales** to resign. Even **Sen. John Sununu**, a Republican from **New Hampshire**, has called for his removal. "The attorney general failed to exercise effective supervision in the recent dismissal of United States attorneys. These failures have created a deep, widespread lack of confidence in the ability of the attorney general to effectively serve the president at a very important time," **Sununu** said.

There is substantial precedent for close ties between an attorney general and the White House. **President John Kennedy** and his brother **Robert** come most famously to mind.

But history teaches us that the **Kennedy** brothers functioned as equals. According to **Washington** insiders, **Bush's** nickname for **Gonzales** is "Fredo." Fredo, of course, was **Michael Corleone's** dim witted and weak brother in **Francis Coppola's** *Godfather* series.

Some Mexican Americans may admire **Gonzales** for rising from a farm worker family to a lofty position in government. But there is little to admire in someone who followed his patron so blindly that he stumbled into questionable if not quite criminal practices.

Attorney General Gonzales should resign because he chose to place his loyalty in one man rather than serve the interests of his community and of the nation.

(Jorge Mariscal teaches literature and history at the University of California, San Diego. Readers may contact him at jmariscal9(at)ucsd.edu.

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Pew Hispanic Center

Chronicling Latinos' diverse experiences in a changing America

The Changing Landscape of American Public Education: New Students, New Schools

by Rick Fry

Since the mid-1990s, two trends have transformed the landscape of American public education: enrollment has increased because of the growth of the Hispanic population, and the number of schools has also increased. This report examines the intersection of those trends. Total public school enrollment in the United States peaked at 46.1 million in 1971 as the youngest members of the baby boom generation arrived in the nation's classrooms. Enrollment gradually dropped off, to 39.2 million in fall 1984, then began to increase once again, reaching 48.2 million—a 23% jump—in fall 2002.

The number of public schools in operation followed the same historical trend. For most of the 20th century, the number of schools declined, first as the population became more concentrated in metropolitan areas and then through consolidation after the baby boomers finished high school. The number of public schools declined to a low of 81,147 elementary and secondary schools in 1984. As with enrollment, the number of schools rose dramatically in the subsequent two decades, reaching 93,869 in the fall of 2002—an increase of 16%.

Examining data for the decade of most concentrated change—between the 1993-94 and 2002-03 school years—this report finds that Hispanics accounted for 64% of the students added to public school enrollment. Meanwhile, blacks accounted for 23% of the increase and Asians 11%. White enrollment declined by 1%.

During that same period, 15,368 schools, with an enrollment of 6.1 million in 2002-03, were opened. Nearly half, 2.5 million, of the students attending the new schools were white and meanwhile white enrollment in older schools dropped by 2.6 million. In contrast, about two-thirds of the increase in Latino enrollment was accommodated in older schools.

The analysis is based on the Common Core of Data, compiled each year by the U.S. Department of Education from state and local education agencies across the country. The CCD provides basic administrative data on all schools but does not include information on student achievement. Data from the 1993-94 and 2002-03 school years are analyzed here to provide a portrait of change across the 10-year period. The data analyzed are for 48 states and the District of Columbia (Tennessee and Idaho are excluded because the race/ethnicity data from those states are incomplete).

Assessing the changes in the racial and ethnic composition of school enrollment, this report finds that despite population change, white students continued to attend schools populated primarily by other whites and relatively few attended schools populated primarily by minorities.

The report also finds that a relatively small number of schools absorbed most of the increase in Hispanic enrollment and that those schools differ in important ways from schools less affected by Hispanic population growth. The schools that experienced the largest growth in Hispanic enrollment were generally larger, had more students on federal subsidies and also had greater teacher-student ratios—the latter an important indicator that has improved across the nation but not as significantly in Hispanic-impacted schools.

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Claudia,
de Freeport

Estimada Claudia,

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2. Soy Ciudadano Americano desde 1997, pedí a dos de mis hermanos que viven en México en 2001, y no tengo ninguna notificación, solamente el recibo. Qué puedo hacer?

Antonio,
de Clute

Estimado Antonio,

Hay un número muy limitado de Visas para hermanos y hermanas de ciudadanos. Por lo tanto, la disponibilidad de estas visas esta muy atrasada. en este momento, pueden inmigrar aquellos hermanos y hermanas con peticiones hechas antes del primero de Julio de 1994. Faltan algunos años antes de que sus hermanos puedan inmigrar, y es por eso que no ha recibido ningún aviso.

3. Mi esposo es residente legal, puede pedirme a mi y a mis 2 hijos, ellos no son de él, o tendría que adoptarlos?

María Antonieta,
de Brazoria

Estimada María Antonia

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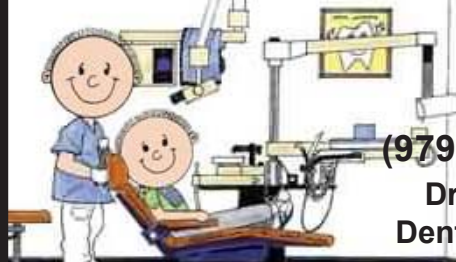
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La Gente Dice Esperate a PBS

What? No Mexicans Fought in World War II?

by Alfredo Rodriguez Santos c/s

PBS . . . the Public Broadcasting Service. I'm sure you have seen the logo on your television screen. I'm sure you know what the three little faces mean in their logo. No? Well then let me tell you!



