

El Mundo—serving the Las Vegas Hispanic Community

Top priority is to ignite a voter registration project

by Elisa P. Garcia

America, historically, is made up of a diversity of people: Indian, European, Asian, Hispanic... men and women of different cultures. Hispanics, in particular, comprise 12 percent of our local population. For this substantial sector of the community, there is only one Hispanic newspaper. "El Mundo" is the family-owned newspaper written in Spanish which strives to serve this under-represented 12 percent of Las Vegas.

The owner and founder of the newspaper is Eddie Escuvido, Sr. His staff consists of 12 employees who are, as he says, "110 percent Hispanic." Among them are his wife, Maria (who is in charge of financing) and his daughter, Hilda (in charge of bookkeeping). Eddie, Jr. is the general manager and Nicholas, the sales director.

"El Mundo" got its start 11 years ago with 5,000 copies and 12 pages of print. After three years, the paper expanded to 16 pages. Nevertheless, in 1985, due to financial difficulties, Escuvido was nearly forced to close shop. He turned to the "Las Vegas Sun" for help. Inserting the Spanish publica-

tion into its Sunday edition, the "Sun" covered the cost of printing while giving revenue to "El Mundo." After 18 months, "El Mundo," in an improved financial state, became independent once again.

Although the newspaper is still struggling, its popularity is expanding thanks to the population increase in Las Vegas along with increased Anglo awareness of the magnitude of the Hispanic population. Currently, "El Mundo" owns \$250,000 in equipment and has office space totaling 18,000 square feet. It has a circulation of 13,000 copies with each issue being read by 4.2 thousand Spanish-speaking people.

Mr. Escuvido and his family hope to make Hispanics more aware of community events. They feel Hispanics have remained third-class citizens for too long and the time has come for them to emerge into the mainstream of society, becoming first-class citizens. The top priority for the newspaper is to ignite a voter registration project. With a plan to register a minimum of five Hispanic voters per week resulting in 240 per year, Escuvido hopes to increase the Hispanic community's political clout in five years. Since they make up 12 percent of the com-

munity, he feels an equal percentage should be represented in the work force, the political community, and the homeowners. Sadly, this is not the current situation.

Our world is improving daily. But it is still far from perfect. Minorities must aid in remedying their own situation. We can gain awareness through publications like "El Mundo." Understanding can supply a competitive edge. This edge can help individuals to adapt to modern reality and embrace and value diversity. Valuing diversity makes the best use of the richness of our human resources. To rise above, minorities must understand the values and goals that are in place in their culture.

Diversity will be reality in our daily life. We, as individuals, as companies and as a community, must deal with people of different cultural values and communication styles. There is richness in diversity and power in working together. We need to become better at communicating across cultures. Thanks to enterprising individuals like Mr. Escuvido, communication is made easier and minority issues are being addressed and remedied.

MARCH CULTURAL EVENTS CALENDAR

Sunday, March 3

"An Afternoon in Old Vienna"
Charleston Heights Arts Center, 800 S. Brush, 386-6383. Possibly the most revered of all French films, this romantic epic explores the loves and ambitions of a group of actors who eventually achieve fame, but never the happiness they so desperately seek. 1943-45, black and white, 188 minutes, French with English subtitles. It begins at 7:30 p.m. and admission is \$1.

The Las Vegas Civic Symphony, conducted by Alan Lewis, will play the waltzes and polkas of Johann Strauss Jr. in the atmosphere of old Vienna. Period costumes are optional and prizes will be awarded to the best-costumed couple and the most authentic dress for women and men, circa 1856-1899.

Tickets are \$8 for adults, \$6 for students, seniors and handicapped. They are on sale now at the Reed Whipple Cultural Center, 821 Las Vegas Blvd. North, 386-6211.

March 3 - May 8

The International Pinhole photography exhibition
Reed Whipple Cultural Center Art Gallery, 821 Las Vegas Blvd. North, and Charleston Heights Arts Center Gallery, 800 South Brush.

Opening Reception is March 3, from 2-4 p.m. at both galleries. This exhibition features the prints of 22 contemporary photographers and also includes a selection of artists' cameras ranging from Andrew Semel's Quaker Oats box pinhole to Eric Renner's pinhole plastercast face camera.

Tuesday, March 5

International Film Series:

"Children of Paradise"

... it is his voice, his phrasing, his use of language and his view of life. No greater tribute can be paid. (UPI) Tickets are \$7 for adults, \$5 for students, seniors and handicapped. It begins at 7 p.m.

