



# Miami Dade College

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Tuesday, January 26, 2021

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## The Daily News Clippings

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## Reporter's notebook

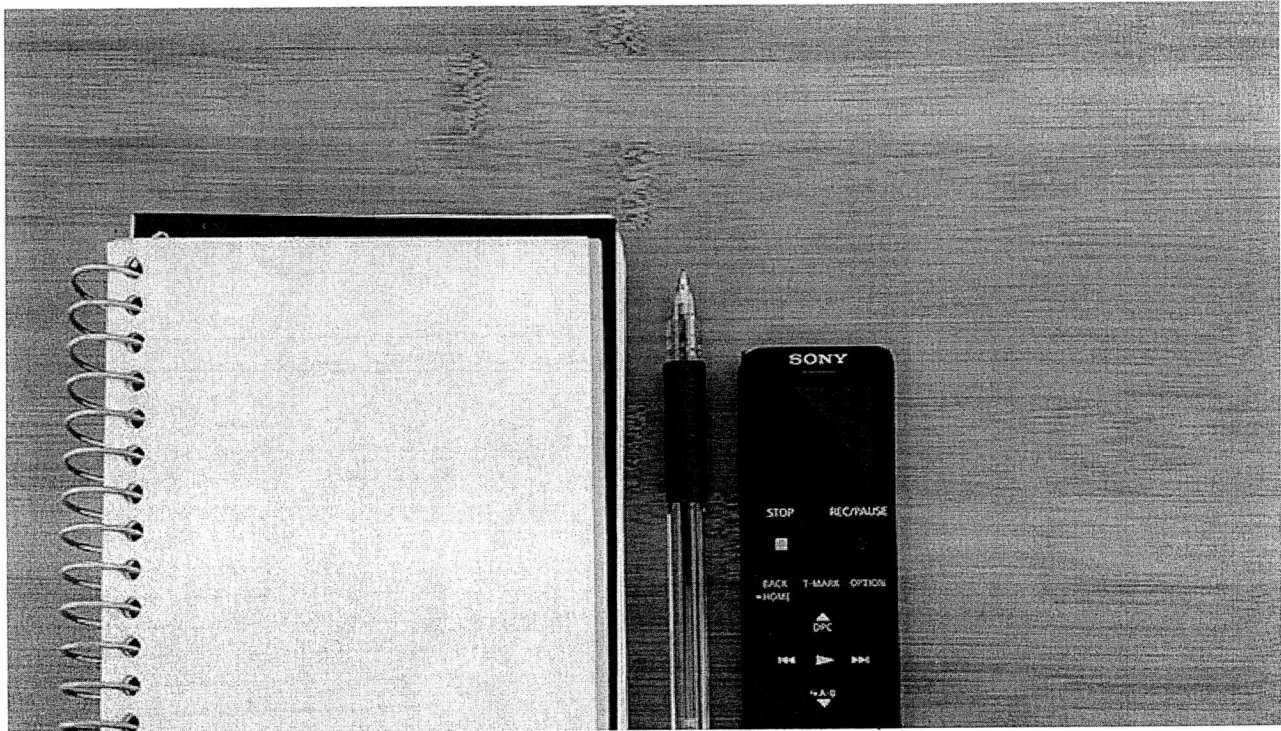


Photo: Matthew Dembicki

BY MATTHEW DEMBICKI JANUARY 25, 2021

- **New GOP members for House education committee**
- **Providing Covid safety training for Maine businesses**
- **Helping with K-12 teacher education**
- **MDC offers free IBM cybersecurity course**

### New GOP members for House education committee

House Republicans on Monday released a list of new GOP members recommended to serve on the **House Education and Labor Committee**, including controversial lawmaker Rep. Marjorie Taylor Greene from Georgia. The other members are:

- Rep. Mariannette Miller-Meeks (Iowa)
- Rep. Burgess Owens (Utah)

- Rep. Bob Good (Virginia)
- Rep. Lisa McClain (Michigan)
- Rep. Diana Harshbarger (Tennessee)
- Rep. Mary Miller (Illinois)
- Rep. Victoria Spartz (Indiana)
- Rep. Scott Fitzgerald (Wisconsin)
- Rep. Madison Cawthorn (North Carolina)
- Rep. Michelle Steel (California)

The Republican Steering Committee selected the members, who will be ratified by the Republican Conference and later formally appointed by the full House. Rep. Joe Wilson (R-South Carolina) was on leave from the committee and will be returning.

## Providing Covid safety training for Maine businesses

**Maine Quality Centers (MQC)** have announced that more than 10,000 people in Maine have completed Covid safety training offered at the state's community colleges.

Working with HospitalityMaine and **Eastern Maine Community College**, MQC — the short-term training arm of the state's two-year college system — developed and launched its first Covid safety training program in June for restaurant workers. It also developed additional industry-specific Covid readiness training programs.

So far, more than 2,000 food service workers have completed the training, earning a Covid-readiness badge, as have more than 700 lodging workers, and almost 400 ski resort workers, according to the Maine Community College System (MCCS). A new childcare worker badge is about to be launched, and plans are in the works for other industries. More than 6,000 MCCS employees and students have also earned Covid-readiness badges.

"When you know the workers are trained — and the businesses care enough to make sure their employees have the latest information — customers can shop or ski or eat in those places with confidence," Dan Belyea, chief workforce development officer, said in a press release. "We may all be familiar with the basics of masking and distancing and hand washing, but these workers need additional training to suit their workplace."

## Helping with K-12 teacher education

**Northampton Community College (NCC)** in Pennsylvania is launching a new online initiative supporting K-12 educators teaching online or in the classroom. It will

feature innovative professional learning content from Discovery Education and comprises seven online learning modules.

Educators can take any or all of the modules, allowing them to learn on their own time and at their own pace, according to the college. Topics such as online assessments, digital citizenship, fostering learner engagement, creating a sense of community, and using technology to help meet individual learner needs are all addressed in the modules.

## MDC offers free IBM cybersecurity course

Miami Dade College (MDC) and IBM are offering a new IBM cybersecurity practitioner course for those interested in a career as a security analyst. The four-week course, which is offered at no cost, starts February 8.

The course is open to students 18 and older with some foundational IT knowledge. It is offered through MDC's Cybersecurity Center of the Americas and will be online, with content being delivered via a self-paced online platform together with weekly virtual meetings with an instructor.

Students who complete the course will earn two IBM digital badges that they can share across their professional networks: IBM Enterprise Security in Practice and IBM Security Operations Center in Practice. The course also creates a pathway to more advanced cybersecurity training and badges from the college's center.

### ABOUT THE AUTHOR



#### Matthew Dembicki

is editor of Community College Daily and serves as publications director for the American Association of Community Colleges.

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## Human Rights Film Festival of Madrid

Online

FILM ACTIVITIES

### Date

From January 26, 2021 to January 30, 2021.