The **Public Broadcasting Service** is headquartered in **Arlington, Virginia**. It is a non-profit media enterprise owned and operated by the nation's 354 public television stations.

On their website they claim they are a **"trusted community resource."** They say they use the **"power of noncommercial television, the Internet and other media to enrich the lives of all Americans through quality programs and education services that inform inspire and delight."** They even claim that they are available to 99 percent of American homes with televisions and to an increasing number of digital multimedia households, **PBS** serves over 75 million people each week.

OK, let's stop right there. Go back to the previous paragraph where **PBS** claims to be **"a trusted community resource."** Remember those words because I am going to come back to them. Look again where they say that they **"enrich the lives of all**

Americans through quality programs and education services that inform inspire and delight." So far we have **"trusted community resource"** and **"to enrich the lives of all Americans through quality programs and education services that inform . . ."**

If this is true, then how come a filmmaker can come to **PBS** and propose to make a seven-part, 14 hour film about **World War II** and forget to include all the Mexicans who won Congressional Medals of Honor for fighting in that war?

How could someone come to **PBS**, and say they are going to make a movie without making mention of the Native American code talkers who gave the Japanese fits because they couldn't break the Navajo dialect they used to transmit secret tactical messages during the war? Well ladies and gentlemen this is indeed what happened.

To be sure, somebody should have asked the filmmaker, whose name is **Ken Burns**, about these glaring omissions, but no one did . . . until last fall when the film was almost wrapped up. When **Dr. Maggie Rivas-Rodriguez**, a professor at **The University of Texas at Austin**, found out that **Burns** was going to be excluding Latinos and Native Americans, she picked up the telephone and let proverbial cat out of the bag.

Rivas-Rodriguez

has a particular interest in this **Ken Burns** film. For the past seven years she has been leading the efforts nation-wide to collect the oral histories of Latinos and Latinas who served in World War II. She estimates that over 500,000 Latinos and Latinas served in World War II. Her team of researchers have interviewed thus far over 500 veterans.

With the help of the **American G.I. Forum**, **LULAC**, the **Congressional Hispanic Caucus** and others, **Rivas-Rodriguez** launched a campaign called **Defend the Honor**.

(www.defendthehonor.org) For the past couple of months her team has lobbied, written letters, sent letters to the editors of newspapers and met with officials of **PBS**. But the answer was always the same, it is too late to make any changes to the **Ken Burns** film. But then something broke.

Was it the **Don Imus** scandal? Was it just a change of heart? To date we do not know, but **PBS** has decided to reverse itself with respect to



the **Ken Burns** film. **PBS** says it has listened to the concerns raised by many in the Latino community and has decided to ask **Burns** to create additional footage with a focus on the stories of the Latino and Native American veterans of World War II. **PBS** says that **Burns** has agreed to other concessions as well.

In a news release from the **Defend the Honor** core group,

Angelo Falcon, of the **National Institute for Hispanic Politics**, noted: **"This result was made possible by the unusually strong collaboration between the many Latino organizations and leaders that came forward to let PBS know that our community must be respected."**

The core group will be meeting sometime in the near future with **Paula Kerger**, **PBS President** and **CEO** to nail down details of exactly how the Latino and Native American experiences will be incorporated. **"We want to make sure that our celebration isn't unfounded."** **Falcon** added.

The **Defend the Honor** core group looks forward to collaborating closely with the other organizations, including the **Congressional Hispanic Caucus**, the **National Council of La Raza**, the **American GI Forum**, the **National Hispanic Media Coalition**, and the **National Hispanic Media Council**.



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Una Breve Historia

History of the Mariachi
excerpts from — Mexico, The
Meeting of Two Cultures
1991 Higgins and Associates,
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The Wedding of Musical Traditions

Prior to the arrival of **Cortes** the music of **Mexico**, played with rattles, drums, reed and clay flutes, and conch-shell horns, was an integral part of religious celebrations. Quickly, however, as Christianity spread, in many areas these instruments gave way to instruments imported by the Spanish: violins, guitars and harps, brass horns, and woodwinds. The Indian and mestizo musicians not only learned to play European instruments, but also to build their own, sometimes giving them shapes and tunings of their own invention.

Music and dance were important elements of Spanish theatrical productions, enormously popular throughout the Spanish speaking world during the colonial period. The typical Spanish theatrical orchestra of the sixteenth, seventeenth, and eighteenth centuries was comprised of violins (usually two), harp and guitars (or guitar variants). It was from this group that several of the most distinctive regional ensembles of Mexico developed, including the Mariachi.

Mariachi - What Does It Mean?

Musicologists and folklorists have argued for years over the origin of the word - **Mariachi**. The explanation that appears most frequently - especially on record jackets and in travel brochures - is that it is a variation of the French word *mariage*, meaning wedding or marriage, and comes from the time in the nineteenth century when **Maximilian**, a Frenchman, was **Emperor of Mexico**.