Tuesday, March 12

"A Passage to India"
Set against the panoramic backdrop of British colonial India in the late '20s, David Lean's sweeping, Oscar-winning adaptation of E.M. Forster's novel tells an intimate story of love and cultural conflict. 1984, color, 163 minutes, Britain. It begins at 7:30 p.m. and admission is \$1.

Tuesday, March 19

"Wedding in Galilee"
Praised by critics from around the world, Michel Khleife's first film transcends propaganda and dramatic facility to present a complex and affecting picture of an Arab village in Israel torn by violent demonstrations. It was the winner of the "International Critics Award" at the 1987 Cannes Film Festival. 1987, color, 113 minutes, Hebrew & Arabic with English subtitles. It begins at 7:30 p.m. and admission is \$1.

Sunday, March 10

Masters of bluegrass
Charleston Heights Arts Center, 800 S. Brush, 386-6383. Josh Graves, Kenny Baker, Jesse McReynolds, and Eddie Adcock are "The Masters of Bluegrass." Hear them together and individually with their own groups in this unique show featuring four of the most celebrated artists in bluegrass music. Tickets are \$10 for adults, \$8 for students, seniors and handicapped.

Thursday, March 14

"A Lovely Light"
Charleston Heights Arts Center, 800 S. Brush, 386-6383. Tickets are \$10 for adults, \$8 for students, seniors and handicapped. It begins at 2 p.m.

Friday, March 8
opening "Hating Alison Ashley"
Reed Whipple Cultural Center, 821 Las Vegas Blvd. North. Performances are March 9, 15, 16 at 7 p.m. and March 10, 16, 17 at 2 p.m.

Saturday, March 16

Mickie and Elizabeth: Traditional Celtic music and songs
Reed Whipple Cultural Center, 821 Las Vegas Blvd. North, 386-6211. The program includes a blend of old and modern instruments played by Mickie and Elizabeth who create various musical textures and moods. Hear two Irish flutes harmonizing on "Garrett Barry's Jig" and "The Joy of My Life," the mythical song of "Tamlin" and other songs from their highly varied repertoire like "Lark In The Morning" and "The Rookery." Tickets are \$5 for adults, \$3 for students, seniors and handicapped. Showtimes are 3 p.m. and 8 p.m.