The Cultural Center of Spain and Miami Dade College's Koubek Center would like to invite you to the **Human Rights Film Festival of Madrid** from **January 26th- 30th, 2021**.

The Festival, in its fifth edition, focuses on the diffusion of films with themes that are included in the Universal Declaration of Human Rights, "from a pluralistic vision, based on reconciliation and the culture of peace." The selection criteria for the Madrid Festival is, in part, a response to the threat to human rights posed by the rise of authoritarian political trends in the world and the pandemic.

The selection of films includes documentaries and works of fiction. **All films are in Spanish with English subtitles.**

To access the film presentations, those interested must RSVP here. Then, by email, they will receive a link and password the day of the films. Each day requires a different link which will only be available for two days. Access is free.

Year: 2019

Director: Itoitz Guerrero Barbarin

Duration: 16 min.

Synopsis: The Saharawi people, through creative processes, claim their right to the land from which they were expelled. A different look at the figure of the Saharawi refugee who reclaims dignity and consideration.

### **3. A la Deriva**

Country: USA

Language: Spanish

Genre: Doc.

Year: 2019

Director: Paula Cury Melo

Duration: 13:50 min.

Synopsis: In the Dominican Republic, sex education is almost non-existent, teen pregnancy rates are staggeringly high, and abortion is illegal under all circumstances.

[PLEASE CLICK HERE TO ACCESS THE REGISTRATION FORM](#)

MIAMI'S LITTLE HAVANA

## One of Little Havana's most iconic Cuban restaurants is shuttered. Here's what we know

BY CARLOS FRÍAS  
[cfrias@miamiherald.com](mailto:cfrias@miamiherald.com)

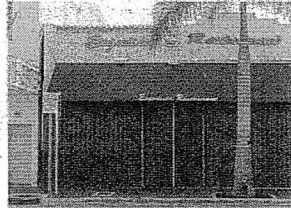
The neon sign still glows out front, but for the last three weeks, one of Miami's oldest, continuously running Cuban restaurants has gone dark.

El Exquisito, open next to the Tower Theater on Southwest Eighth Street in the heart of historic Little Havana since 1974, has remained closed since the start of the new year, the accordion shutters drawn over its once-busy ventanita. The telephone number associated with the restaurant is disconnected and the restaurant's last post on Instagram was Dec. 27.

Calls and messages to the owner, listed as Alex Hernandez, have gone unreturned. And the landlord, Jose Landman, who said his sister manages the property, did not provide any insight on the future of the restaurant.

Heliodoro Coro opened the restaurant at 1510 SW Eighth St. in 1974, expanding in the mid-2000s from simply a Cuban coffee window and counter service into the adjacent space, with sit-down tables and full service for up to 100. With its glowing blue-white neon sign, it stood as a beacon through Little Havana's downtrodden days, into the neighborhood's revival and ascension into tourist destination.

Its Cuban staples, served at affordable prices, kept it a busy with locals and visitors alike. Cuban sandwiches and coladas flew out of the ventanita,



MATIAS J. OCNER [mocner@miamiherald.com](mailto:mocner@miamiherald.com)

Exterior view of the El Exquisito restaurant in Little Havana, in an image from January 20, 2021. The place closed several weeks ago and has not reopened.

and larger plates, like vaca frita and tostones, introduced out-of-towners to the cuisine of the Cuban

diaspora.

The restaurant served as a bookend on this Calle Ocho block with El Pub, a restaurant Coro also owned at one point, after it was closed for two years from 1994-1996. Both restaurants remained partially owned by the Coro family until 2012 when Diderico Daly and Hernandez took over El Exquisito, according to the restaurant's website. Daly retired and Hernandez remained the sole operator.

*Carlos Frías:*  
305-376-4624,  
[@Carlos\\_Frias](https://twitter.com/Carlos_Frias)

NILDA PEDROSA, 46

# Helped Florida Republicans win elections

BY BIANCA PADRÓ OCASIO  
bpadro@miamiherald.com

Nilda Pedrosa, a top-ranking federal official from Miami-Dade County who led many Florida Republicans to victory, died Saturday night after battling cancer. She was 46.

Pedrosa, who served visible roles on U.S. Senate campaigns and in congressional offices, was consistently described by friends and former colleagues as a kind and stubbornly optimistic companion. Throughout her work in politics, colleagues said, Pedrosa was charismatic and worked well with Democrats and Republicans. She was passionate about the fight against human trafficking, child abuse, and human-rights violations in Cuba.

Pedrosa grew up in Miami. She was born at Mercy Hospital to a Cuban-American father and a Puerto Rican mother. She graduated from Our Lady of Lourdes Academy in 1992, and later attended Miami Dade College and Florida International University, where she graduated with a bachelor's degree in 1996.

At FIU, she met her husband-to-be, Eliot Pedrosa, in a constitutional-law class in which they were both enrolled.

"So many people are reaching out to me with so many stories saying that he lit up their lives like she lit up mine," Eliot Pedrosa said. "We were college sweethearts."

In 1999, she graduated from New England Law in Boston. She went on to serve as chief of staff to U.S. Rep. Mario Diaz-Balart and former Florida Attorney General Pam Bondi. She was also a senior adviser to former U.S. Senator Mel Martinez, becoming his point person on immigration reform.

Bondi says the two became "sisters" during the time they worked together from 2013 to 2019 and that she admired Pedrosa's optimism. During one



Twitter

Nilda Pedrosa was a Miami native and a Republican who most recently served as an acting under secretary at the U.S. Department of State under then-President Donald Trump.

office winter trip to South Dakota, Bondi recalls, the two Florida women were excited to see The Great Plains blanketed in snow. But although the temperature was in the single digits, it wasn't actually snowing, much to their disappointment.

So, Nilda being Nilda, Bondi said, she edited "falling snowflakes" into a photo of the two of them and sent it to Bondi.

"She would find the best in everything and she would always bring out the best in everyone," Bondi said. "Nilda had a heart of gold. Everyone who met her loved her."

Bondi said Pedrosa was behind her office's anti-human-trafficking efforts, such as the office's annual conference on the subject. Bondi and Pedrosa both made a trip to Mexico City in 2014 to visit a shelter for mothers who survived sexual assault and for children conceived from sexual violence.

"She cared so deeply... she went anywhere in the world she could to fight human trafficking," Bondi said.

Pedrosa also worked as a policy adviser in the presidential campaign of former Gov. Jeb Bush in 2016.

She had most recently been named acting under secretary for Public Diplomacy and Public Affairs at the U.S. Department of State under the administration of former President Donald Trump. Up until President Joe Biden was inaugurated, she was the highest-ranking woman at the State Department and the second Hispanic to serve as an under secretary.

She also served as the White House liaison at the U.S. Department of State.

Her longtime friend, former U.S. Rep. Ileana Ros-Lehtinen, said Pedrosa's role in electing Florida Republicans to Congressional office was crucial to many candidates.