According to this myth the **Mariachi** was named by the **French** after the celebration with which it was most commonly associated. But this explanation, always regarded as highly doubtful by linguists, was totally discredited recently when a use of the word was found that predated the time when the **French** arrived in

Mexico.

Currently, the best scholarly opinion is that the word mariachi has native roots. One theory is that it comes from the name of the wood used to make the platform on



which the performers danced to the music of the village musicians. But whatever its true source - and the truth may never be discovered with absolute certainty - the word today has one meaning that is crystal clear: **Mariachi** means one of the most exciting and enchanting musical ensembles found anywhere in the world.

The Unique Make-Up of the Mariachi Ensemble

In the complete **Mariachi** group today there are as many as six to eight violins, two trumpets, and a guitar - all standard European instruments. Then there is a high-itched, round-backed guitar called the vihuela, which when strummed in the traditional manner gives the Mariachi its typical rhythmic vitality; a deep-voiced guitar called the guitarrón which serves as the bass of the ensemble; and a Mexican folk harp, which usually doubles the base line, but also ornaments the melody. While these three instruments have European origins, in their present form they are strictly Mexican.

The sound that these instruments combine to make is unique. Like the sarape, which often used widely contrasting colors side by side - green and orange, yellow and blue - the **Mariachi** used sharply

contrasting sounds: the sweet sounds of the violins against the brilliance of the trumpets, and the deep sound of the guitarrón against the crisp, high voice of the vihuela; and the frequent shifting between syncopation and on-beat rhythm. The resulting sound is the heart and soul of **Mexico**.

The Beginning of the Mariachi We Know Today

Although the origins of **Mariachi** music go back hundreds of years in the form we know it, the **Mariachi** began in the nineteenth century in the Mexican state of **Jalisco** - according to popular legend, in the town of **Cocula**. The **Mariachi** was the distinctive version of the Spanish theatrical orchestra of violins, harp and guitars which developed in and around **Jalisco**. In other areas such as **Veracruz** and the **Huasteca** region in the northeast, the ensemble evolved differently. By the end of the nineteenth century, in **Cocula** the vihuela, two violins, and the guitarrón (which had replaced the harp) were the instruments of the **Mariachi**.

The principal music played by these early **Mariachis** was the **SON**, the popular music of the day. A mixture of folk traditions from **Spain, Mexico, and Africa**, the son was found in many regions of the country. The son from **Jalisco** is called the son jalisciense. *La Negra* is the best-known example.

Sones from other regions include the **Son Jarocho** or **Veracruzano**, from the region around the Gulf port of **Veracruz**; and the son huasteco, from northeastern **Mexico**. The most famous example of the **Son Jarocho** is **La Bamba**. A typical son huasteco, also known as the **Huapango**, is **La Malagueña**. It is interesting to note that there are some sones, such as **El Gusto**, which are common in all three regions and clearly date back to a common ancestor.

Mariachi and Dance

It is important to remember the son-and other types of **Mariachi** music- is not just music to be played and sung. From the very start it was music to be danced.

The traditional dance technique associated with both the son jalisciense and son jarocho is the **Zapateado**, a distinctive type of footwork that originated in **Spain**. When dancing the **Zapateado** the performers skillfully drive the heels of their boots or shoes into the dance-floor, pounding out swift, often syncopated rhythms which complement the different rhythm of the musical instruments. The **Zapateado** can literally reduce even the most resistant dance floor to splinters because of the force with which it is danced.

Each of the regional variations of the son has its traditional style of dance. The **Huapango** or son huasteco, for instance, like the son jalisciense and son jarocho, was originally danced on wooden platforms, in some areas mounted on earthen jugs. To dance the **Huapango** the couples line up in opposing columns. The upper part of the body is held perfectly erect as the feet perform rapid, intricate, shuffling maneuvers. Today it is sometimes performed with a glass of water on the head to show off the dancer's incredible muscular control.



Del Mariachi

The lyrics of the **Sones** frequently describe country life: in particular, the plants, animals and people of the region. These lyrics are highly suggestive, often using imagery of the courtship of farm animals to describe the relations of men and women. In the dance the movements of the performers often represent the farmyard courtship described in the verses of the sones.

Another kind of music related to the **Son** and intimately connected with a particular dance is the **Jarabe**. The **Jarabe**, which has many regional variations, is really a medley of dance pieces, including **Sones**, **Danzas**, **Jotas**, and **Polkas**. No discussion of **Mariachi** dance would be complete without mentioning the famous **Jarabe Tapatio** - the Mexican Hat Dance.

Associated with **Guadalajara** in the state of **Jalisco**, it has become the national dance of **Mexico**. It is highly stylized, with prescribed movements and costumes. The male wears the classic outfit the **Jalisco** horsemen or **charro**, while the female the **China**, wears a hand-woven shawl and a bright sequined skirt.