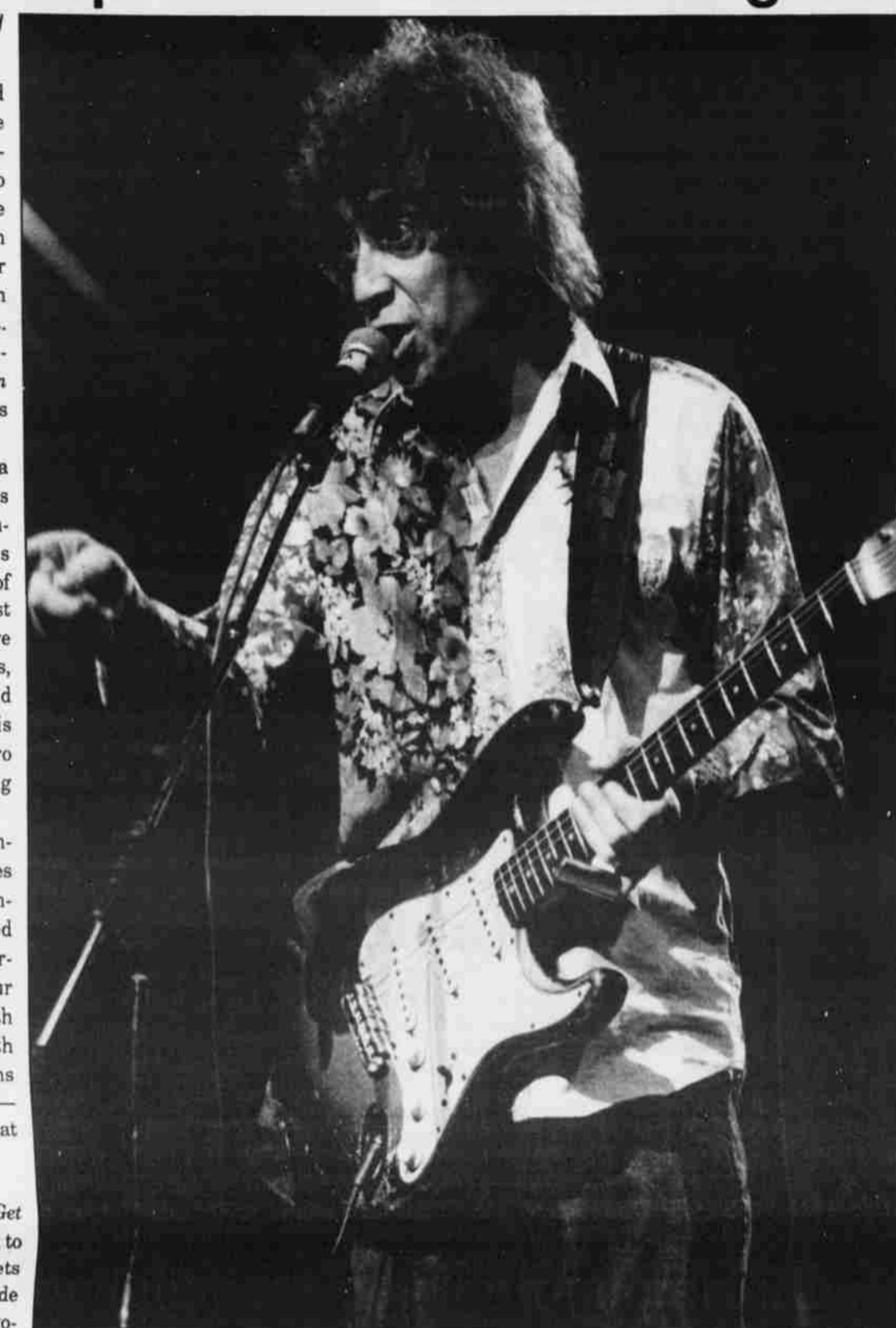
Sunday, March 17
Mexicoromantic!
Charleston Heights Arts Center, 800 S. Brush, 386-6383. An elegant, nostalgic revue of Mexican music from the 19th and 20th centuries featuring New York's Repertorio Espanol. Hear over 30 songs by great composers including Danzas de Salon, Habaneras, Rancheras and Corridos. This program is supported, in part, with funds provided by the Western States Arts Federation, the Nevada State Council on the Arts and the National Endowment for the Arts. Tickets are \$8 for adults, \$6 for students, seniors and handicapped. It begins at 2 p.m.

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Elvin Bishop — true American original

His first love is the Blues and American Roots music



Elvin Bishop

photo by Paul Naitin

Elvin Bishop has blended blues and rock with just a taste of country in a career that includes more than a dozen solo albums and over 20 years of live performances worldwide. In 1988, Bishop ended a seven-year recording hiatus with his smash Alligator Records debut, *Big Fun*. His much awaited follow-up recording, *Don't Let the Bossman Get You Down*, is Bishop's bluesiest record in years.

After Bishop recorded a couple of albums for Epic Records in the early '70s, Allman Brothers guitarist Dickey Betts brought him to the attention of Capricorn Records, who were fast creating a southern rock empire around bands like the Allmans, The Marshall Tucker Band and Wet Willie. Bishop fit in with his laid-back lifestyle, guitar-hero reputation and non-stop touring schedule.

Later in his career, disenchanted with the inconsistencies of the record industry and commercial radio, Bishop devoted his full attention to live performances. He continued to tour regularly on the West Coast, with occasional forays into the South and East. His hard core of fans knew that—record or no record—Elvin Bishop would put on a great show.

Sunday, March 17

Don't Let the Bossman Get You Down brings Bishop back to his roots in the blues. Elvin lets loose with his trademark slide guitar and Oklahoma-tinged vocals on patented originals like "My Whiskey Head Buddies," "Devil's Slide" and obscure classics by Memphis Minnie, Buster Brown and Junior Wells. Bishop has seen it all as a

professional musician—from the smoky blues clubs on the South and West Sides of Chicago to arena-rock showcase concerts and hit singles. Through all the changes, however, he has never lost his love for the blues and American roots music, nor his desire to make every record and every live performance into an all-out party. His shows and records have always been a perfect blend of good laughs, good times and great musicianship. He's a party waiting to happen.