"I don't think there was a single Republican candidate who was able to get

elected years ago in Miami Dade without Nilda's enthusiastic support," Ros-Lehtinen said in a text message. "Nilda was a proud Republican, but she worked well with Democrats. She was political without being bitterly partisan."

In a tweet, U.S. Rep. Mario Diaz-Balart said he was "heartbroken" to hear of Pedrosa's passing.

"Nilda Pedrosa was my Chief of Staff for many years — she touched the lives of many and leaves behind an everlasting legacy. Praying for her husband, children, & entire family," he said.

Beyond her official duties, Eliot Pedrosa said his wife was passionate about charities like Amigos For Kids, a nonprofit dedicated to fighting child abuse and neglect, and organizations like the Cuban American Bar Association.

"In the last few years, I saw that passion for her children," Eliot Pedrosa said. "I've seen her touch so many lives because it was her nature to want to help people. And so she just did all the time."

Pedrosa is survived by her husband, Eliot, her mother, father, and her brother Rick Rodriguez. She also leaves behind her 2-year-old twins, Emma Rose and Elias.

*Miami Herald Staff Writer David Smiley contributed to this story.*

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## Nilda Pedrosa, who led notable Florida Republicans to victory, dies at 46

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By *Miami Herald*



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PANAMA CITY  
NEWS HERALD

## SPORTS

# Commodores still have "a lot to work on" after opening win

**Dustin Kent** The News Herald

Published 4:59 p.m. ET Jan. 25, 2021

It would be easy to look at the Gulf Coast men's basketball team's 111-70 season-opening road win over Pasco-Hernando State College on Sunday and come away impressed.

The No. 6 Commodores outscored Pasco-Hernando 62-34 in the second half and shot 52 percent from the field as a team while limiting the Bobcats to 40 percent shooting and forcing them into a whopping 30 turnovers.

But for Gulf Coast coach Phil Gaffney, he didn't have to look too hard to find aspects of the Commodores' performance to pick at.

There was the subpar 3-point shooting, with Gulf Coast making just 8 of 25 from deep, including 1 of 7 by top shooter Jammy Pierre-Louis, as well as 16 missed free throws. But for Gaffney, it was the mental errors made by his team that frustrated him the most.

"We had some silly turnovers, situations where we're not matching up with our guy, not knowing who you're guarding, stuff that you've got to know if you're in third grade basketball," he said. "What it all boils down to is communication and leadership. When you have that you erase the dumb turnovers and not knowing where you're going.

"You've got to talk and communicate and we did not do a good job of communicating. There were several times we were caught with people in the wrong place at the wrong time, but it's the first game and that stuff is gonna happen. But it better get better."

The Commodores weren't offering any excuses for not being at their sharpest, though they could if they wanted given the fact that they were just getting back three players from COVID-19 health and safety protocols after two weeks away from the team.

Despite those circumstances, there were some positives for the Commodores to take from opening win.

They got a big game from freshman guard Demond Brown, who scored 26 points on just 14 shots in his Gulf Coast debut, while sophomore wing Travon Mayo added 21 points on 64 percent shooting, and 6-foot-10 freshman Roman Wilson made a big impact despite scoring just five points, grabbing 12 rebounds and blocking five shots.

All in all, just getting a game under their belts given the challenges of preseason camp was a positive development for the Commodores.

"We had three guys just getting back and obviously they hadn't practiced for a long time, so I was happy that we got a chance to play just so guys could get their wind," Gaffney said. "We tried to get everybody some playing time and get everybody in shape to try to get ready for the conference and I think we accomplished that goal.

"Everybody got playing time and got back into it, but we didn't play well. We played well enough, but sometimes you look and see we won by 41 but we were supposed to win by 51. We didn't do what we were supposed to do, but it was also the first game so I'm not gonna complain too much. We did some nice things and it was a good win, but we've got a lot to work on."

Gulf Coast is set to get another player back from COVID protocols before Thursday's regular season opener at home against Florida Coastal Prep, a game that was originally scheduled for Jan. 20 before being postponed due to the Commodores' COVID issues.

Florida Coastal Prep isn't likely to offer any more resistance to Gulf Coast than Pasco-Hernando did, though it does give the Commodores another opportunity to sharpen up before a big Saturday contest against Miami Dade College in Jacksonville.

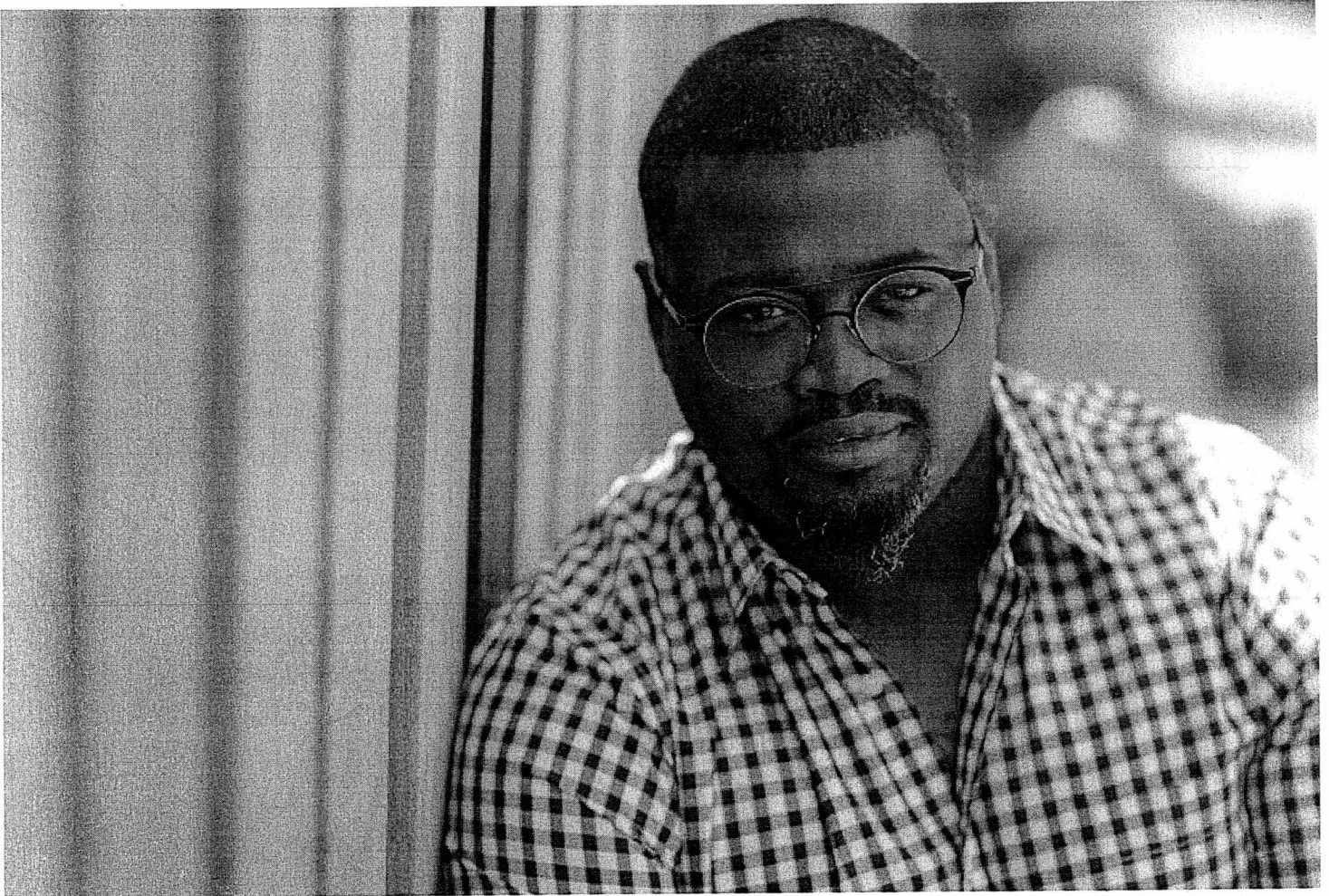
Given the new format for qualification for advancement to the state tournament – the top two teams from each conference will get automatic bids with two other at-large bids being chosen from the third place teams – that game takes on added significance.