By the 1930's **Mariachi** musicians had begun wearing the same **traje de charro**, consisting of a waist-length jacket and tightly fitted wool pants which open slightly at the ankle to fit over a short riding boot. Both pants and jacket are often ornamented with embroidery, intricately cut leather designs, or silver buttons in a variety of shapes. Prior to the 1930's, photographs show early **Mariachis** dressed in **calzones de manta**, and **huaraches**, homespun white cotton pants and shirts and leather sandals, the clothes worn by most peasants in **Jalisco**.

Coming of Age: Mariachi Vargas

Although the roots of the **Mariachi** go back hundreds of years, there are no **Bachs** or **Beethovens** in its early history because **Mariachi** music was the music of country people. Until the 1930's **Mariachi** groups were local and semi-professional. They were almost entirely unknown outside their own region.

This began to change about 60 years ago, when the **Mariachi Vargas de Tecalitlán**, founded by **Gaspar Vargas** in 1898, went from **Jalisco** to **Mexico City**. They were invited to play at the inaugura-

tion in 1934 of populist **President Lázaro Cárdenas**, one of whose great interests was to foster the native culture of **Mexico**. Catching the Presidents enthusiasm, urban sophisticates took the folk arts to their hearts, and the **Mariachi Vargas** instantly became the toast of the town. The initial success was only the beginning. **Silvestre Vargas**, who had taken over from his father as leader of the **Mariachi Vargas** in 1928, hired a trained musician in 1944 named **Ruben Fuentes**, as musical director.

Fuentes is one of the towering figures in the development of the **Mariachi**. With

all other groups would emulate. With the addition of two trumpets, a classical guitar and more violins, by the 1950's the **Mariachi** ensemble had become a complete, adaptable orchestra, with the ability to retain its traditional base while it was assimilating new musical ideas and styles. The importance of **Mariachi Vargas** cannot be overestimated. Its arrangements have become the definitive statements of



the help of **Silvestre Vargas**, he standardized the arrangements of many of the traditional sones composed many exceptional new huapangos, and wrote arrangements for many of the legendary song writers and singers of his generation, including **Pedro Infante**, **Miguel Aceves Mejía**, **Lola Beltrán**, and **José Alfredo Jiménez**. By the 1950's he insisted that all his musicians read music. These innovations changed the way **Mariachi** music moved from one group to another. Gone was the total reliance of the musicians on their ears to pick up new songs, and techniques.

With this giant step toward professionalism coinciding with the development of recordings, radio and film, the **Mariachi Vargas** was able to become the ideal that

what the **Mariachi** should be.

The Mariachi at Special Occasions

Mariachis often help celebrate the great moments in the lives of the Mexican people. With the serenata (serenade), the **Mariachi** participates in the rite of courtship. In a society where the young members of opposite sexes were kept apart, the serenata was a means of communication by which a young man

could send a message of love to the woman of his heart. In many areas of **Mexico**, it is not unusual to be awakened by the sound of **Las Mañanitas**, the traditional song for saints days, or birthdays. The **Mariachi** is usually positioned strategically on the street beneath the window of the festejada, but the sound of its music echoes through the whole neighborhood.

Mariachis are also commonly hired for baptisms, weddings, patriotic holidays, and even funerals. It is not unusual for the deceased to leave a list of favorite songs to be sung beside the grave at burial.

Mariachi music has been incorporated into the Roman

Mariachi music has been incorporated into the **Roman Catholic Church's** most sacred ritual: the Mass. The **Misa Panamericana** is a **Mariachi** folk mass, sung in Spanish, that uses traditional instruments to create vivid new interpretations of the traditional elements of the service: **Angelus**, **Kyrie eleison**, **Gloria**, **Alleluia**, **Offertory**, **Credo**, **Sanctus**, and **Agnus Dei**.

The first **Mariachi** Mass was the concept of a Canadian priest, **Father Juan Marco Leclerc**, and has been celebrated in **Cuernavaca** since 1966. It originally took place in a small chapel, but news of it spread so rapidly, and the crowds grew so large, that the regular Sunday **Mariachi** Mass had to be moved to the **Cathedral of Cuernavaca**. It is now frequently performed throughout **Mexico**, and in many areas in the **United States** where people of Mexican origin live.



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Answers to the Latino Cultural Quiz

Answers:

1. **True. TORTILLA** - Name given by Spaniards to the corn-based flat-bread they found in use in Mexico. This literally means "smallish and flattened," (for instance, it is what a Spaniard would call an egg omelette). Native names differed, but in three major languages it was: TLAXCALLI (Nahuatl, the Aztec tongue), YET (Zapotec), WEJ (Maya).

2. **False**, In Mexico, geographically part of North America but culturally closely allied with countries to its south with which it shared a Spanish colonial heritage, a movement for woman suffrage developed after the Revolution of 1910. Despite some early successes in the state of Yucatán, women were not permitted to vote and hold office at the municipal level until 1947, by which time they were actively being recruited by the ruling political party. Mexican women finally gained the right to run for office in 1953.