Les Ballets Jazz de Montreal performs at UNLV

Les Ballets Jazz de Montreal — featuring a fusion of jazz and dance in many diverse forms — will perform Feb. 26, in Artemus W. Ham Concert Hall. The dance company, founded in 1972, has

danced in more than 50 countries on five continents. The program will include "Libertango," choreographed by Mauricio Wainrot, "Bad Blood" choreographed by Ulysses Dove,

and "Big Band" choreographed by Brian MacDonald with music by Stan Kenton. The performance is another in the legendary Charles Vanda Master Series at UNLV, which

is sponsored in part by radio station KNPR-FM. Tickets, or further information, are available at the box office, 739-3801.



Les Ballets Jazz de Montreal "Libertango"

photo by Ian Westbury

Something new at the Utah Shakespearean Festival

Audiences at the Utah Shakespearean Festival this year will see something that they have never seen before—a play written by somebody other than William Shakespeare performed on the stage of the Adams Memorial Shakespearean Theatre.

The 1991 production of Ben Jonson's *Volpone* will be presented in the Adams Theatre, the world-famous replica of Shakespeare's Globe Theatre, while Shakespeare's popular *The Taming of the Shrew* will be presented in the modern, indoor Randall L. Jones Theatre. "By doing this in 1991," said Fred C. Adams, founder and executive producer, "we are actually offering our audiences four Shakespearean plays, rather than the traditional three. *Volpone* was written to be performed in an outdoor Tudor theatre and was first performed in the Globe Theatre by Shakespeare's production company; whereas *The Taming of the Shrew*, which was written before the Globe was built, was first produced in the Blackfriars Theatre on a standard indoor stage."

"...will be a chance for our audiences to experience both Jonson and Shakespeare...in new settings."

Volpone, one of Jonson's best and brightest comedies, is a natural for the Festival, Adams said, especially since the Festival produced *Nothing Like the Sun*, a play about Ben Jonson, a contemporary and sometimes rival of Shakespeare, in 1989.

Adams said the Festival "will be a chance for our audiences to experience both Jonson and Shakespeare, as well as other plays, in new settings. It's an exciting opportunity for both the Festival and its patrons."

For complete information on this year's Festival, write to Utah Shakespearean Festival, Cedar City, UT 84720; or telephone (801) 586-7878 weekdays 8 a.m. to 5 p.m. MST.

Annual Juried Student show at Donna Beam Art Gallery

Judged by Michael Dvortcsak, the annual Juried Student Show will be on exhibit through March 8 in the Donna Beam Fine Art Gallery.

Dvortcsak has taught at the University of California, Santa Barbara, and currently maintains a full-time studio in Santa Barbara. Dvortcsak has received awards from the National Endowment for the Arts and the American Academy of Arts.

All UNLV students are invited to participate. Works of painting, sculpture, drawing, photography, printmaking and more will be included in the exhibit. For more information, call 739-3893.

I took Eileen to the Utah Symphony

by William Holt

The Overture to "The School of Scandal" by Barber (1910-1981), unlike many overtures that traditionally have the element of power and jubilation, had only disconnected passages of these, and it more resembled a fantasy with little repetition or distinct melody lines.

A good way to describe the feeling from this piece would be "The passion of someone who doesn't belong, hurt by someone who does."

In many pieces by Wagner and R. Strauss, for instance, there is a sound of elegant, melodic bombast produced by heavy use of brass (the French Horns), heavy strings and loud oboes.

Brauch's (1838-1920) "Scottish Fantasy" for violin with orchestra and harp has this element, but its sound is pacified. Its speed is reduced into a genuinely serene and soft piece (with only the potential of "Ein Heldenleben (A Hero's Life)" and "Der Ring Des Nibelung (The Ring)."

Passages from Brauch's "Fantasy" begin confidently like an overture (da dun-dun-daa) and move confidently and stridently into sadness and wondering. Eileen agreed that we should get this piece on CD.

The Utah Symphony's performance of Mendelssohn's (1809-1847) incidental music for Shakespeare's "A Midsummer Night's Dream" was clean, playful and flavorful. They had fun.

Eileen was pleased that she recognized the "Wedding March." Mendelssohn's music is often played in commercials and in movies like "A Midsummer Night's Sex Comedy."

At times, R. Strauss' (1864-1949) horn section almost sounded like kettle drums in "Till Eulenspiegel's Merry Pranks." This piece could be described as sweet and sour with a dash of hallucination stirred in with intentional wondering.

I give the symphony two thumbs up along with an index finger, three toes and a pinkie.



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