"We're really just looking at these first two games as getting us ready for Miami Dade," Gaffney said. "The Panhandle Conference needs to win these non-conference games. If you lose the committee is gonna look at it when they're choosing the third place teams that get in and say, 'oh wow, you didn't win that game.' So this is a really huge game for us and for the Panhandle Conference. We need to get that win."



## ENTERTAINMENT &amp; ARTS

# Tenor Russell Thomas is named L.A. Opera's artist in residence



Tenor Russell Thomas is joining L.A. Opera as an artist in residence. (Los Angeles Opera)

By MAKEDA EASTER | STAFF WRITER

JAN. 25, 2021 | 11 AM



It was last summer when Russell Thomas — a tenor familiar to audiences of Los Angeles Opera, the Metropolitan Opera in New York and Lyric Opera of Chicago, among others — began to publicly express his desire for the type of experience that would help him eventually make the leap from the stage to an executive office.

That caught the attention of L.A. Opera President-CEO Christopher Koelsch, who had been a fan of Thomas' work for years and who reached out last July to find a new role for the performer.

L.A. Opera is expected to announce Monday that it has appointed Thomas its artist in residence, a position that will extend through the end of the company's 2023-24 season. Thomas, 44, succeeds Matthew Aucoin, a composer-conductor who held the position from 2016 to 2020.

"Singers can do more than just sing," Thomas said. "It's important that opera companies and those that are leading them today start grooming the next generation of leaders in the arts world."

Building the pipeline for Black leaders in opera is also important to Thomas.

"There are a lot of us performing. But on the administration side, there aren't a lot of Black administrators," Thomas said. "Unfortunately, until we change the way the back office looks, nothing really is going to change because institutionally or structurally it's still a very white industry."

As artist in residence, Thomas will be embedded creatively with the company, curating programming; participating in the company's community engagement, fundraising, marketing and public relations efforts; performing in a starring role at least once a season, beginning with "Aida" during the 2021-22 season; and running two new training programs for young artists.

"His set of skills and his perspective was one that the company could benefit from enormously," Koelsch said. "We started a conversation that I found incredibly inspiring and he shared with me a vision that I think was really very inspirational in terms of its expansiveness."

## So long, spring. L.A. Opera eyes September for reopening with new 2021-22 lineup

Nov. 18, 2020

Thomas made his L.A. Opera debut in 2015 as Pollione in "Norma" and performed in company productions including 2017's "Tosca" and 2019's "The Clemency of Titus." Thomas also has performed with the Los Angeles Philharmonic, including John Adams' "The Gospel According to the Other Mary" in 2012 and 2013 and in the title role of "Otello" at the Hollywood Bowl in 2018.

As part of the appointment, Thomas will host and curate L.A. Opera's "After Hours" recital series, which began in 2016 as a postshow experience. "After Hours" will resume virtually in February, with a program featuring songs by Black composers. The company is anticipating returning to in-person "After Hours" recitals and mainstage productions in the fall.

Thomas asked Koelsch to commission composer Joel Thompson to write an evening-length work tackling sexual abuse, a piece anticipated to premiere in the 2022-23 season.

The artist in residence role, Thomas said, presents an opportunity to receive mentoring from L.A. Opera staff on leading a company and, in turn, to mentor a new generation of young artists.

Russell Thomas performs in L.A. Opera's 2019 production of "The Clemency of Titus." (Cory Weaver)

Thomas, who studied at the Miami music conservatory New World School of the Arts, created and will lead a virtual program for eight to 10 students and recent graduates from historically Black colleges and universities each season, offering guidance on audition techniques, repertoire and the many ways to build a career in opera.

“I just thought, wouldn’t it be great if HBCU students, who don’t get a lot of attention from the big opera companies and orchestras, if they had an opportunity to work with professionals and be mentored by people who are working at the highest levels of the business,” Thomas said.

Another program, called Russell Thomas Young Artists in Training, will offer voice lessons and mentorship for a small group of students from underserved L.A. high schools.

Training to become an opera performer is expensive, Thomas said.

“We pay for weekly voice lessons, we pay for musical coaching, we pay for acting classes. Generally, those persons who come from money are likely to be the people to succeed in this industry, and I would like to, with the help of L.A. Opera, even the playing field,” he said.

Expanding L.A. Opera’s reach to diverse communities throughout the city is important for Thomas. “This is not just about filling in the gap of race-specific programming or race-specific community work,” he said. “It’s more about developing the next level for the next generation of artists and, in my case, administrator.”

There are signs that the industry is beginning to change. On Monday, the Metropolitan Opera announced that Marcia Sells has been hired as the first chief diversity officer in the company’s nearly 140-year history.

Thomas plans to use his forthcoming experience to run an opera company one day.

“A lot of singers don’t think about their future, or what the [next] thing is until after it’s over,” Thomas said. “I know what it is I want to do, and I want to gather as much experience as possible before I’m ready to make that move.”

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Makeda Easter

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Makeda Easter is an arts reporter. She started at the Los Angeles Times in 2016 and received her bachelor's degree in science, technology and international affairs at Georgetown University.