3. **False** - in the 1840s, Juan Seguin served as Mayor of San Antonio, Texas for a short period of time

4. **True** - Sammy Davis Jr.mother, Harlem vaudeville dancer Elvera "Baby" Sanchez, was Puerto Rican.

5. **True** - The "Mambo" dance is attributed to Perez Prado who introduced it at La Tropicana night-club in Havana in 1943.

6. **True** - The latest U.S. Bureau of the Census estimates put the Hispanic population in the United States at 40,459,196. And everyday, approximatley 150 to 300 new Hispanics step off a bus somewhere in Austin, Texas.

7. **True** - "Hispanic" was not used by the Census Bureau until 1980. Before that the term was Mexican American, Spanish Speaking American, Chicano, and a few others.

8. **True** - Born to a Mexican-American mother and an Anglo father in Phoenix, Arizona, Linda Jean Córdova Carter grew up to become one of America's most iconic figures: Wonder Woman. She now lives in suburban Washington, D.C., with her lawyer husband, Robert Altman, and their two teenage children, Jessica and James. Carter, 54, makes her most high-profile comeback this summer in the Disney movie Sky High, in which she plays Principal Powers, the head mistress at a high school for the children of superheroes.

9. **False** - Dolly Parton is not a Hispanic.

10. **True** - Why? Porque eso es lo que crea la gente. (Because that is what many Mexicanos believe.)

Answers:

11. Pelado k

12. Mica b

13. Chilango o

14. Frajo p

15. "La Ley del Monte" j

16. Luis Valdez i

17. Consuelo Mendez. c

18. Merienda h

19. Buey n

20. "Las Nubes" d

21. Ajo f

22. José Alfredo Jimenez s

23. Dr. José Limon e

24. Gripa g

25. La Govenadora a

26. Simon r

27. Morelia, Michocan m

28. San Quilmas l

29. Carne Guisada q

30. David Alfaro Siqueiros t
(1896-1974)

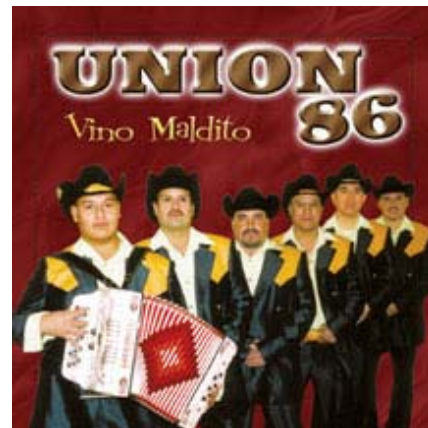
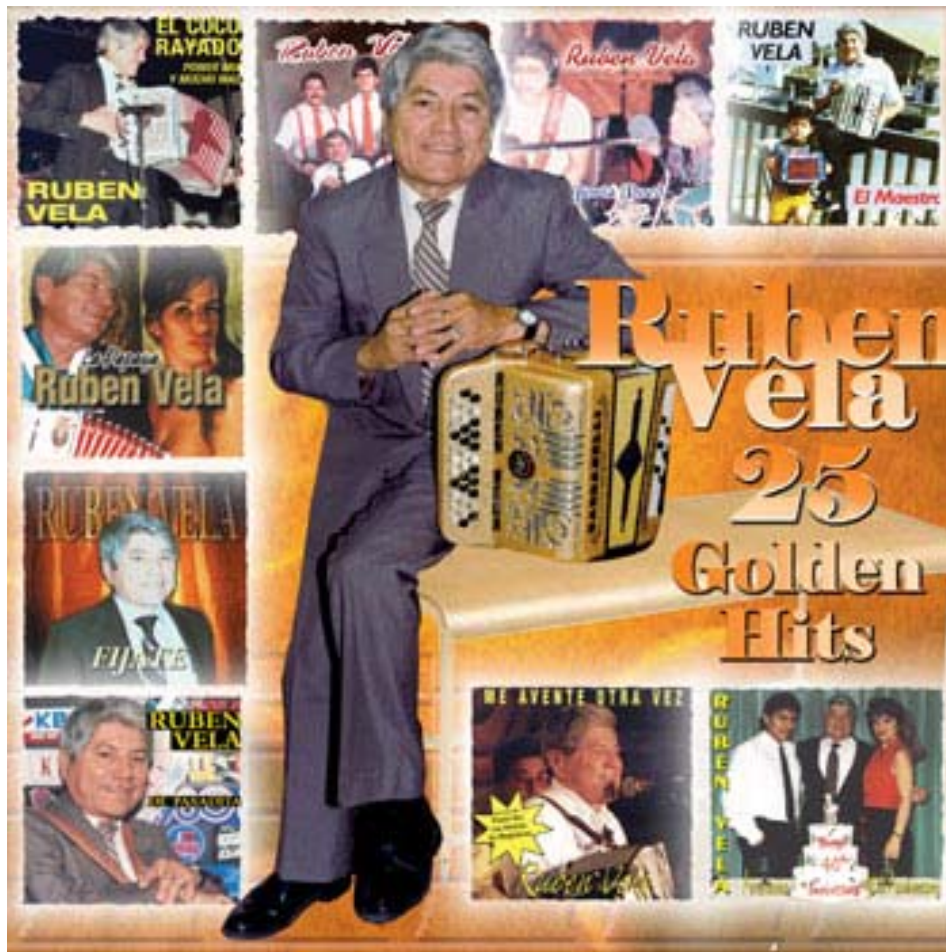
31. b. Homminy