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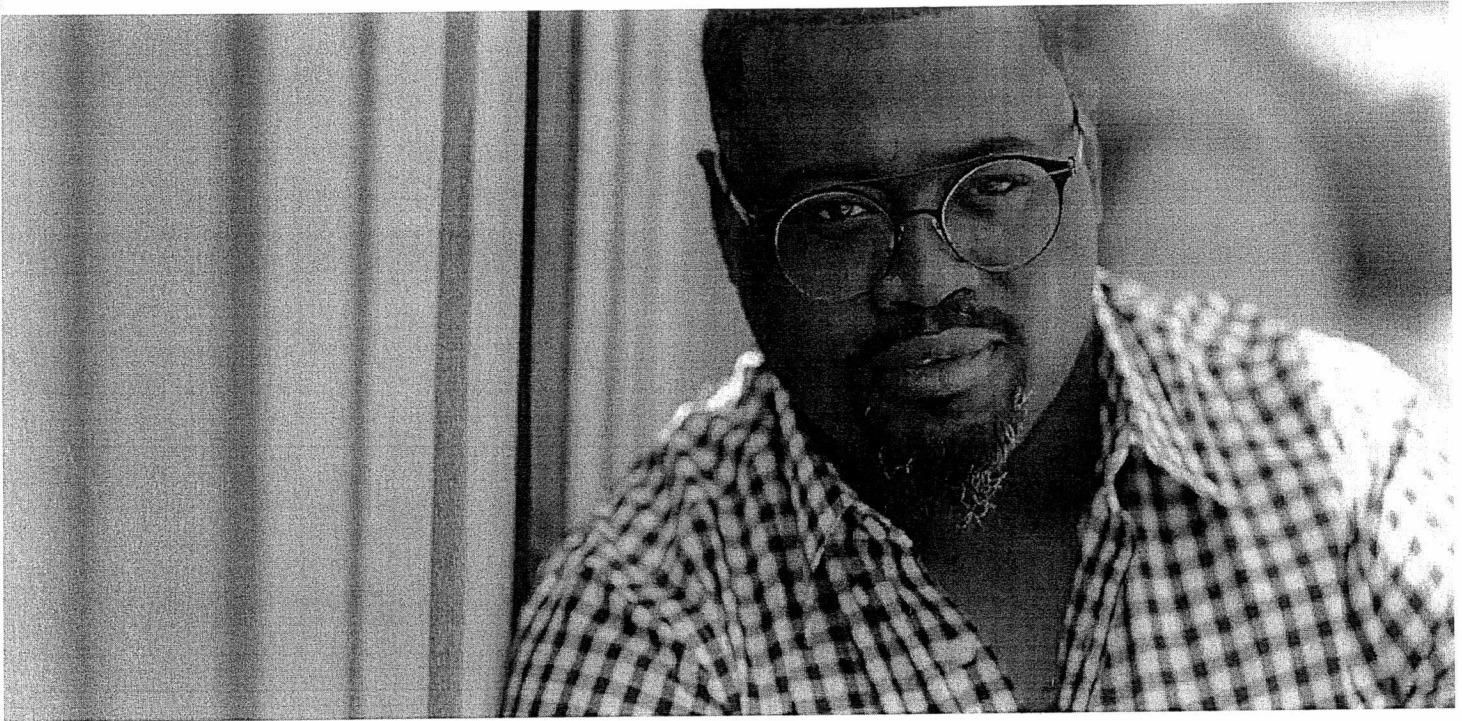
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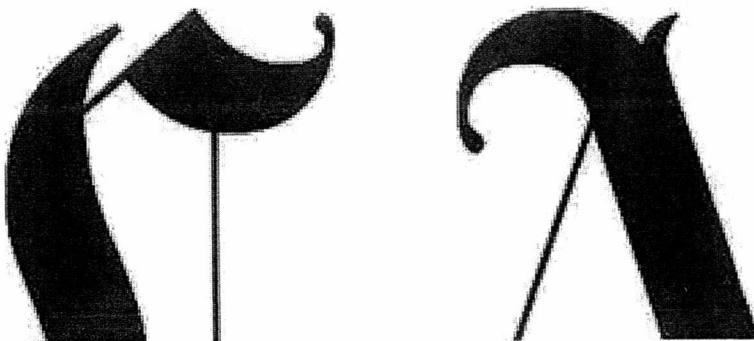
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**Tenor Russell Thomas is named L.A. Opera's artist in residence**

• 3 hours ago



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# Times

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Los Angeles Times

Tenor Russell Thomas is named L.A. Opera's artist in residence

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experience.  
"After Hours"  
will resume  
virtually in  
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AdvertisementAnother program, called Russell Thomas Young Artists in Training, will offer voice lessons and mentorship for a small group of students from underserved L.A. high schools. Training to become an opera performer is expensive, Thomas said. "We pay for weekly voice lessons, we pay for musical coaching, we pay for acting classes. Generally, those persons who come from money are likely to be the people to succeed in this industry, and I would like to, with the help of L.A. Opera, even the playing field," he said.

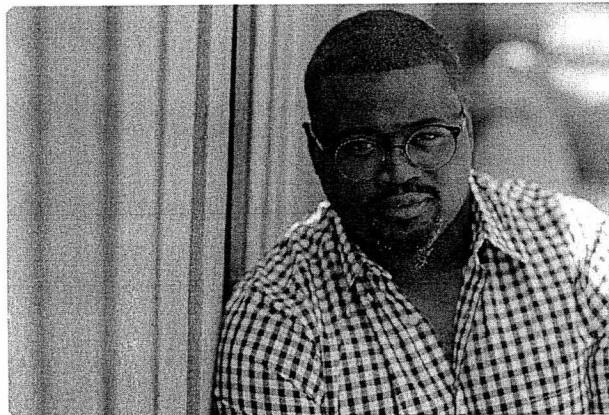


Los Angeles Times

# Tenor Russell Thomas is named L.A. Opera's artist in residence

**Makeda Easter**

Mon, January 25, 2021, 2:00 PM · 5 min read



Tenor Russell Thomas is joining L.A. Opera as an artist in residence. (Los Angeles Opera)

It was last summer when Russell Thomas — a tenor familiar to audiences of Los Angeles Opera, the Metropolitan Opera in New York and Lyric Opera of Chicago, among others — began to publicly express his desire for the type of experience that would help him eventually make the leap from the stage to an executive office.

That caught the attention of L.A. Opera President-CEO Christopher Koelsch, who had been a fan of Thomas' work for years and who reached out last July to find a new role for the performer.

L.A. Opera is expected to announce Monday that it has appointed Thomas its artist in residence, a position that will extend through the end of the company's 2023-24 season. Thomas, 44, succeeds

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3. **Federal judge orders massage parlor videos of Robert Kraft, others must be destroyed**
4. **Report: NBA in talks about holding 2021 All-Star game in Atlanta amid pandemic**
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are leading them today start grooming the next generation of leaders in the arts world."

Building the pipeline for Black leaders in opera is also important to Thomas.

"There are a lot of us performing. But on the administration side, there aren't a lot of Black administrators," Thomas said. "Unfortunately, until we change the way the back office looks, nothing really is going to change because institutionally or structurally it's still a very white industry."