32. d. A quinceañera

33. b. Soccer

34. c. 1519

35. b. Had the Mexicans not kept the French off balance, the Civil War may have not ended in 1865



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en San Antonio

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Rosedale Park

The **Tejano Conjunto Festival en San Antonio** returns to its roots this year. Former GCAC Xicano Music Director and Conjunto Fest founder, **Juan Tejeda**, will be curating this year's event and he promises the best of the best. Lo mejor en la música de acordeón y bajo sexto desde el valle de **Tejas a San Antonio, Laredo, Corpus Christi**, and points in between. Stay tuned for the official line-up. Also, the return of the **Tejano Conjunto Festival Poster Contest** and the **Conjunto Music Hall of Fame**.

Thursday, May 10

5:00 Opening ceremonies & TCF Poster Contest Awards

5-6:45 pm Bene Medina y el Conjunto Águila
7:00-8:10 pm Oscar Hernández & the Tuff Band
8:25-9:35 pm Paulino Bernal y el Conjunto Bernal
9:50-11:00 pm Joel Guzmán y Los Aztex featuring Sarah Fox

Friday, May 11

"Puro Conjunto Pesado: Así se baila en el valle"

5:00-6:15 pm Gilberto Pérez y sus Compadres
6:35-7:50 pm Los Fantasmas del Valle
8:10-9:25 pm Rubén Vela y su Conjunto
9:45-11:00 pm Los Dos Gilbertos

Saturday, May 12

"Puro Conjunto Pesado: The San Anto, Laredo, Corpus Christi Connection"

11:00-11:50 am Student Recital: GCAC/Conjunto Heritage Taller/Palo Alto College
12:05-12:55 pm Los D Boyz
1:10-2:00 pm Los Conjunto Kings de Flavio Longoria
2:15-3:05 pm Nick Villarreal y su Conjunto
3:20-4:10 pm Bernardo y sus Compadres
4:25-5:15 pm Linda Escobar y su Conjunto
5:30-6:20 pm Los Texmaniacs de Max Baca
6:35-7:25 pm Ricky Naranjo y Los Gamblers
7:30-7:50 pm Conjunto Music Hall of Fame Ceremony
8:00-8:50 pm Eva Ybarra y su Conjunto
9:05-9:55 pm Los Pavos Reales/Salvador García y Eddie "Lalo" Torres
10:10-11:00 pm Mingo Saldívar y sus Tremendos Cuatro Espadas
11:15-12:05 pm Flaco Jiménez y su Conjunto

LULAC Youth Council # 1031

The **LULAC** Youth is an entity designed to carry forth the work of **LULAC** at a teenage level and to serve as a training base for its members through social, civic, sports, and parliamentary activities. It shall be composed of affiliated organized and chartered Youth Councils.

Some of the advantages of joining a **LULAC** Youth council are meeting intelligent **LULAC** Youth from across the nation, traveling across the nation for **LULAC** Youth Conventions, gaining **LEADERSHIP** skills as an officer of your Youth Council, District, State, or as a National officer, learning Parliamentary procedure, earning **SCHOLARSHIPS** that are strictly for **LULAC** Youth members, making a difference in your community as a part of the **LARGEST & OLDEST** Latino Youth Organization in the Nation & Puerto Rico, networking with Latino Professionals, and improving your public speaking skills.

The **League of United Latin American Citizens** Youth Council #1031 was established in March 2003 in **Lake Jackson, Texas**. The council focuses on youth involvement in the Brazosport area, community service, education, and cultural awareness. **LULAC Youth Council #1031** also organizes many fund raiser activities to raise money for field trips, educational workshops, and national conventions. This year, the **LULAC** National Convention will be held from July 9th through July 14th, 2007 at the Historic Navy Pier in **Chicago, Illinois**. **LULAC** Youth members are already planning to attend this event.

BELOW: LULAC students participated in a fashion show at the Civic Center.



In the past four years, this **Brazosport** area council has grown from ten members at the time the council was established to twenty five in 2007. Officers for the 2007-2008 year are **Alfredo Gracia**, president, **Lizabeth Alvarez**, vice-president, **Maribel Rodriguez**, treasurer, **Victoria Rodriguez**, secretary, **Robert Cortez**, Sergeant-at-Arms, **Maritza Zubiate**, Chaplain, and **Adriana Garcia**, Parliamentarian. Fundraising committee chair is member **Coral Mendoza**; member **Karliza Saavedra** chairs the Community Service committee. She also serves as the Historian for the council. Membership committee chair is **Victoria Rodriguez**, and Public Relations/Media committee chairperson is **Maritza Zubiate**.