As artist in residence, Thomas will be embedded creatively with the company, curating programming; participating in the company's community engagement, fundraising, marketing and public relations efforts; performing in a starring role at least once a season, beginning with "Aida" during the 2021-22 season; and running two new training programs for young artists.

"His set of skills and his perspective was one that the company could benefit from enormously," Koelsch said. "We started a conversation that I found incredibly inspiring and he shared with me a vision that I think was really very inspirational in terms of its expansiveness."

Thomas made his L.A. Opera debut in 2015 as Pollione in "Norma" and performed in company productions including 2017's "Tosca" and 2019's "The Clemency of Titus." Thomas also has performed with the Los Angeles Philharmonic, including John Adams' "The Gospel According to the Other Mary" in 2012 and 2013 and in the title role of "Otello" at the Hollywood Bowl in 2018.

As part of the appointment, Thomas will host and curate L.A. Opera's "After Hours" recital series, which began in 2016 as a postshow experience.



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Thomas asked Koelsch to commission composer Joel Thompson to write an evening-length work tackling sexual abuse, a piece anticipated to premiere in the 2022-23 season.

The artist in residence role, Thomas said, presents an opportunity to receive mentoring from L.A. Opera staff on leading a company and, in turn, to mentor a new generation of young artists.



Russell Thomas performs in L.A. Opera's 2019 production of "The Clemency of Titus." (Cory Weaver)

Thomas, who studied at the Miami music conservatory New World School of the Arts, created and will lead a virtual program for eight to 10 students and recent graduates from historically Black colleges and universities each season, offering guidance on audition techniques, repertoire and the many ways to build a career in opera.

"I just thought, wouldn't it be great if HBCU students, who don't get a lot of attention from the big opera companies and orchestras, if they had an opportunity to work with professionals and be mentored by people who are working at the highest levels of the business," Thomas said.

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"We pay for weekly voice lessons, we pay for musical coaching, we pay for acting classes. Generally, those persons who come from money are likely to be the people to succeed in this industry, and I would like to, with the help of L.A. Opera, even the playing field," he said.

Expanding L.A. Opera's reach to diverse communities throughout the city is important for Thomas. "This is not just about filling in the gap of race-specific programming or race-specific community work," he said. "It's more about developing the next level for the next generation of artists and, in my case, administrator."

There are signs that the industry is beginning to change. On Monday, the Metropolitan Opera announced that Marcia Sells has been hired as the first chief diversity officer in the company's nearly 140-year history.

Thomas plans to use his forthcoming experience to run an opera company one day.

"A lot of singers don't think about their future, or what the [next] thing is until after it's over," Thomas said. "I know what it is I want to do, and I want to gather as much experience as possible before I'm ready to make that move."

This story originally appeared in Los Angeles Times.

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Our goal is to create a safe and engaging place for users to connect over interests and passions. In order to improve our community experience, we are temporarily suspending article commenting.

# Locales



CORTESÍA CCE/ Koubek Center

'VIVOS SE los llevaron' aborda la desaparición de 43 estudiantes de la zona Ayotzinapa.

## Arranca de manera virtual el Festival de Cine y Derechos Humanos de Madrid

POR ARTURO ARIAS-POLO  
aarias-polo@elnuevoherald.com

**E**l Koubek Center del Miami Dade College y el Centro Cultural Español de Miami (CCE) unen fuerzas nuevamente para presentar una selección del Festival de Cine y Derechos Humanos de Madrid.

El evento se celebrará

desde el martes 26 hasta el sábado 30 de enero y en esta ocasión será de manera virtual debido a las restricciones establecidas por la expansión de la pandemia.

Entre las novedades de la muestra sobresalen el corto de ficción *Volcánica*, dirigido por Alberto Velasco. Cuenta la historia de

VEA CINE, 4A

## VIENE DE LA 3A CINE

Aitana, una mujer que ve cómo su barrio del centro de Madrid cambia a pasos agigantados, dejando de ser un entorno tranquilo para su familia. Actúan: Aitana Sánchez Gijón, Ana Otero y Luis Bermejo.

Por su parte, *Mi hermano Juan*, bajo la dirección de Cristina y Maria José Martín Barcelona, se basa en las confesiones de una niña de 6 años a su psicóloga durante las sesiones de terapia y las conclusiones a que llega esta última acerca de su entorno familiar. Con Leonor Watling.

"En estos tiempos más que nunca es muy impor-

tante que las organizaciones culturales pongamos todo nuestro interés en promover trabajos que difundan el tema de los derechos humanos y programar actividades que nos ayuden a reflexionar y nos permitan entender las realidades del mundo en que vivimos", expresó a el Nuevo Herald Mayte de la Torre, directora de programación del CCE, tras destacar que las producciones se realizaron en España, República Dominicana, México y Estados Unidos.

Entre otros filmes que llaman la atención se encuentran los documentales *Bubisher: arte y lucha*, dirigido por Itoitz Guerrero Barbarin, que describe cómo el pueblo saharaui se vale del arte y la cultura como arma de lucha contra



CORTESÍA CCE/ Koubek Center

ENTRE LOS cortos de ficción sobresale 'Volcánica'.

la injusticia y el olvido; *A la deriva*, de Paula Cury Melo, una reflexión sobre los altos índices de embarazos entre las adolescentes de República Dominicana, donde la educación sexual apenas existe; y *The Hive (La Colmena)*, de Sheila

Avellaneda, un estudio sobre las miles de especies de abejas que se conocen y su labor en las colmenas.

En el caso de *Vivos se los llevaron*, de Emily Peterson, aborda la desaparición de 43 estudiantes de la zona Ayotzinapa, México,

hace cinco años, y la incesante búsqueda de justicia por parte de sus familiares.

*Don't text and Walk*, dirigida por Jefferson Cárdenas, sigue la vida de una popular *influencer* y los pormenores de su rutina diaria, con un final sorprendente.

El tema de la migración tampoco podía faltar. Y en *Winter in Europe*, del director Polo Menárguez, cobra vida a través de la historia de Asif, Said y Ahbar, tres inmigrantes afganos que sobreviven en una antigua estación de trenes abandonada de Belgrado, Serbia, con la ilusión de cruzar la frontera con Hungría.

"Estamos muy felices de asociarnos nuevamente con el Centro Cultural Español en la presentación de una excelente selección

de los cortometrajes estrenados en el Festival de Cine y Derechos Humanos de Madrid, que lo mismo abordan la situación de los refugiados, el acoso, que la educación sexual", dijo Melissa Messulam, gerente general del Koubek Center, quien se enorgullece de colaborar con organizaciones locales, académicas y no académicas para este evento.

Las películas están habladas en español con subtítulos en inglés. El evento es gratis. Para inscribirse puede hacerlo mediante la página <https://www.brownpapertickets.com/event/5023283>

Arturo Arias-Polo:  
305-376-2116,  
@arturoariaspolo.



el Nuevo Herald

## Los refugiados, el acoso y la educación sexual en muestra de cine sobre derechos humanos

Arturo Arias-Polo, El Nuevo Herald, Miami Hace 15 horas

Jan. 25—El Koubek Center del Miami Dade College y el Centro Cultural Español de Miami (CCE) unen fuerzas nuevamente para presentar una selección del Festival de Cine y Derechos Humanos de Madrid.