LULAC Council #4655 president, **Stella Cabrera** is the founder and advisor of **LULAC Youth #1031**. **LULAC** members **Nick Carrizalez** and **Laura Zubiate** joined Cabrera as sponsors for the youth group. The council meets twice a month to discuss and plan activities. Next month coming events include participation in the **Cinco de Mayo Parade** in **Freeport**, a car wash fundraiser, and an End of Course social. The Mission of the **League of United Latin American Citizens** is to advance the economic condition, educational attainment, political influence, health and civil rights of the Hispanic population of the United States. To join **LULAC Youth Council #1031**, please call **Stella Cabrera** at (979) 417-5437 or **Laura Zubiate** at (979) 236-4255.



ABOVE: Maritza Subiate is chaplin of Council of LULAC Youth Council # 1031.

BELOW: LULAC students participated in fundraising bake sale.

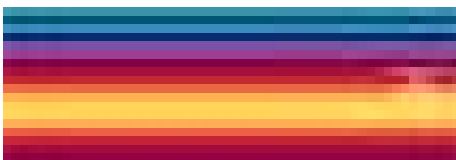
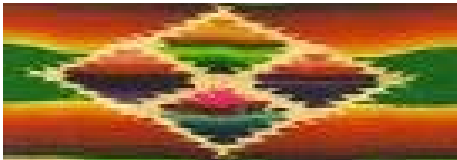
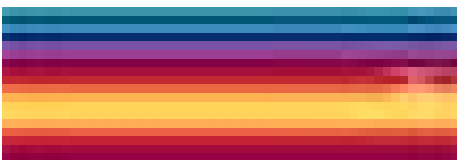
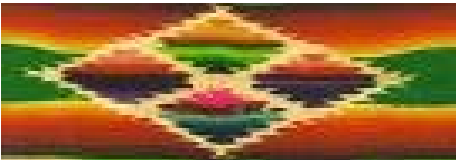


A Latino Cultural Quiz

How much do you know about Latinos? ¿Qué tanto sabes de La Raza? Take the Latino Cultural Quiz and find out! There are three sections to this quiz. The first section is worth 30 points and is “True or False.” The second section is a matching exercise and is worth 40 points. The final section is “Multiple Choice” and it is worth 30 points. Total points = 100. The answers to this quiz are on page 10. ¡No se vale peek!

<div>TRUE OR FALSE SECTION</div> <div><div>1. Tortillas were first invented in Mexico. <div>TrueFalse</div></div><div>2. Women in Mexico could not vote until 1954. <div>TrueFalse</div></div><div>3. Henry Cisneros was the first Mexican American Mayor of San Antonio, Texas <div>TrueFalse</div></div><div>4. Sammy Davis Jr. was part Hispanic. <div>TrueFalse</div></div><div>5. The Mambo is a dance that originated in Cuba. <div>TrueFalse</div></div><div>6. The current population of Latinos in the United States is over 40 million. <div>TrueFalse</div></div><div>7. The term “Hispanic” was used by the U.S. Bureau of the Census for the first time in 1980. <div>TrueFalse</div></div><div>8. Lynda Carter, who starred in the Wonder Woman television series in the 1970s is a Latina. <div>TrueFalse</div></div><div>9. Dolly Parton, the country western singer is half Hispanic. <div>TrueFalse</div></div><div>10. It’s bad luck to kill a cricket indoors <div>TrueFalse</div></div></div>	<div>MATCHING SECTION</div> <div><div><div>11. Pelado</div><div>a</div><div>A medicinal plant that disintegrates kidney stones and allows them to pass with no virtually no pain.</div></div><div><div>12. Mica</div><div>b</div><div>Slang for a Green Card</div></div><div><div>13. Chilango</div><div>c</div><div>First Mexican American school teacher in Austin</div></div><div><div>14. Frajo</div><div>d</div><div>Signature song of Little Joe y La Familia</div></div><div><div>15. “La Ley del Monte”</div><div>e</div><div>Director of the Center for Mexican American Studies at the University of Texas</div></div><div><div>16. Luis Valdez</div><div>f</div><div>Garlic</div></div><div><div>17. Consuelo Mendez</div><div>g</div><div>A feeling of sickness</div></div><div><div>18. Merienda</div><div>h</div><div>A meal considered a snack</div></div><div><div>19. Buey</div><div>i</div><div>The founder of El Teatro Campesino</div></div><div><div>20. “Las Nubes”</div><div>j</div><div>Song made into a hit by Vicente Fernandez</div></div><div><div>21. Ajo</div><div>k</div><div>Slang for country boy</div></div><div><div>22. José Alfredo Jimenez</div><div>l</div><div>Slang for San Antonio</div></div><div><div>23. Dr. José Limon</div><div>m</div><div>A state capitol</div></div><div><div>24. Gripa</div><div>n</div><div>Ox</div></div><div><div>25. La Govenadora</div><div>o</div><div>Slang for a person from México City</div></div><div><div>26. Simon</div><div>p</div><div>Slang for cigarette</div></div><div><div>27. Morelia, Michocan</div><div>q</div><div>Ingredients in a taco</div></div><div><div>28. San Quilmas</div><div>r</div><div>Slang for “Yes”</div></div><div><div>29. Carne Guisada</div><div>s</div><div>Famous Mexican composer</div></div><div><div>30. David Alfaro Siqueiros (1896-1974)</div><div>t</div><div>Famous Mexican painter</div></div></div>
---	---