El evento se celebrará desde el martes 26 hasta el sábado 30 de enero y en esta ocasión será de manera virtual debido a las restricciones establecidas por la expansión de la pandemia.

Entre las novedades de la muestra sobresalen el corto de ficción Volcánica, dirigido por Alberto Velasco. Cuenta la historia de Aitana, una mujer que ve cómo su barrio del centro de Madrid cambia a pasos agigantados, dejando de ser un entorno tranquilo para su familia. Actúan: Aitana Sánchez Gijón, Ana Otero y Luis Bermejo.

Por su parte, Mi hermano Juan, bajo la dirección de Cristina y Mariajosé Martín Barcelona, se basa en las confesiones de una niña de seis años a su psicóloga durante las sesiones de terapia y las conclusiones a que llega esta última acerca de su entorno familiar. Con Leonor Watling.

"En estos tiempos más que nunca es muy importante que las organizaciones culturales pongamos todo nuestro interés en promover trabajos que difundan el tema de los derechos humanos y programar actividades que nos ayuden a reflexionar y nos permitan entender las realidades del mundo en que vivimos", expresó a el Nuevo Herald Mayte de la Torre, directora de programación del CCE, tras destacar que las producciones se realizaron en España, República Dominicana, México y Estados Unidos.

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En el caso de Vivos se los llevaron, de Emily Peterson, aborda la desaparición de 43 estudiantes de la zona Ayotzinapa, México, hace cinco años, y la incesante búsqueda de justicia por parte de sus familiares.

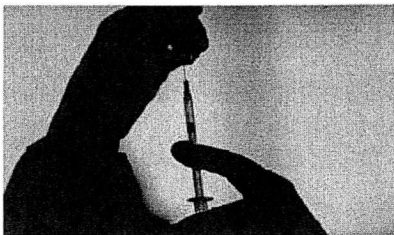
Don't text and Walk, dirigida por Jefferson Cárdenas, sigue la vida de una popular influencer y los pormenores de su rutina diaria, con un final sorprendente.

Belgrado, Serbia, con la ilusión de cruzar la frontera con Hungría.

"Estamos muy felices de asociarnos nuevamente con el Centro Cultural Español en la presentación de una excelente selección de los cortometrajes estrenados en el Festival de Cine y Derechos Humanos de Madrid, que lo mismo abordan la situación de los refugiados, el acoso, que la educación sexual", dijo Melissa Messulam, gerente general del Koubek Center, quien se enorgullece de colaborar con organizaciones locales, académicas y no académicas para este evento.

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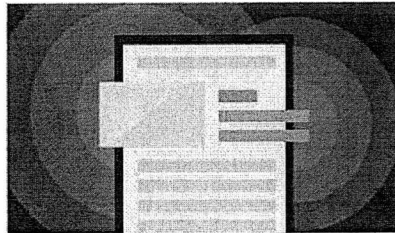
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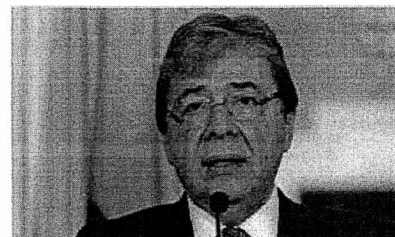
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## Festival de Cine y Derechos Humanos de Madrid

Miami Dade College Koubek Center

### Registration Options

Date	Admission Level	Price	Remaining	Quantity
Tue Jan 26, 2021 10:00 PM ▼	FREE	Free	1000+	0 ▼

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### Event

#### Festival de Cine y Derechos Humanos de Madrid

El Koubek Center y el Centro Cultural Español de Miami colaborarán presentando una selección del programa del Festival de Cine y Derechos Humanos de Madrid por primera vez en Miami y en formato 100% online. Se presentará un ciclo de cortos de España, USA y México.

Gratis con RSVP. Todos los cortos tendrán subtítulos en inglés.

Para acceder a los filmes, recibirán la dirección y contraseña del día. Cada día requiere una contraseña diferente y cada película estará disponible dos días.

A link and password will be sent the day of the films. Each day requires a different link which will only be available for two days.

Martes, 26 de enero (Total 39:18 min.)

#### 1. The Hive

País: España

Idioma: Inglés

Género: Doc.

Año: 2018

Directora: Sheila Avellaneda

Duración: 3:27min.

Sinopsis: Hay 20,000 especies de abejas en el mundo y sobreviven en colmenas, pero sobrevivir no siempre es suficiente/ There are 20,000 species of bees in the world and they survive in hives, but surviving is not always enough.

#### 2. En Cuarto Oscuro

País: España

Idioma: Castellano

Género: Doc.

Año: 2019

Director: Luigi Abanto Varese

Duración: 9:50 min.

Sinopsis: Un encuentro con la célebre fotógrafa española Cristina García Rodero, miembro de Magnum Photos Agency. Una conversación rescatada del baúl de mis recuerdos visuales, que vienen a mi memoria mientras proceso mi fotografía en el insano Cuarto Oscuro/ A meeting with the famous Spanish photographer Cristina García Rodero, member of Magnum Photos Agency. A conversation rescued from the trunk of my visual memories, which come to mind as I process my photography in the insane Dark Room)

#### 3. Block 24

País: España

Idioma: Castellano

Género: Ficción

Año: 2018

Director: Fernando Pozo

Duración: 12:11 min.

Sinopsis: La escritora Alba Duran está preparando su nueva novela. Matías intenta lidiar con los fantasmas de su pasado. Una llamada telefónica, una conversación .../ writer Alba Duran is preparing her new novel. Matías tries to deal with the ghosts of his past. A phone call a conversation

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Género: Ficción

Año: 2018

Directora: Carlota Pereda

Duración: 14 min.

Sinopsis: Sara es una adolescente con problemas de obesidad que vive atormentada por las burlas de unas niñas, de vacaciones en su pueblo. Ni siquiera Claudia, amiga de la infancia, sale en su defensa cuando le acosan ante un Desconocido y le roban la ropa en la piscina. El largo camino de vuelta marcará lo que le quede de vida/

Sara is a teenager with obesity problems who lives in fear of being teased by some little girls, on vacation in her village. Not even Claudia, a childhood friend, comes to her defense when she is harassed in front of a stranger and her clothes are stolen at the pool. The long road back will mark what is left of her life)

Miércoles, 27 de enero (total 39:16 min.)

#### 1. Winter in Europe

País: España

Idioma: Vose

Género: Doc.

Año: 2018

Director: Polo Menárguez

Duración: 29:16 min.