3 points for each correct answer	2 points for each correct answer	6 points for each correct answer
----------------------------------	----------------------------------	----------------------------------



El miedo

¿Alguna vez sentiste miedo? En ocasiones, todos nos asustamos. ¿Los truenos y relámpagos hacen que tu corazón lata más rápido? Tal vez, se te seque la boca cuando tu maestra anuncia que tomará una pequeña prueba, o te traspiren las palmas de las manos cuando llega tu turno de dar una lección ante toda la clase. Probablemente, sientas un nudo en el estómago cuando ves al peleón que siempre te molesta.

Preocupaciones de todos los días

Todos sentimos temor de vez en cuando. Y esto pasa sin importar lo grande o valiente que seas. En ocasiones, el miedo puede llegar a ser bueno y ayudarte a mantenerte saludable. El miedo a acercarse demasiado a una fogata puede salvarte de sufrir graves quemaduras. Y el miedo a obtener una mala calificación en una prueba puede hacer que estudies más.

Estar un poco asustado también puede aguzar tus sentidos y ayudarte a desempeñarte mejor en un recital o durante una competencia. Algunas personas incluso disfrutan de estar un poco asustadas. Por eso, les gusta mirar películas de terror o dar vueltas en la montaña rusa.

¿Qué ocurre cuando estás asustado?

¿Alguna vez te preguntaste por qué tu corazón late más rápido y tu respiración se acelera cuando estás asustado? La reacción del cuerpo ante el miedo nos hace resistir o huir. Y la gente ha tenido esta sensación desde todos los tiempos.

Ésta es la manera en que funciona. Imagina que eres un hombre o una mujer de las cavernas de hace cien mil años y te encuentras cara a cara con un tigre hambriento y de dientes filosos. Tienes dos opciones: 1) Salir corriendo (huir) o 2) tomar tu garrote y luchar contra el tigre (resistir). Tienes una tercera opción (dejarte comer), pero no parece muy inteligente!

Hoy, puedes decidir resistir o huir frente a la persona que te intimida, te enfrenta y no es capaz de entrar en razón. Tienes dos opciones: 1) Dar la media vuelta y alejarte (huir) o 2) luchar (resistir), aun cuando sepas que una pelea no resolverá el problema.

A fin de prepararse para huir o resistir, tu cuerpo realiza una serie de pasos en forma automática. De esta manera, estará preparado para una acción rápida o un escape rápido. Tus latidos aumentan para bombear más sangre a los músculos y el cerebro. Los pulmones toman aire más rápidamente para proporcionar oxígeno a tu cuerpo. Las pupilas de tus ojos se agrandan para que puedas ver mejor. Y tus sistemas digestivo y urinario comienzan a trabajar más despacio para que puedas concentrarte en cosas más importantes.

¿Qué es la ansiedad?

Por lo general, nuestros cuerpos deben tomar la decisión de huir o resistir únicamente cuando hay algo que temer. Sin embargo, en ocasiones, esto ocurre cuando no parece haber nada que provoque miedo. Sentir miedo sin que parezca existir un motivo claro se denomina **ansiedad**.

Puede haber otros sentimientos junto con la ansiedad, como una sensación de opresión en el pecho, dolor de estómago, náuseas, o una percepción de que está por ocurrir algo horrible. Estos sentimientos pueden ser muy aterrizantes. A veces, la ansiedad interfiere con las cosas que necesitas hacer, como aprender y dormir.

En algunos niños, los sentimientos de ansiedad o preocupación pueden aparecer en cualquier momento. En otros, pueden aparecer únicamente en determinados momentos, como cuando se van de su casa o dejan a su familia para ir a algún lugar. En algunas personas, los sentimientos de ansiedad están presentes prácticamente en todo momento e impiden que las personas hagan lo que desean.

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 de Brazoria County**.

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

Miedo	Afraid
Austado	Scared
Preocupado	Worried
Temor	Fear
Sufrir	Suffer
Resistir	Resist
Enfrentar	Confront
Ansiedad	Anxiety
Capaz	Capable
Sensación	Sensation
Preguntar	Ask
Ocasiones	Occasions
Decisión	Decision
Escapar	Escape
Sentimiento	Sentiment
Sin embargo	However
Aprender	Learn



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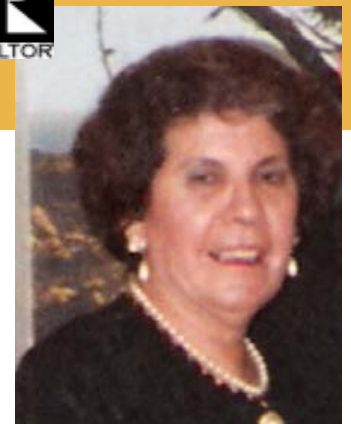
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