Sinopsis: En Belgrado, Serbia, en una antigua estación de tren abandonada, viven cientos de migrantes afganos a temperaturas bajo cero, junto a hogueras tóxicas en un paisaje apocalíptico. Asif, Said y Ahbar nos muestran su día a día en una espera marcada por una esperanza, cruzar la frontera con Hungría y llegar a Europa.

In Belgrade, Serbia, in an old abandoned train station, hundreds of Afghan migrants live in sub-zero temperatures, next to toxic bonfires in an apocalyptic landscape. Asif, Said and Ahbar show us their daily life in a wait marked by hope, crossing the border with Hungary and arriving in Europe)

#### 2. Mi Hermano Juan

País: España

Idioma: Castellano

Género: Ficción

Año: 2019

Directores: Cristina y Mariajosé Martín Barcelona

Duración: 10 min.

Sinopsis: Ana es una niña de 6 años que está haciendo una terapia infantil con una Psicóloga. A través de juegos y dibujos, le va contando a la psicóloga cosas de su familia, y especialmente de su hermano Juan, cómo es, cómo le ve, a qué juegan, y lo que han vivido juntos. Pero pronto nos daremos cuenta de que las cosas no son lo que parecen/ Ana is a 6-year-old girl who is doing child therapy with a psychologist. Through games and drawings, she tells the psychologist about her family, and especially her brother Juan, how he is, how she sees him, what games they play, and what they have experienced together. But soon we will realize that things are not what they seem.

Jueves 28 de enero (total 41:04 min.)

#### 1. Tourness

País: España

Idioma: Castellano/ Vose

Género: Ficción

Año: 2018

Director: Israel González

Duración: 18:58 min.

Sinopsis: Kaimwa es un humilde minero congoleño y Etxabe un ejecutivo de una multinacional de telefonía móvil. Sin saberlo, compartirán un viaje de 4 días que les lleva desde la guerra por el dominio de las minas de coltan en el Kivu Norte hasta el Parlamento Vasco, aunque las intenciones de uno y otro son muy distintas/ Kaimwa is a humble Congolese miner and Etxabe is an executive of a multinational cell phone company. Without knowing it, they will share a 4-day journey that takes them from the war for control of the coltan mines in North Kivu to the Basque Parliament, although their intentions are very different.

#### 2. Dont text and walk

País: USA

Idioma: Castellano

Género: Ficción

Año: 2019

Director: Jefferson Cardenas

Duración: 4:10 min.

Sinopsis: Una muy popular influencer nos muestra parte de su rutina diaria, con un final inesperado/A very popular influencer shows us part of their daily routine, with an unexpected end

#### 3-They Took them Alive

País: USA

Idioma: Castellano

Género: Doc.

Año:2017

Directora: Emily Pederson

Duración: 18:36 min.

Sinopsis: Más de 5 años después de que 43 estudiantes desaparecieron de Ayotzinapa en México, sus seres queridos aún buscan justicia.../More than 5 years after 43 students disappeared from Ayotzinapa in Mexico, their loved ones still seek justice...

Viernes, 29 de enero (total 47:30 min.)

#### 1. They Took them Alive

País: USA

Idioma: Castellano

Género: Doc.

Año:2017

Directora: Emily Pederson

Duración: 18:36 min.

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1/20/2021  
País: USA  
Idioma: Castellano  
Género: Doc.  
Año: 2019  
Directora: Paula Cury Melo  
Duración: 13:50 min.  
Sinopsis: En la República Dominicana, la educación sexual es casi inexistente, las tasas de embarazo en adolescentes son asombrosamente altas y el aborto es ilegal bajo toda circunstancia/ In the Dominican Republic, sex education is almost non-existent, teen pregnancy rates are staggeringly high, and abortion is illegal under all circumstances.






3. Bubisher  
País: España  
Idioma: Castellano  
Género: Doc.  
Año: 2019  
Director: Itoitz Guerrero Barbarin  
Duración: 16 min.  
Sinopsis: El arte y la cultura como lucha contra la injusticia y el olvido. El pueblo saharaui, con procesos creativos, reclama su derecho a la tierra propia de la que fue expulsado. Una mirada diferente hacia la figura del refugiado saharauí que reivindica dignidad y consideración/ Art and culture as a fight against injustice and oblivion. The Saharawi people, through creative processes, claim their right to the land from which they were expelled. A different look at the figure of the Saharawi refugee who reclaims dignity and consideration.

Sábado, 30 de enero (total 41:54 min.)

1. Volcánica  
País: España  
Idioma: Castellano  
Género: Ficción  
Año: 2018  
Director: Alberto Velasco  
Duración: 12:04 min.  
Sinopsis: Aitana ve como su tradicional barrio en el centro de Madrid cambia a marchas forzadas, dejando de ser un entorno tranquilo para su matrimonio y su familia. Muchas modernidades y personas alteran su paz reinante, en especial Candela, su portera, y todo lo que ella representa. Nunca imaginara que ella, el motivo de su odio irracional, sería su puerta de salida a la coincidencia mas inesperada.  
Aitana sees her traditional neighborhood in the center of Madrid changing at a fast pace, no longer a peaceful environment for her marriage and family. Many "modernities" and people alter her prevailing peace, especially Candela, her goalkeeper, and everything she stands for. He will never imagine that she, the reason for his irrational hatred, would be his gateway to the most unexpected coincidence.  
El VIH, las clases sociales y la discriminación laboral en un mundo de diversidad, configuran este episodio de la segunda temporada de INDETECTABLES, que aborda los estigmas y sus intersecciones, con una ironía cargada de coherencia y sentido común.  
HIV, social classes, and job discrimination in a world of diversity make up this episode of the second season of INDETECTABLES, which addresses stigmas and their intersections with an irony full of coherence and common sense.

2. Bubisher  
País: España  
Idioma: Castellano  
Género: Doc.  
Año: 2019  
Director: Itoitz Guerrero Barbarin  
Duración: 16 min.  
Sinopsis: El arte y la cultura como lucha contra la injusticia y el olvido. El pueblo saharaui, con procesos creativos, reclama su derecho a la tierra propia de la que fue expulsado. Una mirada diferente hacia la figura del refugiado saharauí que reivindica dignidad y consideración/ Art and culture as a fight against injustice and oblivion. The Saharawi people, through creative processes, claim their right to the land from which they were expelled. A different look at the figure of the Saharawi refugee who reclaims dignity and consideration.

3. A la Deriva  
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Idioma: Castellano  
Género: Doc.  
Año: 2019  
Directora: Paula Cury Melo  
Duración: 13:50 min.  
Sinopsis: En la República Dominicana, la educación sexual es casi inexistente, las tasas de embarazo en adolescentes son asombrosamente altas y el aborto es ilegal bajo toda circunstancia/ In the Dominican Republic, sex education is almost non-existent, teen pregnancy rates are staggeringly high, and abortion is illegal under all circumstances.

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